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THE LETTERS AND COLLECTION OF WILLIAM GRAHAM — PRE-RAPHAELITE PATRON AND PRE-RAPHAEL COLLECTOR

by OLIVER GARNETT

PREFACE

THE PRINCIPAL PURPOSE of this study of the collector William Graham (1817–85) is contained in the second section, which transcribes his letters to Dante Gabriel Rossetti and Edward Burne-Jones, and the third section which reassembles his collection of works by Rossetti, Burne-Jones, other modern artists and Old Masters. The introduction to the first section provides a brief character sketch of Graham and his collection. Chapter 2 discusses his more important Old Masters, and how they influenced, and were influenced by, his taste for modern pictures. Chapters 3 and 4 analyse in detail his patronage of Rossetti and Burne-Jones as it is revealed by his letters to them. Chapter 5 describes the rest of Graham's modern collection, and Chapter 6 outlines the dispersal of the collection in 1886 and its subsequent history. Section I makes no attempt to provide a complete biography of Graham. His business and political career are discussed only in so far as they affected his activities as collector and patron. Nor have I said much about the broader world of Victorian patronage and collecting, of which Graham was a part. Many misleading generalizations (for instance, about Rossetti's later patrons) still distort our understanding of Victorian patronage, and much primary material awaits publication. By concentrating on the minutiae of one case history I hope to underline the complexity of the relationship between Victorian patron and artist at the always sensitive point where money, personal friendship and public reputation meet. The fundamental elements may have remained the same, but in each case the balance between them was subtly different and always shifting. Our picture of nineteenth-century collecting of the art of the past is much clearer thanks to the work of Francis Haskell and Denys Sutton, among others. Graham occupies an interesting, but hardly pioneering place in the history of British taste for the early Italian. The real importance of the Graham collection is as one nineteenth-century British view of how the artistic past and present might be made to interact.

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The late Prof. E. K. Waterhouse let me transcribe a lifetime's annotations from his copies of the Graham sale catalogue and the backs of his photographs; he also answered letters by return. The late

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I am also grateful to the librarians and staff of the British Library, the University of British Columbia, Vancouver, the University Library, Cambridge, the Fitzwilliam Museum, Cambridge, the Sheffield Archives, the National Art Library, the Glasgow City Library, the Hunterian Art Gallery, University of Glasgow, the National Gallery, the Clwyd Country Record Office, the Tate Gallery, and last, but not most, the London Library.

The letters between Graham and Rossetti in the University of British Columbia are published with the permission of the Archivist, Special Collections; those between Graham and Burne-Jones by permission of their owner; those from Lord Wharnccliffe in the Wharnccliffe Muniments in Sheffield Archives by permission of the Earl of Wharnccliffe and the Head of Leisure Services, Sheffield; those between Whistler and Graham by permission of the University Librarian and the Court of the University of Glasgow.

Without Jenny, it would never have happened.

ABBREVIATIONS

Bell, 1895	M. Bell, <i>Edward Burne-Jones. A Record and a Review</i> (London, 1893)
Benedetti	M. T. Benedetti, <i>Dante Gabriel Rossetti</i> (Florence, 1984)
Berenson, 1907	B. Berenson, <i>The North Italian Painters of the Renaissance</i> (London, 1907)
Berenson, 1909	B. Berenson, <i>The Florentine Painters of the Renaissance</i> (London, 1909)
Berenson, 1957	B. Berenson, <i>Italian Pictures of the Renaissance. Venetian School</i> , 2 vols. (London, 1957)
Berenson, 1963	B. Berenson, <i>Italian Pictures of the Renaissance. Florentine School</i> , 2 vols. (London, 1963)
Berenson, 1968	B. Berenson, <i>Italian Pictures of the Renaissance. Central Italian and North Italian Schools</i> , 3 vols. (London, 1968)
BFAC	Burlington Fine Arts Club
BGM	Bethnal Green Museum, London
CAH	Charles Augustus Howell
Cline	C. L. Cline (ed.), <i>The Owl and the Rossettis</i> (Pennsylvania, 1978)
DGR	Dante Gabriel Rossetti
EBJ	Edward Burne-Jones
FMB	Ford Madox Brown
GBJ	Georgiana Burne-Jones
Harrison and Waters, 1979	M. Harrison and B. Waters, <i>Burne-Jones</i> (London, 1979)
Horner, 1933	F. Horner, <i>Time remembered</i> (London, 1933)
JM	Jane Morris
<i>Letters</i>	O. Doughty and J. R. Wahl (eds), <i>Letters of Dante Gabriel Rossetti</i> , 4 vols. (Oxford, 1965–67)
Macleod, 1996	D. S. Macleod, <i>Art and the Victorian Middle Class</i> (Cambridge, 1996)
<i>Memorials</i>	G. Burne-Jones, <i>Memorials of Edward Burne-Jones</i> , 2 vols. (London, 1904)
MCAM	Midland Counties Art [now Castle] Museum, Nottingham
OWCS	Old Water-Colour Society
RA	Royal Academy
<i>Rossetti Papers</i>	W. M. Rossetti (ed.), <i>Rossetti Papers: 1862–1870</i> (London, 1903)
SKM	South Kensington [now Victoria & Albert] Museum, London
Surtees	V. Surtees, <i>The Paintings and Drawings of Dante Gabriel Rossetti</i> , 2 vols. (Oxford, 1971)
WG	William Graham
Wildman and Christian, 1998	S. Wildman and J. Christian, <i>Edward Burne-Jones</i> (exh. cat., Metropolitan Museum, New York, 1998)

I. INTRODUCTION

Ruskin described a visit in 1878 to the Scottish home of William Graham:

I was lately staying in a country-house, in which, opposite each other at the sides of the drawing-room window, were two pictures, belonging to what in the nineteenth century must be called old times, namely Rossetti's 'Annunciation' [a12], and Millais's 'Blind Girl' [c83], while, at the corner of the chimney-piece in the same room, there was a little drawing of a Marriage-dance, by Edward Burne-Jones [b18]. And in my bedroom, at one side of my bed, there was a photograph of the tomb of Ilaria di Caretto at Lucca,¹ and on the other, an engraving, in long since superannuated manner, from Raphael's 'Transfiguration'.² Also over the looking-glass in my bedroom, there was this large illuminated text, fairly well written, but with more vermilion in it than was needful: 'Lord, teach us to pray.'³

The man who collected these works was a key mid-Victorian patron, central to the artistic development of Rossetti and Burne-Jones, and an important collector of early Italian painting.⁴ This study attempts to explain how and why he acquired them.

William Graham came from the prosperous merchant class of western Scotland. He was born in Glasgow on 25 August 1817, the eldest son of William Graham of Burnshiels and Catherine Swanston. He was educated privately and at Glasgow University, and eventually succeeded his father as senior partner in the family business, W. & J. Graham & Co. His father and his uncle, John Graham, had founded the firm, whose principal business was cotton-spinning, at the turn of the century. By the early 1870s, its Lancefield factory in Glasgow employed over 1,000 workers. The firm, which had its head office in Glasgow, also imported dry goods from India and the Continent, with branch offices in Bombay and Lisbon. In 1820 John Graham was based in Oporto, where he received 27 pipes of port wine in settlement of a bad debt, and shipped them back to Glasgow.⁵ So began, almost by accident, the trade that was to make the firm's name. Graham's Port soon gained the high reputation which it has retained to this day, although the company is now run by the Symington family.⁶ In his father's time, William Graham represented the firm in India and on the Continent, and can have had little time for collecting. When he became its head, he still 'devoted himself with the utmost assiduity to the management and direction of affairs at home',⁷ while his younger brothers John and Robert ran the Lisbon and Oporto offices.

Graham married Jane Lowndes of Arthurlie, Renfrewshire, and he seems to have been the dominant influence on their eight children.⁸ Frances Graham describes them thus: 'My two elder sisters, Alice and Florence, were religious. Then came a brother, Rutherford, who was a handsome, brilliant creature, then Amy and I, who were *not* religious, Willie, a very attractive gentle boy with a taste for music unusual in boys of that period, Lily, afterwards a missionary in China, and Agnes, now Lady Jekyll.'⁹

In 1865 Graham was elected Liberal MP for Glasgow, where he sat from a sense of duty rather than ambition until 1874. He was a firm political ally and friend of Gladstone, who himself had an interesting collection of Italian primitives.¹⁰ In the House of Commons Graham spoke mainly on Scottish and religious questions, and was an advocate of moderate reform. His most prominent contributions were to second the loyal address on the Queen's Speech in February 1866,¹¹ and to

support Lord John Russell's unsuccessful Second Reform Bill, urging his fellow Liberals to widen the franchise to give the working class an equal, but not predominant, place to the middle classes in the electoral system. He did not enjoy the hurly-burly of politics, and spoke little after 1870. Graham never moved in aristocratic society, but his political and artistic connections gave his daughter Frances an entrée into the aesthetic circle of A. J. Balfour and the Lytteltons, which became known as the 'Souls'.¹² Frances became a particularly close friend of Gladstone's daughter Mary.

In 1866 Graham moved from Langley Hall, near Manchester,¹³ where he had business contacts with the collector Samuel Mendel, to London, living first at 54 Lowndes Square and then at 44 (renumbered 35 in 1876) Grosvenor Place.¹⁴ From 1866 until his death in 1885 he spent the winter season in London, the summers mostly on the Continent, and the autumn in a series of rented houses in Perthshire, where artists were always welcome. William Blake Richmond was a guest at Urrard in 1867, but got a fit of the giggles when having to sit through a particularly solemn church service with the Grahams.¹⁵ William Bell Scott was especially captivated by Stobhall: 'One of the most charming old gardens I have ever seen, with Irish yews and hollies, trained by long years of careful shaping into straight columns 25 feet high, and roses almost reaching to the same height on poles.'¹⁶

Graham seems to have started collecting Old Masters and modern pictures simultaneously in the 1860s, when he was already in his forties. The exact reasons remain obscure. His uncle John had an important collection, which may have inspired him.¹⁷ George Redford described John Graham as 'a very well-known figure at Christie's for many years, a spare, contented-looking man in black frock coat and necktie, wearing a soft felt hat, always ready with his invitation, "Ye are welcome to Skelmorlie, happy to show ye 'the peectures' ".¹⁸ John Graham bought mostly through William Agnew, and almost certainly introduced his nephew to the dealer.¹⁹ But John Graham had little influence on his taste. It is true that John owned famous modern paintings, such as Millais's *Sir Isumbras at the Ford* (Lady Lever Art Gallery, Port Sunlight) and the Liverpool version of Holman Hunt's *Finding of the Saviour in the Temple*, but William did not attempt to emulate his uncle's fine group of Turners and Linnells,²⁰ and was shocked by what he called his '*wild!* purchase' of a Gainsborough.²¹ British art before William Dyce held little interest. He also had to look outside the family for encouragement to collect the early Italian masters. One catalyst was probably the 1857 Manchester Art Treasures exhibition, which his letters imply that he visited.²²

As the inscription over Ruskin's looking-glass suggests, religion played a central role in Graham's life. He was a devout Presbyterian²³ and a strong supporter of the American evangelists Moody and Sankey during their British tour of 1873–75.²⁴ Not surprisingly, therefore, religion strongly influenced Graham's attitude to art: he believed that all art should be a reflection of the divine. As he wrote to Rossetti in 1875: 'It always has seemed to me as if art were chiefly precious as it shadows out to us and echoes in our hearts the music of that fair and sweet and stainless world unseen'.²⁵ Thus the early Italian altarpieces he collected were seen primarily as devotional images rather than objects for disinterested aesthetic scrutiny. Indeed, he treated his pictures almost like Byzantine icons, as Georgiana Burne-Jones recalled: 'It was Graham who did a thing that surely no other man ever did, for Edward said that once when he shewed him a picture, "it had a part of it painted so much to his mind that he went up to it and kissed the panel".²⁶ That his behaviour might be thought idolatrous seems not to have worried him.

Graham did not have a tame art expert at his elbow,²⁷ but frequently turned to Burne-Jones for help: 'As regards old pictures', he wrote, 'I should indeed value your advice and shall not fail to

apply to you in case of coming across something important.²⁸ Graham seems to have compiled the 1882 inventory of his collection himself, and many of his attributions have not stood the test of time. For he was profoundly suspicious of the connoisseur. He wrote to Burne-Jones in 1884, 'I am expecting two little bits of genuine Luca Signorelli which C[harles] F[airfax] Murray is sending me on approval from Florence and they are to be here this week. They are sure to be right I think as he vouches for them but whether they will be beautiful to me I am not so sure for withal he seems to me more learned than sympathetic'.²⁹ Graham's approach to art was essentially emotional rather than intellectual.

Graham bought only occasionally at auction in London, and then he chose to bid under the pseudonym 'Duncan'.³⁰ When he was not dealing directly with the artist, he bought modern pictures predominantly through William Agnew. He began buying from Agnew in 1863, and was most active as a customer between 1866 and 1868, although he made occasional major purchases in the following years, notably Millais's *Blind Girl* [c83] and *Vale of Rest* [c82] in 1870, and Rossetti's *Ecce Ancilla Domini!* [a12] in 1874. The source of most of his Old Masters is uncertain. A few have a distinguished pedigree, for instance the Crivelli *Virgin and Child* [d87] from the Fesch collection, and the Vivarini [d371] from Lord Northwick. But the bulk seem to have been bought from dealers during his frequent visits to Italy in the late 1860s and early 1870s. As Frances Horner recalled, 'A dealer had only to murmur to him, "*Virgine — intatta — sulla tavola*", to lure him to any distance'.³¹ Impoverished Italian aristocrats were another useful source. In 1876 he described a visit to a villa near Milan 'crammed with antiquities Greek Roman and cinquecento [*sic*] drawings, old books etc. etc. — and such nice people so simple and gentle and noble in all their ways and yet so [funnily primitive] — What grand race these old Italian families must have been and it is quite true we are a nation of shopkeepers'.³²

Unlike the really great collectors, Graham had an incorrigible fondness for bargains, which the less scrupulous dealers were happy to supply.³³ As he ruefully admitted to Burne-Jones in 1870: 'I have learnt what a large amount of deception there is as well as of ignorance among those who deal in them in any way. I amused myself with picking up some of small price last year but have gradually come to the conclusion that for the most part they are either so second rate or so injured as to be no bargains and now I don't care to buy anything that is not really good'.³⁴ But four years later, according to C. A. Howell, he was still 'smelling about the place for £20 Leonardos'.³⁵ He was always on the lookout, as Burne-Jones recalled:

Do you remember once when he was riding through Chelsea on the top of a bus and saw through a little window in a house a picture hanging over the fireplace of the room and how he stopped and got down and knocked and went in and bought and carried away that treasure, and it bore the light of day and criticism.³⁶

For every important picture that Graham unearthed there were numerous school pieces: his less successful buys were known in the family as 'Tuppies'.³⁷ This was inevitable, as the bulk of his collecting budget was spent on commissions from living artists. While he rarely paid more than £100 for an Old Master (and only four were valued for insurance at over £600), an important work from Rossetti or Burne-Jones could cost over £1,000; documented payments to Rossetti between 1868 and 1879 totalled over £7,000 (see Appendix I). Thus he conceded to Rossetti in 1874 that the masterpieces in the Alexander Barker sale, such as Botticelli's *Venus and Mars* and Piero della Francesca's *Nativity* (both National Gallery, London), which both fetched over £1,000, were

beyond his reach.³⁸ In the same year Howell claimed that Graham was spending £1,000 a week on works of art.³⁹ Even at the height of his activity as a collector, this must have been a considerable exaggeration. The 1884 insurance valuation of the collection suggests an average annual expenditure of about £4,000.

If money was a restraint, space was not. According to his daughter Frances, 'He bought pictures so largely, that our house in Grosvenor Place was literally lined with them in every room from floor to ceiling; old and modern, sacred and profane; they stood in heaps on the floor and on the chairs and tables'.⁴⁰ Graham sold very little, preferring to loan out what he could not hang to the South Kensington Museum, Bethnal Green Museum, the Midland Counties Art Museum, Nottingham, and to relatives and friends such as Burne-Jones.⁴¹ The Graham sale in 1886 contained 167 modern and 319 Old Master lots, and there must have been at least another 200 pictures that passed directly to his children.

Ill health and family tragedy were the main reasons why Graham's voracious picture-collecting gradually slowed in the late 1870s. At the opening of the decade Rossetti painted a pastel of him [a36; Fig. 88] at the age of 53, the picture of health and confidence, and at the height of his activity as a collector. Ten years later he was drawn by Burne-Jones [b34; Fig. 89]. The outward change was shocking: Graham had been seriously ill during the winter of 1873, and he never properly recovered. Worse still, he had lost both his sons, Rutherford and Willy, in the space of three years.⁴² Georgiana Burne-Jones wrote on the death of Willy at the age of seventeen in September 1875: 'The father's faith and patience were immovable under this sorrow, and when we first saw him afterwards, we found him just as gentle, kind and thoughtful about every one else as in the days when he had happiness to spare.'⁴³ It is not difficult to see from Burne-Jones's study why his wife said, 'His face was that of a saint, and at times like one transfigured'.⁴⁴ Despite Graham's stoicism, this double tragedy cast a shadow over his picture buying. Occasionally, intimations of mortality spurred him on. Urging Rossetti to complete outstanding commissions in December 1873, he wrote, 'Life is so short and I grudge the fleeting years in which I haven't got them to enjoy!'⁴⁵ But in general the result was a certain lethargy — at least as far as Rossetti was concerned. As Rossetti commented in 1880, 'I saw Mr. Graham yesterday, who is most affectionate and friendly to me, but alas no longer a picture-buyer. His state of health is melancholy, and curious in a man surrounded by an exceptionally loving and gracious family. *Tedium vitae* appears to be the main evil'.⁴⁶

Graham died at the age of 68 on 16 July 1885 while staying with his daughter Agnes at Oakdene near Guildford. Mary Gladstone paid her respects to the man she called 'a blessed white soul if ever there was one':⁴⁷

The drawing room arranged like a chapel, the white coffin buried in flowers and a great, beautiful Angel of Burne-Jones's guarding the whole with tender gravity . . . Mr Burne-Jones arrived later, and we had a little extempore service, large window opening on to terrace with splendid wide distant view and sun flashing out into the solemn room.⁴⁸

¹ Sculpted by Jacopo della Quercia (c. 1374–1438), probably in 1406, for Lucca Cathedral (see J. Pope-Hennessy, *Italian Gothic Sculpture* (London, 1955), pp. 212–13, pl. 82).

² Vatican Museums.

³ J. Ruskin, *The Three Colours of Pre-Raphaelitism* (London, 1878); Cooke & Wedderburn ed., 1906, xxiv, p. 147.

⁴ WG's importance has been acknowledged by Dianne Sachko Macleod in 'Art collecting and Victorian middle-class taste', *Art History*, x/3 (Sept. 1987), pp. 340–42, and Macleod, 1996, especially pp. 280–82.

⁵ See C. Sellers, *Oporto, Old and New* (London, 1899), pp. 183–84; R. Croft-Cooke, *Port* (London, 1957),

pp. 155–56. My thanks to Jacqueline B. Thurn-Valsassina Dias, Public Relations Manager of W. & J. Graham & Co., for her help.

⁶ ‘... so conspicuous for their excellence are the wines which they import, that when *paterfamilias* wants to impress upon his guest that he is enjoying an unmistakable treat, he announces that the grateful beverage under discussion “was imported direct by William Graham & Co.”’ (J. S. Jeans, *Western Worthies* (Glasgow, 1872), p. 44).

⁷ *Ibid.*

⁸ See Horner, 1933, p. 3.

⁹ *Ibid.*, p. 2.

¹⁰ M. Pointon, ‘W.E. Gladstone as an art patron and collector’, *Victorian Studies*, XIX (Sept. 1976), pp. 73–98. WG bought Carpaccio’s *Portrait of a Nobleman* [d70] at the sale of part of Gladstone’s collection (Christie’s, 23–26 June 1875).

¹¹ See *Hansard*, CLXXXI, p. 118, and correspondence between Graham and Gladstone on 1 and 12 January 1866 (Glynne-Gladstone MSS, Hawarden). See also H. C. G. Matthew (ed.), *The Gladstone Diaries. Volume VI. 1861–1868* (Oxford, 1978), p. 412.

¹² On Frances Graham, see Horner, 1933 and J. Abdy and C. Gere, *The Souls* (London, 1984), ch. 10.

¹³ N. Pevsner, *Buildings of England. Cheshire* (Harmondsworth, 1971), p. 254.

¹⁴ Horner, 1933, p. 2. The Grosvenor Place house was demolished in the early 1950s to make way for the headquarters of the British Steel Corporation (now also gone).

¹⁵ S. Reynolds: *William Blake Richmond. An Artist’s Life, 1842–1921* (Wilby, 1995), p. 60.

¹⁶ *Autobiographical Notes* (London, 1892), II, p. 173.

¹⁷ See A2, n. 1. WG’s brother John also had ‘a small but very choice collection of water-colours’ (Horner, 1933, p. 27).

¹⁸ W. Roberts, *Memorials of Christie’s* (London, 1897), II, p. 122, quoting G. Redford, *Art Sales* (London, 1888), I, p. 446.

¹⁹ G. Agnew, *Agnew’s, 1817–1967* (London, 1967), p. 19.

²⁰ They included Turner’s *Van Goyen, looking out for a Subject* (Frick Collection, New York) and *Mercury and Argus* (National Gallery of Canada, Ottawa) and Linnell’s *The Return of Ulysses* (Forbes Magazine Collection).

²¹ A40. John Graham’s collection of 94 pictures was sold at Christie’s on 30 April 1887, realizing £62,297.

²² A38.

²³ WG and his family worshipped at the Congregational Chapel in Buckingham Gate, when in London (Horner, 1933, p. 43).

²⁴ He tried to get Gladstone to come to Moody and Sankey’s ‘special service for young men’ in May 1875 (letter to Gladstone, 27 May [1875], Glynne-Gladstone Papers, Hawarden).

²⁵ A61.

²⁶ *Memorials*, I, p. 296.

²⁷ See T. Borenius, *Catalogue of Italian Pictures collected by Robert and Evelyn Benson* (London, 1914), p. vii.

²⁸ B6.

²⁹ B28. On Charles Fairfax Murray as connoisseur, see R. Barrington, ‘Copyist, Connoisseur, Collector. Charles Fairfax Murray (1849–1919)’, *Apollo*, CXL, no. 393 (Nov. 1994), pp. 15–21; J. F. Codell, ‘Charles Fairfax Murray and the Pre-Raphaelite “Academy”’. Writing and forging the artistic field’, in M. F. Watson (ed.), *Collecting the Pre-Raphaelites. The Anglo-American Enchantment* (Aldershot, 1996), esp. pp. 40–41.

³⁰ He is recorded under that name in the marked auctioneer’s copies of Christie’s sale catalogues between 1870 and 1876. Most of his purchases at Christie’s were for under £50.

³¹ Horner, 1933, p. 6.

³² B19.

³³ Among family papers is a certificate dated 19 May 1843 and signed by Pietro Benvenuti, director of the Accademia delle Belle Arti in Florence, which describes the Boltraffio follower *Virgin and Child* [d39] as ‘opera originale di Leonardo da Vinci’.

³⁴ B6.

³⁵ Cline 382: CAH/DGR, 29 Sept. 1874.

³⁶ EBJ/Frances Horner, July 1892, Burne-Jones Papers, xxvii, 13 (Fitzwilliam Museum, Cambridge), quoted in *Memorials*, I, p. 296.

³⁷ Horner, 1933, pp. 6–7: ‘In Pickwick, when Mr Jingle gets the marriage licence which he cannot use, he throws it in at the door, saying of Mr. Tupman, “This will do for Tuppy.” That was our formula when we didn’t consider a picture up to the proper standard, and they always went by the name of “Tuppies”.’

³⁸ A56.

³⁹ Cline 342.

⁴⁰ Horner, 1933, p. 5.

⁴¹ The Nottingham loan book records 107 pictures from the Graham collection as on loan from 1 July 1879. The Bethnal Green and V&A loan books for this period have not survived, but the insurance inventory notes 33 pictures as on loan to South Kensington in 1882 (where they had probably been since 1879: see A78) and 39 to Bethnal Green.

⁴² On Rutherford, see A32, n. 1; on Willy, see A60, n. 1.

⁴³ *Memorials*, II, p. 62.

⁴⁴ *Ibid.*, I, p. 296. Jacopo Bellini’s portrait of San Bernardino [d30] could almost be an image of Graham himself.

⁴⁵ A44.

⁴⁶ *Letters*, 2368.

⁴⁷ L. Masterman (ed.), *Mary Gladstone. Her Diaries and Letters* (London, 1930), p. 359.

⁴⁸ *Op. cit.*, p. 360.

2. OLD MASTERS

To Rossetti Graham wrote in 1874: ‘I do think of all the old [masters] Boticelli [*sic*] and Mantegna give me most pleasure.’¹ Michael Levey has cast doubt on the priority traditionally given to the Pre-Raphaelites in the nineteenth-century reappraisal of Botticelli,² but there can be no doubt of their enthusiasm for him. The key item is the *Smeralda Brandini*, which Rossetti bought from Charles

Augustus Howell in 1867 for £20.³ Three years later Rossetti offered the picture to Graham for £200, but thanks to Howell's interference the deal fell through.⁴ If Rossetti was keen to sell Botticellis to Graham, Graham was equally keen to commission paintings in the same spirit from Rossetti. According to Howell, in 1873 Graham wanted a pendant to the *Ghirlandata* [a17; Fig. 103], which he had recently received from Rossetti, and exclaimed: 'I wish Howell you would spur him on, and see to this. Let it be a fair beautiful woman, as like Botticelli as possible, for this one is exactly like Botticelli.'⁵

Graham was disappointed in his request for a Botticellian pendant, and he never found the Botticelli masterpiece to match those belonging to his great rival for Rossetti's later paintings, F. R. Leyland.⁶ He had to be content with a *Virgin and Child* from the studio of Botticelli [d61; Fig. 163] (and recognized as such by him) and an *Annunciation* [d60] of higher quality bought from Howell. The latter is interesting as the only picture from the Graham collection that passed to Burne-Jones: a memento of a shared enthusiasm. Burne-Jones's charming letters to Graham's daughter, Agnes, are full of advice on where to see Botticellis in Florence.⁷ And Agnes's sister, Frances, was to become a leading disciple of the Botticelli cult in the 1870s.

Burne-Jones also encouraged Graham's enthusiasm for Mantegna. In turn Graham, like Berenson,⁸ understood Burne-Jones's profound debt to Mantegna and sought to foster it by lending him two Mantegna school pieces [d194] from his collection,⁹ and by commissioning works in the same mould, for instance, the *Feast of Peleus* [b11; Fig. 122] and the *Days of Creation* [b9], which could hang beside the Mantegnesque Foppa *Virgin and Child* [d116; Fig. 175] and Tura *Flight into Egypt* [d322; Fig. 207] at Grosvenor Place.

Graham felt most at home in the second half of the fifteenth century, Ruskin's 'Age of the Masters', but his collection contained a small number of earlier 'primitives'. Outstanding is the Giotto roundel from the Rimini crucifix [d137], which Graham attributed to Cimabue. Burne-Jones was asked for his advice, on this occasion about framing, and replied:

Vacani has just been with the design for the amorphous frame — it is a singularly hideous shape — and I told him I thought the best thing to do with it would be to frame it square — filling up the spaces with dark painted wood flush with the picture and painted in different grays some spandrilly pattern like this [. . .] Nothing would ever make it look well but it would crush the spirits less — what is the picture? a cassone one? was it the end of a box? and has the bottom been cut away — it is a most inexplicable shape — perhaps if I saw the picture I could give better advice.¹⁰

The International Gothic style is well represented in the collection, for instance by Giovanni di Francesco Toscani [d321; Fig. 205], a follower of Gentile da Fabriano (to whom Graham attributed the picture), and by Fra Angelico's beautiful *Attempted Martyrdom of SS Cosmas and Damian* [d7; Fig. 152].

Graham was particularly devoted to the Florentine quattrocento. A fine example of the Pre-Raphaelite taste in the early Italian is the *Virgin and Child* by Pesellino [d246; Fig. 200]. Graham recognized the importance of the picture with a high insurance valuation of £600, although he called it 'Filippo Lippi'. He also owned several of the many weak versions of this composition usually attributed to 'Pseudo-Pier Francesco Fiorentino' [e.g. d258].

He was equally fond of Ghirlandaio: witness two portraits, the *Lucrezia Tornabuoni* [d128; Fig. 176] and *Francesco Sassetti and his son Teodoro* (?) [d127; Fig. 172]. Oddly, Graham's most highly prized Old Master — at least in monetary terms, with a valuation of £1,000 — is a Raffaellino del

Garbo tondo of the *Virgin and Child, St John and Two Angels* [d262; Fig. 203], perhaps because it unites so closely Graham's aesthetic and religious sentiments.

If Graham's taste in the Italians was primarily religious, he also collected mythological scenes: he seems to have been particularly intrigued by subjects that were iconographically puzzling. Good examples are Piero di Cosimo's *Discovery of Vulcan* [d247; Fig. 198] and Michele da Verona's *Garden of Souls* [d207; Fig. 195], which Graham had bought by 1873. The latter is especially interesting, as it obviously has close similarities with Rossetti's 'doppelganger' picture, *How they met themselves*.¹¹ Rossetti's picture predates his friendship with Graham, so the Michele could hardly have influenced him (unless he knew it before it entered the Graham collection). It may indeed have been vice versa, as Graham owned a later version of Rossetti's 'doppelganger' subject [a19]. Probably because of its Rossettian flavour and the current attribution to Carpaccio, the Michele da Verona held a particular fascination for Burne-Jones, and Graham lent him the picture in May 1873.

In the autumn of 1876 Graham wrote to Burne-Jones from Milan, 'I must see the Luca Signorellis before I die.'¹² Again he was echoing the artist's feelings, for the great cycle in Orvieto Cathedral had fascinated Burne-Jones and provoked his split with Ruskin. Graham himself owned a fragment of a *Lamentation* by Signorelli [d293], and a *Virgin and Child* tondo [d294]. Central Italy is not otherwise strongly represented in the collection, apart from Siena. There are no examples of the Sienese trecento, but several interesting fifteenth-century works, for instance the Matteo di Giovanni *Crucifixion* [d202; Fig. 192], thought to be part of the predella either to the S. Agostino or Placidi altarpiece. The Bernardino Fungai *Virgin and Child* [d121; Fig. 173] is a typical Graham picture, intimate and devout, warmly coloured and decorated with intricate punchwork. The Pacchia *Venus* [d233; Fig. 197] illustrates Graham's contrasting acceptance of nudity and the pagan. The Beccafumi tripartite predella [d21; Fig. 156] shows that he was occasionally able to step outside the confines of 'early Italian' taste, and acknowledge the force of Sienese mannerism.

The Milanese painter Bernardino Luini is a curious case of an artist rediscovered in the nineteenth century, whose reputation, unlike that of, for instance, Botticelli or Vermeer, has since sunk back into relative obscurity. Ruskin considered his resurrection of Luini among his greater achievements.¹³ Burne-Jones urged Agnes Graham 'to hunt him out everywhere. Never were any faces so perfect'.¹⁴ Writing to Burne-Jones from Milan in 1876, Graham exclaimed, 'I never knew what Luini was till now beyond all other painters (except in his own line Boticelli [*sic*] in charm and of course greater by far than Boticelli as a painter'.¹⁵ Unsurprising, then, to find several Luinis in the Graham collection: for instance, a most characteristically Victorian *Virgin and Child* [d183; Fig. 187] now in Nivaagaard.

The influence of Leonardo is even more apparent in a strangely androgynous painting of a woman by Salaino [d279; Fig. 201]. It was probably this picture that Graham had to retitle *John the Baptist* for the benefit of his wife, who objected to female nudity in art.¹⁶ The similarities with late Rossetti are obvious: for instance the *Venus Verticordia*, of which Graham owned two versions [a34, 35; Fig. 115]. The Rossettian flavour is probably what attracted Graham to the picture, although, as we shall see, he had considerable reservations about this type of Rossetti, in particular the more sombre-toned images of Jane Morris.

In 1874 Graham wrote to Rossetti:

I came back from Madrid and the Louvre more in love than ever with the Venetians and hopeless of ever myself possessing such works as their highest efforts of the old school and all the more thankful that

yourself and Jones at all events of moderns can satisfy my craving for imaginative work and for colour almost up to their highest mark.¹⁷

Yet despite Graham's pessimism, the Venetian pictures are among the strongest part of the collection. Paolo Veneziano's *Crucifixion* [d242] represents the beginnings of Venetian art, Antonello's *Virgin and Child* [d10; Fig. 151] and Carlo Crivelli's *Virgin and Child Enthroned* [d87] the fifteenth century. Graham was particularly fond of Giovanni Bellini, whose oeuvre mushroomed during the late nineteenth century with growing scholarly research and market pressures.¹⁸ Graham's *Virgin and Child with Saints* [d25; Fig. 158] from Bellini's studio is a good example of his taste. He also owned an exceedingly rare portrait of San Bernardino, now attributed to Jacopo Bellini [d30], and numerous pictures by the followers of Giovanni Bellini, in particular Bonifazio de' Pitati.

The legend of Giorgione exercised a potent spell over Pre-Raphaelite artist and collector alike (see p. 167). The only Graham Giorgione not to have been relegated to the ranks of the Giorgionesque is the *Portrait of a Venetian Gentleman* [d132; Fig. 178] in the National Gallery, Washington. As interesting is a more humble portrait of a cellist [d134]. Graham seems to have attributed it to Giorgione as much for its musical subject as for its approximation to what was then known of Giorgione's style. For Giorgione and music were closely associated: the repainting of the famous Giorgione at Hampton Court as *Shepherd with a Pipe* — perhaps the work of Graham's own restorer, Henry Merritt — is only one symptom of this connection.¹⁹

Graham's Titians have fared slightly better. The Cleveland *Adoration of the Magi* [d315; Fig. 206] still bears its old attribution, but is difficult to judge because of its poor condition. It is not surprising to find at least three genuine Tintoretto's in the collection [d307–09; Fig. 202], as he was particularly championed by Burne-Jones and Ruskin. Indeed Graham tried in August 1870 to get Burne-Jones to produce a painting in the same vein: 'I have asked Foord and Dickinson to send you out a Tintoretto I bought this summer which I am pretty sure will please you and a pendant to which I thought it might strike your fancy to paint for me some day when an idea suitable to the purpose arises in that fertile imagination of yours.'²⁰ Graham persisted in his requests through 1871, but nothing seems to have come of this commission.

Graham often apologized for his limited taste. To Rossetti in 1874: 'I am *only too sensible* that my art tastes and sympathies *want breadth*, and that it is unfortunately only within a very narrow range that I can realise the intense enjoyment in pictures which most of your own and Jones' and the old Italian masters give me.'²¹ The Old Master collection contained hardly any post-Tintoretto Italian works. To Rossetti he wrote in 1874 that the Prado was 'full of bad Bassanos, Luca Giordanos and other rubbish'.²² The solitary work in his collection attributed to Salvator Rosa [d274] must surely have been a mistake. The non-Italian paintings are almost equally sparse. There are a few Northern primitives that coincide with his early Italian taste: for instance, the panels from the St John altarpiece in Rotterdam [d200, 201]. The great exceptions are Claude's *Parnassus* [d81; Fig. 165] and the *Immaculate Conception* by Zurbarán [d377]. The winsome sentimentality of the Zurbarán perhaps explains its appeal to Graham, but he was generally dismissive of the native artists represented in the Prado: 'As to the Murillos and other Spaniards except Velazquez I would not go across the street to see them and the Velazquezes have not come up to my expectations with one or two exceptions.'²³

Within his preferred limits, Graham concentrated on collecting paintings. Old Master drawings did not interest him, but he did buy a small amount of sculpture and furniture to complement his Italian pictures. The 1882 inventory does not record these items, and none was included in the 1886

sale, so that it is difficult to judge the size and quality of this part of the collection. Many pieces were doubtless nineteenth-century reproductions or outright fakes, like the handsome cassone and the bronze version of Desiderio da Settignano's marble *Virgin and Child* in the Galleria Sabauda, Turin (both in private collections). However, one example of rather greater interest has come to light: a marble *Virgin and Child* attributed to the immediate circle of Andrea Pisano on its accession to the Cleveland Museum of Art, but now considered to be by a late fourteenth-century follower, which shows Graham's fondness for images of quiet intimacy.²⁴

In March 1884 Graham was appointed a trustee of the National Gallery by his friend Gladstone, then the Prime Minister, who praised his 'taste, familiarity with pictures, and public spirit'.²⁵ Although he died only a year later, several of the most important acquisitions made during this period bear his stamp: for instance, the vast Matteo di Giovanni *Assumption*²⁶ (negotiated through Charles Fairfax Murray), and most notably the *Ansidei Madonna*²⁷ from Blenheim. Only after a deputation, which included Burne-Jones, had pleaded with the Chancellor of the Exchequer, was a special parliamentary grant made available to buy the latter picture for the then colossal sum of £70,000.²⁸ In September 1884 Graham wrote to Burne-Jones, 'Have you seen the *Ansidei Raphael* — it is very beautiful and we did right to have it altho we paid very high into the pockets of a bad lot which one grudges'.²⁹

Apart from the specific points of connection between the ancient and modern parts of the Graham collection that I have outlined, Graham's Old Masters exercised a more fundamental influence upon his choice of modern art, and in particular his championing of Rossetti and Burne-Jones. Graham accepted Vasari's thesis that art in Italy had progressed from childlike primitivism in the fourteenth century to the ultimate perfection of the sixteenth century (although he saw the latter in Venetian colourism rather than Michelangelo). He patronized Rossetti and Burne-Jones not simply because they appeared to him as latter-day disciples of the Italian masters, but because their careers seemed to be following the Vasarian model of artistic progress. By the time they met Graham, they were already mature artists, who had developed beyond the hard-edged medievalism of their Pre-Raphaelite beginnings. Graham recognized the charm of their early work, as he did that of Pesellino, but as something essentially archaic, from which a subtler art had developed. So he greeted the broader, more richly coloured Rossettis and Burne-Joneses of the 1860s with especial delight because they seemed to recall the Venetian masters, and promise that another highpoint in the Vasarian cycle had been reached.

¹ A51.

² M. Levey, 'Botticelli and nineteenth century England', *Journal of the Warburg and Courtauld Institutes*, xxiii (1960), pp. 291–306. See also A. Bertram, 'The English discovery of Botticelli', *Journal of the Royal Society of Arts* (1950), pp. 468–81; J. Hale, *England and the Italian Renaissance* (London, 1954; 1996 edn), pp. 155–56; E. K. Waterhouse, 'Holman Hunt's "Giovanni Bellini" and the Pre-Raphaelites' own early Italian Pictures', *Burlington Magazine* (Aug. 1981), pp. 473–77; G. S. Weinberg, 'Ruskin, Pater and the Rediscovery of Botticelli', *Burlington Magazine* (Jan. 1987), pp. 25–27; M. Warner, 'The Pre-Raphaelites and the National Gallery', *The Pre-Raphaelites in Context* (San Marino, 1994), pp. 1–11; G. S. Weinberg, "'Looking backward": Opportunities for the Pre-Raphaelites to see "pre-Raphaelite" Art', in M. Frederick Watson (ed.), *Collecting the*

Pre-Raphaelites. The Anglo-American Enchantment (Aldershot, 1997), pp. 51–62.

³ Victoria & Albert Museum (CAI.100). See R. Lightbown, *Botticelli*, II (London, 1978), pp. 28–29.

⁴ O. Bormand, *The Diary of W. M. Rossetti* (Oxford, 1977), p. 223.

⁵ Cline 322.

⁶ In particular, the Casa Pucci series illustrating the story of Nastagio degli Onesti, now in the Prado, Madrid. They were bought by Leyland in 1879 and admired by DGR: see J. Bryson (ed.), *Dante Gabriel Rossetti and Jane Morris. Their Correspondence* (Oxford, 1976), p. 97: DGR/Jane Morris, [July 1879]. For F. R. Leyland's collection, see A44, n. 1.

⁷ F. Russell, 'Advice for a young Traveller from Burne-Jones: Letters to Agnes Graham', *Apollo*, cviii (Dec. 1978), pp. 424–27.

⁸ B. Berenson, *The North Italian Painters* (London, 1960), pp. 192–93: ‘In essentials, although on a much grander scale, he [Mantegna] seems to have been not unlike a great artist of our day. Like Burne-Jones, he was archaistic rather than archaic in his intention and romantic in his attitude towards the past, and, like Burne-Jones, he substituted a schematic vision for a remarkable native gift of observation.’

⁹ See B15.

¹⁰ B55.

¹¹ Surtees 118.

¹² B19.

¹³ See 1883 epilogue to the second volume of *Modern Painters* (Cook and Wedderburn (eds.), *The Works of Ruskin* (1903), iv, p. 335): ‘I say with pride, which it has become my duty to express openly, that it was left to me, and to me alone, first to discern, and then to teach, so far as in this hurried century any such thing *can* be taught, the excellency and supremacy of five great painters, despised until I spoke of them — Turner, Tintoret, Luini, Botticelli, and Carpaccio’.

¹⁴ Quoted in *Memorials*, II, p. 66, but cf. F. Russell, *op. cit.*

¹⁵ B19.

¹⁶ Horner, 1933, p. 6.

¹⁷ A53.

¹⁸ Duveen once commented: ‘I assure you that the stock of authentic Giovanni Bellini is absolutely inexhaustible’ (E. K. Waterhouse, ‘Holman Hunt’s “Giovanni Bellini” and the Pre-Raphaelites’ own early Italian pictures’, *Burlington Magazine* (Aug. 1981), p. 477).

¹⁹ J. Shearman, *The early Italian Pictures in the Collection of Her Majesty the Queen* (Cambridge, 1983), p. 253.

²⁰ B6.

²¹ A54.

²² A52.

²³ *Ibid.*

²⁴ W. D. Wixom, ‘A Masterpiece attributed to Andrea Pisano’, *Bulletin of the Cleveland Museum of Art*, LIX, no. 10 (1972), pp. 262–83 (illus.); A. Fiderer Moskowitz, *The Sculpture of Andrea and Nino Pisano* (Cambridge, 1986), p. 157 n. 3.

²⁵ Letter to WG, 19 Feb. 1884, quoted in Horner, 1933, p. 5.

²⁶ National Gallery, London 1155.

²⁷ National Gallery, London 1171.

²⁸ See B28, n. 6.

²⁹ B28.

3. ROSSETTI

Rossetti’s relationship with almost all his patrons was ambiguous, fraught and ultimately unhappy. Graham was no exception, and he has been blamed, along with the rest of Rossetti’s later patrons, for the decline in the artist’s later work.¹ However, the evidence of Graham’s letters suggests that his role in Rossetti’s development was more complex and interesting.

Morning Music [a26; Fig. 111] was Graham’s first purchase, bought from Agnew in 1866. Graham was introduced to Rossetti in March 1868 through George Hamilton, a business partner, and seems to have fallen under his spell immediately. Shortly afterwards he wrote to Rossetti, ‘I cannot tell you what a refreshment it is to get into the atmosphere of your studio after the jaded sense of dissatisfaction which exhibitions and picture dealers’ galleries give me’.² Graham became a regular visitor to Rossetti’s studio in Cheyne Walk on Saturday afternoons.³ He bought the *Venus Verticordia* [a35; Fig. 115], and began commissioning new work. From the start Graham’s enthusiasm was tempered by a certain Celtic restraint about money: ‘I cannot resist the temptation to avail of your offer to paint “Dante’s dream” [a9; Fig. 99] for me, altho the expenditure of so large a sum upon a picture is what I scarcely feel entitled to indulge in, and could I have had the same sentiment and feeling in something more moderate I should have been better pleased with *myself*. [. . .] Please then accept the commission at the price you name 1500 gs.’ And he continued, ‘is it too much to ask that should you in the meantime take up any smaller picture of such a subject as in [tone] and feeling to be in my way (of which I daresay you can by this time more or less judge) you would kindly offer it first to me?’⁴

But what exactly was Graham’s taste in Rossetti? He had first been attracted by Rossetti’s early work: he wrote to Rossetti in 1868, ‘The Girlhood of Mary Virgin [a18; Fig. 102] of which you gave me a photograph is very very enticing. [. . .] It is what I thought no modern painter could do “a religious picture”’.⁵ Again in 1874, ‘I wish I had had the good luck to have known your work in those early days when what to me seem treasures of beauty and refinement were seeking appreciation’.⁶ Graham had just been offered the *Ecce Ancilla Domini!* [a12; Fig. 101] by Agnew, and

commented, 'There is the simplicity in it which *I enjoy* altho it is in some technical qualities as compared with present work no doubt deficient and perhaps crude'.⁷ Despite this, he bought the picture for £427.7s.

The high key of Rossetti's early work satisfied Graham's love of clear colour. This love is also reflected in his fondness for Rossetti watercolours such as the *Morning Music* [a26; Fig. 111] (with its specially Venetian flavour), and in his suggestions for further commissions. In 1873 he wrote, 'I should like to have a picture by you in a much lighter key than any you have done (unless perhaps the Lady Lilith) *white and gold* and everything glorious sunshine!!'.⁸

Graham preferred ideal subjects: to him the *Beata Beatrix* [a3, 4; Figs. 95, 96] was the supreme expression of Rossetti's genius. So, as he admitted to Rossetti, he tried 'to influence you so far as any poor judgment of mine might towards the higher poetical side of your art'.⁹ He was even ready to suggest new subjects, for instance from the Book of Revelations: 'The street of the city was of pure gold clear as glass and the twelve gates were twelve pearls every gate was of one pearl [. . .] I don't mean *that of course*, but *like that*.'¹⁰

Nothing came of this idea, but it would seem to reinforce the criticism made of Rossetti's later patrons, such as Graham and Leyland, that they encouraged the introspective and hermetic quality of his last paintings.¹¹ Yet Graham's letters make clear his passion for the early pictures, which included the social realism of the *Found* [a14; Fig. 104]. In November 1869 Graham recommissioned the picture for £800. He told Rossetti in 1874, 'As to realism it seems to me to be quite reconcilable with the ideal — the "Found" picture is a case in point which seems to me to promise being full of sentiment and suggestive thought and yet intensely real'.¹² Rossetti confirmed Graham's point five years later, writing to him, 'I should wish to show, — as such a picture as *Found* though small, must do, if I succeed with it — that my preference of the ideal does not depend on incapacity to deal with simple nature'.¹³ 'Simple nature' did eventually defeat Rossetti, and Graham received the still unfinished painting only after Rossetti's death in part-payment for considerable outstanding advances.

There may also have been religious reasons why Graham was so keen to acquire the *Found*. For it can be read as an inverted *Noli me tangere*. Titian's famous treatment of this subject, once in the Orleans collection and well known in engravings, before it passed from Samuel Rogers to the National Gallery in 1856, has interesting compositional similarities.¹⁴ And Mary Magdalene is the biblical prototype for every Victorian 'fallen woman'.¹⁵

Graham had considerable reservations about the late compositions based on Jane Morris. In 1869 he commissioned two works, known as the 'blue lady' and the 'nightingale', which, as Graham remarked in 1871, 'by some Darwinian process of development have merged into the Mariana [a23; Fig. 106]'.¹⁶ The finished picture was based on an 1868 portrait of Mrs Morris,¹⁷ to which Rossetti added Graham's son, Willy, aged 12, as the page, and then sold it to Graham for £500. Graham was not altogether happy with the results, and tentatively suggested some changes: 'It has always had to me a tragic sadness less congenial to my feeling than any other work of yours I know. My idea about it is that if you saw your way at all to brighten it, it would only be fair that you put an enhanced value on it [. . .] Of course the question as to its being desirable or possible to alter it is entirely for you — and the question of money in the matter one of simple justice and duty on my part'.¹⁸ In this case nothing was done, although often Graham had to restrain Rossetti from repainting early work: he quietly removed alterations Rossetti had made to *Il Ramoscello* [a30; Fig. 110].¹⁹

Graham continually pleaded with Rossetti to exhibit his work. As early as 1869 he wrote to Rossetti, '... I do feel it is wrong that you are hiding your light under a bushel. It is extraordinary that standing as it seems to me at the very top of the list of modern painters in many of the highest qualities you should be comparatively so little known beyond a limited circle, and should be so little recognised and felt *as a teacher* influencing the English School'.²⁰ But Rossetti, aware of his own technical shortcomings and sensitive to criticism since his disastrous debut and the Buchanan controversy in 1871, refused to let his pictures be shown publicly. When Graham lent a sizeable part of his collection to the South Kensington Museum in 1879, he tried to get Rossetti's cooperation, arguing, '1st of the exhibition not being for profit to anyone but for instruction and cultivation of popular taste. 2d the collection being solely of Old Italian Masters with a few of your own and Jones' would not have the defect of such incongruous admixture as other exhibitions have'.²¹ (The second point highlights how intimately related Graham felt the ancient and modern parts of his collection to be.) Once again Rossetti refused. When in the following month Rossetti asked to borrow some of his major pictures from Grosvenor Place for a private exhibition in his own studio, Graham could not hide his irritation:

They have sent the pictures to S. Kensington and have rearranged and hung what of our collection we could not or would not send there and I gather that we could ill spare from the diminished number any important ones without spoiling our walls for the many friends who even in our absence visit Grosvenor Place and such an abstraction of Rossettis as you suggest would dim the glory of the place very seriously.²²

As Rossetti would not show publicly, Grosvenor Place became all the more important as a private gallery of his work. Graham was certainly keen to hang as much as possible. He told Rossetti in 1870: 'Portfolio drawings are entirely out of my way to collect and my wall space is a difficulty to me already'.²³ He was equally concerned that the pictures should be properly lit. The house had no purpose-built top-lit gallery, and the main windows faced north-east. In the smoky London atmosphere of the time the rooms must often have been gloomy, despite the special picture lights supplied by Millers.²⁴ The pictures were also all glazed, causing further problems. So it is not surprising that Graham was unhappy with Rossetti's more sombre works. As he admitted about the *Mariana* [a23], 'It wants a full gallery light I think to do any justice to it'.²⁵ Graham arranged his favourite Rossettis such as the *Ghirlandata* [a17; Fig. 103] and the *Beata Beatrix* [a4; Fig. 96] to receive the best available light, which Graham and Rossetti agreed should fall obliquely from the left-hand side.²⁶ The overall arrangement was equally important. Separate rooms were reserved for Rossetti and Burne-Jones drawings. The 'more important works' by Rossetti and Burne-Jones hung in the large dining-room.²⁷

Dante's Dream [a9; Fig. 99] was destined for the place of honour over the dining-room mantelpiece, but what was meant to be Graham's greatest act of patronage went sadly awry. Soon after the commission was settled in 1868, Graham wrote: 'As regards size I should be sorry to put any restraint upon you that might be prejudicial to the work or disappointing to yourself and would prefer leaving it entirely to you. I should think about 6 feet \times 3½ about as full a size as one could hope to find room for comfortably anywhere'.²⁸ By May 1871 Graham had heard reports that the picture, still unseen, was expanding, and he was becoming anxious: 'The *size* is rather a [sore point] to me as I am puzzled how it is to *hang* without [*drowning*] my room entirely but perhaps I take too anxious a view of its dimensions. Will you please let me know the actual measurements over the

frame you are arranging for it so that I may make such preparations as my walls permit.²⁹ The picture had grown to 83 by 125 inches, and the mantelpiece position had to be abandoned. Other solutions were sought. In July 1871: 'I am sorry to say that as I feared it will not go into the space over the sideboard at all [. . .] it is a great disappointment and I don't know what I am to do with the picture and fear having to put it somewhere it will not be properly seen.'³⁰ When the picture finally arrived in late 1871, it had to be relegated to the staircase, where, according to Henry Treffry Dunn, 'it hung like Mohamet's coffin midway between Heaven and earth'.³¹ As Graham sadly conceded, 'It is a grand ornament to the staircase but does not get justice in the matter of light or distance there',³² and in 1873 he gave up the picture for the promise of a reduced replica.

The large *Dante's Dream* [a9; Fig. 99] had itself of course been based on an 1856 design in watercolour,³³ and Graham and other Rossetti patrons have been criticized for encouraging Rossetti to turn out repetitive pot-boilers. Rossetti moaned to Jane Morris about 'that eternal incubus, the replica of the large picture'³⁴ and admitted that another replica done for Graham was 'dozy easy-going work'.³⁵ But Rossetti himself must bear much of the blame for this imaginative failure. Graham was quite happy with new subjects like the *Ghirlandata* [a17; Fig. 103], and, as we have seen, ready to suggest new ideas. He was also acutely aware of the difficulties involved in producing replicas. When commissioning his version of the *Beata Beatrix* [a4; Fig. 96], he wrote in January 1871: 'I know that the labour of repeating apart from the delight of invention and the surprise of discovery is specially hard to your temperament.' So he went on, 'You should fix the price of the picture and apart altogether from that if you found that you could not after trying make it at least as good and beautiful as the first you should be perfectly free to destroy it and *without any feeling of debt or obligation to me* to accept from me payment for the time given to it at my request and for my gratification'.³⁶ This extremely generous offer was more than the tin-hungry Rossetti could resist.

In May 1871 Graham suggested Rossetti add a predella. This had advantages for both parties. It varied the work of duplication for Rossetti. The extra work meant extra payment — a deliberate incentive to Rossetti to finish commissions often years late. Graham admitted the additions 'redeem it from the stigma of being a mere replica',³⁷ and increased the work's investment value to him. The predella was also meant to match Graham's Old Masters, as Rossetti was obviously aware. He wrote to his mother in 1872, 'He [Graham] expressed a great wish for a "predella" to the picture, — that is, a small picture running underneath the larger one, as in old Italian art'.³⁸ The same formula was applied to the *Blessed Damozel* [a6; Fig. 97], which Graham commissioned in January 1871, having suggested the subject without knowing that Rossetti had already illustrated it.³⁹ From the start Graham conceived her as a pendant to the *Beata Beatrix* [a4; Fig. 96]: 'When she is to be painted do make her as little of the earth earthy and as much a denizen of the unseen and [. . .] that she may be in tune with the Beata.'⁴⁰ The second *Dante's Dream* [a10; Fig. 100] also received a matching predella.

Graham's support for Rossetti went beyond simply buying his pictures. In 1872 after his mental breakdown and attempted suicide Rossetti spent the summer convalescing at Graham's Perthshire homes at Urrard and Stobhall. Graham understood the gravity of Rossetti's condition: he was asked for advice on an asylum in Scotland, if Rossetti should have to be committed.⁴¹ As one of Rossetti's largest creditors he was also painfully aware that it was only thanks to the devotion of family and friends that the artist had avoided bankruptcy. Rossetti wrote to his mother on 21 June, 'An immense deal has been done by Mr Graham to smooth away difficulties, and his kindness throughout has been excessive.[. . .] There are many beautiful points which we enjoyed, and there is even a scheme

for my painting a picture of one if such a thing can be thought of'.⁴² The intriguing prospect of a Rossetti landscape came to nothing. The party left Stobhall on 26 July, with Rossetti much recovered, and Graham urged him to spend the winter convalescing in Italy.⁴³ However, Rossetti refused to make the journey, and his continued reluctance saddened Graham: 'How I wish the Fates were kinder to you and had permitted your seeing and knowing well the wonderful land which is in some sense your native country altho we are too proud of you to count you other than a Briton!'⁴⁴ The following March Graham again invited Rossetti to Scotland,⁴⁵ but he preferred to stay at Kelmscott, where inevitably he saw less of Graham.

While at Kelmscott in 1873 Rossetti was busy with several commissions for Graham. He completed *Beata Beatrix* [a4; Fig. 96], which was delivered on 5 March, and spent the summer painting *Ghirlandata* [a17; Fig. 103]. After adroitly enticing Leyland and Graham to compete for the *Ghirlandata*, he finally sold it to Graham in July for 800 guineas. Although the picture reflects Leyland's tastes more strongly, Rossetti was 'sure if he [Graham] saw it, even in its present stage, he would perceive at a glance that it belongs eminently to the class of work he prefers, and moreover that it is far ahead the most likely to please universally of any work of mine he possesses'.⁴⁶ Graham was slightly anxious about its intended colour: 'I cannot say that its being "the greenest picture"!! that ever was painted sounds captivating to me,⁴⁷ but he was keen to show it that autumn to his Scottish guests so as 'to have it known as an important work of yours'.⁴⁸ However, the picture was not finally delivered till February 1874, when Graham thought it 'quite wonderful and [. . .] a light to us all'.⁴⁹ So enthusiastic was Graham that he suggested a pendant.⁵⁰ Rossetti seems to have produced a pen-and-ink sketch for this, but got no further.⁵¹ Instead *Ghirlandata* [a17; Fig. 103] was framed to match Graham's almost identically sized *Mariana* [a23; Fig. 106].⁵²

In March 1873 Rossetti offered Graham *Ligea Siren*, a three-quarter-length female nude he had drawn at Kelmscott. Such nudes are extremely rare among Rossetti's oeuvre, partly perhaps because they were not popular with his patrons.⁵³ As Rossetti himself acknowledged, 'the *unpopular central detail* will eventually be masked by a fillet of flying drapery coming from a veil twisted in the hair so as to render it saleable'.⁵⁴ Graham's attitude was more liberal than that of most Victorian collectors, as Burne-Jones discovered: 'When I first knew him I used to hide some pictures from him — pictures where people were naked — but I soon found he liked them best of all.'⁵⁵ But *Ligea Siren* provoked misgivings:

I should *like* to have it (as anything you recommend to me) but the difficulty of the *nude* figure is a provoking one. Not that I myself believe in all that nonsense, but I think I told you of the criticisms I had heard of from wellmeaning respectable donkeys on the melancholy delinquency of Mr. G. in that respect!! I think it very probable that if the domestic reasons were too strong for myself to possess it it might be very acceptable to one of my brothers who are bachelors and independent!!⁵⁶

Despite the additional drapery, Graham thought the price quoted by Howell — 200 guineas — 'awfully high',⁵⁷ and the picture went eventually to C. A. Ionides.

Graham bought Rossettis from other sources than the artist or his agent, Howell. Rossetti frequently denigrated such acquisitions as rubbish. Graham did buy second-rate work, but Rossetti's overriding anxiety was that the market for his current production would suffer if his patrons began buying from one another.⁵⁸

Graham first became interested in acquiring the *Blue Bower* [a8; Fig. 98] in March 1873, but its owner, Samuel Mendel, was unwilling to part with it.⁵⁹ So Graham suggested without success that

Rossetti paint a replica. Shortly afterwards Mendel was forced to sell to pay creditors, who included Graham. Determined to drive a hard bargain, Graham tried to discover how much Mendel had paid for the picture. Rossetti and Howell, never the most candid of businessmen, prevaricated, and Graham backed off. He eventually bought the picture through Agnew the following December, although the price was now a substantial £1,150. The painting does not seem to have held Graham's interest, as he sold it before his death.

In 1874 Graham bought a key work from Rossetti's earliest years, the *Ecce Ancilla Domini!* [a12; Fig. 101], again through Agnew. As we have seen, Graham was fully aware of the picture's significance in Rossetti's career, and he tried therefore to restrain Rossetti from repainting it: 'Do you not think that to attempt to improve upon a work painted at 21 when you are *not very* far from five and forty is of doubtful expediency both as removing an exceedingly interesting record of your own mental history, and as introducing into the picture itself qualities if not alien to at least not in the same key exactly of thought, feeling and execution as its original motive.'⁶⁰ Graham also had strong financial reasons for doing nothing, as he admitted in June 1874, 'if any pictures come to be sold that have been retouched by the artist their commercial value is affected'.⁶¹ However, when Rossetti suggested adding the lily-plant, Graham thought it 'a beautiful and appropriate addition to and enhancement of the picture'.⁶² In his letters Graham makes no comment on the religious content of the *Ecce Ancilla Domini!* The strongly Marian message of Graham's early Italian pictures never seems to have worried his Presbyterian feelings, but the *Ecce Ancilla Domini!* was reframed in 1874 to remove inscriptions which critics had interpreted as overtly Popish, when the picture was first exhibited.⁶³ Graham may have been responsible.

Marigolds [a24; Fig. 108], also known as the *Bower Maiden*, was Rossetti's main completed work of 1874 for Graham. Graham was initially enthusiastic: 'It sounds nice and bright,' he wrote on 6 February.⁶⁴ The picture was delivered on 25 February, and Graham could not hide his disappointment. He wrote in May, 'It seems to have less of the imaginative and poetical quality in it than most of your pictures possess to my mind'.⁶⁵

The disappointing reception of *Marigolds* mirrored increasing difficulties between patron and artist. Graham's health had broken down during the winter of 1873. The worsening economic climate was also forcing him to restrict his collecting, particularly in laying out advances for major new commissions. As Howell noted to Rossetti in August 1873, 'There is a reaction for men of the last generation, for every thing old English and for old Masters'.⁶⁶ In 1874 the dealer and print publisher Ernest Gambart retired to the South of France, an unmistakable sign that the great days of the living artist were coming to an end. Despite Graham's best efforts Rossetti was becoming more reclusive. Although Rossetti returned to London from Kelmscott in July 1874, Graham visited him less often than before, and was less able to check on the progress of outstanding commissions.⁶⁷

Conflict over money was always latent in Rossetti's commissioning system, as William Michael Rossetti admitted: 'Upon undertaking any commission for a picture, he received instalments of payment to keep him going while the work was in progress, and thus, if the work came to a standstill, he owed money for paintings undelivered and undeliverable.'⁶⁸ The inherent dangers were exacerbated by Rossetti's ruthless approach to money. His prices were high, over £1,000 for important works in oil, and were not supported by his limited public reputation or by the auction resale value of his work. Fennell has questioned Rossetti's long-standing reputation for financial acumen,⁶⁹ but he certainly knew how to play one collector off against another, constantly citing the pressing demands of other clients as reason for not completing long overdue pictures. In the search

for new advances to meet his considerable day-to-day expenses Rossetti took on more commissions than he could possibly manage. Graham himself must have wondered, after Rossetti's collapse in 1872, whether he would ever be physically fit enough to complete what he had in hand.

But much of the fault lies with Graham. For a successful businessman he was extraordinarily disorganized in keeping track of commissions agreed and money advanced to Rossetti. He seems to have kept no written record, and relied on casual references in Rossetti's letters to him, and notes kept by Rossetti on the state of the account. This strange behaviour appears to have resulted from an unconscious wish to treat their dealings not as commercial transactions between patron and client, but as a gentlemen's agreement between friends. Graham certainly considered Rossetti his friend, and for Rossetti he was almost invariably 'my good friend Graham',⁷⁰ 'the good blessed Graham',⁷¹ 'altogether my sheet anchor — no one else really worth reckoning on'.⁷² But Rossetti was too canny not to exploit the inevitable confusion to extract more money from Graham and buy further delays. Nor did the devious behaviour of Howell as Rossetti's agent help relations between artist and patron. Indeed Howell's correspondence with Rossetti reads as an ironic commentary on the trust Graham placed in Rossetti's good faith.

By 1873 Graham was starting to dig his heels in over Rossetti's high prices. In a letter to Rossetti Howell relayed the following remarks by Graham:

Well Howell you know I do want Rossetti's pictures but I really cannot afford to pay his prices, to offer him less than he asks I cannot. I am his friend, I feel sure that he is most conscientious, but I find that he measures my means, by the value of his work, and my purse is really below it. To refuse any thing of his on the ground of price I dare not, and cannot. If I was to say that I can at times afford only say £700 when he wants £1,000 he would not believe me, and might take it as a simple excuse, were I sure that such would be his construction I would be more than pained, I have already lost two or three things of his, through being unable to reach the price, and lately I found that *the only way I had was to decline buying on the ground of being really full*, this would save me the mortification of sometimes offering less, though I have to suffer the disappointment of going without the pictures.⁷³

By July 1875 Graham was unwilling to consider any new commissions large or small. As he wrote to Rossetti:

I hesitated very much to think of any fresh proposals from the feeling that it was impossible for me to press you for completion of commissions and that as I have already four in your hands the Dante replica [a10; Fig. 100], the Found [a14; Fig. 104], the Blessed Damoiselle [a6; Fig. 97] and the boat of Love one of these being a commission of *more than 5 years standing* (the Found) and another already *over 4 years* since the first payment to account [. . .] I should only be complicating matters in case I do not live to see them out.⁷⁴

In December 1875 he wrote, 'I begin to wonder if the old saying of "vita brevis ars longa" has not another meaning'.⁷⁵ In January 1878 the four commissions were still unfinished:

I confess I have felt for a long time past that I have not been altogether kindly dealt with in regard to my commissions and the advances on them [. . .] That I have never murmured, scarcely even remonstrated save in the gentlest way has been due to my strong personal regard for yourself and some consciousness of the difficulties with which your genius and the highly sensitive artist temperament has to contend.⁷⁶

The *Boat of Love* project was eventually abandoned; the *Blessed Damozel* [a6; Fig. 97] was delivered in 1878, the second *Dante's Dream* [a10; Fig. 100] in 1880. Graham received the unfinished

Found [a14; Fig. 104], which he had recommissioned in 1869, only after Rossetti's death in 1882, in part-payment for outstanding debts.⁷⁷ Graham's correspondence with Burne-Jones for this period is lost, but he seems to have invited the artist to attempt to complete the picture. Burne-Jones, who found it difficult to temper his own style when collaborating with other artists, clearly did not have the heart for the task and confined himself to laying in a flat wash of colour over the sky.⁷⁸

Despite all the arguments about money and delays, artist and patron remained on good terms. In Rossetti's last surviving letter to Graham he thanked him for his congratulations on the sale of the large *Dante's Dream* [a9; Fig. 99] to Liverpool, and wrote, 'I feel that I am addressing a friend who has shown me such marks of brotherly attachment as deserve every consideration from me'.⁷⁹ Graham and Leyland were the only patrons of Rossetti to attend his funeral on 14 April 1882,⁸⁰ and, as Graham himself lay dying three years later, his chief source of comfort was Rossetti's *Girlhood of Mary Virgin* [a18; Fig. 102], which hung opposite his bed.⁸¹

¹ E.g. F. Fennell (ed.), *The Rossetti-Leyland Letters* (Athens, Ohio, 1978), p. xxiv.

² A1.

³ Horner, 1933, p. 9.

⁴ A2.

⁵ A1.

⁶ A53.

⁷ Ibid.

⁸ A46.

⁹ A51.

¹⁰ A50.

¹¹ E.g. J. Nicoll, *Rossetti* (London, 1975), p. 143: '... he [DGR] could not have satisfied the market with less erotic, formalized and symbolic creations — that is — the specific economic and cultural demands of the 1860s and 1870s combined to destroy the demand for the kind of picture that he had been producing in the 1850s. There is no question that the latter — private, modest and even discreet — were relatively less respected by his bourgeois patrons of the 1860s and 1870s, and men like Graham the MP, Rae the Birkenhead banker, Trist the Brighton wine merchant and Leyland the Liverpool shipowner were not interested in acquiring them second-hand even at knock down prices.' Apart from *Ecce Ancilla Domini!* [a12; Fig. 101] and *The Girlhood of Mary Virgin* [a18; Fig. 102], WG owned such early works as *Arthur's Tomb*, 1855 [a2; Fig. 94], and *Fra Pace*, 1856 [a16].

¹² A51.

¹³ A79.

¹⁴ National Gallery, London 270.

¹⁵ On the 'fallen woman', see S. Casteras, *The Substance or the Shadow. Images of Victorian Womanhood* (Yale Center for British Art, 1982).

¹⁶ A18.

¹⁷ Surtees 372.

¹⁸ A46.

¹⁹ See Horner, 1933, p. 9.

²⁰ A5.

²¹ A78.

²² A81.

²³ A15.

²⁴ On Millers, see A88, n. 1.

²⁵ A46.

²⁶ See A34 and F. Fennell (ed.), *The Rossetti-Leyland Letters* (Athens, Ohio, 1978), no. 66: DGR/FRL, 19 Dec. 1873: 'It is essential that it [Proserpina] should be placed in the light in which it was painted, — i.e. with the light from the left (left of spectator)'.

²⁷ A46.

²⁸ A2.

²⁹ A24.

³⁰ A25.

³¹ G. Pedrick, *Life with Rossetti* (London, 1964), p. 145.

³² A39.

³³ Surtees 81.

³⁴ J. Bryson (ed.), *Dante Gabriel Rossetti and Jane Morris. Their Correspondence* (Oxford, 1976), p. 64 (30): DGR/JM, 19 April 1878.

³⁵ *Letters* 1130: DGR/FMB, 16 July 1871.

³⁶ A19.

³⁷ A24.

³⁸ *Letters* 1224: DGR/Mrs Gabriele Rossetti, 12 Sept. 1872.

³⁹ See A20.

⁴⁰ A36.

⁴¹ See W. E. Fredeman, 'Prelude to the last Decade. Dante Gabriel Rossetti in the Summer of 1872', *Bulletin of the John Rylands Library*, LIII (Manchester, 1970–71).

⁴² *Letters* 1212: DGR/Mrs Gabriele Rossetti, 21 June 1872.

⁴³ See *Letters* 1252: DGR/FMB [11 Oct. 1872].

⁴⁴ A81.

⁴⁵ A37.

⁴⁶ Cline 259: DGR/CAH, 4 July 1873.

⁴⁷ A40.

⁴⁸ A42.

⁴⁹ A49.

⁵⁰ See Cline 322: CAH/DGR, 7 Dec. 1873.

⁵¹ See Cline 312: DGR/CAH, 16 Oct. 1873.

⁵² Most of WG's pictures were framed by Foord & Dickinson, a leading London firm, who worked for both Rossetti and Burne-Jones. See J. Simon, *The Art of the Picture Frame* (National Portrait Gallery, London, 1996), pp. 134–35.

⁵³ On this subject, see A. Smith, 'The Pre-Raphaelite Nude', in M. Frederick Watson, *Collecting the Pre-Raphaelites. The Anglo-American Enchantment* (Aldershot, 1997), pp. 77–91.

⁵⁴ Cline 205: DGR/CAH [2 March 1873].

⁵⁵ EBJ/Frances Horner, July 1892, Burne-Jones Papers, xxvii, 13 (Fitzwilliam Museum, Cambridge), quoted in Horner, 1933, p. 7.

⁵⁶ A36.

⁵⁷ Cline 257: CAH/DGR, 3 July 1873.

⁵⁸ See J. Bryson (ed.), *Dante Gabriel Rossetti and Jane Morris. Their Correspondence* (Oxford, 1976), p. 69 (32): DGR/JM [31 May 1878].

⁵⁹ See A36, n. 5.

⁶⁰ A53.

⁶¹ A55.

⁶² A57.

⁶³ *The Pre-Raphaelites* (Tate Gallery, 1984), p. 73.

⁶⁴ A50.

⁶⁵ A54.

⁶⁶ Cline 288: CAH/DGR, 26 Aug. 1873.

⁶⁷ But when Lady Mount-Temple visited Rossetti's studio in Cheyne Walk, probably in November or December 1877, she found 'Mr and Miss Graham' there (letter to Annie Munro, Katharine Macdonald collection). My thanks to Katharine Macdonald and Virginia Surtees on this point.

⁶⁸ W. M. Rossetti, *Dante Gabriel Rossetti. His Family Letters, with a Memoir* (London, 1895), II, p. 320.

⁶⁹ F. Fennell (ed.), *The Rossetti-Leyland Letters* (Athens, Ohio, 1978), pp. xxvi-xxvii.

⁷⁰ *Letters* 1458: DGR/Mrs Gabriele Rossetti, 23 Feb. 1874.

⁷¹ *Letters* 1485: DGR/FMB (20 May 1874).

⁷² *Letters* 1452: DGR/FMB, 8 Feb. 1874.

⁷³ Cline 257: CAH/DGR, 3 July 1873.

⁷⁴ A59.

⁷⁵ A62.

⁷⁶ A73.

⁷⁷ DGR's will rather disingenuously states: 'I bequeath to my friends William Graham of Grosvenor Place London and L. R. Valpy late of London now of Bath any such small drawing or other article as each of them may select as a memento of me subject to the approval of my executor.' (Quoted from R. Glynn Grylls, *Portrait of Rossetti* (London, 1964), Appendix L).

⁷⁸ R. Elzea, *The Samuel and Mary R. Bancroft, Jr. and related Pre-Raphaelite Collections* (Delaware Art Museum, 1978), p. 98.

⁷⁹ A97.

⁸⁰ WG was staying at Broadlands shortly after he heard the news of DGR's death. Lady Mount-Temple found him 'very much cast down', and commented, 'What a nice man he is!' (letter to Annie Munro, undated [April 1882], Katharine Macdonald collection).

⁸¹ Horner, 1933, p. 81.

4. BURNE-JONES

Seven years after Graham's death Burne-Jones wrote to his daughter, Frances, 'I used to think one could use no other word but genius for his perception and instinct for painting. It was infallible. He was never wrong'.¹ Graham's relationship with Burne-Jones was closer than that with Rossetti, and certainly more tranquil: 'He liked to come and look on while Edward painted, appearing and disappearing very swiftly, but bringing no sense of disturbance with him.'² Graham responded to Burne-Jones's idealism, and Burne-Jones appreciated the mixture of passion and sadness in Graham's character. They were bound together by a shared respect for Rossetti, love of Italian Renaissance painting, and in later years by Burne-Jones's devotion to Frances Graham. Burne-Jones was an altogether more satisfactory object of Graham's patronage than Rossetti. He was more productive, with 'a savage passion for work',³ and, thanks to his wife, more organized in money matters. Graham very rarely questioned Burne-Jones's prices; one exception was a version of *The Prioress's Tale* commissioned in 1869, of which Graham said, 'I scarcely think it would be wise to make a £500 picture — The subject is one that I like very much from its quaintness but not one that would I think be generally valued and when I first saw and asked for it I did not contemplate its being a picture of that value'.⁴ Otherwise their dealings were remarkably harmonious.

Graham first saw Burne-Jones's work at the 1864 exhibition of the Old Water-Colour Society, of which the artist had been elected an associate that year. The echoes of the Italian quattrocento and the Early Netherlandish masters in, for instance, *The Annunciation*⁵ or *The Merciful Knight*⁶ must have appealed, because he began buying the following year. Their friendship dates from 1867. Burne-Jones's introduction to Graham came at an important moment in the artist's career. In 1865 he moved his family to Kensington Square. Georgiana marked the occasion as the end of their bohemian youth: 'The apostolical succession of our friends was broken; new ones were made and new views of life were opening.'⁷ The new house brought a greater sense of independence and

responsibility, as Burne-Jones sought to consolidate his artistic career by cultivating wealthy patrons such as Graham and George Howard.

Among Graham's first purchases were the watercolour versions of the *Laus Veneris* [b21] and the *Chant d'Amour* [b3; Fig. 116], which he considered 'altogether about your best works'.⁸ Their 'deep rich colour'⁹ particularly attracted him, and he bought a series of similar watercolours during the late 1860s and early 1870s, including *King Rene's Honeymoon* [b17; Fig. 127], *Fair Rosamund and Queen Eleanor* [b10; Fig. 125], and *Zephyrus and Psyche* [b36; Fig. 133]. Also of interest are *Chaucer's Vision of Good Women* [b5; Fig. 118] and *Love disguised as Reason* [b23; Fig. 132], which seem to owe a common debt to that most Pre-Raphaelite of Raphaels, *The Knight's Dream*¹⁰ — acquired for the National Gallery by Charles Eastlake in 1847. Graham wrote in January 1871: 'You cannot think how the "Love as Reason" grows on us all. Have you not some of the Pygmalion set finished that [would] hang with it?'¹¹ Burne-Jones sent Graham a version of the first scene, *The Heart Desires* [b27], which makes an interesting pendant with clear compositional similarities. However, Graham had reservations about the cooler grey tone of such works and wrote later in 1871: 'I doubt if the Pygmalion set will ever have the charm of the more richly coloured works.'¹²

In 1870 Burne-Jones resigned from the Old Water-Colour Society, and there followed what he described as 'the seven blissfullest years of work I ever had; no fuss, no publicity, no teasing about exhibiting, no getting pictures done against time'.¹³ Graham can take much of the credit for Burne-Jones's tranquillity during this period, and his commissions had a proportionately greater influence on Burne-Jones's development, as the artist came to rely on a smaller circle of sympathetic patrons. As early as May 1868 Burne-Jones was offering Graham first refusal of an enlarged oil version of the *Chant d'Amour* [b4; Fig. 117] that he was contemplating.¹⁴ Burne-Jones worked on the painting mainly in the early 1870s, but it was not finally delivered till 1877. Graham thought it 'very beautiful'.¹⁵ The Venetian atmosphere and composition of the picture undoubtedly appealed to him — the black-armoured figure and the musical theme evoking Giorgione and the Louvre *Concert champêtre*.

In January 1873 Graham wrote to Burne-Jones, 'Don't forget that the *Laus Veneris* is to be the pendant of the *Chant d'Amour* — is it not and the *Blind Love* to hang between!'¹⁶ Burne-Jones does not seem to have altogether gone along with Graham's suggested arrangement. The *Blind Love* element was never completed, and when he did enlarge the *Laus Veneris* [b22; Fig. 128] for Graham, he did not attempt to make it match the *Chant d'Amour* either in size (it is slightly larger) or, apparently, in framing.¹⁷ However, Graham conveyed his delight at the results to Rossetti: 'Jones has lately painted for me on a large scale the "Chant d'Amour" and the "Laus Veneris" of both of which I had the small originals. The immense progress he has made between the two periods is evident and striking, but altho the large works are infinitely finer — and excel the early ones in almost every point — the latter have to me a charm of their own and I like to keep both!'¹⁸ Graham confessed to Rossetti, 'I love the full chords of rich colouring',¹⁹ and it is Burne-Jones's mastery of colour which underlies the very different moods of *Laus Veneris* and *Chant d'Amour*, as Henry James understood, when he reviewed the 1878 Grosvenor Gallery exhibition, at which the two pictures were shown:

The 'Laus Veneris' is pitched in a high key — a key given by the wondrous flame-coloured robe of the heroine fretted with little circular figures in relief. The colours are all brilliant, the shadows thin, the whole impression that of bright surfaces in a strong light. 'Le Chant d'Amour' on the contrary, looks at

first like some mellow Giorgione or some richly-glowing Titian. The tone is full of depth and brownness, the shadows are warm, the splendour subdued.²⁰

The example of Giorgione pervades several other Burne-Joneses in the Graham collection. For Burne-Jones found in the Venetian master sanction for his own preoccupation with mood rather than narrative content.²¹ From the spectator he required detached sympathy not critical analysis — the spirit in which Rossetti concludes his delphic evocation of the *Concert champêtre*:

Let be:—
Say nothing now unto her lest she weep,
Nor name this ever. Be it as it was, —
Life touching lips with Immortality.²²

The *Green Summer* [b15; Fig. 124] had been commissioned in 1868 as a large-scale replica in oil of the watercolour Graham had seen at the 1865 Old Water-Colour Society — a pastoral harmony in green. The subtle Giorgionesque atmosphere of the original evaporated somewhat when Burne-Jones came to paint the oil version. The features of the seated figures became more defined, and the silvery tones of the lake in the background were swallowed in the overall greenness. The composition maintains a certain tension between linear frieze and circle, and the play across the canvas between back and front views of the figures again recalls Giorgione.

Burne-Jones's *St George* [b30; Fig. 130], painted between 1873 and 1877, is also ultimately Giorgionesque in inspiration, perhaps, as John Christian has suggested, filtered through the more immediate influence of Romanino's *S. Alessandro* in the National Gallery.²³ In 1873 Graham lent Burne-Jones what he called 'a Romanino kind of bishop'.²⁴ This picture [d203; Fig. 193], now attributed to the Cremonese Altobello Melone, confirms the connection, as it is another example of a full-length figure painted in isolation against a landscape background.

The *St George* was exhibited at the first Grosvenor Gallery show in 1877 with *The Days of Creation* [b9; Fig. 121]. The latter had originally been designed as stained glass. Burne-Jones began work on the watercolour version in 1872, but Graham does not mention it in his letters until April 1876, when he undertook to pay £1,000 for the series.²⁵ *The Days of Creation* was one of Graham's largest commissions, and he had Grosvenor Place redecorated by J. Hungerford Pollen during the summer of 1876 in its honour. However, Burne-Jones was unhappy with the results. When he showed *The Days of Creation* at the Grosvenor Gallery, he complained about the crimson silk damask wall-coverings, feeling that such a background 'sucks all the colour out of pictures'.²⁶ Burne-Jones was a pioneer in campaigning against the traditional Victorian plush and cluttered hanging of pictures. According to his wife, Burne-Jones's ideal gallery should be 'plain, finely proportioned and well lighted — a kind of sublimated barn — he suggested, where all inside should be subordinated to the welfare of the paintings on the (possibly whitewashed) walls'.²⁷ Pollen's designs for Grosvenor Place hardly matched this ideal, and Graham seems to have shared Burne-Jones's distress:

About the rooms I quite agree with you about these terrible upholsterer's gilt mouldings only fit for a cafe or dancing Hall, and I protested the moment I saw them [. . .]

We shall have poles for the curtains in the big room and once they are up I think their simplicity will put the curly wurly ones to such shame that they will go. Meantime I am thankful the red background is pleasant and calm and won't disturb the Angels with noisiness or nastiness of any kind.²⁸

Music — the common theme of the *Chant d'Amour* [b3; Fig. 116] and the *Laus Veneris* [b21] — was very important in the Graham family. Graham wrote hymns, which he played on the family

organ.²⁹ His wife was an accomplished pianist, who had studied under Liszt and Mendelssohn,³⁰ and she passed on this talent to their children. The family was part of a musical circle that included A. J. Balfour, the Austin Leighs, Gladstone and the Lytteltons.³¹ It was not surprising, therefore, that music should feature so strongly in Graham's commissions from Burne-Jones. The *Chant d'Amour* design began life on the inside of the keyboard lid to the piano made by F. Priestley of Berners St, London, and given to Burne-Jones on his marriage in 1860 (now in the Victoria & Albert Museum). The design below the keyboard of this instrument (Fig. 210) was perhaps suggested by Orcagna's *Triumph of Death* fresco in S. Croce, Florence, but it also has a curious similarity to a Florentine Mannerist picture in the Graham collection, the *Charity of St Nicholas* [d340; Fig. 208]. The piano decoration dates from c. 1860, so there is no question of direct influence, unless Burne-Jones knew the painting before he met Graham. Alternatively, it is possible that Graham was encouraged to buy the picture by memories of the Priestley piano. The connection may be purely coincidental, but I think it is circumstantial evidence at least that Graham had looked closely at the Priestley piano, while visiting the Burne-Joneses, because he shared Burne-Jones's interest in piano design and decoration.³² This interest is apparent in the *Chant d'Amour* itself. For in enlarging the Boston watercolour [b3; Fig. 116], Burne-Jones added elaborate decoration to the organ in the centre: a standing figure entwined by creepers.

In 1871 Graham bought from Burne-Jones a gouache of *St Cecilia* [b29] playing a smaller version of this organ. Burne-Jones's notebook for 1871 also mentions 'two circles of singing boys and girls'.³³ Graham commented in January 1871 on this commission [b6]: 'And now about the little Singers. I only looked at them in the light of their coming in as decorative to our organ here, whose wretched Alhambra conventionality staring me in the face as I sit at work is a weariness and a vexation!'³⁴ When they arrived in March 1871, Graham eagerly suggested further flanking panels to complete the decoration of the organ front, but apparently without success. In his notebook for 1876 Burne-Jones recorded that he 'painted a set of gold figures on oak for Graham's organ'.³⁵ This work [b12; Fig. 123], probably produced for a different instrument, is now also divorced from its original setting: its size and shape suggest that it would have filled the front panel beneath the keyboard of an upright instrument like the Priestley piano. Note again the motif of figures amid entwining branches.

The climax of Graham's patronage and Burne-Jones's ideas about piano design was the Graham piano [b38; Fig. 134], which Graham commissioned in 1879, probably for his daughter Frances's twenty-first birthday. Instead of trying to mask fundamentally ugly design with sympathetic decoration, Burne-Jones was able to design the case from scratch; it was built by John Broadwood & Son. He rejected the bulbous curves of the typical Victorian instrument and returned to the cleaner lines of seventeenth- and eighteenth-century harpsichords. While the decoration was conceived as a unity, it was largely based on earlier ideas. Round the sides of the case are scenes from the story of Orpheus, the most famous musician of mythology, which derive from designs made in 1872 (although dated 1875) now in the Ashmolean Museum, Oxford.³⁶ The awkward shape of the lid made decoration difficult. On the inside, he painted Mother Earth surrounded by her children, who are scrambling among vine tendrils. It suggests a private joke between artist and patron — a Botticelli run riot. The outside is more sober. A Raphaelesque muse of music inspires a poet (Dante in all but the Burne-Jonesian straightness of his nose).³⁷ She holds a scroll inscribed 'ne oublie' ('dinna forget'), which is the Graham family motto. The text in the illuminated cartouche at the top left is taken from a thirteenth-century Italian poem attributed to Guido Cavalcanti, which begins,

with overtones of Botticelli, 'Fresca rosa novella, piacente primavera' ('Fresh new rose, delighting Spring'). Even the sounding board is decorated, with flower petals.

That Burne-Jones was prepared to take such trouble over the Graham piano underlines his devotion to Frances Graham. John Christian has called her 'probably the most important woman in Burne-Jones's life after his wife, his daughter and Maria Zambaco'.³⁸ Burne-Jones sublimated his feelings in any number of exquisitely decorated presents for her, as he recalled wistfully, when she married in 1883: 'Many a patient design went to adorning Frances's ways . . . Sirens for her girdle, Heavens and Paradises for her prayer-books, Virtues and Vices for her necklace-boxes — ah! The folly of me from the beginning.'³⁹ He demonstrated his devotion still further in 1879 by painting her portrait in oil (now in a New York private collection).⁴⁰ For he was a reluctant portraitist, finding it difficult to express individual personality, so strong was his sense of what ideal form dictated. In general, he restricted himself to family and close friends, such as the Grahams. According to Burne-Jones's work record, in 1879 he also painted a 'portrait of Frances Graham and her sister [i.e. Agnes]', but no such portrait has survived. Burne-Jones also produced numerous pencil studies of Frances,⁴¹ who represented one aspect of his ideal of female beauty, to be recognized in such large compositions as *The Golden Stairs* (Tate Gallery).

In drawing William Graham [b34; Fig. 89] in 1880, Burne-Jones laid aside all notions of ideal form. With a terrifying directness he reveals the physical consequence of Graham's severe illness. Beneath the skeletal exterior Burne-Jones seems to have glimpsed that profound melancholy which he shared with Graham. For a public portrait such desperate insights were obviously unacceptable. The oil version [b35; Fig. 90], which was never finished, presents an altogether more bland image.

By the early 1880s Graham's relationship with Burne-Jones was changing — from patron to agent and financial adviser. In April 1884 he wrote to Lord Wharncliffe, 'I have for the last year or two undertaken out of personal friendship, the entire charge of the pecuniary interests of Mr E. Burne-Jones as regards the disposal of his pictures'.⁴² He was acutely aware that, despite Burne-Jones's public success at the Grosvenor Gallery, his income depended on a dangerously small group of admirers, and that his family and studio expenses were growing. Should Burne-Jones lose patrons, or his fragile health collapse, the consequences could be dire, as Graham had seen with Rossetti in 1872 and with many of Rossetti's less fortunate artist friends.

Although Graham himself was still buying from Burne-Jones, he made a deliberate effort to push up the prices of his major pictures. So in 1882 he sold *The Mill* (Victoria & Albert Museum) to Constantine Alexander Ionides for £1,800, and in 1883 *The Wheel of Fortune* (Musée d'Orsay, Paris) to A. J. Balfour for £2,000. Several years earlier, Lord Wharncliffe had commissioned *King Cophetua and the Beggar Maid* (Tate Gallery) for £1,000. By April 1884, the painting was completed, and Graham began the delicate business of negotiating a higher price for it from Wharncliffe: 'Representing as it does almost the whole of his "important" work of the last twelve months, I need not say that the disposal of it for £1,000 must involve very serious actual loss to him [Burne-Jones].'⁴³ Graham suggested £3,000, and when Wharncliffe was late with the second instalment, offered to cover the deficit himself.⁴⁴ He also bought the full-size cartoon [b16; Fig. 126] for the picture. As he explained to Lord Wharncliffe, 'It is a rough, broad, coloured drawing, the scheme of colour being reversed as compared with the picture, the figures being wrought in dark tone on a light background whilst in the picture they are light on a dark ground'.⁴⁵ Graham emphasized the difference between them, because he wanted to reassure Wharncliffe that the cartoon 'will not be allowed in any way to interfere, or come in competition, with the picture'.⁴⁶

Graham shared Wharncliffe's appreciation of the copyright value of Burne-Jones's pictures: 'Since I have assumed the friendly office of advising him about the disposal of his pictures I have impressed on him the propriety of treating their copyright as a valuable asset, not to be surrendered to photographers, or even included in the sale of the pictures unless specifically treated for.'⁴⁷ Since the mid-1870s, Burne-Jones had naïvely allowed Frederick Hollyer to photograph his paintings 'wholly as matters of technical procedure and as records of the work passing through his studio'.⁴⁸ To Graham's alarm, Burne-Jones had received no payment, although he was providing Hollyer with a lucrative business.⁴⁹ Graham also urged caution on Wharncliffe in dealing with the engravers who besieged him after the *King Cophetua* was successfully exhibited at the Grosvenor Gallery:

Caution in the first place that the reputation of the artist be jealously guarded so that the work be entrusted only to an artist of the highest skill, and done in the very best possible style and quality and second that the owner of the picture and copyright should have a price corresponding to the value of the picture and the sacrifice he must make in parting with it, for a great many months at all events, whilst being engraved.⁵⁰

Having sold the engraving rights for one of Fred Walker's pictures to Agnew's for £300,⁵¹ he valued the rights in *King Cophetua* at £500, which was included in the purchase price. However, he added to Wharncliffe:

I hope you will kindly stipulate with any one who acquires the copyright from you, that the engraving is to be made subject to Jones's inspection and advice and approval — He has always been very fastidious as to work of this kind and any really high class publisher will no doubt be thankful for and feel his engraving enhanced in value by the painter's supervision and sanction.⁵²

A photo-engraving of *King Cophetua* was finally produced by Colnaghi's in 1893.⁵³

For all this talk of money, Graham characteristically interpreted the *King Cophetua* in religious terms. He suggested adding the following text from Samuel to the frame: 'He raiseth up the poor out of the dust to set them among Princes and to make them inherit the throne of glory', and wrote to Burne-Jones, 'Isn't that the real meaning and moral of it all[?] How the Heavenly Father's love lifts up and glorifies unworthy ones like you and me, making us worthy of the love in doing so'.⁵⁴

Graham also established a financial scheme to ensure Burne-Jones's long-term prosperity. Essentially, this had two elements. First, Burne-Jones was to concentrate on finishing replicas to provide income for his immediate needs. Graham chivvied Burne-Jones about this in May 1885: 'I daresay it may be difficult for you to combine these "spending money" labours with the more important work — and I must just keep poking you! isn't it so I am sure no man living works *harder* and more conscientiously but you kill yourself with overanxiety and overfastidiousness.'⁵⁵ He went on, 'My impression is that if I am only well enough I can provide the "shop" you spoke of recently where you can convert potboilers, in the form of Agnew and that Mr A. is now pretty well prepared to go down to posterity as your "Mecaenas" [*sic*].'⁵⁶ Graham had very mixed feelings about William Agnew's dominant position in the art market, but he knew that he alone could secure Burne-Jones's financial future.

The potboilers were merely appetizers for the second part of the scheme — the *Perseus*⁵⁷ and *Briar Rose*⁵⁸ cycles, which would provide long-term investment capital. Despite Graham's extremely poor health, the last months of his life were taken up almost exclusively with the negotiations over the sale of the *Briar Rose* cycle. He wrote on 17 May 1885: 'It is the most important transaction you have had yet and I want it made all the more definite as one feels the years creep on and life so

uncertain.⁵⁹ As early as August 1869 Graham had asked Burne-Jones to paint 'the Sleeping Princess Knights enchanted'. Burne-Jones seems to have produced one painting on that subject, *The Knight entering the Briar Wood* (private collection) almost immediately, but not to have offered it to Graham. Instead he began work on a set of three paintings of the same theme on a slightly smaller scale (c. 60 × 115–32 cm).⁶⁰ The result was the so-called 'small Briar Rose' series [b2], painted between 1871 and 1873, which Graham bought. About 1873 Burne-Jones began expanding them to canvases up to 3.5m long.⁶¹ The new project was offered to Graham, and in many ways it is the ultimate statement of Graham's taste: the strong saturated colours, the dream-like atmosphere, the Gorgionesque knights in black, the entangling creepers are all recurring motifs in pictures in the Graham collection (Fig. 135). But Graham had to refuse the offer for lack of space, and concentrate on negotiating the sale of the cycle.

Graham was keen to get an accurate valuation for the cycle, asking the advice of E. J. Poynter, William Morris and J. Comyns Carr.⁶² The situation was complicated by the depressed state of the art market in 1885⁶³ and by what he called the '[transitive] state'⁶⁴ of Burne-Jones's reputation. Graham welcomed Burne-Jones's election to the Royal Academy in 1885, because it strengthened his hand in negotiating a substantial price for the *Briar Rose*, but he foresaw difficulties, particularly over the loss of Burne-Jones's independence.⁶⁵ The F. S. Ellis sale of Pre-Raphaelite paintings in May 1885 also helped, as the Burne-Joneses went for good prices, partly thanks to Graham's uncle, who bought the *Fides* and *Sperantia*.⁶⁶

Having seen how cleverly the Agnews marketed Holman Hunt's *The Shadow of Death*, Graham had a shrewd idea of how they could exploit the *Briar Rose* cycle. He wrote to Comyns Carr, 'Besides their artistic value I believe the Briar Rose pictures are likely to have a certain trade value for purposes of sensational exhibition which probably ought not to be overlooked'.⁶⁷ (He was proved right, as the cycle was exhibited with great success in 1890.) By May 1885 the first picture in the series, *The Briar Wood*, was ready to show to the Agnews.⁶⁸ Despite his increasingly grave condition Graham was keen to be present when the Agnews came to Burne-Jones's studio and began negotiations. In early June 1885 he wrote to Burne-Jones, 'They are very clever and very insinuating and you will like the young one better than his uncle W.A. but it is just as well to put me forward as the "buffer" or gobetween in all discussions else your bonhomme may be inveigled into unnecessary admissions'.⁶⁹ But by now Graham was too ill to move, and negotiations had to be concluded at his bedside. With a great sense of relief Graham wrote to Burne-Jones on 30 June 1885, 'Agnew has just gone and has behaved so well and so kindly and it is all settled and the price is £15,000'.⁷⁰

Graham died a fortnight later. His love of colour persisted to the end. To Burne-Jones he had written, 'When you write me notes put three dabs of colour in the corners just like having a grape when my mouth is dry'.⁷¹ Burne-Jones sent a number of small coloured pictures, which hung round Graham's bed and were placed in his coffin, when he was buried in the Glasgow necropolis.⁷²

Burne-Jones designed the headstone to mark Graham's grave⁷³ — a very simple affair compared with the elaborate memorials to contemporary Glasgow merchants in the necropolis: three panels without ornament or figural embellishment recording the dates of Graham and his wife, flanked by his sons, Rutherford and William. More striking is the superb site. Isolated from the more prominent monuments and their sectarian vandals, it is set into a steep hillside with views over the remains of industrial Glasgow to the open hills beyond.

Burne-Jones also acted as go-between for Graham's final act of artistic patronage, the memorial to Graham's father in the north aisle of St Mungo's Cathedral, Glasgow, by Alfred Gilbert (Fig. 93). The initial plan seems to have been for an exterior memorial by Burne-Jones next to Graham's own in the necropolis,⁷⁴ but an old guidebook to Glasgow Cathedral says of Graham's commission, 'It was in consequence of instructions left by him that this work was offered to and undertaken by Mr Gilbert'. Nothing is specified in Graham's will, for he seems to have conceived the project only in his final days. As Burne-Jones recalled, 'I remember that his plan was that I should see Gilbert about it and try to interest him in the matter. I remember this vividly — for it was in my last wretched desolate hour with him, and it is burnt into me'.⁷⁵ Why Graham should have chosen Gilbert is unclear. He could have seen Gilbert's work at the Royal Academy and the Grosvenor Gallery from 1881, and bronzes such as *Perseus Arming*, exhibited in 1882, which explore the Italian Renaissance sculptural idiom, would have appealed to him, but he did not own any examples. The advocacy of Burne-Jones was probably decisive. Burne-Jones had first met Gilbert in 1884, perhaps through Edgar Boehm, Gilbert's master, who was at that time sculpting the *Flodden Field* relief for George Howard to Burne-Jones's design.⁷⁶ Burne-Jones played a similar role *vis-à-vis* Gilbert in designing the Graham memorial, although, probably after unhappy experiences with Boehm, he found the relationship difficult:

I shouldn't like to propose to a man in Gilbert's position that I should make the design for him to execute it and I should be shy of doing more than suggesting very roughly to him how to treat the sepulture — though I could and would tell him what I know my dear Graham wanted.

The difficulty lies here that if a man has no ideas he usually also executes the ideas of another very badly — and if I made a design for a bas relief I literally know no one who could faithfully copy it and at the same time put any life into the execution.⁷⁷

No other documentation of the commission has survived, but it is clear that Burne-Jones did play an important part. The design bears striking similarities to the contemporary memorial for Laura Lyttelton, commissioned from Burne-Jones by her close friend, Frances Horner, for Mells church.⁷⁸ The works share a common format, low-relief technique, compositional elements and theme — the hope of resurrection after death. The inscription carried on the scroll superimposed on the low-relief sarcophagus below the main panel of the Graham memorial ends: 'Happy is he who hath the God of Jacob for his help whose hope is in the Lord his God.' And an explanatory note takes up this optimistic message, although it ignores the more sinister implications of the snake curled around the base of the central bush:

It represents Death under happy and hopeful associations. The slight mound at the foot stands for the tomb; the doves are the messengers of joy, tokens of purity and love: the bright leaves and flowers, conspicuous among them the poppy, emblem of sleep, tell of the rest and joy of the future awakening.

There is no Death: what seems so is transition
This life of mortal breath
Is but a suburb of the life Elysian
Whose portal we call Death (Longfellow)

The exact date of the Graham memorial is unknown. The plaster of the Lyttelton relief was finished by 1892,⁷⁹ and the complex casting technique and Japanese patination have led Richard Dorment to date it to the early 1890s.⁸⁰

- ¹ EBJ/Frances Horner, July 1892. Burne-Jones Papers, xxvii, 13 (Fitzwilliam Museum, Cambridge).
- ² *Memorials*, I, p. 296.
- ³ *Ibid.*, II, p. 6.
- ⁴ B12.
- ⁵ Private collection. No. 200 at the 1864 OWCS.
- ⁶ Birmingham City Museum and Art Gallery. No. 215 at the 1864 OWCS.
- ⁷ *Memorials*, I, p. 286.
- ⁸ B4.
- ⁹ B12.
- ¹⁰ National Gallery, London 213.
- ¹¹ B9.
- ¹² B11.
- ¹³ *Memorials*, II, p. 13.
- ¹⁴ See B1.
- ¹⁵ B20.
- ¹⁶ B13.
- ¹⁷ The frame of *Laus Veneris* is black with incised gold decoration of a type favoured by Whistler; that of *Chant d'Amour* is a more traditional Venetian gilt. But it is possible that neither is original.
- ¹⁸ A57.
- ¹⁹ A40.
- ²⁰ 'The Grosvenor Gallery', *The Nation* (23 May 1878); reprinted in J. Sweeney (ed.), *The Painter's Eye* (London, 1956), p. 163.
- ²¹ EBJ himself owned an early sixteenth-century Venetian *Rape of Europa* which he attributed to Giorgione (*Burne-Jones* (Arts Council, London, 1975), n. 350).
- ²² From DGR's *For a Venetian Pastoral by Giorgione* in *Poems* (London, 1870), p. 260. (The poem was considerably revised after its first publication in *The Germ* in 1850.) For the critical fortune of the *Concert champêtre*, see F. Haskell, 'Giorgione's *Concert champêtre* and its Admirers', *Journal of the Royal Society of Arts* (1971), pp. 543–55, reprinted in *Past and Present in Art and Taste* (New Haven, 1987), pp. 141–53.
- ²³ National Gallery, London 297. See *Burne-Jones* (Arts Council, London, 1975), no. 134.
- ²⁴ B15.
- ²⁵ B17.
- ²⁶ *Memorials*, II, p. 77. The walls were painted olive green the following year after EBJ's complaints. See C. Denney, 'The Grosvenor Gallery as Palace of Art. An Exhibition Model', in S. P. Casteras and C. Denney (eds.), *The Grosvenor Gallery. A Palace of Art in Victorian England* (New Haven, 1996), p. 21.
- ²⁷ *Ibid.*, II, p. 79.
- ²⁸ B20.
- ²⁹ Horner, 1933, p. 4.
- ³⁰ *Ibid.*, p. 6.
- ³¹ Horner, 1933, p. 45.
- ³² See M. Wilson, 'The Case of the Victorian Piano', *Victoria and Albert Museum Yearbook Number Three* (London, 1972), pp. 133–53.
- ³³ P. 15: EBJ Papers (Fitzwilliam Museum, Cambridge).
- ³⁴ B9.
- ³⁵ P. 23: EBJ Papers (Fitzwilliam Museum, Cambridge).
- ³⁶ They were conceived as illustrations to William Morris's poem, *The Story of Orpheus and Eurydice*, which was first published in vol. xxiv of May Morris's *Collected Works of William Morris* (London, 1910–15). See Wildman and Christian, 1998, no. 125, for a full discussion of the Graham piano.
- ³⁷ Dante seems to have been particularly important to Frances Graham. A long quotation from the *Vita Nuova* appears on Rossetti's portrait of her [a15]. The needlework panel *Love* which he designed for her to embroider includes the last line of the *Divine Comedy*: 'L'amor che muove il sole e l'altre stelle'. It is now in St Andrew's church, Mells, Somerset. See Wildman and Christian, 1998, no. 130.
- ³⁸ Wildman and Christian, 1998, p. 244.
- ³⁹ *Memorials*, II, pp. 130–31. The decorated prayer-book he gave her in 1880 is no. 106 in Wildman and Christian, 1998.
- ⁴⁰ Wildman and Christian, 1998, no. 107.
- ⁴¹ For instance, no. 235 in *Burne-Jones* (Arts Council, 1975).
- ⁴² WG/Lord Wharncliffe, 28 April 1884 (Wharncliffe MSS 418, Sheffield City Archives). My thanks to Anne Anderson for this and the following references. Cf. *Memorials*, II, p. 154: 'Mr Graham . . . had now [1885] for some time arranged all business matters connected with the sale of his work and in every way looked keenly after his interests.'
- ⁴³ *Ibid.*
- ⁴⁴ See B30, 33.
- ⁴⁵ WG/Lord Wharncliffe, 17 September 1884 (Wharncliffe MSS 418).
- ⁴⁶ *Ibid.*
- ⁴⁷ *Ibid.*
- ⁴⁸ *Ibid.*
- ⁴⁹ B24.
- ⁵⁰ As n. 45.
- ⁵¹ B24.
- ⁵² WG/Lord Wharncliffe, 30 September 1884 (Wharncliffe MSS 418).
- ⁵³ The edition comprised 300 Artist's Proofs at 6 guineas each, 300 Lettered Proofs at 2 guineas and an unspecified number of plain prints at 1 guinea. See *The Reproductive Engravings after Sir Edward Coley Burne-Jones* (Julian Hartnoll, London, 1988), no. 6.
- ⁵⁴ B25.
- ⁵⁵ B34.
- ⁵⁶ *Ibid.*
- ⁵⁷ The four completed scenes, together with other uncompleted cartoons, are in the Staatsgalerie, Stuttgart. See K. Löcher, *Der Perseus-Zyklus von Edward Burne-Jones* (Stuttgart, 1973) and Wildman and Christian, 1998, pp. 221–33.
- ⁵⁸ Buscot Park, Oxfordshire (National Trust). See K. Powell, 'Edward Burne-Jones and the Legend of the Briar Rose', *Journal of Pre-Raphaelite Studies*, VI / 2 (May 1986), pp. 15–28.
- ⁵⁹ B35.
- ⁶⁰ The EBJ notebook for 1872 records '4 [sic] pictures of Sleeping Beauty — painted in oil for Graham. Begun in 1871'. This seems to be a confusion by EBJ, because only three paintings were produced for this set.
- ⁶¹ The EBJ notebook for 1874 and 1875 mentions work on this second series (now at Buscot Park), but EBJ does not seem to have taken it up in earnest until 1884. He added a fourth subject, *The Garden Court*, but had only brought *The Prince enters the Briar Wood* to a satisfactorily finished state by WG's death in 1885. He was dissatisfied with the other three scenes and set them aside for fresh canvases. After the cycle had been sold to Lord Faringdon in 1890, he completed the abandoned

canvases, which were sold through Agnew's, which dispersed them. The third set comprises *The Garden Court* (Bristol City Art Gallery), *The Council Chamber* (Delaware Art Gallery), and *The Rose Bower* (Hugh Lane Gallery of Modern Art, Dublin). There was once believed to have been a lost fourth subject in this set, *The Prince enters the Briar Wood*, but, as John Christian has established, this is not the case: see *The Reproductive Engravings after Sir Edward Coley Burne-Jones* (Julian Hartnoll, London, 1988), pp. 42–45, and Wildman and Christian, 1998, pp. 156–62.

⁶² See B38, 51.

⁶³ See B35.

⁶⁴ B47.

⁶⁵ See B42, 43.

⁶⁶ See B35.

⁶⁷ See B42, 43.

⁶⁸ See B35, n. 11.

⁶⁹ B39.

⁷⁰ B52.

⁷¹ Ibid.

⁷² Horner, 1933, p. 81.

⁷³ Among Graham family papers is a measured drawing of the headstone by EBJ.

⁷⁴ See R. Dorment, *Alfred Gilbert* (London, 1985), pp. 87–88. This would seem to be the implication of B54, but the precise meaning is unclear.

⁷⁵ B56.

⁷⁶ Naworth Castle, Cumbria; another cast in Carlisle Art Gallery. EBJ's watercolour of 1882 is in the Musée d'Orsay, Paris (RF 50825). See Wildman and Christian, 1998, no. 132.

⁷⁷ B56.

⁷⁸ Laura Lyttelton died in 1886.

⁷⁹ Victoria & Albert Museum. It was illustrated in the *Journal of the Society of Antiquaries*, XL (1 April 1892), p. 523.

⁸⁰ Op. cit., p. 88. Gilbert's studio diaries for 30 August 1901 mention a *Dis Manibus* memorial to Graham's daughter, Amy, who died in 1900, but it does not seem to have been executed (letter to the author from Richard Dorment).

5. OTHER MODERN ARTISTS

Graham admitted that beyond Rossetti and Burne-Jones his tastes in modern art were narrow. He was not interested in the eighteenth-century British school.¹ He owned four watercolours attributed to Turner, which have not come to light, but otherwise had few British paintings of the early nineteenth century. The boom in the market for contemporary art made him suspicious: 'The prices of modern pictures are *fancy prices* made by clever dealers out of the ignorance and emulation of the class who frequent Christie and Manson.'² The prices reached by Landseer's sketches at the artist's studio sale on 8 May 1874 he thought 'absurd'.³ And he disliked the fashion for what he called 'the "furniture" school of painting'⁴ — art produced purely as room decoration. Yet despite his reservations, Graham did buy the work of modern artists apart from Burne-Jones and Rossetti, and the pictures he chose help to explain what he saw in those two artists.

The Graham collection contained several paintings which illustrate the 'prehistory' of the Pre-Raphaelite Brotherhood: for instance, a copy of the upper section of Raphael's *Madonna di Foligno* painted in Rome in 1819 by the minor German artist Adolf Senff against a background of gold leaf in the manner of earlier Italian altarpieces [C118].⁵

William Dyce provided a link between the Nazarenes and the Pre-Raphaelite Brotherhood, and his *Virgin and Child* [c29; Fig. 136] in Nottingham illustrates how the example of Raphael was absorbed into modern artistic practice in Britain. The composition is based on Raphael's Florentine Madonna type (most notably, the *Madonna del Granduca* and the *Small Cowper Madonna*), which was seen by Dyce and his contemporaries as the climax of the quattrocento form that had been refined in Florentine low-relief sculpture.⁶ But undoubtedly, Graham responded most directly to the simple religious message of Dyce's picture, which he connected explicitly with early Pre-Raphaelitism. He wrote to Rossetti in 1868 of *The Girlhood of Mary Virgin*, 'It is what I thought no modern painter could do "a religious picture". Dyce was the one who had most feeling for that and he had it beyond question but wanted something of power'.⁷ Graham probably bought the Dyce at the artist's studio sale in May 1865, when he also acquired a drawing of *The Virgin praying*, dated 1844 [c28; Fig. 137]. The design, a variation on the pose of the Virgin in *The Dead Christ* (Aberdeen Art

Gallery) produced nine years earlier, conveys a similarly unadorned religious sentiment, painstakingly described in sepia pen hatching somewhat in the manner of Mantegna's drawings, and coloured in blue and brown wash.

J. R. Herbert was another British painter of Dyce's generation who embraced the Nazarene ethic. He was a devout Catholic, and his most famous works are historical reconstructions with strong religious overtones (*Sir Thomas More*⁸ and *Laborare est orare*⁹) and biblical scenes. Herbert's *Christ in the House of His Parents*¹⁰ foreshadows the humble realism of Millais's version. It is not surprising, therefore, that Graham should have owned a picture by Herbert, *Mary at Christ's Feet* [c49]. It has not been traced, but had probably very much the same flavour as Herbert's *The Youth of Our Lord* (Guildhall Art Gallery, London).

The Pre-Raphaelite Brotherhood had been dissolved for many years by the time Graham met Rossetti, but once he had been introduced to Rossetti's early work he sought out contemporary examples by the other major members of the Brotherhood. In the absence of the original, Graham bought the reduced replica of Millais's *Christ in the House of His Parents* [c122] produced by Rebecca Solomon for engraving. This version was remarkably faithful to Millais's meticulous early style, and its subject clearly appealed to Graham. At the same time he was aware of the controversy it had provoked. He wrote to Rossetti in 1869, 'Preraphaelism [*sic*] had its mission and did good and great service but it always ignored beauty and for the most part its uncouth mannerism has repelled the public taste'.¹¹

Graham's three most important paintings by Millais represent the final phase of his Pre-Raphaelite period, when his technique was loosening and 'uncouth mannerism' being softened. *The Blind Girl* [c83; Fig. 142] of 1856 is among the key works of the 1850s; the pathetic charm of the subject and the strong colours — orange and violet — undoubtedly captivated Graham. But for insurance purposes he valued *The Vale of Rest* [c82; Fig. 143] of 1858 at more than twice as much — £2,000. This picture lacks the fine detail of foliage found in *The Blind Girl*, although the forearms of the nun digging in the foreground are still precisely delineated. Mood predominates over detail, and the warm evening atmosphere foreshadows Burne-Jones's *Chant d'Amour* [b4; Fig. 117], particularly in the silhouetted horizon and the yellowing sky. The autumnal *Vale of Rest* was designed as a pendant to the spring *Apple Blossoms* [c85; Fig. 145], begun in 1856, but not finished till 1859, when the two pictures were exhibited together at the Royal Academy. The connection probably explains the similarly dark tone of *Apple Blossoms*, which might otherwise appear odd for such an ostensibly different subject, although the scythe, intimating at mortality, adds a more sombre note.¹² Burne-Jones's *Green Summer* [b15; Fig. 124] employs the same composition, a ring of young girls seated in a woodland setting. But where Millais individualizes his sitters and hints at a spiritual message, Burne-Jones prefers simply to evoke a generalized Giorgionesque atmosphere.

Graham bought none of these pictures direct from the artist, and by the time he started collecting in earnest in the late 1860s Millais had adopted a fashionable style which did not interest him. However, one poignant memento of their acquaintanceship in these later years has survived. In September 1875 Millais was staying with the Grahams at Strathallan Castle in Scotland, when Graham's younger and only surviving son, Willy, died. Millais drew the young boy on his deathbed [c86; Fig. 91]. The circumstances in which this pencil sketch was produced make it difficult to judge dispassionately, but it shows that Millais was still capable of unsentimental and direct observation.¹³

Graham looked at Holman Hunt's art in the same way as he did Millais's. He admired Hunt's early work, but was unable to acquire major original examples, and so bought the replicas of *The Light of the World* [c55; Fig. 139] and *The Scapegoat* [c54; Fig. 141], which Hunt produced shortly after the first versions. Graham also collected the landscape watercolours painted by Hunt in the Holy Land, for instance *Ramadan, Jerusalem* [c56] and *The Wilderness of Gizeh* [c57]. In general, Graham was not interested in orientalist subjects, although he did own one of J. F. Lewis's desert scenes [c71], and William J. Webb's *The Eastern Shepherd* [c151], which almost certainly reflects the influence of Holman Hunt.

Graham strongly disliked Hunt's later manner, for all its intense religious content. In December 1873 he wrote of *The Shadow of Death* (Manchester City Art Gallery):

I have been with Frances to see Holman Hunt's picture about which they are making such a [illegible]. It is 'lying in state' in a silent room draped with black with slippered attendants and reflected gas light and gaping spectators and altho unquestionably *remarkable* in colour, exquisite finish and intense realism it is a picture I could not live with on any account, a *most distasteful* picture to me. I don't know how far the feeling is intensified by the low vulgar [Agnewism] of its theatrical exhibition which is too unworthy but the picture itself is in its main object of the earth earthy.¹⁴

Other figures associated with the Pre-Raphaelite movement are sparingly represented in the Graham collection. In a letter dated 4 June, he sent Ford Madox Brown a cheque for 'the Nosegay drawing'.¹⁵ This may have been another version of the subject known from watercolours of 1865 (Ashmolean Museum, Oxford) and of 1867 (Walker Art Gallery, Liverpool), but he seems to have disposed of it during the 1870s.¹⁶ Brown offered him what was probably the oil version of *Romeo and Juliet* completed in the summer of 1870, but he declined it.¹⁷ However, Graham did certainly acquire a small domestic scene by Madox Brown, known either as *The Nurse* or *Waiting* [c9]. Arthur Hughes's *The Knight of the Sun* [c50; Fig. 138] is a major work of the early 1860s on an Arthurian theme, which Graham bought through Agnew in 1876. The evening atmosphere recalls Millais's *Vale of Rest* [c82; Fig. 143] and Burne-Jones's *Chant d'Amour* [b4; Fig. 117], and the composition several of Graham's Old Master Entombments and Depositions.¹⁸

Many of Graham's other purchases of contemporary art were made at the suggestion of Rossetti and Burne-Jones, often as a way of helping out artist friends who had fallen on hard times; Rossetti was particularly generous in seeking commissions for others.

Despite his extreme poverty, F. J. Shields remained resolutely independent, and often found it difficult to accept the help of friends or compromise with patrons. In the summer of 1869 Madox Brown and Rossetti secured a major 200 guinea commission for Shields from Graham.¹⁹ Graham seems to have tried to pull out, for in August Rossetti wrote to Shields:

I am very much concerned also at what you say about Graham's commission, already reported to me by Brown. I must say at once that I think his conduct very wrong, much as I believe in his possessing many truly good qualities and excellent as his friendly treatment of myself has always been. I am grieved for him, for I am sure he has made a mistake in acting thus. One of the last times I saw him, he spoke of you and the commission, and certainly then raised the question of colour in rather an anxious spirit which I tried to remove.²⁰

In October 1869 Rossetti wrote to Brown, 'I have seen Graham to-day, and I hope I have made it all right about Shields. He had called on S. the other day in Manchester, but he was from home. He talked to me about the matter, and the end was that he said he would write at once and fix the

commission'.²¹ Despite all Rossetti's efforts the commission fell through. Graham's letters give no real explanation of his behaviour, but writing in December 1869 to Rossetti he hints at his misgivings: 'Shields has two heads in the water colour gallery he has done for me — the style the fruit of your instruction — they are *remarkable, clever* and I am pleased with them but they deepen an impression I have that F.S. is deficient in a *sense of beauty* or rather of the *beautiful*, to an extent that always makes me feel a want in his work admirable as it is.'²²

James Smetham was another impoverished artist whom Rossetti recommended. In 1868 Graham had bought a little sketch of Christ showing the sky to the scribes [c120] from Agnew's. After a written testimonial from Rossetti, Graham visited Smetham's studio in a poor part of Stoke Newington in November 1873. He was not impressed: 'I was sorry to find that he has been confining himself for the most part to small unimportant works. Some of these give unmistakable evidence of taste and feeling but the more important work *The dream of Pilate's wife* is disappointing, and I cannot say that I see *progress* since the "*Song of the Last Supper*"',²³ which Rossetti had offered to him for 400 guineas in 1869 without success.²⁴ Graham promised, not very hopefully, to recommend him to Scottish friends, but doubted whether Smetham's art could prosper in such grim surroundings. He concluded, 'It may be that you and the Old Masters have made me colour blind as to the good points of modern oil painting but Smetham has all the flavour of modernness in his *paint*. I don't mean want of feeling for colour or poetical sentiment in it, but simply want of technical quality'. He ended characteristically, 'His wife is so nice and kind and good and it makes me sad not to be able warmly and conscientiously to applaud'.²⁵ Smetham endured another four years of penury without finding a patron, and in 1877 suffered a complete mental collapse. Rossetti again came to his aid, trying to raise money to support his family by selling the contents of Smetham's studio. On 23 February 1878 Graham wrote to Rossetti, 'I shall be glad to consult with you [. . .] as to Mr Smetham's pictures'.²⁶ A week later Rossetti wrote to William Davies, 'I judge that two pictures I have here (*viz: The Way of Emmaus*,²⁷ and *Nymphs in Twilight Shade*,) must be among those you refer to as equalling S. Palmer which they certainly do'.²⁸ The latter is probably that referred to by Rossetti, when he wrote to Jane Morris in March 1878, 'Graceless Graham did buy one (reluctantly enough) for 75£'.²⁹

Simeon Solomon, the brother of Rebecca, was another painter friend of Rossetti, who died in extreme poverty, having been ostracized after a homosexual scandal. Graham owned two of his works, which he may have bought at Rossetti's request, *Love in Autumn* [c123] and *The Guardian Angel* [c124]. Neither has been traced, but the former is almost certainly related to the picture with the same title painted in 1866.³⁰ Its autumnal flavour, redolent of the *Chant d'Amour* [b4; Fig. 117] and *The Vale of Rest* [c82; Fig. 143], would have particularly appealed to Graham.

Rossetti's efforts for others were less successful, for instance, the landscapist William Inchbold: 'Inchbold was here today,' Rossetti wrote, 'very anxious to get his work recommended in any promising quarter. I know it would be of no use with Leyland or Graham, as I've tried both.'³¹

Burne-Jones's friends and followers also benefited from his association with Graham. Walter Crane had admired Burne-Jones's work at the Old Water-Colour Society, when he was introduced to the artist by George Howard in about 1870. From 1871 to 1873 Crane worked in Italy, studying the masters of the fifteenth century, in particular Mantegna and Botticelli, and painting delicate landscapes in watercolour. Burne-Jones in turn introduced Crane to Graham on his return to England. Crane described the encounter in February 1873:

He [Burne-Jones] afterwards brought Mr. Graham to see this picture, with the idea he might like to buy it. I had entitled the picture 'Winter and Spring'. It showed a ruined house of a Roman or Renaissance character. The figure of Spring in a light green robe was hanging a garland over the broken doorway, while crouched on the steps below sat another figure (Winter) wrapped in a grey mantle. Through the door in the atrium was seen a bronze figure of Time on a pedestal, with a sickle and an hour-glass, and through the ruined archway beyond the dark horizon of the sea.

Mr. Graham, however, seemed much more interested in my Roman and Italian studies in the folios, and in turning these over, selected several and put them aside, wishing to purchase them; but I did not wish to offer them for sale, so that no business was done. I remember his advising me to stick to landscape, on the ground that there were so few in England who were interested in imaginative art. He reminded me that there was only *one* Burne-Jones, and apparently the country could not support more of that way of thinking. I listened respectfully, but I remained unconvinced, though from the commercial point of view, at least, he may have been right.

Mr. Graham went so far, however, as to request me to send 'Winter and Spring' to his house, saying he thought 'a friend' might like it. He sent it back to me again in a cab in a day or two, so I suppose it did not suit.³²

Despite their shared enthusiasm for Burne-Jones and the Italian primitives, Graham found Crane's rather gauche and unatmospheric mixture of these elements in his own work unsatisfying, and no commissions resulted from their meeting.

Spencer Stanhope, a friend of both Burne-Jones and Crane, who produced work similar in style and derivation to that of Crane, was more successful. Graham bought *The Mill* [c132] probably in the mid-1870s. The picture has not been traced, but Crane's description makes it clear why it attracted Graham: 'I recall a beautiful picture, called "The Mill", of a girl in a boat, reading, in a black dress, with a background of picturesque mill buildings reflected in a still pool beneath a wan sky, the tone and poetic and decorative feeling of the whole being delightful.'³³

Fred Walker was elected to the Old Water-Colour Society in 1864 at the same time as Burne-Jones. Walker's *Philip in Church*³⁴ was shown at that summer's exhibition, and its public success there made his reputation. Another entry, *Spring*,³⁵ was bought by William Agnew, who became an important patron, and may have introduced the artist to Graham. In February 1866 Walker wrote to his mother, 'A Mr. Graham, an M.P., told me he thought my "Spring" the most beautiful thing of its kind "in the English language"! He thinks I shall never beat it, however he wants to see my present one, and I've promised he shall.'³⁶ The picture Graham was so keen to see was *The Bathers* [c141; Fig. 147]. It had been begun at Cookham in May 1865, bought by Agnew in May 1866 and exhibited still unfinished at the 1867 Royal Academy. After further work, it was delivered to Agnew and sold on to Graham in March 1869. As with Rossetti's *Ligeia Siren* in 1873, the nudity of the central figures affronted Mrs Graham, and Graham was obliged to return the picture to Walker in late 1869 so that he could add further drapery.³⁷

Walker sent *The Vagrants* [c142; Fig. 146] to the 1868 Royal Academy. Again, it was bought by Agnew for Graham. The autumnal atmosphere, which recalls Millais's *Autumn Leaves*,³⁸ attracted Graham, as perhaps did the erroneous Scottish title it was given at the exhibition, *In the Glen, Rathfarman Park*. The subject also touched his social conscience, although it was slightly more sentimentally treated than in the woodcut on which it was based (published in *Once a Week* in January 1866). For Graham was aware that artists who sought scenes of picturesque rusticity in the countryside glossed over the grim social realities. He wrote to Burne-Jones in September 1884:

I have not myself in all my experience of Scotland seen greater natural beauty than here and I think too you would see a good many children fit to put in 'tondos' for they are wonderfully pretty the red haired highland bairns and such a contrast to their Fathers and Mothers and grown up brothers and sisters. Poverty and hardship and squalid surroundings do take the bloom off before manhood comes!³⁹

Graham responded to Walker's open and warm personality, and they soon became friends. A pen-and-ink sketch (formerly J. G. Marks collection; Fig. 92) records a visit by Graham to the artist's studio. Walker stayed with the Graham family at Stobhall in September 1868, when he received his first direct commission from Graham. *The Lilies* [c144] was one of his most immaculately finished gouaches. He painted it in a garden near Goring in October 1868, and employed an almost Pre-Raphaelite precision in depicting the garden flowers. Walker visited Stobhall again the following summer. Much of the time was spent fishing and walking, but he also produced *Stobhall Garden, Perthshire* [c143; Fig. 148] as a pendant to *The Lilies* — again a girl (one of Graham's daughters) in a garden setting. Graham seems to have commissioned nothing further from Walker, who died in 1875 at the early age of 35. But in 1883 he bought through Agnew a final work, *The Sunny Thames* [c145], which recalls his first purchase, *The Bathers*. Walker had worked on the picture at intervals between 1868 and 1873. It was left unfinished and unstretched at his death, and Graham had J. W. North complete it in removable distemper.

John William North was a close friend of Walker, who exhibited with him at the Old Water-Colour Society. He specialised in landscapes in painstaking gouache, to which Walker often added the figures. Graham was fond of his work and invited him to Stobhall to paint the surrounding countryside. Among the fifteen works by North in the Graham collection, *The Wood-gatherers* [c94; Fig. 144] of 1869 has obvious echoes of Walker's *Vagrants* [c142; Fig. 146], and *An Algerian Garden* [c96] commemorates a visit he made to North Africa with Walker.

Graham rarely ventured outside the circle of Rossetti and Burne-Jones, and he showed little interest even in those other great Victorian painters who had been inspired by the art of the Renaissance. He owned only two Leightons and probably bought *La Nanna* [c66; Fig. 140] because of its strongly Venetian flavour, reminiscent of Veronese in the richly painted material and Titian's *La Schiavone*⁴⁰ in composition.

Graham was more attracted by G. F. Watts, who painted his portrait [c148]. *A Venetian Nobleman* [c149] has not been traced, but its title suggests a similar inspiration to *La Nanna*. *Endymion* [c146; Fig. 149] is similar in composition and mood to Burne-Jones's *Psyche* series. Figures embracing are a frequent motif in Graham pictures, and the emotional intensity of the scene obviously appealed to him.⁴¹ He probably bought the picture shortly after it was completed in 1873, although at the time he was becoming dissatisfied with his other Wattses. He attempted to sell them first through Agnew and then Howell, but the market for Watts's work seems to have been weak, and he was unsuccessful.⁴² By 1881 he appears to have had a change of heart. In that year Watts had a major retrospective at the Grosvenor Gallery, to which Graham lent *Endymion*. In December he wrote to Watts:

I cannot allow the day to pass without a few lines to express the great pleasure I, and indeed I should say we, have had in our visit to the Grosvenor.

It scarcely needed that, or any other evidence to sustain the admiration with which your work has always inspired me; but I must confess a new astonishment at the grandeur of it when presented en masse, as it is on these walls, and at the abundance of your productive power which the collection manifests.⁴³

Graham also owned a considerable number of works by lesser Victorian artists, mainly specialists in sentimental genre scenes who came to prominence in the 1860s, such as George Henry Boughton, William Galke, George Dunlop Leslie, James Dromgole Linton and Anna Lea Merritt. Their unambitious efforts provided the essential setting on the walls of Grosvenor Place to the more exalted creations of Watts and his great Victorian contemporaries.

Modern foreign artists are very sparsely represented in the Graham collection. Ary Scheffer's *Christ and the Maries* [c116] and *The Temptation of Christ* [c117] (of which he owned versions) clearly chime with his religious sentiments. The six works by Alphonse Legros are the nearest Graham came to advanced continental taste. Legros settled in Britain in 1863 with the encouragement of Rossetti, who doubtless recommended him to Graham, although the latter was already buying his work. On 9 April Graham wrote to Legros:

I have the pleasure to enclose a cheque for £100 as a payment on account of the two pictures you had kindly agreed to execute for me . . . In the first place an oil of whatever subject, but I prefer the richer colouring of the Cupid and Psyche [1867; Tate Gallery] which I saw, to the graver style of your large picture, and also that for the purpose of our English home life it is desirable that the figure should not be nude in so far as that can be avoided . . . For the 2nd, I proposed a w/col copy of Cupid and Psyche — it may be desirable not to repeat the subject — so I leave the choice up to you.⁴⁴

In the event, Graham did not commission the copy, settling for sober landscapes like *Woodcutters felling a Tree* [c60] and clerical pictures such as *A Cardinal* [c64], which he paid for on 11 July 1868: 'I hope you will excuse my adding to the price of £60 you named as I think you really undervalue your own works' (he valued the painting in 1882 at £159). Graham went on, 'When you have leisure, will you paint a somewhat larger picture of the size of monks with music you are painting for Leyland and even a little larger . . .'.⁴⁵

The most surprising picture to find in the Graham collection is Whistler's *Nocturne: Blue and Gold — Old Battersea Bridge* [c154; Fig. 150], for nowhere else does he show any evidence of such avant-garde taste. In fact this picture entered the collection largely by accident. Graham had become acquainted with Whistler, perhaps through Leyland or Legros, who had persuaded him to settle in Britain. In 1869 Graham commissioned *The Girl in Blue* from the artist for 100 guineas, which was later reworked as *Annabel Lee* (Hunterian Art Gallery, Glasgow).⁴⁶ However, Whistler proved as unreliable in finishing work on time as Rossetti. In April 1874 Graham wrote:

May I venture to ask if you can at all summon the necessary afflatus to complete the charming little Annabel Lee of which I had a promise in the early days of our acquaintance or if that cannot be if you will kindly let me have it in such unfinished state as you have been able to accomplish. Pray forgive the importunity if it be so.⁴⁷

Three years later the work had still not been delivered, and he wrote again on 23 July 1877:

May I remind you a small picture 'Annabel Lee' which I bought of you *now a very long time ago!* & to account of which I paid you £100⁴⁸ at the time. Not for the purpose of pressing you to complete what I presume you now no longer care for, but simply to ask if it would be agreeable to you to let me have it unfinished.

If my recollection does not mislead me it was quite sufficiently attractive in the state I bought it in, to be a pleasant addition to my collection.⁴⁹

Whistler replied:

There has been always a miserable fatality about the little picture I certainly meant you to have long ago. Curiously unable to satisfy myself I have over and over again attempted to complete the work and only by degrees brought about its destruction. Writing appeared such a mockery that I have allowed silence to take such a hold upon the matter that I must have woefully harmed myself in your opinion. How to thank you for your continued courtesy, delicacy and forbearance I don't know. I ought to tell you frankly that the work of which you have doubtless heard (Mr. Leyland's dining room) which has absorbed me for the past year, and which is now fully completed, has been anything but remunerative, indeed it has left me very ill off — so that I am not in position now to restore the hundred guineas you advanced years ago. I send herewith a picture which many are pleased with and which I myself prize — 'Nocturne in Blue & Silver No 5'.

May I beg that you will accept it meanwhile as a small amends for my long accumulated debt and apparent neglect and ingratitude.

If in a few weeks you would call upon me and could see anything you liked better I should be only too happy to reestablish [*sic*] in your opinion and know that any work of mine hangs in your collection.⁵⁰

Graham took the *Nocturne*, which was exhibited at the 1877 Grosvenor Gallery, although it could hardly have been more different in style and content from the conventional portrait he had ordered. We have no record of what Graham thought of the picture. However, he did produce it as evidence at the Whistler-Ruskin trial in 1878, which he attended with the rest of his family,⁵¹ and he would probably have endorsed the criticism which Burne-Jones made of it from the witness box: 'It is bewildering in its form.' 'And as to composition and detail?' 'It has none whatever.'⁵² Memories of this controversial court case were revived, when the *Nocturne* appeared at the Christie's sale of the Graham collection in 1886. As *The Times* reported, 'When this lot came up there was a slight attempt at an ironical cheer, which, being mistaken for serious applause, was instantly suppressed by an angry hiss all round, such as has never been heard before in these solemn precincts'.⁵³

¹ Horner, 1933, p. 67.

² A40.

³ A53.

⁴ A5.

⁵ Senff produced numerous similar Raphael copies for the gallery dedicated to him in the Orangery at Sanssouci, near Potsdam. The Sanssouci gallery is perhaps the most elaborate example of the renewed interest in Raphael in the early nineteenth century, which was encouraged by the Nazarenes and fostered in Britain by Prince Albert.

⁶ For instance, Desiderio da Settignano's marble *Virgin and Child* (Galleria Sabauda, Turin), known in many contemporary versions and copied throughout the nineteenth century: Graham owned a repoussé bronze replica (private collection).

⁷ A1.

⁸ Tate Gallery, London 425.

⁹ Tate Gallery, London T.1455.

¹⁰ Guildhall Art Gallery, London.

¹¹ A5.

¹² It is conceivable that WG recognized the early Italian source for the composition suggested by Jenny Elkan, *The Triumph of Death* fresco in the Campo Santo, Pisa (*Pre-Raphaelite Gardens*, MA thesis, Courtauld Institute, 1985).

¹³ On Millais's portraits of children, see M. Warner, 'Portraits of Children. The Pathos of Innocence' in *Millais. Portraits* (National Portrait Gallery, London, 1999), pp. 103–25.

¹⁴ A47.

¹⁵ Madox Brown Papers, MSL/1995/14/36/3, National Art Library, Victoria & Albert Museum. My thanks to Jan Marsh for this reference.

¹⁶ It is not included in the insurance inventory or sale.

¹⁷ Madox Brown Papers, MSL/1995/14/36/1.

¹⁸ For instance, Tintoretto, *The Deposition from the Cross* [d307].

¹⁹ *Rossetti Papers*, pp. 472, 478.

²⁰ *Letters* 862: DGR/F. J. Shields, 27 Aug. 1869.

²¹ *Letters* 884: DGR/FMB [14 Oct. 1869].

²² A11.

²³ A43.

²⁴ S. P. Casteras, *James Smetham. Artist, Author, Pre-Raphaelite Associate* (Aldershot, 1995), p. 143.

²⁵ A43.

²⁶ A75.

²⁷ Forbes Magazine collection.

²⁸ *Letters* 1893: DGR/William Davies, 29 Feb. 1878.

²⁹ J. Bryson (ed.), *Dante Gabriel Rossetti and Jane Morris. Their Correspondence* (Oxford, 1976) 27: DGR/JM, 5 March 1878.

S. Casteras notes that WG also bought *The First Passover* for 200 gns, although this was not included in either the WG inventory or sale.

³⁰ See Solomon. *A Family of Painters* (Geffrye Museum, London, 1985), no. 53.

³¹ *Letters* 1211: DGR/FMB [?1872].

³² *An Artist's Reminiscences* (London, 1907), p. 162. Crane also recalled the visit, writing to the 9th Earl of Carlisle on 28 Feb. 1873 (Castle Howard archives, cat. no. J22/38): 'Burne-Jones brought a friend of his to see my things, who, I think you must know — Mr Graham — who buys so many of his works. He seemed much interested and admired particularly the Italian studies. I have since been to his house, where I had quite a feast of pictures — no doubt you know what splendours he possesses in that way.' My thanks to Eeyan Hartley for this reference.

³³ *Op. cit.*, p. 155.

³⁴ Tate Gallery, London 3515.

³⁵ Victoria & Albert Museum, London.

³⁶ J. G. Marks, *Life & Letters of Frederick Walker, A.R.A.* (London, 1896), pp. 72–73, quoting letter of 19 Feb. 1866.

³⁷ See E. Morris, *Victorian & Edwardian Paintings in the Lady Lever Art Gallery* (London, 1994), p. 121.

³⁸ Manchester City Art Gallery (1892.4).

³⁹ B28.

⁴⁰ National Gallery, London 5385.

⁴¹ WG's butler managed to hang it upside-down: 'my father had it put right way up, in a delicate manner, to avoid hurting his feelings' (Horner, 1933, p. 6).

⁴² See Cline 261: CAH/DGR, 7 July 1873.

⁴³ M. S. Watts, *George Frederic Watts* (London, 1912), II, p. 11. Mrs Watts dates the letter 31 December 1881. The insurance inventory also mentions a portrait of WG by Watts. The picture did not appear in the Graham sale, and is not recorded in the MS inventory of Watts's work.

⁴⁴ Clement-Janin Papers, Bibliothèque d'Art et d'Archéologie, Paris. My thanks to Tim Wilcox for these references and for his advice on Legros.

⁴⁵ *Ibid.*

⁴⁶ See A. M. Young, *The Paintings of James McNeill Whistler* (New Haven, 1980), no. 79, pl. 60, and no. 140, pl. 109.

⁴⁷ Whistler Archives G148: 4 April 1874 (Glasgow University Library, Glasgow).

⁴⁸ Actually 100 guineas, see above.

⁴⁹ Whistler Archives G149.

⁵⁰ Whistler Archives G150.

⁵¹ Horner, 1933, p. 56.

⁵² L. Merrill, *A Pot of Paint. Aesthetics on Trial in Whistler v. Ruskin* (Washington, 1992), p. 173.

⁵³ *The Times*, 5 April 1886, quoted in G. Redford, *Art Sales* (London, 1888), p. 432.

6. THE DISPERSAL OF THE GRAHAM COLLECTION

Graham made no specific provision in his will for the disposal of his collection.¹ Although he was a trustee of the National Gallery, he bequeathed nothing to the nation. Neither of his sons survived him to inherit, and his capital, which had been eroded by the economic depression of the 1870s, may have been insufficient to provide the annuities for his daughters that he set out in his will. 35 Grosvenor Place was given up at his death, and there was no other house in the family large enough to hold the entire collection, much of which had in any case been on loan since 1879 to the museums at South Kensington, Bethnal Green and Nottingham. It was inevitable, therefore, that the collection (apart from a few family portraits, personal commissions, such as the Graham piano, and pictures Graham had already given to his children) should be sent for auction.

Despite the depressed state of the economy and the art market, there was an eager response when the collection went on show at Christie's King Street salerooms in April 1886. *The Times* reported large crowds of visitors, including the Prince of Wales and the Duke of Connaught; over 3,500 catalogues were sold at 6d. each. It described Graham as 'a devoted and passionate admirer of the art of the Italians of the great age, a collector of old Florentine and old Venetian pictures such as were very few of his contemporaries, he was also an eager buyer of the work of such modern English painters as seemed to him to have inherited the serious spirit of the Italians'.² The sale came at an important moment for the popular reputation of the Pre-Raphaelites. Rossetti's death in 1883 had ended his veto on exhibition, and for the first time the public could see the full range of his art at the memorial shows held by the Royal Academy and the Burlington Fine Arts Club that year, to which Graham lent generously. Millais had an important one-man exhibition at the Grosvenor Gallery in 1886, Holman Hunt held his first retrospective the same year, and Burne-Jones had just been elected

an ARA. Would the appearance of key pictures by these artists confirm their growing reputation, or would the sheer quantity of work on offer flood the market, and depress their prices?

As *The Times* correctly anticipated, most interest was generated on the first day of the four-day sale by Fred Walker.³ He had died eleven years earlier, but was then still at the height of his popularity. The National Gallery bought *The Vagrants* [c142; Fig. 146] for 1,770 guineas; *The Bathers* [c141; Fig. 147] sold for 2,500 guineas, *The Sunny Thames* [c145] for over 1,000 guineas. Despite Graham's earlier difficulties in finding a market for his Wattses, they now sold for high prices: Sir Charles Tennant bid 870 guineas for *Endymion* [c146; Fig. 149]. The two Holman Hunt replicas [c54, 55; Figs. 139, 141] were equally successful, selling to Lord Brassey for 500 and 750 guineas. The three examples of what *The Times* called Millais's 'early work' brought the first day to a climax.⁴ The star item was *The Vale of Rest* [c82; Fig. 143], which was bought by Henry Tate for 3,000 guineas, and subsequently passed with his collection to the Tate Gallery.

The second day was dominated by the work of Rossetti and Burne-Jones. Altogether, 30 Rossettis and 33 Burne-Joneses were on offer; such a large collection had never been sold at public auction before. The prices for the Rossettis were respectable, considering the quantity available, but not sensational. The highest prices (1,000 guineas each) were paid by Joseph Ruston (who also bought Burne-Jones's *Chant d'Amour* [b4; Fig. 117]) for the second version of *Dante's Dream* [a10; Fig. 100] and *La Ghirlandata* [a17; Fig. 103].⁵ The National Gallery bought through William Agnew one of the two key early Rossettis, *Ecce Ancilla Domini!* [a12; Fig. 101], for 800 guineas: 'Rising from his chair, and doffing his silk hat, the famous dealer immediately announced that the picture was for the National Gallery, and so reverential was his manner that the company to a man took off their hats, and two or three case-hardened bidders were even overheard to say "Amen!"'⁶ This picture was the first Rossetti to enter the national collection. Its companion in the Graham collection, *The Girlhood of Mary Virgin* [a18; Fig. 102], was bought in at the sale by the family, and did not finally rejoin it till 1937, when bequeathed to the nation by Lady Jekyll.

The Graham sale marked the high point in the popular reputation of Burne-Jones, which was confirmed by the exhibition of the *Briar Rose* cycle at Agnew's four years later. In purely commercial terms, his career declined during the 1890s. At the Graham sale small watercolours like *Love disguised as Reason* [b23; Fig. 132] sold for 700 guineas. Alexander Henderson, who later acquired the *Briar Rose* cycle for Buscot Park, bid 1,650 guineas for *The Days of Creation* [b9; Fig. 121]. The most admired pictures were the large-scale warm-toned works of the 1870s, *Laus Veneris* [b22; Fig. 128] and *Chant d'Amour* [b4; Fig. 117], which sold for 2,500 and 3,150 guineas respectively.

Altogether, the 165 modern lots sold for £45,759, an enormous total. The success of the first two days was very largely due to William Agnew. Almost all the most important pictures were knocked down to him. This was not surprising, for he was acting in at least five different capacities: buying on behalf of the National Gallery, on commission for private clients, for stock, and for himself (*Laus Veneris* remained in the Agnew family till 1957), and buying in for the Graham family, when works did not reach their reserve. Agnew had a strong financial interest in keeping the prices of modern art buoyant, and his domination of the Graham sale illustrates how he went about ensuring this.

The sale of Old Masters on the third and fourth days was less successful, the 319 lots raising £23,409 3s. Agnew was more in evidence buying in for the family. The market had inevitably been overextended by the prodigious expenditure on the first two days. The National Gallery was not interested. It had already spent over 2,500 guineas on the Rossetti and the Walker,⁷ and its funds were severely limited because the annual purchase grant of £10,000 had been suspended the

previous year after the exceptional outlay on the Blenheim Raphael and Van Dyck. Henry Layard, a National Gallery trustee, had asked the great Italian connoisseur Giovanni Morelli, who knew the collection well, what the Gallery should buy. Morelli had recommended twelve pictures, which included Crivelli's *Virgin and Child Enthroned* [d87], Ghirlandaio's *Francesco Sassetti* [d127; Fig. 172] and Tura's *Flight into Egypt* [d322; Fig. 207], putting the Raffaellino del Garbo [d262; Fig. 203] at the top of his list.⁸ Layard examined the collection with the director, Sir Frederick Burton, but could find nothing they thought worthy of the Gallery. Layard was also worried about the condition of many of the pictures.⁹ There was also some scepticism about the attributions. *The Times* reported, 'Notwithstanding that Mr. Graham's pictures had passed through the furnace of the restorers, they had in some cases escaped with the blemishes of over-cleaning, though in most instances the repainting had obscured the original work and destroyed the proper identity of the master. The attributions to such rare masters as Squarcione, Cimabue, Benozzo Gozzoli, and others, were of course to be taken *cum grano*,¹⁰ and the pictures were often bought, not for the master named, but for some other to which the buyer was satisfied they really belonged'.¹¹ Davis, a dealer who attended the sale, was more blunt:

Glass & varnish are the chief that glitter, the *pictures* here and there do try to sparkle through but their lights are so loaded with *modern paint*, that they do not shine.

Without doubt there are the remains of fine productions, for those who like the schools, but one and all have not only been sadly restored, but badly done, and no artistic skill. But as they *shine* pro tem, the vulgar say '*beautiful*'.¹²

The man chiefly responsible for restoring Graham's pictures was Henry Merritt,¹³ better known as the husband of Anna Lea Merritt, the painter of *Love Locked Out*. Like many unsuccessful painters in the nineteenth century, he turned to restoration to make a living, and with the help of William Boxall, an old Oxford friend who became director of the National Gallery, he was able to work on many important collections. Graham also used Raffaele Pinti, who, like Merritt, had restored pictures in the Royal Collection.

Doubts about the attributions were understandable, as Christie's seem to have accepted Graham's descriptions at face value. Certainly, there are few substantial changes between Graham's insurance inventory and the sale catalogue.

In these circumstances there were bargains to be picked up. Henry Doyle, the director of the National Gallery of Ireland, bought the Fra Angelico *Martyrdom* [d7; Fig. 152] for only 70 guineas. The Titian *Adoration* [d315; Fig. 206] sold for £63 15s., and the Giotto *Salvator Mundi* [d137], then attributed to Cimabue, was bought in. Those judged to be the most important Florentine pictures in the collection were sold at the end of the third day. The Toledo Pesellino [d246; Fig. 200] sold as Filippo Lippi for 630 guineas, the two Ghirlandaios [d127, 128; Figs. 172, 176] for 510 and 740 guineas. The major items on the last day were Venetian — three Titians and two Giovanni Bellinis. The final lot, 486, Bellini's *Virgin and Child with Four Saints* [d25; Fig. 158] was the most expensive of the Old Masters at 710 guineas.

The most acute buyer of Old Masters at the Graham sale was the merchant banker R. H. Benson, a friend and contemporary at Balliol of Graham's son, Rutherford. Benson knew the collection well from his visits to Grosvenor Place and holidays with the Grahams in Scotland. Graham became Benson's artistic mentor, helping to shape his taste for both Old Masters and modern pictures. In December 1884 he took Benson to Christie's to show him how to bid for Burne-Jones's *The Forge*

of *Cupid* (private collection), a watercolour of 1861 — just the kind of picture that had first attracted Graham himself to Burne-Jones's work. With Graham's encouragement, he went on to buy such major works as *The Depths of the Sea* (private collection) and the Melbourne version of *The Wheel of Fortune*.¹⁴ Tancred Borenius paid tribute to Graham's eye in the introduction to his catalogue of the Benson collection:

Mr Graham could hardly resist any Early Italian picture, sacred or profane, provided it was reverent or true in feeling. With him conception was more potent than execution, and attributions were of secondary importance [. . .] one seldom meets with a picture bought by him that does not possess some attraction of colour, and interest of subject or treatment. After twenty-eight years' interval, provenance from his collection is a guarantee of quality and evidence of taste.¹⁵

Benson bought the cream of the Old Masters, including the Ghirlandaio *Francesco Sassetti*(?) [d127; Fig. 172], the Giovanni Bellini *Virgin and Child* [d25; Fig. 158], the Dosso *Circe* [d94; Fig. 168], Crivelli *Virgin and Child Enthroned* [d87], and Antonello *Virgin and Child* [d10; Fig. 151].

Benson and several members of Graham's family were patrons of the Burlington Fine Arts Club at which Graham pictures continued to be exhibited throughout the 1890s and the early twentieth century, and where they helped to educate the new breed of art historians: indeed many Graham pictures met their attributional Waterloo in Berenson's famous review of the 1894 BFAC Venetian exhibition.¹⁶ When Benson sold his collection *en bloc* to Duveen in 1927, Graham pictures passed to important American collectors, whom Berenson had taught to revere the early Italian masters. They are now scattered across the United States, with substantial groups in the Metropolitan Museum, New York, and the National Gallery, Washington, and notable examples in Hartford, Cleveland and Toledo. Even today the Italian Old Master collection of the Metropolitan, with its heavy emphasis on the fifteenth- and sixteenth-century Florentine and Venetian schools, shows the influence of Berenson, which can in turn be traced back to nineteenth-century collectors like William Graham. Surprisingly, none of Graham's early Italian pictures came to rest in the Isabella Stewart Gardner Museum. But the single Graham picture in the Gardner collection, Rossetti's *Love's Greeting* [a21; Fig. 107], which was originally designed for the frontispiece to Rossetti's *The Early Italian Poets*, and was also owned by Graham's great rival, F. R. Leyland, is perhaps just as appropriate.

Other British collectors of the next generation were active at the Graham sale: for example, Charles Butler, a generous benefactor of the Fitzwilliam Museum, who bought almost exclusively Venetian Old Masters including the Vivarini *Death of the Virgin* [d371; Fig. 209] and Tintoretto *Resurrection* [d306], as well as the Burne-Jones *Mirror of Venus* [b24; Fig. 129].¹⁷ Charles Fairfax Murray,¹⁸ who also had important links with the Fitzwilliam and the United States, was present, buying the Pesellino [d246; Fig. 200], and P. H. Rathbone acquired a large group of Old Masters, most of which passed to the Walker Art Gallery, Liverpool.

Four generations on, the Graham collection is scattered throughout the world, with pictures in California and New Zealand, Cologne and Cape Town. Some have even returned to their place of birth, like Girolamo da Treviso's *Adoration of the Magi* [d152; Fig. 183]. In Great Britain the best public collection in which to study Graham's taste for ancient and modern is Liverpool. For in addition to P. H. Rathbone's interesting group of Graham Old Masters, which continue the Roscoe tradition, the city's galleries own Fred Walker's *The Bathers* [c141; Fig. 147], Millais's *Apple Blossoms* [c85; Fig. 145] and Rossetti's ill-fated large version of the *Dante's Dream* [a9; Fig. 99].

¹ Graham's will states: 'And with regard to all pictures and paintings which shall belong to me at the time of my decease I direct my Trustees to allow to my said wife if she survive me, the liferent use and enjoyment thereof or of such portion thereof as she shall desire to retain, the price or proceeds of any such pictures or paintings disposed of being along with those disposed of after her decease, to be added to the residue of my Estate.'

² *The Times*, 1 April 1886.

³ *Ibid.*

⁴ *The Times*, 3 April 1886.

⁵ On Joseph Ruston (1835–97), see Macleod, 1996, pp. 471–72.

⁶ A. C. R. Carter, 'An auction causerie: Rossetti recalled', *Studio*, xcvi (July 1928), p. 76. See also A. C. R. Carter, *Let me tell you* (London, 1940), p. 284.

⁷ Layard justified these expensive purchases to Morelli in rather grudging terms: '... comme le public maintenant insiste que l'école anglaise soit pleinement représenté à Trafalgar Square' (British Library, Add. MSS 38968: 6 April 1886).

⁸ Add. MSS 38965: 25 January 1886. Morelli's recommendation of the Raffaellino may not have been entirely disinterested, as it is possible that it was a picture that he had himself

bought and sold in the late 1860s. (My thanks to Jaynie Anderson for her help on these points.)

⁹ Add. MSS 38968: 6 April 1886: 'Mr Graham avait l'habitude d'acheter des tableaux en très mauvais état, et de les mettre entre les mains de Pinti, le restaurateur, qui les refaisait.'

¹⁰ *Cum grano salis*: 'with a pinch of salt'.

¹¹ *The Times*, 12 April 1886.

¹² MS comment in the Courtauld Institute copy of the Graham sale catalogue.

¹³ See A34, n. 1.

¹⁴ See appendix by C. Sebag-Montefiore to J. Wake, *Kleinwort Benson. The History of Two Families in Banking* (London, 1997). My thanks to Charles Sebag-Montefiore for his help with Benson.

¹⁵ T. Borenius, *Catalogue of Italian Pictures . . .* (London, 1914), p. vi.

¹⁶ Reprinted in *Studies and Criticism of Italian Art* (London, 1901), 1, pp. 90–146.

¹⁷ Charles Butler (1815–1911). He collected Italian, Dutch and British pictures. See D. Sutton, 'Aspects of British Collecting. Part IV. XVII. Discoveries', *Apollo*, cxxiii (Aug. 1985), p. 122.

¹⁸ See B28, n. 3.

THE LETTERS

EXPLANATION

WG's letters to and from DGR are transcribed from the originals among the Angeli-Dennis Papers in the University of British Columbia, Vancouver, unless otherwise indicated; those to Burne-Jones from the originals belonging to a descendant of WG. There are typescripts of some of the latter in the Fitzwilliam Museum, Cambridge (catalogue number in square brackets).

Dates in round brackets are supplied by me. WG himself admitted that his handwriting was illegible (see A52), and in places it is extremely difficult to decipher. Uncertain or illegible passages are marked with square brackets. I have silently and very sparingly added punctuation where sense demands it, and corrected occasional misspellings, while retaining his form of proper names (e.g. Boticelli). Ampersands are spelt out, and single rather than double inverted commas (Graham's preference) are used. I have attempted to identify in the text with its catalogue number every work in the Graham collection when first mentioned. The notes are generally restricted to identifying individuals or pictures not in the Graham collection.

ROSSETTI LETTERS

A1 (8 April 1868)¹

44 Grosvenor Place

Dear Mr Rossetti

Will you do me the favour to accept the accompanying cheque for £500 as a payment in anticipation to account of something you are kindly to paint for me. Whichever of your many beautiful conceptions you may allot me I shall be more than content with, for they all give me so far as I have known them intense pleasure. I feel that I should like some more important and characteristic specimen than the 'Three Roses' [a32]² charming as it would be. The Dante at the bier of Beatrice [a9] I should delight in, and the Mary at the house of Simon³ would be a glorious work, but I could not on the one hand desire you to undertake either on a scale that would fail to do justice to it, nor on the other feel myself quite justified in going in for so large a sum as either would be well worthy of if executed on a large scale. And I must leave it very much to you as I think you will not fail to understand (better indeed than I can myself) what it is in these two and specially in the Dante that so attracts me. The Girlhood of Mary Virgin [a18] of which you gave me a photograph is very very enticing. I am afraid you will think me a bore for suggesting how much I should like it in watercolour, or if that be by a law of Medes and Persians impossible, in the red crayon. It is what I thought no modern painter could do 'a religious picture'. Dyce⁴ was the one who had most feeling for that and he had it beyond question but wanted something of power. I cannot tell you what a refreshment it is to get into the atmosphere of your studio after the jaded sense of dissatisfaction which exhibitions and picture dealers' galleries give me. With all the material good they have done to artists and they have done much these gentlemen seem to me to be doing great injury to art and ruining every man they get hold of. With kind regards and thanks.

Yours very sincerely
W. Graham

Don't forget the crayon drawing of the death of Beatrice [a3?] please, some day when you have time.

OLIVER GARNETT

¹ *Rossetti Papers*, p. 304.

² See Cline 54: DGR/CAH [?11 Feb. 1868]: 'Graham will have the 3 Roses and take it with him when he calls before long. I suppose he will then also pay.'

³ Surtees 109: it was not commissioned.

⁴ William Dyce (1806–64), painter. For works by him in the Graham collection, see c28, 29.

A2 9 April (1868)

44 Grosvenor Place
9 April

Dear Mr Rossetti

Since writing you yesterday morning I have had the pleasure to receive your note and thank you for your prompt attention to my wish.

I cannot resist the temptation to avail of your offer to paint 'Dante's dream' [a9] for me, altho the expenditure of so large a sum upon a picture is what I scarcely feel entitled to indulge in, and could I have had the same sentiment and feeling in something more moderate I should have been better pleased with *myself*. Still if you have the pleasure of painting and I of seeing so beautiful a work as I know it will be, it will I think repay in both even altho I should afterwards think it right to deny myself the indulgence of keeping it permanently.

Please then accept the commission at the price you name 1500 gs.

As regards size I should be sorry to put any restraint upon you that might be prejudicial to the work or disappointing to yourself and would prefer leaving it entirely to you. I should think about 6 feet × 3½ about as full a size as one could hope to find room for comfortably anywhere. Will this be sufficient to do justice to it? I should like to have the offer of any drawings you may make for it if agreeable to you.

I have spoken above of the contingency of my not retaining it permanently on the ground of my scarcely feeling entitled to so costly an indulgence. The *arrière pensée* of the remark is that a near relative¹ of larger fortune and smaller family than myself buys very expensive pictures somewhat lavishly and if I feel too poor to keep the Dante which I hope may not be the case I know how to dispose of it, but as I could not in that case make up my mind to be without a Rossetti, is it too much to ask that should you in the meantime take up any smaller picture of such a subject as in [tone] and feeling to be in my way (of which I daresay you can by this time more or less judge) you would kindly offer it first to me? I am just starting for Scotland for two or three days salmon fishing but hope to be back in a week [on Tuesday] and shall not be long ere I again inflict myself upon you at Cheyne Walk. With thanks.

Yours very sincerely
W. Graham

¹ WG's uncle, John Graham of Skelmorlie Castle, Ayrshire. His sale at Christie's, on 30 April 1887, realized £62,297.

A3 19 February (1869)

Friday evening

My dear Rossetti

I must apologise for not replying to your kind note immediately on my return from Scotland but I have been engrossed with my eldest daughter's¹ having met with an accident which was very alarming altho I am glad to say we are now relieved of anxiety. Her horse fell with her in the Park and she was brought home in a cab insensible and we feared a serious concussion of the brain. She is confined to bed in a darkened room still, but the Doctor says a few days rest and quiet are all that is needed. Her sister 'La donna della finestra'² was with her and got a bad fright as you may imagine.

You will not be surprised that this put the Fine Arts for the moment out of my thoughts.

THE LETTERS

Thanks for the two drawings³ which arrived safely and are much prized.

As regarded the Pandora picture⁴ it is very kind of you offering me it and of course I could not wish you to persevere either with the 'Nightingale' picture or the copy of Mrs. M's portrait⁵ against your own judgment and feeling in the matter and I can quite understand the irksomeness of reproduction in [some] things. I have no doubt altho my glance at the drawing [a27?] was only a momentary one as it leant against the wall, that it will be a noble picture and it is a great temptation. 650–700 gs. is however a more expensive picture than I *ought* to allow myself just now, and I have rather looked to having the 'Dante' [a9] as my *important* example of your work and to surround it by degrees as I can afford and your good nature may permit with smaller ones.

With this view I should still like to have the 'Nightingale' one done as you now suggest in the smaller size for 350 gs. in place of the copy of Mrs. M's portrait and what I should prefer to the large picture would be to have the Pandora either in water c. or oil as you might prefer, in the smaller size also and as a pendant to the other. This would suit my means of hanging them better than larger ones and I think give me as much pleasure. And I would hope I might have them this season as I weary to have on my walls something of the refreshment I get on my occasional visits to Cheyne Walk.

If however you feel hesitation as to this will you let me come out some day next week and talk it over with you. I could come out any morning you are not very busy.

Ever Yours Sincerely
W. Graham

19 Feby

¹ Alice Graham.

² Frances Graham (1858–1940), who was drawn by DGR as *La Donna della Finestra* [a15] in 1869.

³ Unidentified.

⁴ Surtees 224.

⁵ Neither of these pictures was completed: see Chapter 3, p. 158, and Surtees 372 for their history.

A4 8 March (1869)

My dear Rossetti

I hoped to have called today but cannot and am going out of town for two days tomorrow. You would see by my uncle's note that he had authorised me to take the Pandora¹ for him and in usual cases there would be no more to be said but the fact is he is very fidgetty, almost eccentric and I cannot comfortably arrange the matter without first speaking to you more fully. In the first place as to the *time when* he would get the picture, and in the second about the payment for it, both matters in which there would be no difficulty with Hamilton² or myself but which he is different about. My first note to him on the subject was rather a *feeler* than a [detailed] statement and since I had his reply which I sent you I have only written to say I had not again seen you but would do so. I shall try and call on Friday. My address tomorrow and Thursday will be 'Uplands', Ore, Hastings.

What I mean about my uncle is that when I write again I must be able to tell him *when* I can promise him the picture — and as regards paying to account of it in advance I must arrange that myself somehow as it would annoy him if I spoke of it and I want you to charge him *pounds* in place of guineas. I know you will believe me that this is not *myself* that writes but 'a customer of mine'! as the dealers would say.

I hope my daughter³ will be well enough to bring Willy⁴ on Thursday, if you will let her have a sofa while he sits.

Ever Yours Sincerely
W. Graham

8 March

OLIVER GARNETT

And I would like to be able to send him the Pandora drawing [a27?] to show what it is to be if it be ready [soon].

¹ Surtees 224.

² George Hamilton, a business partner, who introduced WG to DGR in March 1868: see *Rossetti Papers*, pp. 302–03.

³ See A3, n. 1 above.

⁴ WG's younger son (1858–75). This was a sitting either for [a37] DGR's portrait of Willy, or for the page in [a23] *Mariana*: see A5. The former seems to have been delivered in December 1869: see A11.

A5 15 March 1869

15 March Monday

My dear Rossetti

I did not like to detain you long on Saturday as I saw you had been at work and our coming interrupted it.

I now enclose a cheque for £250 on account of the Pandora¹ — as it is not for myself and must by and bye be presented to my uncle please send me a formal receipt for it specifying what it is for. I have written him telling him he may depend on getting the picture [in all] this year and that the price is £700 but without reference to the payment to account *at present*.

With reference to your note of 9th I confirm the understanding as to the Sibylla and Pandora² both of which I shall regard it as a favour your letting me have the small replicas, whether in watercolour or oil must be *as you prefer* as altho my idea was watercolour yet after what you wrote on that subject last summer I would not think of stipulating for the one vehicle more than the other. Whichever you prefer doing them in I am well content — the price of each to be 350 gs. I suppose altho you only mention the Sibylla I originally understood it was to be same size and price as the Venus Verticordia [a35], but am quite glad it should be as you suggest not only on account of its being somewhat larger [but] of your kindness putting the extra figure into the Mariana [a23].³

As regards the Dante [a9] I shall indeed be very pleased to see it in progress not only for my own sake, altho it is a possession I do entertain some longings to see promise of, but still more on your account for I do feel it is wrong that you are hiding your light under a bushel. It is extraordinary that standing as it seems to me at the very top of the list of modern painters in many of the highest qualities you should be comparatively so little known beyond a limited circle, and should be so little recognised and felt *as a teacher* influencing the English School. One important work such as the Dante would be — hung on the walls of the Academy — would in my judgment be like a prophet's voice. Preraphaelism [*sic*] had its mission and did good and great service but it always ignored beauty and for the most part its uncouth mannerism has repelled the public taste and given advantage to the 'furniture' school of painting, and the dealers, who want *quantity* and care comparatively little about quality, go on puffing that school — while men like you keep silent — it is too bad — Burne-Jones has done a right thing in joining the W.C.⁴ and it has been on my mind ever since I have known your works that you are doing a wrong thing in not shewing people what your art is 'whether they will hear or whether they will [forbear]'.⁵

Your life and mine are passing away as most lives do with many good intentions and perhaps [some] noble schemes unbegun and unfinished but I would like to see one at least if not many sufficiently important works of yours completed to influence the art of the country and make your name a household word amongst those who know true genius when they see it. Forgive me if I presume in thus writing you.

Ever Yours Sincerely
W. Graham

15/3/69

THE LETTERS

¹ Surtees 224.

² Neither replica, of the *Sibylla Palmifera* (main version now in the Lady Lever Art Gallery: Surtees 193) or the *Pandora*, was undertaken for WG.

³ I.e. the portrait of WG's son, Willy.

⁴ The Old Water-Colour Society: EBJ was an Associate from 1864 until he resigned in 1870.

⁵ *Ezekiel*, ii, 5.

A6 31 July (1969)

My dear Rossetti

Thanks for your kind note. I shall be too pleased to have the Blue Lady [a23] in oil as you are kind enough to offer to do it so but I am a little confused as to whether I am to have *one* blue Lady or two! I had an idea that I was to have 'the Nightingale' in oil, a different rendering of the likeness of Mrs. Maurice [*sic*] on same scale, and a copy in water colour of the portrait you have just done¹ but which I fancy was to be on a different scale — so I suppose it is the latter your note refers to — it is very stupid of me not to know exactly, but if there were two Blue ladies in oil nearly similar it would be scarcely desirable to hang them together. Then I know (or hope at least) I am some day to have the Sybilla Palmifera as I suppose in watercolour (unless you care to do it in oil). All I mean to convey now is that I hope to have from you *besides* the oil picture, which your note now refers to and which I really think preferable to watercolour, what you called or meant to call the Nightingale and yet hope it may be so distinct from the other that they may dwell together in unity. I do think that the last six weeks of hard work and heat and late hours have muddled my intellect altogether. I can scarcely force myself to take up a pen and have not had a book in my hand since I left town. How I wish I could transport you down here to bask in the sun and let the everlasting hills talk to you. Forgive my stupidity.

I wrote you yesterday about the 'Lovers' [a21?].² I shall send you more grouse on the 12th if you won't come and shoot them and eat them here.

Ever Yours Sincerely
WG

Urrard Pitlochrie 31 July

¹ Surtees 372; for further history, see Chapter 3, p. 158.

² Alternatively, WG may be referring to William Bell Scott (1811–90) and Alice Boyd (1823–97), who were living together nearby.

A7 19 August (1869)

My dear Rossetti

Thanks for your kind note. I enclose a cheque for the price of the panel [a21?]¹ for which of course I could not think of making any lower offer under the circumstances you mention. I shall ask you when we return to town kindly to get it properly [*framed*] for me into a picture as you are good enough to say you will do what is required to make it complete in that form.

I wish some day if you have the chance if you ask Mr. Howell² whether he ever got a letter I wrote him three weeks ago and have never had a reply to.

Very sorry you cannot come and pay us a little visit here.³

With kind regards
Ever Yours Sincerely
W. Graham

Urrard
19 Augt

Marginal note: DGR to CAH

Dr Owl

This from Graham. You had better read it where marked.

DGR

You see he has given the 50 for Taylor's⁴ panel.

Address Urrard House
 Blair Athol
 Perthshire

¹ *Love's Greeting* [a21], if this is the picture being referred to here and in A6, was originally designed as furniture decoration.

² Charles Augustus Howell (1840–90), ne'er-do-well friend of DGR and dealer in his pictures.

³ DGR was staying nearby at Penkill Castle, Ayrshire, the home of William Bell Scott and Alice Boyd.

⁴ Warrington Taylor (1835–70), manager of Morris, Marshall, Faulkner & Co.; but Surtees does not mention that Taylor owned *Love's Greeting* [a21].

A8 (November 1869)

Urrard Pitlochrie
 Wednesday

My dear Rossetti

I have your note of yesterday and need scarcely say I do wish the picture 'Found' [a14] to be mine. I did not know what price you thought of charging for it, but I will ask you to put £800 on it instead of 800 gs. as I have a Scotchman's dislike to the latter pièce de monnaie and I think my *patience* is a legitimate claim for the *discount!* I shall send you a remittance¹ from Glasgow where I am going tomorrow for one day only.

Do however like a kind friend have a little compassion on me and try and let me have something soon. Remember except the crayon drawings² I have never had a single bit of Rossetti to put upon my walls and besides the great picture [a9] for which one may thankfully wait *ever so long* till the inspiration comes I have been hoping for the *Palmifera* in *w. colour* and my little son *Willie in oil ere now*, once called the 'Nightingale' picture.³

Thanks for the offer of the Pandora and the Portrait of Mrs. Morris.⁴ I shall be very pleased if you will let me have *both* if within my reach in price. 350 gs. is what you were to charge me for the *Palmifera* and also I think for the *Blue lady* [a23] when you first proposed to do it in *w.colour* for me. Of course I shall with pleasure make you what advance you care to have on these also, only do like a good fellow let me have my reward soon.

Ever with kind regards
 Yours Sincerely
 W. Graham

Private

Will you kindly tell me *if you know* whether Mr. Howell is in town. I have written him *twice* on a subject on which he ought to have replied at once and can get no answer and I am a little vexed. I called when in town but seeing the blinds down and knowing of the death in his family I came away —⁵

¹ According to DGR in A91, WG remitted 300 guineas for *Found* and other work on 30 November 1869.

² Unidentified.

³ Neither was delivered.

⁴ Neither was completed.

⁵ CAH's mother-in-law had died recently.

A9¹ 29 November 1869

29th November, 1869

My dear Graham

I waited to answer your kind letter till I could acknowledge the remittance which you proposed to send next day from Glasgow. As I have not yet received this, I write lest by possibility it should have miscarried.

When you first expressed a wish to have the *Found* picture [a14], I named 800 guineas as its price, and you agreed thereto. I do not mention this because I hesitate to meet the wish you express in the matter, after all your friendly conduct, but merely because I remember mentioning the price in my last as 'agreed on'. This, you will perceive, is the picture of all others of which I should not, *under ordinary circumstances*, abate the price, as it is of quite an exceptionally popular kind among my works; nor should I indeed have asked less than 1000 guineas at this moment of any one but yourself — not even of Agnew. It is now somewhat larger than before, as I have had the canvas increased to give more space. In now engaging it to you for £800, copyright, which I retain, will doubtless prove of value one day, and I make no doubt of selling a replica to great advantage. So be it as you wish. I know how well you deserve the best I can give you at the earliest date, and shall have quite as great pleasure as yourself in seeing that I am fairly represented among your pictures that you love and live with. I hope this may be the case ere long.

I have not been very brilliant in health since seeing you, and think it is possible I may have to be settling for a short time in the country at no great distance from London, but if so, shall take some of your work with me, and combine working [. . .]

¹ Fragment quoted from *Letters* 897.

A10 I [December] (1869)

Edinburgh
[Wed evening]
1 [Dec]

My dear Rossetti

I have been away travelling and on my arrival here this evening find your kind note of 29th. I am sorry to find there had been some oversight or delay in Glasgow as to [remittance] of the gs. 300, but by a note from our cashier which I also find here I observe it *has* been remitted and I trust has reached you all right.

As regards the 'Found' [a14] I can [only] say thanks very much for your acquiescence in my proposal as to price. Evidently however I was very stupidly mistaken in not having remembered that we had spoken of price before and I could not of course for a moment think of availing of your good nature to alter what had been once settled. It must therefore *as a matter of course* remain as originally intended and I need not say I have no doubt of its being well worth the value put upon it. About the replica you speak of and the copyright which of course I should only be too glad [prove it] valuable to you, I should like to talk with you more fully, when we meet, which I hope will be soon as I intend to be at Grosvenor Place next week.

I am very sorry to [hear] you are out of sorts — the result I fancy of over[*working*] of late.

Ever Yours Sincerely
W. Graham

I heard from Howell all right thanks — so please [don't] [illegible] [my drawing]. If the Pandora drawing [a27?] is finished and you don't want it I should be glad to have it at G. Place now.

A11 (December 1869)

44 Grosvenor Place
Saturday

My dear Rossetti

Very many thanks for your kind note and most acceptable gift of the likeness of my little son [a37?] which will bear always a double value as his portrait and your gift. In these thanks my wife cordially joins.

Also for the Pandora [a27?] which is beautiful.

I want another drawing when you can spare time to make me one if you will with that beautiful head of Miss Spartalli¹ and then my room or rather my girls' boudoir will be beautiful, as a lady's bower ought to be, with Rossettis.

We came home late on Thursday night and I shall avail of your leave and licence to break in upon you some day next week — quite contented I need not say to wait as long as needful without seeing anything new as long as I find yourself, Beatrice and Polly² to receive me.

Shields³ has two heads in the water colour gallery he has done for me — the style the fruit of your instruction — they are *remarkable*, *clever* and I am pleased with them but they deepen an impression I have that F.S. is deficient in a *sense of beauty* or rather of the *beautiful*, to an extent that always makes me feel a want in his work admirable as it. Have you seen them?

Ever Yours Sincerely
W. Graham

¹ Marie Spartali (1844–1927), a frequent Rossetti model: see Surtees 519. She may have been the model for the two unidentified female head studies in the Graham collection, a38 and a39.

² Unidentified.

³ Frederic James Shields (1833–1911), a painter friend of DGR. One of these watercolours is perhaps [c119] *Head of a*

Girl. According to DGR, Graham also owned chalk drawings by Shields of *Night and Morning*: *Letters* 1099: DGR/F. J. Shields, 12 Jan. 1871. During late 1869 DGR and Ford Madox Brown attempted unsuccessfully to secure a 200 guinea commission for Shields from Graham: see E. Mills, *The Life and Letters of Frederic Shields* (London, 1912), pp. 130–33.

A12 4 January (1870)

My dear Rossetti

Since I saw you yesterday it has occurred to me that altho you would rather not begin a new subject just now as doing a head of my daughter would be you might feel disposed now and then to vary your work in making a companion to *Bella buona* [a30] from the Classical head you intend to finish in crayon for Miss Spartalli.¹ I don't want to bother you the least to *undertake*, or *promise* this for me but only to throw out the suggestion which some good fairy may some day prompt you to take up for variety's sake. I think either of the two heads of Miss Spartalli would be well suited to such a purpose but probably the more classical of the two is that you would like best to carry out. Pray don't set me down as a bore with my constant petitions or if you do let the pleasure not I only but all here enjoy from your work be my excuse.

If you have not seen a work Watts² is engaged on I hope you will soon. It is a [vision] of the Everlasting Hills³ and beyond almost anything I know in its promise of grandeur and beauty. It is well worth a pilgrimage to Little Holland House⁴ to see.

With kind regards and needing no answer.

Ever Yours Sincerely
W. Graham

4 January

THE LETTERS

¹ Surtees 519? The companion picture was not completed.

² George Frederic Watts (1817–1904), painter.

³ Unidentified.

⁴ Watts lived as a guest of Mr and Mrs Thoby Prinsep at Little Holland House from 1851 to 1875.

A13 10 March 1870

My dear Rossetti

I am *very sorry* to hear you are out of sorts and can only trust the change will do you good.

The portrait [a36?] is in no hurry at all. Just finish it when most convenient to yourself. It is a pleasure to hear of the great picture [a9] being so nearly 'on the stocks' and I think we ought to have a dinner in celebration of the event when the keel is laid!

Ever with kind regards
Yours sincerely
W. Graham

10/3/70

44 Grosvenor Place

Don't forget your promise to paint Amy as a pendant¹ to Bella Buona [a30] *soon!!*

¹ DGR did not undertake the pendant.

A14 (June 1870)

My dear Rossetti

Any wish of yours in regard to money¹ I am only too glad to meet so far as I can conveniently and I shall with pleasure send you a further sum to account of the large picture next week, but the fact is everyone I suppose has to regulate their expenditure to some extent and I find mine very difficult to keep within necessary limits and have been restricting myself as to a good many indulgencies of taste of late because I felt I had been spending too much in that way. About the studies you know how much I delight in your work of every kind but I really am at a loss how to hang more of these drawings none of which I possessed when I asked for refusal of the studies for the picture and which cannot be put into portfolios and I would ask you therefore kindly to let these four stand for a day or two till I can come out and see you about them and the previous four² some of which I have seen. I am delighted to have so pleasant an account of the big picture [a9] which I fully believe will be one of the most beautiful works in the world. I would have come out this afternoon and seen you but have a wretched public dinner, a political one, which I must leave town for at five o'clock.

Ever Yours Sincerely
W. Graham

Saturday

I shall send for the [Schiavone]³ — many thanks.

¹ DGR was in need of money, and in August offered drawings to CAH to raise it: see Cline 111: DGR/CAH [17 Aug. 1870].

² DGR had offered four drawings for *Dante's Dream* [a9] in April 1870: see *Letters* 987: DGR/Fanny Cornforth (17 April

1870). These were probably a7, a38, a39 and a40. WG paid £150 for them in early May 1870: see *Letters* 1009: DGR/FMB, 3 May 1870.

³ Perhaps Andrea Schiavone *Story of the Nymph Lara* [d286].

A15 29 June 1870

Wednesday evening
29 June

My dear Rossetti

Thanks for your kind note and offer of 10 instead of 20 of the studies. My feeling about them is that I have not house room for them much as I delight in these as in all your other work. Portfolio drawings are entirely out of my way to collect and my wall space is a difficulty to me already. When I asked you to give me the refusal of them I had no drawings of yours at all such as you have let me have since and I neither realised the value or number of studies such a picture involved. As regards the four you offered me in April and which I remitted you¹ for without seeing them I am quite happy to take *the identical four if it is your wish*. At the same time I should, had I made it a matter of negotiation with you at all or asked to see the drawings before buying them, certainly have preferred having four of distinct figures, I mean four all different and I should not have cared to buy the man's head one at all. I understood our conversation this morning to be to the effect that you were unwilling to separate the studies at all, and would try to sell them as one collection but failing your being able to do so I might then ask to choose four. If however as your note I think implies you still wish the sale of the four offered me in April to stand I shall be glad if you will either let me select or select for me four different female studies as the representatives of that purchase.

Of course as [aforesaid] if you have any objection to that course I must be content to have the four you have allotted me. Of course I understand that if my not being able to take all cancelled, as I understood was your wish, the sale of the four, the £100 paid for them could stand to account of one of the other pictures 'Found' [a14] or the Blue Lady [a23] etc. etc.

I was awfully sorry to find that you felt the Beatrice picture [a9] price was so inadequate as you expressed it this morning. Truly I had no wish or thought of driving a hard bargain with you in this or in anything else. I can quite feel that the labour of such a work grows upon you as you [come] near it and that your own love of thorough beauty makes it a far more laborious work than it would be in less conscientious hands. The fact is however so far as regards my part of the question that it really was not the thought of buying your picture cheap but the extravagance of my giving in my circumstances an order for an expensive picture at all that I felt most at the time and the irresistible temptation of my admiration for your work made me do what I had never before done. I think up to the time I bought the Beatrice I had never bought a picture over £150 value in my life and in giving the commission I thought only of my own intense admiration of your work and as I supposed the pleasure I might give you in enabling you to carry out so noble a conception. It will always be a pain to me in connection with the picture to feel that you should be inadequately remunerated. I fancy however that to some extent there is an inevitable difficulty in great pictures — that neither to the artist are they so directly remunerative nor to the possessor are so convertible property as smaller ones — indirectly I hope this one may pay you in reputation and so far as the purchaser is concerned the necessity of advancing a large part of the price beforehand and the uncertainties and risks of a work extending over a year or two and depending on health etc. are more set off against the payment of a less price than a finished work should command. I know you will believe me when I say how gladly I would give any price that you thought fair and necessary for any quantity of your work if I *could afford* it. My poverty and not my will consents² to letting anything go past me and I am fully sensible of your kindness in letting me have so much.

With kind regards Believe me
Yours Sincerely
W. Graham

28 [sic] June 1870
Wednesday

THE LETTERS

¹ See Appendix I: Documented payments to DGR.

² *Romeo and Juliet*, v.1.75: 'My poverty, but not my will, consents'.

A16 13 September (1870)

Urrard Pitlochrie
13 Sept

My dear Rossetti

I have been absent from home for [some] days and returned this evening. I have ordered £300 to be remitted you from Glasgow on account of the picture of Beatrice's Bier [a9] as requested by you. I am very pleased to hear that it is progressing so well and that you are pleased with it and have pleasure in the work. I note that you hope to finish it straight off and that it will be the first work I may hope to possess of those you have kindly promised me. I trust health and inclination may combine to its completion ere long and I venture to put in a plea for the Pandora¹ to engage any time you can spare from the other so as to justify the engagement I gave my uncle with your sanction in regard to its completion. I know how impossible it is to carry out such works of genius 'to order' or otherwise than as the inspiration comes, but don't forget please my uncle's plea that at his time of life he cannot afford to wait long if he is to enjoy his picture at all and if you can gratify him do so.

I hope to be in town in a few weeks, and to look in upon you en passant.

Ever Yours Sincerely
W. Graham

¹ Surtees 224.

A17 (late autumn 1870)

Broadmeadows, Selkirk

My dear Rossetti

Thanks for your kind note which has followed me about and finds me in a very lovely spot on the banks of 'Yarrow'.

I passed through town three weeks ago on my way home from Switzerland and had a peep of B. Jones but partly because I was very hurried and partly because I did not want to play the part of 'Peeping Tom' at Cheyne Walk I did not give way to the inclination that would have taken me there.

It is very kind of you to offer me the indulgence of a private view but I won't take advantage of your good nature. When you can say de bon coeur 'now come and see the picture [a9], it is so far forward that I like you to see it', then I shall come with great delight. As to the Pandora¹ you are wrong. It is impossible but that my uncle should be delighted with it however your fastidious taste may undervalue it and as he always pleads his advanced age and the short time that at best he can have to enjoy it I must ask you if you love me to overcome your own overfastidious feeling and give it him as little or as much finished as you can. If your heart still lies to the full length repetition of the subject let that be for me afterwards but do try and gratify him now.²

I grudge you and Jones both shutting yourselves up in town as you have been doing — it is bad economy of health bodily and mental and this autumn has been such a glorious one that any man wronged himself who could have looked on woods and mountains and did not. Your life is far too sedentary and solitary and my wonder is it does not kill the pleasure of your work even if it cannot impair the power of it.

There will be no war surely, and yet the press of the country which fattens on excitement would force us into it if it could. I passed through Germany the other day and [everything] I saw made me the more sympathise with your eccentric neighbour (is he acquaintance?) Carlyle.³

OLIVER GARNETT

We come to town next week for the winter. Ever with kind regards.

Yours Sincerely
W. Graham

¹ Surtees 224.

² DGR did not repeat the subject for WG.

³ France declared war on Prussia on 19 July 1870, and suffered crushing defeats at Metz and Sedan. Great Britain offered to mediate, but was unwilling to come to France's aid. [British]

sentiment was generally behind Carlyle when he contrasted "noble, patient, deep, pious and solid Germany" with "vapouring, gesticulating, quarrelsome, restless and oversensitive France" (A. Horne, *The Fall of France* (London, 1965), p.38).

A18 11 January 1871

44 Grosvenor Place S.W.
Wedy 11/1/71

My dear Rossetti

I am very pleased to hear the Mariana [a23] is complete. I had no right to expect it so soon and I need not say it is very welcome to remain at Cheyne Walk for two or three months if you wish it to keep by you and to shew to friends. I shall try and come out tomorrow and see it.

Meanwhile I enclose a cheque for £300¹ as requested.

I am rather ashamed to say I cannot at a moment's notice say how particulars of account between us stand. I think I have paid specific sums to acct of the big picture [a9] and of the Pandora,² and also some to general account which last I think meant the blue lady and the Nightingale two commissions which by some Darwinian process of development have merged into the Mariana. I have rather a confused idea of how they got mixed up and perhaps it would be as well if we could simplify future accounts by adjusting the Mariana one now — that is by clearing off out of this £300 the balance due upon it whatever it may be and letting the rest go either to the big picture or the 'Found' [a14] in regard to which I don't know that there has been any advance on it yet. If you will kindly arrange this I shall be glad. We would like to have a crayon to fill the space in my girls' boudoir which Mrs. Morris³ formerly occupied if you have time and are in the humour to finish Miss Spartalli⁴ or can lend us some other pro. temp. I have an idea that besides the *Found* you were to do me a watercolour of the Pandora⁵ @ 350 gs. is this so or was that 'developed' into the Mariana!? Kind regards.

Ever Yours Sincerely
W. Graham

I have dated the cheque 13th for convenience my Bank book being away just now to make up so please keep it till Friday.

¹ First payment for [a4] *Beata Beatrix*.

² Surtees 224.

³ Unidentified.

⁴ See A11, n. 1.

⁵ Unidentified.

A19 12 January 1871

44 Grosvenor Place, S.W.

My dear Rossetti

I know the demand I attempted on your friendship this morning was a very heavy one.¹ I know that the labour of repeating apart from the delight of invention and the surprise of discovery is specially hard to your temperament. I know that there must be a certain special reluctance from the memories and associations of the Beatrice [a4] to retread very sacred ground and did I feel that I made the request in any ordinary spirit of

THE LETTERS

acquisitiveness because of my estimate of the *value* of such work or of rivalry in possession I should be ashamed to say a word. You know it is otherwise — that the Beatrice from the first day I saw it has appealed to my feeling altogether above and beyond any picture I ever saw and the *love* for it has only deepened with its growth and my knowledge of its history. Therefore I can come to you with clean hands and a pure heart² and say do it for me if you can *without hurt to yourself*. So far as the mere external considerations go I meant quite seriously what I said this morning. You should fix the price of the picture and apart altogether from that if you found that you could not after trying make it at least as good and beautiful as the first you should be perfectly free to destroy it and *without any feeling of debt or obligation to me* to accept from me payment for the time given to it at my request and for my gratification.

I should not feel that any payment on such grounds was a hardship but on the contrary esteem the *chance* of success and the proof of your affection involved in the trial ample return.

You I am sure can understand and will accept this statement and having said so much I should never hesitate to accept as final your decision either with or without a reply.

Ever with kind regards
Yours sincerely
W. Graham

12/1/71

¹ WG had commissioned *Beata Beatrix* [a4] from DGR: see A73.

² *Psalms*, xxiv.4.

A20 14 January 1871

44 Grosvenor Place, S.W.

14/1/71

My dear Rossetti

Thanks for your kind note and for the effort you have made to comply with my wish in regard to the Beatrice [a4].

I am of course quite content to accept your decision as to the price. If you *can* make it £900 for me in place of 900 gs. do but I won't for a minute press that. One thing — I have a fancy that I would rather no one saw it or knew you were doing it — let it be between ourselves — no one shall know of it from me. I have no fear but that it will turn out all either of us could wish and it will be far the most valued thing in art that I possess.

Had you been unable to comply with my desire I was going to have asked whether it would be possible to paint

'The blessed damozel looked out'
'From the gold bar of Heaven'¹

is such a *sequent* [a6] to the Beatrice a possibility worth thinking of?

As regards the account I will look through and make out as well as I can how payments etc. stand so as to save you the trouble and meantime the £300 may go to acct of the Beatrice as you suggest only in that case please *wait a little* for the balance of the Mariana [a23] as I have been too extravagant in the picture way and don't like to draw more picture cheques for a time!

Once more kindest thanks for the great favour which I feel you do me in undertaking it, and *should it fail* of which I have no fear do not forget or hesitate to avail of the alternative I suggested for lost time in such a case.

Ever with kindest regards

OLIVER GARNETT

Yours Sincerely
W. Graham

Saturday

Are you going to paint 'Silence'² and if so are you going to offer it to *Hamilton* or shall I do so?
What are you going to do with the new model whose beautiful study³ we saw on Wednesday?

¹ DGR's poem, *The Blessed Damozel*, lines 1–2.

² DGR drew Jane Morris as *Silence* twice in 1870 (Surtees 214 and 214A), and one at least of these drawings was hanging in his studio in January 1871: O. Bormand (ed.), *The Diary of*

W. M. Rossetti (Oxford, 1977), p. 41: entry for 27 Jan. 1871. However, the subject was not painted.

³ Unidentified.

A21 17 January 1871

44 Grosvenor Place, S.W.

My dear Rossetti

I am sorry I cannot avail of your kind offer to see me tomorrow. I am just leaving town for Hastings and only return to start for Scotland on Saturday. I shall see you immediately after I return which will be in about ten days time.

I wrote to Hamilton to offer him the 'Silence'¹ and shall have his reply on Saturday. I fear the price will be more than he dare afford himself beautiful as I am sure the picture will be.

I am very glad to hear the Pandora² is likely soon to be accomplished. I am quite sure whatever your doubts about it may have been it will fully satisfy my uncle and as *he* has only paid £250 I think to acct. of it its completion will at least help to appease that horrible British Creditor who is the worst enemy of 'merry Xmas' that any of us know.

It is very curious your being in labour of the subject which the lines in your book suggested to me as a fit companion [a6] to the Beatrice [a4]. I should like to have it of course if possible but we can talk of that inter alia when I return.

Ever Yours Sincerely
W. Graham

17/1/71

¹ See A20, n. 2 above.

² Surtees 224.

A22 14 February (1871)

44 Grosvenor Place, S.W.

My dear Rossetti

I am very glad to hear the Pandora¹ is complete. I have thought it better not to write about it until I could say that it was so. Will you kindly order it to be packed and forwarded to the [arranged] address. I write to my uncle today to tell him it is coming and to desire him to remit the balance due upon it. He will be pleased if you write him a few lines along with the picture merely in a friendly way and without reference to the money part of it which I shall arrange.

I now enclose a cheque for £300 on account of the Blessed Damozel [a6]. I should like it not to be known at all that you are doing it for me.

Hamilton is coming up to stay with me for a day or two this week and I should like to bring him out to Cheyne Walk some day if not interrupting you.

THE LETTERS

Did you remember to write to your friend about the Berne pottery? It is too bad to bother you with it!

Ever Yours Sincerely
W. Graham

14 February

¹ Surtees 224.

A23 22 [February] (1871)

22 [Feby]

My dear Rossetti

I now enclose a Bank draft for £485 of which please place £235 to my uncle's credit for the Pandora¹ the price of which I have made as originally proposed by you 700 gs. in place of £700.

The remaining £250 please put to my credit for the Blue Lady [a23]. My uncle merely writes a hasty line saying the Pandora had arrived and been seen by no one but he thought no one could see without [admiring]. No doubt he will write you direct.

Please send me a separate receipt for my uncle, say for £485 balance of price of the Pandora, and I shall return you when I go home your* receipt for the second £250 advanced by myself that you may alter it to the gs. of the other picture.

Ever Yours Sincerely
W. Graham

* I write this now to save time in your getting the remittance.

¹ Surtees 224.

A24 [17] May 1871

44 Grosvenor Place, S.W.

My dear Rossetti

I enclose cheque for £300 to acct of the big picture [a9]. I am very pleased to hear it is so far advanced and have no doubt it will full [sic] justify your judgment of it. The *size* is rather a [sore point] to me as I am puzzled how it is to *hang* without [drowning] my room entirely but perhaps I take too anxious a view of its dimensions. Will you please let me know the actual measurements over the frame you are arranging for it so that I may make such preparations as my walls permit.

I quite enter into your view of the curtain not rising till the tableau is complete but I hope you will send me a 'private view' ticket when it is.

I shall be delighted to know that you are at work on the Beatrice [a4]. It has often been [on] my mind to ask you to separate this one from Mr Cowper's¹ by putting a little 'predella' to it such as the meeting in paradise² that Boyce³ has a sketch of or any other you might conceive. It would I think redeem it from the stigma of being a mere replica and as I have no right to ask you to add to your labour on a work already arranged for it occurs to me that in order to give Beatrice the benefit of such a predella we might legitimately let the Blessed Damozel [a6] go without that which you proposed for her. What do you think?

Thanks for the promise of finishing the drawing⁴ I have now by and bye.

We have very happy accounts of our young couple from the North.⁵

Ever with kind regards
Yours Sincerely
W. Graham

[17]/5/71

OLIVER GARNETT

¹ Surtees 168: first version of *Beata Beatrix* painted for the Hon. William Cowper (Tate Gallery 1279).

² Surtees 116D: *The Meeting of Dante and Beatrice in Paradise*, 1853–54 (Fitzwilliam Museum 2292).

³ George Price Boyce (1826–97), painter friend of DGR and mourner at his funeral.

⁴ Unidentified.

⁵ WG's daughter Alice and Quintin Hogg, who were engaged in March 1871.

A25 3 July (1871)

44 Grosvenor Place, S.W.

My dear Rossetti

I have yours of Friday and enclose cheque for £300. I should have done so on Saturday but intended to call and talk to you about the Beatrice [a4] as I think it a pity to give up the idea of making it something more than a copy by adding a predella to it similar to that of the Blessed Damozel [a6]. I shall try and get out one afternoon this week but I am very busy.

A man came here this morning to measure for the big picture [a9] and I am sorry to say that as I feared it will not go into the space over the sideboard at all. I was out when he called so that I do not know how much too big it is but it is a great disappointment and I don't know what I am to do with the picture and fear having to put it somewhere where it will not be properly seen. I really was careful when we originally arranged about it to give you as you asked me to do the very largest size I could do with and I fancy its present excess of dimension will be pretty nearly the difference between that size and the size of the actual picture now.¹

Ever with kind regards

Yours Sincerely

W. Graham

3 July

Thanks for your enquiries. Frances is all right now and riding about again.²

¹ See A2.

² Frances Graham had had a riding accident in April.

A26 7 November (1871)

Urrard
Pitlochrie, Perthshire
Tuesday 7 Novr

My dear Rossetti

I have been away from home and much occupied with business for the last fortnight — so much occupied that private correspondence has been almost in abeyance. Your note of 23d followed me and has been in my pocket ever since for the purpose of reply. [And] first as to the large frame and picture [a9] my object in writing Foord and Dickinson¹ was to get the cutting down of the sideboard done before our return so as to avoid the litter and annoyance of these work people in the house. They promised to do it immediately after we left in July but with their usual dilatoriness neglected it. It is quite sufficient that they take measurements such as may enable them to do the needful to the sideboard now and of course the question of when the picture comes to its resting place is entirely at your discretion. I need not say I am delighted that even your fastidious taste is satisfied with the result and as to any doubt or question of my being thoroughly so I think that may be ignored. That it *must be* very beautiful I know — how much *more* beautiful than I am prepared for is the only question. I shall be anxious to hear your ideas about exhibiting and hope soon to have the opportunity at Cheyne Walk as we return to town the beginning of [Decr.]. You know I have always been anxious your works should be exhibited. How or under what conditions is a grave question both in relation to art and to yourself personally.

THE LETTERS

About the Beatrice [a4] I can but leave myself entirely in your hands. I fully appreciated the kindness of your undertaking the attempt at all — to gratify what was I think my most eager and cherished desire in art possession. No picture I ever saw and I doubt if any I ever shall see, has *gone into me* as that one did. I think it not impossible that over anxiety and continuous work upon it in your desire to gratify that wish may [at once] have led you to come short of your purpose and *possibly to underestimate your success*, and I cannot abandon the hope that by making its accomplishment a matter of time, opportunity and feeling it may yet grow into an accomplished fact. May I add that I have never conceived the possibility of perfect identity of reproduction — that were a *miracle* — they say advisedly no two leaves or flowers or human faces of all the countless millions of the ages were ever exactly alike, and with such works as these I should be well satisfied to anticipate that ‘*one star should differ from another in glory*’.² But be all that as it may I can but leave the matter entirely to you to do [just] as you think best knowing that your wish to gratify me has been as earnest as mine to possess and that you would not less than myself feel the disappointment.

I only returned home this morning. We have had a painful accident in our family. My sister [Mrs] Graham of Prince’s Gate had just left [illegible] Castle their autumn residence and her servants and baggage were wrecked in a railway accident on Thursday — two old and valued servants severely hurt one with both legs broken and much property destroyed but it is a mercy no life lost among them altho one poor driver was killed in his engine!

Ever with kind regards
Yours Sincerely
W. Graham

¹ The firm of framers used by DGR and EBJ. See J. Simon, *The Art of the Picture Frame* (National Portrait Gallery, London, 1996), pp. 134–35.

² 1 *Corinthians*, xv.41.

A27 11 November 1871

Urrard,
Pitlochrie, Perthshire
11/11/71

My dear Rossetti

I have yours of Thursday and need not say I am looking forward with much anticipation of pleasure to my first and I hope not distant sight of the great picture [a9]. I desire as requested by you my firm in Glasgow to remit the balance of its price £175.

Yours very sincerely
W. Graham

Now that it is finished I hope the ‘Blessed Damoiselle’ [a6] and ‘Found’ [a14] will have their turn with such occasional thoughts of my Beata Beatrice [a4] as the fitful inspiration may make possible.

A28 18 December 1871

My dear Rossetti

Thanks for your kind note and the trouble you have taken about the frame which seems to me to be admirably suited to the picture [a9]. I shall of course with pleasure pay Foord and Dickinson for it and they can include it in one of the formidable documents which they present to me I am sorry to say periodically!

OLIVER GARNETT

I should have been out ere now at Cheyne Walk for another look but these gloomy days succeed each other so persistently that they give one no chance of seeing the picture in its true colours.

It is most kind of you remembering my wish about my daughter's picture. Unfortunately Frances is still condemned by the Doctors to spend her mornings extended on a hard flat reclining board and has never quite shaken off the effects of her accident in the Park last April. She is gradually getting right but she could not with comfort sit for a portrait and as her sister reads to her during the somewhat monotonous hours of reclining I fear my cherished project of a picture of them must be in abeyance for the present. I don't know anything I should have greater pleasure in than to have the two girls in a picture by you and perhaps in the course of the spring or summer Frances may be so far herself again as makes it possible.¹

I want very much to hear what your ideas and plans are as to exhibiting which I am glad to think you are at last likely to do in *some shape*, for I have always chafed at the idea of your light hidden under a bushel as it has been.

Ever Yours Sincerely
W. Graham

18/12/71

¹ The proposed double portrait was never undertaken.

A29 8 January 1872

8/1/72
44 Grosvenor Place, S.W.

My dear Rossetti

The enclosed note (if you can read it)! explains itself.

My uncle knows from me that you don't like your works exhibited and last year on that account refused to send Pandora¹ to the Edinburgh Academy. They have been at him again and from his personal connection with some of the Edinburgh people I fancy he finds it disagreeable and difficult to decline. I know the picture was seen and highly appreciated by a number of good men and true at my uncle's daughter's (Mrs. Lancaster) house when it first went North and if you can reconcile yourself to your work being exhibited at all Edinburgh is not a bad place for it.

Ever Yours Sincerely
W. Graham

P.S.

Can I have Bella e Buona [a30]. Now we are home I miss her — if you have not had time to think of her never mind. It will do some other time when we are away or you feel the inspiration.

¹ Surtees 224. Despite DGR's protestations, the picture was exhibited at the Institute of Fine Arts, Glasgow, in 1872.

A30 10 January 1872

44 Grosvenor Place, S.W.

My dear Rossetti

I am in the double difficulty or rather the many-sided difficulty. I don't want my uncle to appear churlish to his Edinburgh friends, I don't want you to appear churlish to him or to them — I don't want to hurry you into exhibiting at all — and of course I would not for the world disappoint Noel Paton¹ in any pledge of

THE LETTERS

friendship between you. If you seriously mean that you think the Pandora² wants alteration altho I think this is 'gilding the refined gold',³ still that is conclusive. We have but to say to my uncle Rossetti wants to work upon it before it is shewn in public at all, send it up and he will do so and don't promise it in the meantime — but I fear the suggestion to my uncle of *imperfection* the hint might convey. I almost think if we were to say Rossetti contemplates exhibiting this year and would rather nothing of his were shewn until after he has done so but he has promised Noel Paton to help him on a future year, that would be the best answer.

As for the Mariana [a23] it or anything I have is always I need not say at your disposal.

I think there *are* appreciative spirits in Edinburgh but the general public there as everywhere else are *donkeys* in matters of art — but don't you tell them I said so please!!

I am very nervous about your exhibiting plans. I don't like your setting yourself up as a target to Tom Taylor⁴ et hoc genus omne not that I care for the verdict of an English jury one twopenny piece, but because you are sensitive and those who care for you are sensitive on your behalf and it would make me and others unhappy if we [saw] you bitten or barked at by the कुवेç.⁵ The only *reason* I rather leant to your sending a picture to Edinburgh is that to me it would have seemed as a kind of pilot balloon in a moderately calm and fine atmosphere. If you on consideration at all take this view good and well — if not send me a line in the sense I have indicated and I shall make it all right with my uncle of whom I scarcely know whether he is most annoyed at having to send away things he likes or pleased at their appearing in public and attracting admiration.

Thanks about Bella e Buona [a30]. Whatever you think best is surely best for me.

Ever Yours Sincerely
W. Graham

10/1/72

¹ Sir Joseph Noel Paton (1821–1901), Scottish painter.

² Surtees 224.

³ Shakespeare, *King John*, ii.11.

⁴ Tom Taylor (1817–80), art critic for *The Graphic* and *The Times*.

⁵ 'Dogs'.

A31 23 April 1872

House of Commons

My dear Rossetti

I got home last night and found two letters from you one of 13th and the other acknowledging mine from France. I am so sorry you should for a moment have felt any doubt or anxiety about my view of the Beatrice matter [a4]. You will see that your letter [illegible] these had not reached me when I wrote you — but indeed it would have been very strange had I done otherwise than fully appreciate the difficulties as to a reproduction which in the very act of undertaking the work to please me you suggested might arise. Of course my love for the Beatrice has been too strong for me not to regret the loss very much indeed for as I have always said it is the picture I covet [most] for personal delight of any I know of, but the very sense of its beauty and the *feeling* which gives it this explains to me the difficulty amounting as it now appears to an impossibility of reproducing it.

I think I should have liked the picture¹ you intended as its substitute but my recollection of it is less vivid than of most of your works, partly I think because I was *ill* at the time I saw it, and both sight and memory were then affected. I am better now altho still not quite up to the [mark]. I shall need a day or two to overtake arrears of work and shall come and see you then.

OLIVER GARNETT

Having bought the Venus Verticordia² from Howell I am enabled to spare for a time the unfinished drawing³ you let me have (of the blessed Damoiselle) and I am sending it back to you and hope you will kindly complete it.

With kind regards
Ever Yours Sincerely
W. Graham

23/4/72

¹ Unidentified.

² Probably a34, in coloured chalk; Graham's other work with this title, a35, was bought through Hamilton in 1868.

³ Perhaps a5, which is roughly similar in size to a34.

A32 1 [November] (1872)

My dear Rossetti

I don't know if in your quiet corner the Times reaches you. If it does you will know of my great loss and sorrow.¹ My son was a dear manly fellow a wonderfully universal favourite and was just settling down to [active] usefulness in business life. His iron strength had outlasted the typhoid fever but that fearful diphtheria was too much for him.

It seems to alter life greatly to us all and to myself especially but it is God's will and that must be good for him and us. I know how truly you will feel for us.

Ever with kindest regards
Yours Sincerely
W. Graham

Glasgow 1 [Novr.]

We have buried him here today.

¹ WG's elder son, James Rutherford Graham, had fallen in love with May Lyttelton, a niece of Gladstone and a central figure in the 'Souls', but because of his Presbyterian faith and raffish reputation, her family opposed the match. To establish his good intentions, Rutherford gave up a commission in the fashionable 10th Hussars, and agreed to follow his father into the family business. But in Liverpool, on his way to America, he died of diphtheria on 28 October 1872, aged 23. Cline 156: DGR/CAH, 8 Nov. 1872: 'About poor Graham, the matter is indeed a sad one. I had a letter from him notifying it (and which William could show you,) which proved that, much as

he must be overwhelmed, he was at any rate able to write with resignation. I fear nevertheless the most serious results for him. His brotherly conduct to me this summer has made this terrible blow received by him now dwell with me very mournfully.' May Lyttelton also died young, of typhoid on 21 March 1875. See Horner, 1933, p. 45; B. Askwith, *The Lytteltons* (London, 1975), pp. 178–80; S. Fletcher, *Victorian Girls. Lord Lyttelton's Daughters* (London, 1997), pp. 163–67. On May's death, see P. Jalland, *Death in the Victorian Family* (Oxford, 1996), pp. 179–81.

A33¹ (3 January 1873)

1873

This year opens with a letter (3rd January) from Mr. William Graham, who expresses regret at having missed buying from Rossetti the picture (mentioned aforetime) named *The Bower-maiden*.² Mr. Gambart,³ who had been concerned in purchasing it from Rossetti, had now offered it to Graham for £1000, or at lowest £900. This tender was declined, and Mr. Dunlop⁴ had then become the purchaser.

THE LETTERS

¹ Missing: quoted from W. M. Rossetti, *Dante Gabriel Rossetti as Designer and Writer* (London, 1889), p. 84.

² Surtees 229.

³ Ernest Gambart (1814–1902), art dealer and print publisher: see J. Maas, *Gambart. Prince of the Victorian Art World* (London, 1975).

⁴ Walter Dunlop (active 1857–85) of Harden Grange, Bingley, Yorks. See Macleod, 1996, p. 410.

A34: black-edged 10 [February] 1873

44 Grosvenor Place, S.W.

My dear Rossetti

Thanks for your note. I am *very glad* to have so favourable a report of the Beatrice [a4]. I know how difficult it is to do justice to pictures in a modern house especially where they are under glass but our drawing room is much more *light* than the dining room. The Mariana [a23] is now hung there with a side light from the left hand as [you describe] and the Beatrice will be the same. Merritt¹ came and saw the Mariana and recommended me to delay the varnishing till the warm weather when he says he has more confidence in doing it.

Your drawings are in a separate room where there is [illegible] very little besides them, my idea having been rather to make one room for your drawings, one for Jones', and the large dining room for your and his more important pictures. I have still a few watercolours along with your crayons but as soon as I get others of the latter, the former shall give place.

If when Dunn² goes down you can let him bring any of the Beatrice and other studies that are still at Cheyne Walk so as to complete the four I bought from you when at Robertsbridge in 1870, or whatever you think of substituting for them, they would complete the little boudoir devoted to these crayons, if you [would] finish them at your leisure. Howell told me the other day he had only got two or three of the studies and the rest were lying somewhere at Cheyne Walk.

There is no hurry about it of course but I only [mention it] apropos of the suggestion in [your] note to keep drawings separate.

I returned on Saturday from Scotland and am now [illegible] for our Parliamentary work [very fatiguing] and work I have little heart in!

We have relatives staying with us and I hear many praises of the Beatrice which grows upon them as they pass up and down day by day.

With kind regards
Ever Yours Sincerely
W. Graham

10/[2]/73

¹ Henry Merritt (1822–77), painter, restorer and husband of Anna Lea Merritt (1844–1930). WG owned one painting by him [c81], a landscape. Merritt also cleaned Old Masters for DGR (WMR, *Dante Gabriel Rossetti. His Family Letters, with a Memoir* (London, 1895), II, p. 237). For Merritt's interesting

career, see A. Lea Merritt, *Henry Merritt. Art Criticism and Romance*, 2 vols. (London, 1879). For an obituary, see *Art Journal*, XVI (1877), pp. 309–10.

² Henry Treffry Dunn (1838–99), studio assistant of DGR.

A35¹ 11 March 1873

Kelmscott,
Lechlade.
11th March, 1873.

My dear Graham,

I hope you have kindly pardoned all this delay in sending you the Beata Beatrix [a4], but I assure you the picture has been the gainer by it, much modification of various kinds having gradually suggested itself and

taken time to carry out. I am now confidently intending to send off the picture to you to-morrow (Wednesday) by passenger train, and shall be glad to hear of its safe arrival.

The picture must of course be viewed not as a representation of the incident of the death of Beatrice, but as an ideal of the subject, symbolized by a trance or sudden spiritual transfiguration. Beatrice is rapt visibly into Heaven, seeing as it were through her shut lids (as Dante says at the close of the *Vita Nuova*): 'Him who is Blessed throughout all ages'; and in sign of the supreme change, the radiant bird, a messenger of death, drops the white poppy between her open hands. In the background is the City which, as Dante says: 'sat solitary' in mourning for her death; and through whose street Dante himself is seen to pass gazing towards the figure of Love opposite, in whose hand the waning life of his lady flickers as a flame. On the sundial at her side the shadow falls on the hour of nine, which number Dante connects mystically in many ways with her and with her death. The date below the predella (31st March, 1300) is that of Dante's meeting Beatrice in the Garden of Eden (*Purg. C. 30, or 31*) — that is, the date may be so calculated according to the plan of the poem. The words, 'Veni, Sponsa De Libano' are sung at the meeting by the women in the train of Beatrice.

I send you with this what I meant to have sent before, i.e., the English title and quotation for the *large 'Dante's Dream'* [a9]. It may be needed in explanation for visitors.

Ever your affectionate,
D. G. Rossetti.

¹ Quoted from Horner, 1933, pp. 25–26. Not in *Letters*.

A36: black-edged 17 March 1873

44 Grosvenor Place, S.W.

My dear Rossetti

Thanks for your note. I have today ordered my firm in Glasgow to remit you £300 on account of work in progress.

I would suggest that it will simplify matters if we squared off all old accounts now and let the balance alongwith this £300 be carried to a new score! I have never kept a distinct acct. between us altho I must have somewhere the scrap of paper on which we noted our [combined results] last year but you are (I am ashamed to say) more methodical than I am in this respect and can I daresay put it all straight.

The Beatrice [a4] grows upon us all and those who see it have but one voice in its praise. It is *as I have always told you* to me the most fascinating picture in the world. I suppose such an inspiration is unique and that even the Blessed Damoiselle [a6] altho [allied] in subject can never have the strange *dreamlike* charm which this has but when she is to be painted do make her as little of the earth earthy¹ and as much a denizen of the unseen land as ever you can that she may be in tune with the Beata.

I am so glad to know that you find the country life congenial and have heart and health for your work.

I should like exceedingly to see 'the Beloved',² the photograph of which I have here, and it will be a treat to me if you can carry out your thought of sending it to G. Place. I would see that it was very carefully dealt with in forwarding to its ultimate destination.

Very many thanks for the offer of the drawing³ which sounds most tempting. I should *like* to have it (as anything you recommend to me) but the difficulty of the *nude* figure is a provoking one. Not that I myself believe in all that nonsense, but I think I told you of the criticisms I had heard of from wellmeaning respectable donkeys on the melancholy delinquency of Mr. G. in that respect!! I think it very probable that if the domestic reasons were too strong for myself to possess it it might be very acceptable to one of my brothers who are bachelors and independent!!⁴ and if it is to come to town at any rate could you not put it in with the

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Beloved for me to see? Shall I write a note to Mendel⁵ about the 'Blue Bower' [a8]. I will do so with pleasure if you wish it — his address is Sam Mendel Manchester.

I have never set about illuminating the Dante's dream [a9] yet pending your decision about its future — exhibiting etc. — but I suppose you have done nothing more and that for the present the world is to be left in its ignorance.

Did you ever paint the Francesca da Rimini⁶ as a picture? I like it very much — so much of the 'early' fire in it.

Ever with kind regards
Yours most Sincerely
W. Graham

17/3/73

The Beata was beautifully packed and came in perfect order — Thanks!

We are not going back to Urrard any more! it was too sad for us.⁷ I have taken Strathallan Castle near Crieff.

¹ 1 *Corinthians*, xv.47.

² Surtees 182. The picture is dated '1865-6', but was retouched by DGR in 1873, and was presumably about to be returned to its owner, George Rae (1817-1902), a Birkenhead banker and patron of DGR.

³ Surtees 234, *Ligea Siren*, which was drawn in February-March 1873. CAH noted in a letter of 30 June 1873 to DGR that the drawing had been delivered to DGR: Cline 254.

⁴ Cline 257: CAH/DGR, 3 July 1873: 'he [WG] would buy it for his brother Robert's sake, as it was just the thing he would have bought at once.'

⁵ Samuel Mendel (1810/11-84) of Manley Hall, Manchester, collector. He was forced to sell his collection to pay creditors

(Cline 295: CAH/DGR, 5 Sept. 1873). For his sale at Christie's, 15 March-2 April, 14-17, 23-24 April 1875, see W. Roberts, *Memorials of Christie's* (London, 1897), 1, pp. 228-29; and G. Agnew, *Agnew's, 1817-1967* (London, 1967), p. 21. On Mendel, see E. Conran, 'Art Collections', *Art and Architecture in Victorian Manchester* (Manchester, 1985), pp. 73-75, and Macleod, 1996, pp. 450-51.

⁶ WG owned a watercolour version, a28. DGR never painted the subject in oil.

⁷ WG's son, Rutherford Graham, had died in October 1872: see A32.

A37: black-edged 26 March 1873

Wedy 26/3/73
44 Grosvenor Place, S.W.

My dear Rossetti

I am very sorry about the Blue Bower [a8]. I was to have gone to Manchester on Thursday last to meet Mendel on important business, but it was at the last moment postponed till Monday or Tuesday and then I had a telegram on Monday to delay going till next week. I had thought I could more likely influence Mendel by speaking to him about it than by writing and this was the reason I did not write *at the moment* expecting then to see him at once and on Thursday when I had to put off going it did not occur to me (it was very stupid) to write at once. *You are quite mistaken in fancying the Mendels don't care for the Blue Bower.* I know for a fact that they are very proud of it and like it exceedingly. *Mrs. Mendel* is I think more prononcée in her views about art than her husband, has a very decided opinion of her own and influences him very much. I should be *too glad* to buy the B. Bower [but] there is not the smallest chance of getting it. However when I meet him next week as I expect to do I shall find out both what their precise reasons are for not wanting it worked on and whether under any circumstances they could be tempted to sell it altho I know Mendel too well to expect it. The [illegible] note to you is quite true and quite characteristic. They are *very conservative* and I can almost imagine their feeling touchy at anyone thinking or hinting that a picture of theirs which they are entirely satisfied with, can have any defect or be susceptible of improvement!! I daresay this may seem queer and unaccountable to you — but if you imagine to yourself — possession awakening in some

people's minds the same kind of partiality for a picture, which *paternity* does in that of the artist, it may indicate to you something of the kind of jealousy which refuses to admit it can be improved.

However this may be I know the Mendels well enough to be *sure* this is the key to their decision in the matter. The best thing you can do is to paint the Blue Bower over again and so [confute] them if you can!!

About the drawing¹ a thousand thanks. I have no doubt the slight draping will be a great addition to the saleableness of the picture. It is too expensive a drawing for me to indulge in for myself as I do feel obliged not to disregard *investment* value in anything I buy and I scarcely think there is a wide enough circle of buyers of such works on their intrinsic merits to make them good investments. I should be very pleased to see what I am sure must be very beautiful from your estimate of it and if you are sending it to town I shall be glad to have the opportunity of shewing it in a quarter where if the fancy takes price might not stand in the way as it has to do with me.

Thanks about the [money] acct. What I meant in my former note was that as I have no separate memorandum of any account between us and I should never know whether I had over or underpaid you without turning up all your notes of the last three or four years, which is a nuisance — it would be better to start afresh with outstanding matters only, The Dante's Dream [a9], Mariana [a23], and Beatrice [a4] [having] cleared off our more important accounts. I knew I had paid something to a/. of the B. Demoiselle [a5], but had overlooked whether I had paid anything for the Found [a14]. It is very stupid of me not to be more methodical in these things — but it is so — many thanks for the trouble you have taken to clear it up. I shall see to it now and take care to save you any bother in future of the kind. We had the Beatrice hung in the best light we have near a window on its left hand side and it is a source of [ever more] pleasure to us all.

I think I told you we were not going back to Urrard this year. I don't know if during your stay at Crieff you ever saw or heard of the place we have taken instead *Strathallan* about six miles from Crieff — I hope we shall tempt you to renew your acquaintance with Perthshire and come and see us there some day now you know how easy it is.²

Ever with kind regards
Yours Sincerely
W. Graham

26/3/73

¹ Surtees 234, *Ligea Siren*.

² After his collapse in June 1872, DGR had stayed with WG in Scotland.

A38: black-edged 28 March 1873

44 Grosvenor Place, S.W.

My dear Rossetti

Thanks for your note. It is all right about the Beatrice [a4] — it has the best light in the house and from the left side of the spectator. I am afraid I must have expressed myself stupidly on the subject.

I should be so sorry if I thought my not [writing] Mendel were in any degree the cause of his decision.

From knowing him very thoroughly I incline to believe it is not so. He is always very touchy about any application requesting his pictures — *invariably refuses* to lend them for exhibitions etc. and until a few years ago used to refuse even to let people come and see them at his house. I remember at the time of the Art Treasures Exhibition in Manchester it was said that Earl Russell and some other distinguished men from town who were at Manchester, asked and were refused this permission!¹ And I rather think it was not without some foundation this was said. He has been much more accessible since his second marriage but my impression is that to almost any artist applying for leave to improve a picture he would most probably give

THE LETTERS

the same answer — I have large business transactions with him and know no one more fair and straight forward in business and I think in such a matter even as this he would do more for me than for most people, but not the less I am doubtful of influencing him and it was partly from this feeling that I thought it better to speak to than to write him. I know if I asked him to *sell me* the picture I should get a short and sharp negative!!

With kind regards
Yours Sincerely
W. Graham

28/3/73

¹ This very influential exhibition, at which a large number of important Pre-Raphaelite pictures was also shown, was held in 1857 and set the pattern for the Burlington House winter

loan exhibitions: see F. Haskell, *Rediscoveries in Art* (London, 1980), pp. 158–60.

A39: black-edged 21 August (1873)

Strathallan Castle
Auchterarder, Perthshire

My dear Rossetti

Thanks for your kind note. I am glad to hear the Ghirlandata [a17] is nearly complete and that you are well satisfied with it as I am sure to be. Of course I shall be glad to have it here as soon as you can spare it. Our busy time with visitors is September and I am anxious to have it seen by as many people as possible. It provokes me so that nobody sees your work except the half dozen personal friends. I have brought scarcely anything down here but your and Jones' work and more old masters. When ready to come the address is 'Strathallan Castle Tullibardine Station Perthshire'.

The Dante's dream [a9] is quite at your service from now till the end of October. It is such a business getting it put up that we would like it rehung *before* our own return to Grosvenor Place. The enclosed note will authorise the Housekeeper to hand it to Mr. Dunn. I suspect he will find it a troublesome job removing it. If you really see your way to giving time to the reduced replica [a10] so that it could be complete in twelve months or so, might it not be well for me to let either yourself or myself begin to look out as to the disposal of the large one so that I might have the more manageable edition. Howell one day asked me about selling it and spoke of being able to place it and I would so much prefer to have a picture I could hang in a room we live in and where it could be seen to advantage. It is a grand ornament to the staircase but does not get justice in the matter of light or distance there.

We have rain here and it looks rather dismal. I don't think the neighbourhood so beautiful or the air so fine as that of Urrard. There is no shooting this year. I have not been out except on the 12th and one misses the grouse for one's friends even more than for oneself!

Ever with kindest regards
Yours Sincerely
W. Graham

21 August

A40: black-edged 1 September (1873)
1st September

Strathallan Castle
Auchterarder, Perthshire

My dear Rossetti

Thanks for your note. I am glad to hear the Dante's dream [a9] has been safely transported to Cheyne Walk. I looked on its removal as a formidable operation.

As regards the replica [a10] I need not say that now as always I can leave myself in your hands with perfect confidence and pleasure. The arrangement¹ you propose is quite agreeable to me. You are aware that the cost to me of the large picture with frame was £1595 viz £1500 and £95 frame and this you should get from the buyer of it in such instalments as you may arrange, your handing me over the replica completed as its price to me. I don't know if you would entertain the idea of adding two predellas to the replica, of [cognate] subjects. I should value such an addition at an added cost of £150 each, both as giving a distinctive character to the smaller work somewhat apart from that of a mere copy — and also making it specially correspond to the Death of Beatrice [a4] and the Blessed Damoiselle [a6], both being so decorated. I think this may not be uncongenial to your own feeling and it would enhance my pleasure in the arrangement and my enjoyment of the work. I should [thus] possess a very complete gallery of your ideal representations of a subject your treatment of which has always had a pathetic charm for me that no other has possessed. Of course the payment for the two predellas altho a trifling one might be useful as 'ways and means' pending the progress of the replica.

I am glad to hear so good an account both of the progress and the beauty of the Ghirlandata [a17]. I cannot say that its being 'the greenest picture'!! that ever was painted sounds captivating to me and were it anyone but D.G.R. who announced it I should be afraid for I love the full chords of rich colouring, but I am so sure of your feeling for colour that I have no fear even had you told me it 'is black but comely'!²

Will you tell me what you got from Gambart for the Blue Bower [a8] and *if you know* at all authentically what he got for it³ — and also what as a question of '*dealing*' you think I ought to have to pay for it if I were offered it? I think (*but this is in strict confidence*) I may possibly have a chance of getting it and I should like to have your advice. I scarcely recollect it more than an impression of pleasure it gave me *years ago* not having seen it since.

I quite echo your wish that my uncle and many others should see the Ghirlandata alongside of his *wild!* purchase of the Gainsborough.⁴

I did everything in my power to dissuade him from it, and I don't believe he ever will get his money back if he wishes it.⁵ The prices of modern pictures are *fancy prices* made by clever dealers out of the ignorance and emulation of the class who frequent Christie and Manson. In the case of the Gainsborough I am glad to say the money went not to a dealer but to a destitute family of the owner's brother who died as Governor of an African colony leaving wife and children unprovided for. I confess it irritates me to think of the power men like the Agnews have to force up the marketable value of inferior works such as disfigure the walls of Burlington House — but the man of genius must choose for himself whether he will pander to the taste they create and encourage, and subserve their purposes (and some men of genius have made that choice!) or work for himself, for a small circle of loving appreciation and *for all time*.

Ever with kind regards
Yours most Sincerely
W. Graham

¹ Cline 291: DGR/CAH, 29 August 1873: 'I therefore write to him with this saying that I fully expect to have the replica ready in 18 months from this date, and asking him whether on that understanding, he will consider the large picture mine to dispose of from this moment, as I should have to get paid for it by instalments as the replica proceeded, and for that purpose must be its real owner.'

² *Song of Solomon*, i.5.

³ The exact details of the transaction are unclear. Gambart appears to have bought the picture for 200 guineas and to have sold it to Mendel for £1,500, perhaps through Agnew's: see J. Maas, *Gambart. Prince of the Victorian Art World* (London, 1975), pp. 185–88. Cf. Cline 295: CAH/DGR, 5 September

1873: 'Knowing his [WG's] way of asking about price and history, I said that Gambart had paid you but little for it, that he had received 500 from Agnew and that Agnew had sold it for a much larger sum.'

⁴ *The Misses Ramus* (formerly Waddesdon Manor, Bucks.; destroyed by fire in 1890): see E. K. Waterhouse, *Gainsborough* (London, 1966), no. 574. The picture was bought for John Graham by Agnew's at the Colonel Towneley sale, Christie's, 10 May 1873 (lot 90) for £6,615.

⁵ WG's fears proved unfounded. The picture sold for 9,500 guineas at John Graham's sale, Christie's, 30 April 1887 (lot 95), an auction record for Gainsborough.

A41: black-edged 10 September (1873)

Strathallan Castle
Auchterarder, Perthshire

My dear Rossetti

I have been absent from home since Sunday which is my apology for delay in replying to your last kind note.¹ On my return here tonight I find an alarming pile of arrears and having to be off again tomorrow morning must be very brief. I quite understand that if the proposed arrangement be carried out I should not have the large picture [a9] back at Grosvenor Place. The only point in which you will have to protect my interest in regard to it is to have it clearly understood with the new purchaser that my [*property*] in it continues until replaced by the replica [a10] on account of which he makes you such advances as you may require during its progress. I shall look forward to the completion of the affair in about 18 months, if we are all spared, and although I shall regret parting with so noble a work as the original I feel that the advantage of having an edition of it of such size that [one] could have it advantageously hung in a [moderate] house is very great.

As regards the predellas I can quite understand that the production of these may involve such an amount of work as to make my proposal not fair to you whilst at the same time I don't see any way prudently to put more into the picture than I had suggested. It was in fact more a matter of sentiment and with a view of giving a distinctive character to the replica that I made the suggestion than on any careful thought of the cost of production. I shall not therefore expect you to do anything more than the reproduction.

I have heard nothing more about the Blue Bower [a8] and have no idea that I shall get it at present. Please keep it *quite to yourself* that I had ever hinted at such a thing. I named it in entire confidence and on slight grounds and it might cause me annoyance if it ever transpired I had hinted at it. Curiously enough Howell the other day wrote me that *he had been offered it*² which puzzles me very much and I am *most anxious* to have nothing to do with the affair whatever it is.³ We are having dreadful weather here and no sport of any kind, shooting or fishing which is a bore, and we have a hotly contested election in Renfrewshire which is another! Tytire tu patulae recubans sub tegmine fagi!!⁴ [illegible]

Ever with kindest regards
Yours Sincerely
W. Graham

10th Sept.

¹ Missing. DGR had written on 3 Sept. 1873, confirming that he would dispose of the large *Dante's Dream*: see Cline 294: DGR/CAH, 3 Sept. 1873.

² By R. Wilson, one of Mendel's major creditors.

³ Cline 299: CAH/DGR, 20 Sept. 1873: 'It is just on the cards whether Mendel is a ruined man or not, if he is Graham

will be a creditor to the tune of several thousand and for this reason wishes for nothing in the shape of a friendly bargain.'

⁴ Virgil, *Eclagues*, i.1. The poem contrasts the man who enjoys country life, and the man whom politics have deprived of its delights.

A42: black-edged 23 September 1873

Strathallan Castle
Auchterarder, Perthshire

My dear Rossetti

I only returned from London this morning having gone south to a marriage.

I am glad to hear favourable accounts of the Ghirlandata [a17] and as *our visitors* will be here chiefly during the next six weeks and my object was to have it known as an important work of yours I shall be glad to have it down. I can give it better light here than in London. The address is Strathallan Castle, *Tullibardine* Station.

OLIVER GARNETT

It was *Howell* who wrote me about the Blue Bower [a8]. I *fancied* from something its owner once said to me (he is abroad now) that *probably* I might have it if I wished it, but as I never had any *authority* to conclude this I was startled when Howell named it, and I fancy my enquiry about the picture of [yours] may in some shape have reached him and such a thing repeated might give offence and place me in a false position therefore I referred to the *confidentialness* of the hint in my last.

As regards the big picture [a9] and replica [a10] I don't see that [any] signed ruling is needed. All that is wanted is that the buyer understand the matter to be as agreed between us. I have no doubt any buyer you are likely to have sold it to will be ready to treat with you in the matter in the same friendly spirit of good faith as you and I have. I was at Grosvenor Place for two nights and you cannot think what a difference the absence of the large picture makes there!

Ever with kind regards
Yours Most Sincerely
W. Graham

23/9/73

A43: black-edged 3 [November] (1873)

3 [Novr]
44 Grosvenor Place, S.W.

My dear Rossetti

Thanks for your kind note which has reached me here.

I have come up to meet my invalid daughter¹ expected home from Switzerland but return to Scotland in a day or two.

I knew that unless I went today I could not go at all to see Smetham's² work so I put myself into a Hansom and went but as was to be expected he was out. However, Mrs. S. was most kind and courteous and I spent quarter of an hour looking over the studio.

I was sorry to find that he has been confining himself for the most part to small unimportant works. Some of these give unmistakable evidence of taste and feeling but the more important work, *The dream of Pilate's wife*³ is disappointing, and I cannot say that I see *progress* since the 'Song of the Last Supper'.⁴

I had been thinking whether I could find a market for him for his religious subjects in Scotland where the taste runs that way but with the exception of one little bit which I asked Mrs. S to send me I saw nothing I could lay hold of with the likelihood of calling attention to his work. I doubt if the locality he lives in⁵ and the associations by which he is surrounded and the *res augusta domi* are favourable to the cultivation of his genius and his colour either in the vehicle or mode of applying it is deficient in quality. It may be that you and the Old Masters have made me colour blind as to the good points of modern oil painting but Smetham has all the flavour of modernness in his *paint*. I don't mean want of feeling for colour or poetical sentiment in it, but simply want of technical quality. I would not say this to others but to you I speak frankly as a mutual friend. His wife is so nice and kind and good and it makes me sad not to be able warmly and conscientiously to applaud.

Ever with kindest regards
Yours Most Sincerely
W. Graham

The Ghirlandata [a17] grows on us all daily!

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¹ Florence Graham.

² James Smetham (1821–89), painter and friend of DGR. See S. P. Casteras, *James Smetham. Artist, Author, Pre-Raphaelite Associate* (Aldershot, 1995).

³ Painted in 1871, it was rejected by the Royal Academy, and last known in the collection of J. F. Hall, Sharcombe, Somerset: S. Smetham and W. Davies, *Letters of James Smetham* (London, 1891), p. 25.

⁴ More commonly known as *The Hymn of the Last Supper*. It was painted in 1868–69, and exhibited at the Royal Academy in 1869, no. 450. See S. Smetham and W. Davies, *Letters of James Smetham* (London, 1891), pp. 23–24. It was sold at Sotheby's, 18 April 1978 (lot 71).

⁵ Stoke Newington in London.

A44: black-edged 8 [December] (1873)

8 [Decr.]

44 Grosvenor Place, S.W.

My dear Rossetti

We returned here on Thursday and your letter has followed me here. Thanks for all your kind thought about the pictures.

Dante's Dream: I note that you have planned the smaller one [a10] to be 77 × 53 inches. I am I need not say thoroughly satisfied with whatever you find the best dimensions. I ought to say that the *wall space* available for it in the *place of honour* and *best light* i.e. over the fireplace with the light from the left hand side is exactly 88 inches and it would be well that you kept this in view with reference as well to the *frame* as the canvas as it would be a deep disappointment to us both if it had to occupy again any but the [very best] room. That place has to me too the advantage that being directly in front of me I should have all my meals made the more refreshing by being in view of what has been 'my dream' as well as Dante's!! The space over the sideboard would of course take in more but I should not see it at meals, and the light would be worse so pray think of this in regard to frame etc.

You ask me what works of yours I have — Alas the list is a very short one — I would it were not so. Putting aside the Beatrice [a4] and Ghirlandata [a17] which you know you *cannot* improve or surpass and the Mariana [a23] which I sometimes think *might* be less touchingly *sad* than its expression seems to me if looked at and touched by you in the brighter aspects of your [country] life — the only things I have are Hamilton's 'Venus' [a35] which I shall with pleasure send to you, *Bella Buona* [a30] which I shall also send with pleasure — 'The Loving Cup' [a22], the little 'Francesca da Rimini' [a28] — 'Dante and Beatrice meeting in heaven' [a27] 'Meeting themselves' [a19] i.e. the two lovers meeting their doubles, the Rose Bower or some such name a small w. colour of two lovers kissing with love playing the lyre [a31] (being a more finished replica of the same subject which I have on panel [a21] done first for a cabinet I think you said), and a watercolour of Morning Music [a26].

These are all I have! is it not sad that so many of your beautiful things are in other hands when nobody in the world can have the enjoyment of your work I have I really believe! Do finish the 'London bridge' [a14] for me and the 'Blessed Demoiselle' [a6] and the 'girls in the boat'¹ you meant for Leyland's big picture — like a dear fellow — Life is so short and I grudge the fleeting years in which I haven't got them to enjoy! I shall try and see Mr Rae's² when I am in Lpool.

I wish all these people had not known you before me!

About the drawings in chalk³ don't [vex] or hurry yourself at all. Whatever you like and whenever you like to send me anything for them it will be acceptable and pleasant. The little head⁴ you last sent me in payment of the unfinished [Miss Macbeth]⁵ is charming, but so is everything except *one type of face* which you know I love only in *one* or *two* of its aspects — you know!! and are not vexed with me for the *only* point on which any difference of feeling ever existed.

The keeper at Strathallan has orders to send you some game now and then when he can get it.

Ever with kindest regards

Yours affy

WG

P.S. thanks for the little drawing of Christ in Glory⁶ you are going to send. I shall be so pleased to have it and cannot fail to like it.

¹ Surtees 239, *The Boat of Love*. DGR had tried without success to get a commission for a picture of this subject in 1871 from Frederick Richard Leyland (1831–93), shipping magnate and patron of DGR. His collection was sold at Christie's, 28 May 1892. For his patronage of DGR, see F. L. Fennell (ed.), *The Rossetti-Leyland Letters* (Athens, Ohio, 1978). See also M. S. Duval, 'F. R. Leyland. A Maecenas from Liverpool', *Apollo*, CXXIV (August 1986), pp. 110–15, and Macleod, 1996, pp. 442–43.

² George Rae (1817–1902), Birkenhead banker and patron of DGR. See Macleod, 1996, pp. 463–64.

³ Unidentified.

⁴ Perhaps Surtees 196, *Joli Coeur*, 1867 (City Art Gallery, Manchester, 1937.746).

⁵ Cf. WMR, *D. G. Rossetti as a Designer and Writer* (London, 1889), p. 90.

⁶ Perhaps Surtees 155 (City Museum and Art Gallery, Birmingham 417'04). It was never delivered to WG.

A45¹ 12 December 1873

My dear Graham

I suppose the frame of the *Dante's Dream* [a10] will be just about 5 inches wide all round. Thus if the picture be 77 inches long and the frame add 10 inches in length, your 88 inches of space will be just met. From what I remember of the *Mariana* [a23] in the place over the mantelpiece in the dining room, I fear this picture will look sadly darkened as that did, but one cannot command the fates in this most difficult matter of wall-space.

You will receive the little stained-glass sketch² in a day or two. If you care for it we can put it to the debt for chalk drawings. You do not tell me the amount of this debt but I believe it is 100 guineas, is it not? I make out that somewhere about April or May 1870 I received 150 guineas from you for chalk drawings³ and 50 guineas was paid off by an oval head [a33?] done in Sussex at that time.

If this be so, and we put the little *Christ in Glory* at 25 guineas, I would offer you a profile chalk head⁴ now in Howell's hands, which I feel sure would please you, for [40] 50 guineas. Thus 25 guineas would remain still payable; and for this sum I would send you some chalk drawing, of which I have many here.

Of two commissions for you in hand, — viz: *Found* [a14] (price 800 guineas) and the *Blessed Damozel* [a6] (price 1000£) I make out that I have received, on account of the first 465£ and on account of the second 450£. On the Dante composition with boat, (called the *Ship of Love*)⁵ which you wish to have, I have as yet received nothing. If you remember, it was to have been substituted for the 900 guinea *Beatrice* replica [a4], at the time when I feared I should have been obliged to abandon that picture. Setting it now as a separate commission, I would charge it 800 guineas. Its size is 50 inches by 37 — 1/2. As it is already in forward state, I would ask you kindly to send me now 300£ on account of it.

I believe the first of these three pictures which I shall finish will be the *Found* and I am really most eager to see that out of hand at last. One thing however I must mention. Leyland is naturally somewhat anxious about his commissions which have been in abeyance for many months, and I shall have to devote a good deal of my time at present to these. Nevertheless I trust there will be no very great delay in sending you the *Found*, which is very forward.

I do not know what *Loving Cup* [a22] you have. There are several water colour replicas of the blessed thing, the original being in oil and belonging to Leyland.⁶ When did you get yours? and what did it cost you? If you send it me with the *Venus* [a35] and *Bellebuona* [a30], I will do it a good turn.

¹ Quoted from UBC MS, not in *Letters*.

² Perhaps Surtees 155, *Christ in Glory*.

³ Perhaps a7, 38, 39, 40.

⁴ Unidentified.

⁵ Surtees 239.

⁶ Surtees 201.

THE LETTERS

A46: black-edged 16 December 1873

Tuesday
16/12/73
44 Grosvenor Place, S.W.

My dear Rossetti

Thanks for your kind note. I was very glad to learn that the replica [a10] will fit in to our wall space. I am sure I wish the light were better for its sake. It is quite true the Mariana [a23] suffered when hung in that place but I afterwards transferred it to the drawing room the very fullest light in the house (where the death of Beatrice [a4] now is), and there too it was very dark. It wants a full gallery light I think to do any justice to it. I should like to have a picture by you in a much lighter key than any you have done (unless perhaps the Lady Lilith)¹ *white and gold* and everything glorious sunshine!! Suppose you shut your eyes and think out such a dream either as companion to the Ghirlandata [a17] or as a new creation for me! The little stained glass sketch² you wrote of has not come neither have I heard anything from Howell of late. About the crayons I find it is just as you say I was to have 4 at 25 gns each³ and the price of these was remitted along with the oval head [a33] 50 gns to Robertsbridge. Don't bother yourself about these except in such time and kind as you find convenient.

Many thanks for the promise of progress with the 'Found' [a14].

Thanks too for the promise of the 'Ship of Love'⁴ which it is very kind of you to give me the sketch of. It was most attractive and I know the work will fully equal my estimate of it. I [write] Glasgow to send you £300 on account of it.

Of course I quite understand the claims of Leyland's work to precedence just now and shall be *very patient* in my expectations as I well may when you are so kind to me.

I have ordered the Venus [a35], the Bella e Buona [a30] and the Loving Cup [a22] to be packed and sent you.

I am half tempted to put the Mariana [a23] (without the frame) in the same box and ask you to let it stand in your studio for a few weeks just to see whether anything occurs to you that would brighten it a little in *feeling* as well as in tone. It has always had to me a tragic sadness less congenial to my feeling than any other work of yours I know. My idea about it is that if you saw your way at all to brighten it, it would only be fair that you put an enhanced value on it as it was a picture you sold me at a very low price, so low indeed that had it ever had to me the full full [*sic*] charm of your other works I could not have accepted it without a further payment. Of course the question as to its being desirable or possible to alter it is entirely for you — and the question of money in the matter one of simple justice and duty on my part. However I won't venture to send it without your previous approval and consent.

Thanks for the introduction to Mr Rae. I shall gladly avail of his kindness the first time I am in Lpool.

Ever my dear Rossetti
Yours Sincerely
W. Graham

I am much away from home just now with my daughter who has just returned from the continent, better but slow [improving] else I would have replied sooner to yours of [Friday].

The Ghirlandata is here — came back from Scotland last week.

¹ Surtees 205 (Wilmington Society of Fine Arts, Delaware).

² Surtees 155, *Christ in Glory*, see above, A45.

³ See A45, n. 3.

⁴ Surtees 239.

OLIVER GARNETT

A47: black-edged 18 December 1873

Thursday 18 Dec

My dear Rossetti

Thanks for yours of yesterday. The box with the Venus [a35] etc. went off yesterday but I shall pack the sketch carefully to go by post.

As regards the Mariana [a23] it is quite sufficient that you do not see your way to alteration. I never could ask or wish you to alter any work otherwise than by your own distinct feeling in regard to it and it may well be that my sensitiveness to the sad and tragic element in it is morbid. As regards the position it is now hung in it is as I said next to the Death of Beatrice [a4] the best left hand light we have. I am thinking however of giving that place to the Ghirlandata [a17] in which case I might try the Mariana on an easel as you once suggested. I don't think our diningroom surroundings are now inharmonious with it. I am getting your work and Jones' as much as possible concentrated into one room and turning out whatever seems the least *apart* from them in tone or feeling. The Mariana has not been varnished yet (that I am aware of). I told Merritt to do it last summer and intended it to be done in our absence but I don't think he did it and it is difficult to tell under the glass. I shall speak to him about it again — I find on examination that it *has been* varnished. Curiously enough I noticed the other evening when in the room that it looked specially rich in colour but very stupidly it never occurred to me that it arose from its having been varnished and I attributed it to something either in my own sight or in the light but in going to examine it I find it has been varnished and that it was done in July when [illegible] left [this].

I have been with Frances to see Holman Hunt's picture¹ about which they are making such a [illegible]. It is 'lying in state' in a silent room draped with black with slippered attendants and reflected gas light and gaping spectators and altho unquestionably *remarkable* in colour, exquisite finish and intense realism it is a picture I could not live with on any account, a *most distasteful* picture to me. I don't know how far the feeling is intensified by the low vulgar [Agnewism] of its theatrical exhibition which is too unworthy but the picture itself is in its main object of the earth earthy. However the children of this world are wise in their generation² and Agnew and co. will make money out of it I have no doubt.

Ever Yours Sincerely
W. Graham

18/12/73

¹ *The Shadow of Death*, 1870–73 (City Art Gallery, Manchester, 1883.21), exhibited at Agnew's from November 1873.

² *Luke*, xvi.8.

A48: black-edged 31 December 1873

44 Grosvenor Place, S.W.

My dear Rossetti

Thanks for your kind note. I have no recollection of the drawing¹ Mr Howell refers to further than that I remember once being in the room and saying I did not care to buy more of the crayon drawings having (with the 4 I expected from you) as many as I could find any wall space for. My impression is that the only drawings I have ever expressed indifference to on their merits have been the particular type of face (Mrs. Morris') which I always feel too sad and tragic to give me pleasure. I only write this as I could not have you think I have undervalued any of your work.

I am very sorry I did not get a peep of you when in town for Xmas, it would have been a great pleasure to us all. Do let me know and come and lunch with us the next time you are up. You ask about the Loving Cup [a22]. I got it from Howell and I think it was £200 he charged for it. I am not quite sure as I paid £150 for

THE LETTERS

something but I have not particulars recorded and have rather a vague remembrance about it. I think it was last year I got it but it may have been early this year.

I am sorry to hear of the accident to Leyland's picture.² I was so nervous about the Ghirlandata [a17] that I took the precaution of taking it out of the frame and packing it in the same box but secure from the glass in case of breakage.

This is the last evening of the old year and ere it passes away, I send a word of kindest wishes for your health and happiness and enjoyment of your work in the new one — to me that work is a source of ever fresh enjoyment.

Ever Yours Sincerely
W. Graham

31/12/73

¹ Unidentified.

² Surtees 233, *Proserpine* (formerly L. S. Lowry) was damaged *en route* from London to Liverpool.

A49¹: black-edged (3 February 1874)²

44 Grosvenor Place, S.W.

Dear Rossetti

I have been away in Scotland for the last 10 days and only returned on Saturday — the enclosed will tell you under what circumstances.³ You know I had been rather overdoing it for some time and the finale is, that I have to stop for a little — whether I shall ever have either the power or opportunity to go ahead again, remains for the future — meantime I think the pressure is somewhat taken off already and bye and bye I shall be all right. There is nothing that gives me such enjoyment and rest as yr. own work and Jones' and I managed to find my way out to him to-day for quarter of an hour and came back refreshed — how I wish Cheyne Walk were tenanted as of old.⁴ The Ghirlandata [a17] on her easel is quite wonderful and is a light to us all — do get me something else soon and come and see me if ever you are in town and bye and bye when the sun begins to shine, ask me to come and see you. Somebody told me you had finished a beautiful picture last summer which I never saw — a *pre* Ghirlandata with a violin or some such thing.⁵ Who and where is she? in this world or the other? I had such a kind note from Liverpool⁶ with such a catalogue of things I had never heard of as made me envious and I longed to see them but I broke down in Glasgow and had to come straight home and go to bed. Write me soon and tell me what you are about.

Ever, with kind regards
Yrs. sincerely
W. Graham

¹ In Frances Graham's hand.

² For the date, see Cline 329: DGR/CAH, 5 February 1874.

³ WG had been seriously ill during the winter of 1873–74, and had retired from politics.

⁴ DGR was living at Kelmscott, but returned to Cheyne Walk in the summer of 1874.

⁵ Surtees 228, *Veronica Veronese* (Wilmington Society of Fine Arts, Delaware), although this was painted in 1872.

⁶ Perhaps from F. R. Leyland, who sold pictures that year privately and at Christie's (13 June 1874).

A50: black-edged (6 February 1874)¹

44 Grosvenor Place, S.W.

My dear Rossetti

Many thanks for your kind letter which was a real pleasure to me this morning. I am up today and much better. I shall be all right soon. They won't let me read or write much just now.

OLIVER GARNETT

You could not have given me a greater cordial than the offer of the Marie flower picture [a24] which I gratefully accept and shall order Glasgow to send you the money. I will get another easel for it. It sounds nice and bright and I am glad you have done a bright picture. You must do one in *white and gold* some day yet for me. 'The street of the city was of pure gold clear as glass and the twelve gates were twelve pearls every gate was of one pearl'² and they wore white robes 'and there was a rainbow over the throne in colour as an emerald'!!!³ I don't mean *that of course*, but *like that*. Don't paint beautiful things please for anyone without letting me have the chance if I can find money to have them. You and Jones are very good to me and I don't care for anything else just now and it is all so very short a time for you to paint or me to enjoy them in but I am glad to know they will live on when we are among the [illegible].

Ever with kindest regards
Yours Sincerely
W. Graham

Friday

My hand is shaky but I am really much much better and in another week feel confident I shall be as well as ever.

¹ For the date, see Cline 332: DGR/CAH, 8 February 1874.

³ *Ibid.*, iv.3.

² *Revelation*, xxi.21.

A51: black-edged 2 March 1874

44 Grosvenor Place, S.W.

My dear Rossetti

A thousand thanks for your kind note. I am sorry to say I have already but an *indistinct* remembrance of what I wrote about the Fleur de Marie picture [a24] — it is curious how I feel shaken and especially my head and *memory*. I should be very grieved if I had written anything conveying an impression that I did not *like* or appreciate the picture.¹ I think everyone in the house likes it and I believe it is a more popular and saleable kind of picture than even my beloved Beatrice [a4]. Frances was saying this morning how much she liked it. My only feeling about it was to tell you in writing as I should have done had we been chatting together my fidelity to my first love, I mean the idealism of your more poetical work, a quality that I scarcely find in any work but your own, Jones' and some of Watts but somehow things always read differently when written from what they sound in friendly intercourse of conversation. The picture is in the very best corner for light we have and it and the Ghirlandata [a17] stand on each side of the mirror at the end of our suite of drawing rooms with light from the spectator's left hand and visible all along the suite of rooms so as to be conspicuously beautiful. I would not part with it on any account only I thought to influence you so far as any poor judgment of mine might towards the higher poetical side of your art. As to realism it seems to me to be quite reconcilable with the ideal — the 'Found' picture [a14] is a case in point which seems to me to promise being full of sentiment and suggestive thought and yet intensely real. I don't suppose it *possible* for any man to produce more than one or two purely ideal pictures of the *perfect* character of the death of Beatrice in his lifetime — they are inspirations and their intensity would *slay the seer*² if often repeated. I am very grieved to hear that your 'white' picture [a12] was in the Pantechnicon³ as I had always hoped to see it some day. I suppose it would be quite impossible for you to reproduce it now? But I know you will some day paint me pictures with some of the glory of the Golden City I wrote you of once.

The photographs are very interesting and attractive. I do think of all the old [masters] Boticelli [*sic*] and Mantegna give me most pleasure.

THE LETTERS

If you come to town do look in on us. I think about easter I shall go abroad. I want to see some things in Italy I have not visited and I am freed now from public bonds.

Ever with kindest regards
Yours most Sincerely
W. Graham

2/3/74

¹ This missing letter is mentioned in Cline 343: DGR/CAH, 28 February 1874: 'I hear from Graham who seems I regret to say somewhat disappointed with the *Bower Maiden* on the ground that it is not ideal! He wanted a "bright cheerful" picture and I gave him one, but cannot make bright cheerful ideals.'

² 'I'll slay more gazers than the basilisk' (Shakespeare, *Henry VI. Part 3*, iii, 2, 182).

³ DGR mistakenly believed that his [a12] *Ecce Ancilla Domini!* was in the collection of Wynn Ellis (1790–1875), and had been lost when the Pantechnicon, a depository for works of art then storing a large part of the Wallace collection, was destroyed by fire on 13 February 1874: see Cline 343: DGR/CAH, 28 February 1874. The picture was subsequently bought by WG.

A52: black-edged 3 April 1874

Madrid 3 April 74

My dear Rossetti

I daresay you may have heard through Dr Marshall¹ of my being on the continent.

Your note of 9th April [*sic*] reached Grosvr. Place the day after I had gone and was opened by my brother James who would have replied but he *could not make out your address* (so I am not the only illegible hand writer in the world!!). He wrote to Marshall putting Grosvr. Place at his disposal in my absence and I hope he has been and seen the pictures altho I should have liked to be there and shewn them myself. I am sorry to hear you have been poorly and that I consequently missed you when you were in town. It will never do for your friends to let you grow altogether out of sight and much as I realise the tonic influence of the country for you I do wish Cheyne Walk might hold you for a week at a time now and then!

You will wonder why I am here. Of course a woman was at the bottom of it as of all other things. I didn't want to come abroad at all but Frances did and so I had to come. As to the Spain part of it Titian is the cause. I wanted to see his Madrid pictures and am glad I came. I have long wished for them. The gallery here is rich in these and in Veronese and some good Tintoretts. As to the Murillos and other Spaniards except Velazquez I would not go across the street to see them and the Velazquezes have not come up to my expectations with one or two exceptions. There are nine or ten Raphaels, one or two of them most lovely, the others *badly restored* and in some cases *ruined*. The gallery is full of bad Bassanos, Luca Giordanos and other rubbish but the true Venetians are worth the journey to come and see. They have no Florentines but one lovely Fra Angelico recently rescued from some convent and perfectly untouched which is fine.² I don't think there is much real love or knowledge of art here more than anywhere else. The glory of the country is the old cathedrals and the Moorish and Gothic remains which are full of interest. The cathedrals surpass I think the German and Italian ones that I know and I should like to see them all but time forbids. The people are curiously grave, impassive and uninteresting to a mere passing spectator and much of the picturesqueness of costume and manner in the town is passing away. I weary to be back to the sunny side of Piccadilly! And I need not say to you that to have missed the private view of the Academy is an irreparable loss!!

I hope by this time next week if not cut off by the Carlists or held to ransom by the robbers, of whom if you believe current stories the country is full!, to be back at G. Place and I shall then write Dr. Marshall and ask him to come and see me and the pictures if he cares to do so.

Ever with kind regards my dear Rossetti
Yours most Sincerely
W. Graham

OLIVER GARNETT

¹ Dr John Marshall (1818–91), DGR's doctor.

² *Annunciation* (Prado, Madrid, 15). It had been removed from the Monasterio de las Descalzas Reales, Madrid, to the

Prado on 16 July 1861. J. Pope-Hennessy (*Fra Angelico* (London, 1974), p. 194, fig. 10) suggests that it was designed by Fra Angelico, but executed in his workshop.

A53: black-edged (mid-May 1874)

44 Grosvenor Place, S.W.
Thursday

My dear Rossetti

We have got back safe from that most turbulent and uncivilised Spain and I am thankful to be again within reach of the sunny side of Piccadilly which is the best place I know. Thanks for your two kind letters. Your description of the picture¹ for Leyland is *too tempting* and seems to realise what I was writing you last summer about, a white and gold and glorious picture. *I wish it were mine!* but I must not be envious while I have the Ghirlandata [a17] and the hope of something yet to come. I saw Agnew about the Annunciation [a12] and [he has] very kindly kept it for me and offered it me with only his buying commission. It is very interesting and especially to myself as a record of your early work. There is the simplicity in it which *I enjoy* altho it is in some technical qualities as compared with present work no doubt deficient and perhaps crude. The price will be about £425 which seems to me very high for what the picture is and my Scotch prudence rather hesitates and like Punch to persons about to marry says 'don't'! You kindly proposed to work upon it — but do you not think that to attempt to improve upon a work painted at 21 when you are *not very* far from five and forty is of doubtful expediency both as removing an exceedingly interesting record of your own mental history, and as introducing into the picture itself qualities if not alien to at least not in the same key exactly of thought, feeling and execution as its original motive. I remember once asking if you could not repaint for me 'the Childhood of Mary Virgin' [a18] and your saying it was impossible to go back in feeling to that period, that you were no longer the same man and would do injustice alike to yourself and the work, and I have often since as I have gained experience remembered and approved the saying. I can understand the *possibility*, altho even that I am by no means sure of, of its being well to work upon works perhaps hastily executed at a recent period of one's history as in the case of the pictures you are kindly retouching for me just now but *representative* works as the Annunciation certainly is have I cannot but think a value of their own not to be lightly regarded or interfered with. I wish I had had the good luck to have known your work in those early days when what to me seem treasures of beauty and refinement were seeking appreciation. When however pictures become really *investment* of important account I confess I am staggered at the extravagance which Agnew chiefly has done so much to foster and which as manifested at some of the sales at Christie's appears to me to be most foolish. The Landseer sketches² are absurd enough in the prices realised but there are even more foolish things done there than these and Agnew seems to have but one idea of bidding up everything of a certain class to the highest point possible. I am sure I wish for your and Jones' sake he had been a buyer of such work years ago for what he has *once* sold he will [stand] up for ever after but I fear neither of you have the thick-skinned subserviency which is necessary to secure and retain his patronage! I would delight to shew him the Ghirlandata and attract his attention to your recent work but he is too busy a man to be troubled and has such a levee of eager customers at Waterloo Place that there is no getting a word with him beyond what relates to the pictures he has for sale and I stand [amazed] at wonderful power of persuasion. He bought another little picture of yours at Heugh's³ sale. He says you painted it *for* Ld Lansdowne which I don't necessarily suppose to be accurate — it is Flemish like woman and infant before the Madonna and child a pretty little thing. I half fancy my uncle is going to have it — do you remember it?

I came back from Madrid and the Louvre more in love than ever with the Venetians and hopeless of ever myself possessing such works as their highest efforts of the old school and all the more thankful that yourself and Jones at all events of moderns can satisfy my craving for imaginative work and for colour almost up to their highest mark.

THE LETTERS

Hurriedly but with ever kindest regards and weary for a sight of you as in old days of Cheyne Walk.

Ever
yours sincerely
W. Graham

¹ Probably Surtees 236, *Roman Widow*, 1874 (Museo de Arte de Ponce, Puerto Rico, 60.0149).

² Sir Edwin Landseer studio sale, Christie's, 8 May 1874, realized £69,709 9s.: see C. Lennie, *Landseer: The Victorian Paragon* (London, 1976), p. 242.

³ Lot 152 in the John Heugh sale, Christie's, 25 April 1874, was Surtees 53, *Two Mothers* (Sudley Art Gallery, 295). It was

not painted for Lord Lansdowne. In 1884 John Graham bought the picture, which was lot 83 in his own sale. See M. Bennett, *Artists of the Pre-Raphaelite Circle. The First Generation* (London, 1988), pp. 167–69. On Heugh (active 1845–78), a Manchester merchant, see Macleod, 1996, p. 429.

A54 26 May 1874

May 26th 1874
44 Grosvenor Place, S.W.

My dear Rossetti

Thanks for yours of yesterday with the remarks on the Annunciation [a12] picture which are I need not say most interesting.

I am glad to know that you expect to make early progress on completion of the works now in hand and have pleasure in enclosing as requested a cheque for £100 to account.¹

I almost think I might do well to try and sell the *Fleurs de Marie* picture [a24]. Since I came back from abroad I have felt the same want of entire sympathy with it that I was conscious of at first. It seems to have less of the imaginative and poetical quality in it than most of your pictures possess to my mind. I think it much more intelligible and perhaps attractive to the general public of picture buyers than the sort of pictures I prefer but to me it never has had the charm of a Rossetti. I think it a pity to keep a valuable picture as to which one has this feeling and that its market value is perhaps greater or at least its sale more readily assured if offered fresh from your easel than if I were to keep it for a year or two and let it be known as mine.

I shall be glad to know what you think on the matter and if there be anything you would suggest in regard to the mode of offering or the channels through which it should be offered for sale.

I know you understand too thoroughly the point of view from which I regard your work and my true and loving appreciation of it to interpret this feeling towards the *Mary Flower* as in any way inconsistent with what is due to it and to yourself. I am *only too sensible* that my art tastes and sympathies *want breadth*, and that it is unfortunately only within a very narrow range that I can realise the intense enjoyment in pictures which most of your own and Jones' and the old Italian masters give me.

With kind regards
Yours Sincerely
W. Graham

Tuesday

¹ Cf. A91.

A55: black-edged 3 June (1874)

44 Grosvenor Place, S.W.

My dear Rossetti

Thanks for your letter about the *Mary Flower* [a24]. I had no thought of giving you trouble or anxiety on the subject but supposed there were many people who would be glad to get a picture direct from you and especially I thought Gambart was always open for them, but as it is not so pray don't think further of it.

OLIVER GARNETT

It is true Agnew might be influenced in buying your work by the expectation of my being a customer altho I fancy his circle of constituents is wide enough to make one absented of little moment.

As regards the Annunciation [a12] I confess I thought the price paid¹ for it excessive considering its importance altho as an early work it has a certain historical interest to yourself and your personal friends. I have however always some doubts as to the nature of Agnew's relation to anything that is Heugh's property and without any definite foundation I somehow fancy they have private arrangements — I know they have in past times had joint accounts or at least were believed to have such.

This however I say *in strict confidence* and to you only — *don't repeat it please*. Please let me have back the 'Venus' [a35] and if *possible without alteration*. Something that I heard said lately shews me that if any pictures come to be sold that have been retouched by the artist their commercial value is affected and I like the Venus far too well as she is to care to change her but at same time [*sic*] would not like to have it said she was retouched if offered for sale.

I want her too *now* for a space on my walls very much so please kindly send her at once.

I was away from home yesterday and the Ramoscello [a30] has only now come to hand and been opened.

I am very pleased to see my *first love* of your work back and thank you most kindly for the trouble you have taken about her.² I daresay you won't agree with me but I still doubt as I did at first if it be possible entirely to preserve all the qualities of early work whilst superimposing on them those of a more advanced period and with this feeling I would like you to do as little as possible to the Annunciation.

When are you to be in town? I heard you were up for one or two days last week. I always like to hear that you are not wholly shut up at Kelmscott.

With kindest regards
Ever Yours Sincerely
W. Graham

3 June

¹ WG bought the picture on 6 June 1874 for £427 7s. (Agnew's stock book).

² DGR had borrowed [a30] *Bella e Buona* in 1873 to help him with a portrait of Amy Graham, a commission that was not

completed. DGR largely repainted a30 and renamed it *Il Ramoscello*: see A13. DGR had also borrowed the picture in 1872: see A29.

A56: black-edged 9 June (1874)

44 Grosvenor Place, S.W.

My dear Rossetti

Thanks for your kind note. It would be a great pleasure to me to come and see you at Kelmscott and I think it just possible I might survive the spartan simplicity of your hospitality and the total absence of those luxuries which are after all as we know so vitally essential to comfort and happiness, provided these severities of asceticism were not too much prolonged! Seriously it would be very jolly to spend an evening with you by the river side — but it is rather difficult to fix a day beforehand if you will kindly leave it till near the time i.e. end of next or beginning of following week I should then know better what home and business claims exact of my time.

As to the Mary Flower [a24] don't take any further trouble or go to Gambart or anyone about it. I should not have troubled you at all but that I fancied Gambart's people were in some way regular clients.

I have now hung the picture alongside of a very beautiful large Bonifaccio [d40?] with which it harmonizes well.

I think you undervalue your watercolour replicas in your note. The Venus [a35] *always* pleased me not of course as equal to the oil one¹ but as a refined imaginative piece of work and I would gladly have kept her as she was but you know of course much more than I do as to technical merits.

THE LETTERS

I shall [weary] to see the Annunciation [a12] and rejoice if it indeed retains its pristine simplicity. I have heard which confirms my impression that Agnew and Heugh had some private arrangement and that I was not wrong in my [first] judgment that the price Agnew charged me was excessive.

I am sorry to say I got nothing at Barker's sale.² Few of the things interested me and those which did were beyond my reach.

I saw Leyland there and he bought a L. Signorelli fresco.³ He told me he was going to pay you a visit soon.

With kind regards
Ever Yours Sincerely
W. Graham

9 June

¹ Surtees 173, *Venus Verticordia*, 1864–68 (Russell-Cotes Art Gallery, Bournemouth, 1136). This, the original version, belonged to John Graham; it was lot 82 in his sale.

² Alexander Barker's important collection of early Italian pictures was sold at Christie's, 6 and 8 June 1874. The National Gallery bought a number of works, including (915)

Botticelli's *Venus and Mars* and (908) Piero della Francesca's *Nativity*: see G. Waagen, *Treasures of Art in Great Britain* (London, 1854), II, pp. 125ff.

³ Lot 71, Luca Signorelli's *Coriolanus persuaded by his Family to spare Rome* (National Gallery 3929).

A57: black-edged 12 June (1874)

44 Grosvenor Place, S.W.

My dear Rossetti

Thanks for your kind note. It will be a great pleasure to me if I can make out an evening with you and I shall certainly do so before I leave town if at all convenient for you at such time as I may be free.

About the Annunciation [a12] there cannot be I am sure any doubt or question of the value of any *accessories* which you may think desirable to it or any other picture. Of the perfecting of your power of execution and the undiminished perfection of your imagination and taste in all such matters no one can doubt and least of all myself. The doubt and difficulty in my mind has referred to that inexpressible and inexplicable quality of 'feeling' as embodied in expression and character of tone as to which I have an idea that as no man feels the same at 50 as he did at 25 so the expression of his feeling cannot be identical or entirely in harmony with that of a much earlier period. It is this and the charm which *early* work of all great artists has for me that makes the idea of 'going over' such pictures distasteful to me. Such an accessory as the lily plant you think of seems to me a beautiful and appropriate addition to and enhancement of the picture which I shall highly appreciate and value.¹

Jones has lately painted for me on a large scale the 'Chant d'Amour' [b4] and the 'Laus Veneris' [b22] of both of which I had the small originals [b3, b21]. The immense progress he has made between the two periods is evident and striking, but altho the large works are infinitely finer — and excel the early ones in almost every point — the latter have to me a charm of their own and I like *to keep both!* Can you not understand this or is it a mere illusion of mine!?

Ever with kind regards
Yours Sincerely
W. Graham

12 June

¹ These changes do not seem to have been made. DGR wrote to William Bell Scott: 'Graham . . . sent it to me for possible revision, but it is best left alone, except just for a

touch or two' (quoted in H. C. Marillier, *Dante Gabriel Rossetti. An illustrated Memorial of his Art and Life* (London, 1899), p. 33, n. 1).

A58: black-edged 7 July 1874

44 Grosvenor Place, S.W.

My dear Rossetti

Thanks for your kind note and the offer of the Blessed Damozel head.¹ I was not aware you had thrown aside the original canvas which I saw at Cheyne Walk but have no doubt your reconstruction of the picture will be equally attractive but please don't let the alteration long delay its progress! I don't think there is any object in my having the separate head and I don't want to give way to further temptation in the way of spending money just now, so with thousand thanks for the offer of it I shall be glad that you get a good buyer for it not only as to price but as to its future domicile among worthy companions. We are now beginning to prepare for Scotland. My children go tomorrow and I shall probably follow them next week so if you can send me all or any of the pictures you have been kindly working on I shall be glad to take them there with me as my season's novelties.

Ever with kindest regards
Yours Sincerely
W. Graham

I was very pleased to see your brother and his wife² — and any friends of yours are always welcome here you know.

7/7/74

¹ Unidentified.

² William Michael Rossetti (1829–1919) and Lucy Madox Brown (1843–94), who were married in 1874.

A59: black-edged 19 July 1875

44 Grosvenor Place, S.W.

My dear Rossetti

Frances was very disappointed when she heard I had been at Cheyne Walk without her and begged she might go next time which having your previous consent I promised. Let us know please when the new picture comes back from the [liner] that we may come then. I need not tell you I am sorry it is not mine and all the more from what you said that in shewing it me you had given me the opening to 'propose' for it! The fact is however I hesitated very much to think of any fresh proposals from the feeling that it was impossible for me to press you for completion of commissions and that as I have already four in your hands the Dante replica [a10], the Found [a14], the Blessed Damoiselle [a6] and the boat of Love¹ one of these being a commission of *more than 5 years* standing (the Found) and another already *over 4 years* since the first payment to account, and as there was no very immediate hope of their being finished, I should only be complicating matters in case I do not live to see them out. And so, much as I delight in your work, I did not like to press you for more.

I was sorry to think of your abandoning the boat of Love as you spoke of today. I see your note offering to do it for me spoke of 7 principal and 10 subordinate figures and of its being *already in a forward state*. Surely it would be a great pity even apart from my appreciation of the subject to throw aside forward work of so much importance. I do hope you will reconsider this. So long as life lasts and I can without gross imprudence afford it I have but one wish in regard to pictures — viz to surround myself with your own and Jones' modern and

THE LETTERS

if possible [some] good old masters. Do like a dear fellow let me have such enjoyment as your own [rare] imagination can afford for the *short* and fleet years *we* have to create and to delight in them.

Ever Yours Sincerely
W. Graham

19 July 75

¹ Surtees 239.

A60: black-edged 17 September 1875

Strathallan Castle,
Auchterarder, Perthshire
15th September 1875

Died here this morning, my beloved Son, William,¹ aged seventeen

W. Graham

My dear Rossetti

You will I know feel for us and with us in the terrible loss.

Our darling's was the loveliest and the most innocent life I ever knew in the world and the promise of its future was very fair. Our Heavenly Father has taken him away from the soiling of it and the sorrow which future years must have brought and it is well with him altho a sore [blow] to us.

Ever with kindest regards
Yours Sincerely
W. Graham

17/9/75

¹ He died from an overdose of morphia mistakenly administered by a nurse: see Horner, 1933, p. 46.

A61: black-edged (21 September 1875)

Strathallan Castle,
Auchterarder,
N.B. Tuesday

My dear Rossetti

A thousand thanks for your kindness. It is one great pleasure at such a time to feel that we have *friends*, true ones, who do in some real measure and beyond mere words feel for us and with us, and doubly precious that our poor darling should have even in his brief life won some little place in their kindly and affectionate appreciation. We miss him awfully and the [home] here and in G. Place seems very desolate without him but I have no doubt or question of his higher happiness, or of the nearness and the happiness of a reunion that will throw bright and happy light on the great mystery of sorrow as the day breaks and the shadows flee away.¹ It always has seemed to me as if art were chiefly precious as it shadows out to us and echoes in our hearts the music of that fair and sweet and stainless world unseen. All fair things here are only parables to us of its fairness. Oh to be able to handle and use them all with clean hands and a pure heart.² I have your death of Beatrice drawing here [a3] and as you know it has always had in it to me much of that music and such a tender pathetic 'pieta' of Michael Angelo's design and Venusti's painting [d359] is hanging opposite me now

OLIVER GARNETT

and a *real* Boticelli annunciation [d6o] which Howell got for me and they all please me at a time when most things pall and weary me. We shall not stay long here but I shall come out to you as soon as we return.

Ever with loving thanks for your letter which goes among the few things I treasure.

Yours most Sincerely
W. Graham

¹ *Song of Solomon*, ii.16.

² *Psalms*, xxiv.4.

A62 18 December 1875

44 Grosvenor Place, S.W.
18 December 75

My dear Rossetti

I returned from the country this afternoon and have desired a remittance of £300 to be made you as requested.

I am very glad indeed to know that you are engaged on the Blessed Damoiselle [a6] and I have no doubt it will be as you say one of the kind which I have most enjoyed of your works. *Do please prosecute* it to completion now, and the Found [a14] also if possible. You know how utterly I should detest driving or boring you about work but I sometimes think that in your comparatively calmer life you don't realise how the years run by and how vain *so far as I am concerned* will be the undertaking of these pictures unless I have some little enjoyment of them very soon. When I look back and see 1869, 1871, 1873 as the dates of various stages in the progress of these and my other commissions and hear the footsteps of 1876 very close at hand I begin to wonder if the old saying of 'vita brevis ars longa' has not another meaning beside the one it bore of old so far as regards the latter clause of of [sic] the proverb, a meaning of ill omen to myself! Do give me some hope of seeing these long deferred desires satisfied! I am sorry you are beyond the reach of an afternoon visit now but hope you are benefitting by the change of scene and climate.¹

Ever with kindest regards
Yours Most Sincerely
W. Graham

Saturday

¹ DGR was staying at Aldwick Lodge, near Bognor Regis.

A63 3 April 1876

44 Grosvenor Place, S.W.

My dear Rossetti

I am really troubled about your note and the difficulty I feel in meeting your wishes in money matters. I have had very heavy claims upon me of late (not on my own account) which make it inconvenient to disburse more than I can help especially in indulgencies, and the prospects of completion of the works already in hand and which would be available in case of my death, are so vague and remote that I would fain avoid for a time further [expense]. I was anxious to have said as much when you wrote me last but you know how frankly I have met every claim of yours and how patiently I have waited your pleasure and I trusted that the two successive requests within 2 months for money on account of the B. Damoiselle [a6] really implied its near conclusion. It is just five years since the first payment was made and even now I know nothing definite as to *when* I shall have it. And not only so but the 'Found' picture [a14] I first paid to account of *in 1869*¹ nearly seven years ago!! and I have heard nothing of it for a long time altho in asking for a further payment on

THE LETTERS

it in 1873² you told me you were 'most eager to see it out of hand at last' and that it would be the first of the pictures you would finish.

Besides these there is the Boat of love³ which I have heard nothing of the progress of except that at one time you doubted whether you should do it but have since desired payments to its acct. — And finally the Dante replica [a10] — as well as the crayon studies I paid for when you were at Robertsbridge and have never had.

I do not write reproachfully about it at all but only that I feel rather hopeless about your being able to overtake these arrears at least in my lifetime and am very reluctant to leave such matters to those who must come after me. I do hope you will not think my hesitation as to further advances indicates any change in my real regard for you and appreciation of your work — but it is simply true that circumstances make it a duty for me to keep down personal expenditure at present and the state of my health leads me to be more anxious than I used to be not to have outstanding for my successors to deal with beyond what I cannot possibly help.

I have heard nothing of your health or plans or work for a long time. I saw Howell one day some time ago and he told me you would soon be back in town. I hope it is so and that I may ere long have the pleasure of seeing yourself in vigorous health and a lot of finished work at Cheyne Walk.

Ever with kind regards
Yours Sincerely
W. Graham

3 April 76

¹ See A8.

² See A36.

³ Surtees 239.

A64¹ 5 April 1876

5th April, 1876

My dear Graham,

If I had sent you the picture of *The Blessed Damozel*² which I commenced at first years ago, it would have been inferior to the second-commenced picture,³ made about midway between then and now; if I had sent you the second [a6], it would still have been very inferior to the third, which I am now completing. Nevertheless, if you had received the first *at first*, you would have been well content, and I remunerated satisfactorily and released: as it is, I am comparatively much the loser by my determination to do you the best justice in my power, though of this I have not the slightest thought to complain. I have not in the least deceived you as to the progress of the picture. At this moment I could finish it easily and creditably in a fortnight, if so disposed. I shall take longer, but that will still be for the picture's sake, for yours, and for mine. It will not be too long before it is delivered.

It is true that two other commissions also — the *Found* [a14] and the *Dante's Boat* subject⁴ — have been long in abeyance. Both will gain equally with the present one by the delay. The joint price of these two pictures is 1600 guineas. The receipts on them jointly hitherto amount to £865,⁵ i.e., £25 over the half of their price. They are both more than half done, and my plan of work all my life has been to be paid by instalments during progress.

Besides these there is the replica of the *Dante's Dream* [a10] — a work I took up more reluctantly than I said, but in compliance with a strong wish of yours. It is very far advanced — certainly more than half done.

You say that, when in 1873 I expressed myself (as I was and am) most eager to see the *Found* picture out of hand at last, you then 'thought it would be the first of the pictures I should finish'. I meant to do so; but one of my reasons for taking up the *Damozel* instead first was your continual reference to your wish for it, by word, and I believe by letters too if I were to turn to your correspondence. I do not clearly understand the

reference to studies engaged for at Robertsbridge; though I have some recollection of such a matter, but thought it discharged. Please let me know what the amount is, and I will try to attend to it at once, or soon at any rate.

In speaking of the four commissions in abeyance, it must be remembered that during the same time I have met other engagements to you by delivering five pictures — the *Mariana* [a23], the large *Dante's Dream* [a9], the *Beatrice* [a4], the *Ghirlandata* [a17], and the *Bower-Maiden* [a24], to say nothing of studies. I have also given, by my own request and without charge, an amount of revision to three pictures of yours (*Il Ramoscello* [a30], *Venus* [a35], and *The Annunciation* [a12]), equivalent to what others have paid me considerable sums for in similar cases, though the additional work has also in such cases originated in my own request. Of course I make not the shadow of complaint on this score, but merely mention it to recall my continual wish to do you justice, even at serious loss of time and labour to myself. Finally I will remind you that Mr. Leyland's commissions had been waiting during the whole time it took to paint the *Dante's Dream*; that afterwards I painted two more pictures for you; and that the time then arrived when it was necessary to put your remaining commission aside for a while, and to give Leyland something in his turn. I have since painted three pictures for him (as well as a few for others who had been waiting); and have now turned to yours again, and shall shortly have your *Damozel* picture done. Meanwhile Leyland is again waiting for other work due to him.

The sum I requested (£200) I proposed, if you so preferred, to discharge very shortly by a special piece of work devoted to that purpose. Thus I was not proposing to tax the old debt, but should much have preferred the other alternative. This might have been an indelicate suggestion, as seeming to plant undesired work on you, were it not that you have so continually expressed a wish for work of mine — as much lately as ever — and indeed given prices beyond this to outsiders for 'pot-boilers' by me which I have much regretted to find in your possession. Thus I thought the suggestion might not be too unwelcome.

I am surprised that you should expect to see me surrounded by a grove (as it were) of 'lots of finished work' on my return to Chelsea. My time here for five months past has been almost entirely devoted (except what health has claimed) to two pictures only, and neither is finished yet. Your *Damozel* is one, and is much the nearer to completion. The other is a picture which will not take me so long altogether as yours, and for which I get 2000 guineas.⁶ Thus, if there has been delay in the delivery of yours, I am trying to compensate for it by giving the work of a riper and sometimes more remunerative time for a commission given years ago.

Thanks for your enquiries after my health, which does not prevent my work from improving as yet, and that is all the function I claim for it.

With kindest regards,
Yours affectionately,
D. G. Rossetti

¹ Quoted from *Letters* 1677.

² Surtees 244C?

³ Surtees 244.R.1?

⁴ Surtees 239.

⁵ See Appendix I: Documented payments to DGR.

⁶ Surtees 249, *Astarte Syriaca* (City Art Gallery, Manchester, 1891.5), commissioned by Clarence E. Fry.

A65 12 April (1876)

44 Grosvenor Place, S.W.

My dear Rossetti

Thanks for your long and kind note. A *young fellow like you* can scarcely I daresay fully sympathise with one who is so far on the downhill way as myself in thinking how fast the years go by and how the brief joy of possessing beautiful things is curtailed by these years of waiting for them. I am very thankful to know that I really may hope for the *Damoizelle* [a6] soon and I am sure she will be all you say in beauty when she comes,

THE LETTERS

but do let it be soon like a dear friend and the 'Found' [a14] too. I really cannot say more, as you know I have no heart to press you in anything, but I am weary and disappointed about the work and I am sure I am not nor have been *impatient* at any time. When you [come to] town you can either let me have drawings for the Robertsbridge acct. or let the account go to the price of the Found — it was only £70 I think.

Will you please desire your secretary at Cheyne Walk to send me back the 'Loving Cup' [a22] which was sent with the other things you kindly retouched. I know you don't think of it as a good specimen of your work but I value all your earlier work exceedingly and I want this one back now please.

What dreadful weather. Snowing heavily here today.

Ever with kindest regards
Yours Sincerely
W. Graham

12 April

A66 18 April (1876)

44 Grosvenor Place, S.W.

My dear Rossetti

The Pandora's¹ being sent to the Glasgow Exhibition is most provoking. I have repeatedly told my uncle that you were strongly averse to such a thing and had I known that it was to be sent I should have interfered. I never heard about it till casually the other day I learned it *was there* and then I thought it too late to interfere and both on my uncle's account who is an *old* man and a *little difficult to manage in such matters*, and on the picture's account I felt disinclined to raise the question.

As you wish me to raise it however I now send your letter to my uncle as the basis of my interference and ask him as a personal favour to withdraw the picture which I am sure he will be allowed to do by giving another from his collection in its place or I shall give them one from my own and I shall also ask my uncle if he feels at all hampered in his proprietorship of the Pandora by such a restriction to resell it to me. This I hope he may possibly do as a recent death in his family awfully sudden and unexpected of one who was a great admirer of the Pandora may have perhaps given it associations to him of a kind he shrinks from more than most men — altho this is a mere *idea* of my own for which I have no ground. I should be very pleased if he would let me have it — but I have *faint* hopes of such a chance.

Ever Yours affy
W. Graham

18 April

¹ Surtees 224.

A67 20 April 1876

44 Grosvenor Place, S.W.

My dear Rossetti

Yours of yesterday received. It is all right about your note. My uncle had it as 'private' from me and would shew it to no one.

I have a line from him returning the note and saying he will see to it at once and that he is *so sorry* anything has been done you would rather not.

He quite remembered my injunction not to exhibit but says he thought it was a long time ago and that the importance of it was past and as he was specially pressed by some of the leading people about the Exhibition and was himself very proud of the picture he assented *on condition of its being put in the place of honour* of the

OLIVER GARNETT

whole show. You will see therefore that it was an inadvertence and I hope excuse it in an *old gentleman*. Evidently there is no chance of his selling it to me as I thought *possible*.

You are mistaken in thinking I don't care for the Pandora.¹ I have always thought it *most lovely* and full of sentiment. Of course it is true the Mrs. Morris type of face is not the one I care most for. It always seems to me deeply tragic as I have often said, but the Pandora picture I always liked and should like to look on.

I do trust your feeling of tiredness and strain is only one of the ups and downs inseparable from the artist temperament and that you will quickly be well and cheerful as when I last saw you at Cheyne Walk.

Ever with kindest regards
Yours affy
W. Graham

20/4/76

¹ Surtees 224.

A68 24 April (1876)

44 Grosvenor Place, S.W.

My dear Rossetti

I find by a letter from my uncle that the Glasgow Exhibition *closed* last week. Apparently he was not aware of this when he first wrote as he told me it would close next week but in going to see about the Pandora¹ learnt that it was so. He adds that from all he hears among those who know anything about art in Glasgow it was *universally acknowledged to be by far the finest picture in the exhibition*. This I am not as you may suppose surprised at but it somewhat allays [one's] annoyance at the picture having been shown contrary to your wishes.

I hope the return of summer is doing you good. We shall be going abroad shortly, towards the end of May. Do like a kind friend let me see the *Damoiselle* [a6] perfected before I go if possible.

Ever Yours affy
W. Graham

Monday 24 April

¹ Surtees 224.

A69 12 December (1876)

35¹
44 Grosvenor Place, S.W.

My dear Rossetti

We have just arrived after a six months absence, last from Florence.

I should hate coming home more than I do if it were not for the hope of the compensation which Cheyne Walk, and North End used to and will I hope once more afford me. I hear you are in town and very well so please say when I may come and see you with least interruption of precious hours. We have so enjoyed Italy and the people there — it is a glorious country and is rising in all material prosperity and political importance manifestly.

I was very grieved to hear this afternoon that you had had a family sorrow — and lost one you care for.² Words are little worth for consolation — but in some faint way they may carry home the thought that we are not quite alone in our troubles and that others who care for us and themselves know what trouble is are

THE LETTERS

drawn for a little moment closer to us by the kinship of sorrows. *I am* truly and deeply sorry that you should have this pain.

Ever Yours Most Sincerely
W. Graham

Tuesday 12 Dec

¹ The houses in Grosvenor Place were renumbered in 1876.

² Maria Rossetti (1827–76), DGR's elder sister, had died on 24 November.

A70 (26 April 1877)

35

~~44~~ Grosvenor Place, S.W.
Thursday

Dear Mr Rossetti

My father is away, in Scotland at this moment and has desired me to tell you so, and also to say that Ford and Dickinson's men can take the dimensions of the Beatrice [a4] frame at any time they call. We are all delighted at the news of the Blessed Damozel's [a6] advent. My father was called away rather suddenly for he was hoping to have seen you this week — and had promised I should come with him, wh. means that I am very much disappointed. I hear Astarte¹ is most beautiful. This is all a message from Papa please — if I might send a personal one it would be of much respect and affection.

Believe me
Yrs always truly
Frances Graham

¹ Surtees 249, *Astarte Syriaca*: see A64.

A71 12 July (1877)

35 Grosvenor Place, S.W.

My dear Rossetti

I should have written before but was ill for two days from a chill caught last Saturday. I am better now.

I am reluctant just now to spend money upon my personal gratification in any way if I can avoid it as I have many unusual claims on me for others — whilst I need not say how unwilling I must be to inconvenience you at all. You owe me £100 worth of drawings paid for in 1871 I think when you were at Robertsbridge which I have never yet got altho I have more than once reminded you of them so that I would have [now] to get two hundred pounds worth of drawings if your suggestion were carried out and I should be rather at a loss where to hang them. Of course I naturally supposed the replica [a10] frame [would] be as forward as has been the case in all our previous pictures. I think I had better if you will allow me come down and see you about these matters on Monday or Tuesday — kindly say when you would like me to come.

Ever Yours Sincerely
W. Graham

Thursday 12 July

A72 31 December 1877

35 Grosvenor Place, S.W.

My dear Rossetti

The house I told you of on Saturday is called 'Little Sutton' and the station nearest it is Turnham Green. It has a nice secluded garden with a *grand cedar* in it — and a modernly erected dining room seemed to me readily adaptable as a studio.¹

I have since heard of, and my son in law has seen a house called 'Ivy Lodge' Fulham which from his description appears not unsuitable — it has a large garden and the rooms are spacious and cheerful and the rent moderate. It is along the road which turns to the right nearly opposite Ravensworth house which you know — and it is close to the village of Fulham and to the Bishop of London's country house. I think it is worth your enquiring about.

Frances is delighted with my account of the prosperity of the kitten and wants to come and see it and its master some day soon.

And about the Blessed Damoiselle [a6] *do I beseech you* take the predella in hand now and let me have it *very soon* — only think how patient I have been and what a time I have waited. * As I said on Saturday I am willing to make an additional payment of £150 over the price agreed if you will do it at once, but I put my urgent request not on that ground but rather as an appeal to your kindness.

Ever Yours Sincerely
W. Graham

Monday 31 Dec. 77

*7 years as Jacob did for Rachel!!²

¹ The lease on 16 Cheyne Walk had expired, and DGR was looking for another house. *Letters* 1862: DGR/F. J. Shields (18 Dec. 1877): 'My own idea is that one of the out of the way unfashionable districts — such as those beyond Islington, or say Brixton or Peckham, — is likeliest to afford the sort of thing. I need an old fashioned residence with plenty of

ground, not at all overlooked, sufficient accommodation for work at first, and good means of building contiguously or altering to advantage.' In January 1878 DGR decided to renew the lease on Cheyne Walk.

² *Genesis*, xxix.20.

A73 1 January 1878

35 Grosvenor Place, S.W.

1 January 78

My dear Rossetti

Thanks for your note. With reference to its postscript you have misunderstood me in supposing I had thought the B. Damoiselle [a6] was offered by you as a substitute for the Beatrice [a4]. The idea of having the B. Damoiselle subject *suggested itself to my mind* first as something I should like to have *since I could not have the Beatrice*, but we never discussed the Damoiselle until after the Beatrice was all settled.

On 13th January 1871 you undertook the Beatrice replica — the price you fixed was 900 gs. and you then explained that it was proportionately higher than you had asked me for any previous picture, but you gave a twofold reason for this, one that you should have to sacrifice 200 gs. on the smaller replica already begun for another person 'and *as I cannot possibly do 2 replicas* I shall have to quash the watercolour one already in hand and return the sum advanced on it to the gentleman for whom it was destined' — the other that you were 'conquering an excessive reluctance in favour of my friendly [pressure]' and you at the same time mentioned that you had charged Leyland 900 gs. for the Pia¹ altho' *you recognised that it was a considerably larger picture*. The first payment of £300 was then made on 7th January 71.

About the same time I think I first mentioned to you my thought of the B. Damoiselle and was pleased to find that the subject had previously been adopted by yourself. What I fancied and I think wrote about first

was a 'Heavenly' picture of the highest ideal kind in white and gold etc. etc. but of course that was only my fancy altho if I remember you rather responded to it and told me of your having painted a picture in white (the Annunciation which I now have).

My first negotiation about the B. D. was a few weeks after the Beatrice was begun. You wrote me on the 7th February that you were beginning it and asked me to come and see it and you then mentioned that you found it would be '*quite a large picture*' and that you could not manage to sell it under £1000. I went to C. Walk immediately and saw the beginning with which I was pleased but the price startled me — as being an advance even on the 'large' picture for Leyland of which you had told me² — and you then explained that it would have many figures *and a predella* which latter of itself fully justified the enhanced price and so I agreed and the first payment was made on the 14 Feby 1871. The idea of a predella for the Beatrice arose out of the conversation afterwards.

I cannot without more time refer to the correspondence to see where your difficulties as to completing the Beatrice replica arose, but I remember the Boat of Love³ being shewn me one day when the Beatrice was at [a stand] and I liking and offering to take it instead. Subsequently the Beatrice went on and we agreed to make the boat of Love a new Commission.

Several payments were made on the Damoiselle and in January 76 you wrote me that you were making good progress and asked me to let you have the balance of its price — adding 'you need not apprehend that it will *suffer any neglect till finished* but it is necessary for me to accelerate the final payment in order to avoid inconvenience in *keeping it steadily on hand*'.

16 January 1876

I accordingly paid the £250 which was then outstanding to complete its price. Such I think is a full and exact history of the commission and its fulfilment on my part.

I confess I have felt for a long time past that I have not been altogether kindly dealt with in regard to my commissions and the advances on them. I have seen year after year pictures completed for others some of them for sale in the market whilst commissions on which I had made advances extending as far back as 8 years Nov. 69 in the case of *Found* [a14] and 7 years Feby 71 in the case of the B. Damoiselle are still incomplete. That I have never murmured, scarcely even remonstrated save in the gentlest way has been due to my strong personal regard for yourself and some consciousness of the difficulties with which your genius and the highly sensitive artist temperament has to contend.

But I have still such confidence in your friendship and in your sense of what is honourable and true to yourself that I studiously refrain from doing more than recall the facts and that only in reply to your own suggestion that I should refer to and look over your letters.

With kindest regards
Ever my dear Rossetti
Yours Sincerely
W. Graham

If the Blessed Damoiselle payments were put down at [their] respective dates as a dealer would do to ascertain the *nett cost* of the picture to him — it would amount to upwards of £1200 *now*.

¹ Surtees 207, *La Pia de' Tolomei* (Museum of Art, University of Kansas, Lawrence, Kansas. 56.31). Leyland was actually charged 800 guineas.

² I.e. *La Pia de' Tolomei*.
³ Surtees 239.

OLIVER GARNETT

A74 7 January (1878)

35 Grosvenor Place, S.W.
Monday 7 Jan

My dear Rossetti

Best thanks for your most kind note. I should have replied sooner but have been for the last two days *entirely occupied* with a very sad case of illness of a poor young fellow¹ the responsibility as to whom came unavoidably upon myself.

I fully appreciate your affection and friendship and the wholly natural and 'uncontentious' nature of the reminder in your note. I am sorry if I failed to express myself about the cost of the B. Damozelle [a6] — the postscript to my note on that point was a casual afterthought and if I recollect to the effect that '*according to a dealer's way of calculating the cost of the picture would amount to upwards of £1200 now*'. It occurred to me that in our conversation when I was at Cheyne Walk and you suggested an additional charge for the predella referring to the prices some of your work had sold at, you overlooked the difference between the *cash value of a finished picture* and the amount represented by smaller payments spread over a long period and on which a dealer must *necessarily* calculate interest (besides of course the risks incident to his own and the artist's life meanwhile) and counting up on that basis how the B. Damoiselle would stand in such a dealer's books I found it would actually cost him as I said over £1200.

Your account of the cash advance is however quite correct — only £1000 which was the price agreed has been paid so that is all right.

As I said the other evening I am quite willing if my doing so will enable you *to go on at once to the completion* of the predella to pay an extra sum for it as in the case of the Beatrice² [a4] where the predella really was extra and not contemplated in the agreed price. I need not say that I make this offer in no idea whatever of its being needful to induce you by a money concession to do anything which you are, I know perfectly, quite ready and anxious to do on its own merits but of course I can understand that the concession may be a convenient assistance to your giving the *immediate time* required and I have too implicit faith in the magic of your wand to doubt that once on your easel the predella will grow into perfect beauty almost before we see the first flowers of spring!

Ever Yours affy
W. Graham

¹ Unidentified.

² See A24.

A75 23 February 1878

St. Lawrence on Sea
23/2/78

My dear Rossetti

Thanks for your kind note. I am glad you have finished the predella and I hope on my return to town one day early next week to come out and see you and it when I shall be glad to consult with you at same time [*sic*] as to Mr Smetham's pictures.¹ I should have been to see you ere now but Mrs. Graham has been ailing and my time was much taken up in consequence. I hope the sea air is doing her good and I shall probably leave her here for a few days and return to town alone.

Yours affectionately
W. Graham

Saturday

THE LETTERS

¹ James Smetham had suffered a complete mental collapse in 1877, and DGR was trying to raise money to support his

family: see G. H. Fleming, *That ne'er shall meet again* (London, 1971), p. 411.

A76¹ 18 August 1878

18th August, 1878

My dear Graham,

No doubt ere this you are in receipt of my note with acknowledgements and thanks for the grouse. I hope you took a share in the shooting yourself, and am most rejoiced to hear that you have found the change so thoroughly beneficial, as I felt you needed it when I last saw you.

I perceive that your memory does not quite serve you at this length of time as to my offer with respect to the predella and Smetham's picture [probably c121]. I proposed (as my letter will show of that date) to take £100 instead of £150 for the predella if you would buy Smetham's picture from him for £75. I thus did my utmost in the matter, I being in fact the principal purchaser, though you the only ostensible one and sole possessor: but had I been buying the picture right out, I would have kept it myself. Will you kindly rectify the matter of cheque.

I should indeed be glad were there a chance of my pictures being seen to better advantage at Grosvenor Place. I feel that the large Dante picture [a9] was at great disadvantage when there, and hope the smaller one [a10] may find better fortune — as also the *Blessed Damsel* [a6] which I would willingly put forward as an example of what I can do at present.

With kindest remembrances,
Ever sincerely yours,
D. G. Rossetti

W. Graham Esq.

¹ Quoted from *Letters* 1947.

A77¹ Fragment: DGR/WG (Summer 1878?)

Finally I will remind you that Mr. Leyland's commissions had been waiting during the whole time it took to paint the Dante's Dream [a9] — that afterwards I also painted two more pictures for you [a4, a17], and that the time then arrived when it was necessary to put your remaining commissions aside for a while and to give Leyland something in his turn. I have since painted three pictures for him (as well as a few for others who had been waiting) and have now turned to yours again and shall shortly have your Damsel picture done. Meanwhile Leyland is again waiting for other work due to him.

¹ Quoted from *Letters* 1948.

A78 (April 1879)

Cannes 30 May [sic]

My dear Rossetti

I fancy you have heard through Jones or otherwise of my severe illness and consequent wintering abroad. We have just returned from Algiers and the Doctors require me to spend some time still in the South so as to avoid the gloom of an English climate in this gloomiest of years.

I hope to be home in the course of the summer but plans are as yet undecided. I am certainly much better than when I left altho at my time of life one must not expect to pass through serious illness without 'suffering

loss'. I am specially restricted in the matter of writing letters as nothing fatigues me more than doing so and so I send you a brief line or less. If you can find time and inclination to write me with [such] gossip of your own life and work, and what is going on in your outside world, such a missive would be very acceptable.

Has the large replica [a10] progressed, the Beatrice's bier? You promised me this time last year that you would push it to a termination and I would fain hope it may be so — and the 'Found' [a14] — what of it? And what new work have you been doing?

I have been asked to lend a number of pictures to South Kensington for a time, chiefly Old Masters but with two or three of your own and E.B.J.'s works among them and I am willing enough to do it as Grosvr. Place will not be open this summer I fear at all and so I could better spare them. I mentioned your unwillingness to have your works exhibited but the question is put to me whether your objection would not be modified by the circumstances —

1st of the exhibition not being for profit to anyone but for instruction and cultivation of popular taste.

2d. the collection being solely of Old Italian Masters with a few of your own and Jones' would not have the defect of such incongruous admixture as other exhibitions have.

and so I gave my own consent and promised to ask yours. Will you please address a note to Frances at Beckenham Lodge, Beckenham on the subject. She has been with us at Algiers but is now on her way home and I hope may be allowed to come and pay you a visit when the sun condescends to shine again in England.

You know I have always wished your works to be seen and think it a shame to hide them under the bushel instead of [their] giving light to the house!

I must stop. I hope you can read my shaky handwriting.

Ever Yours affy
W. Graham

letters addressed to me at 35 Grosvenor Place are forwarded.

A79¹ 5 May 1879

16 Cheyne Walk, London
5th May, 1879

My dear Graham,

It is a great relief to me to see your handwriting again in so firm a form and to so encouraging a purpose. I am very apprehensive of having seemed remiss as to not writing before this, but for some time about the date of your leaving England, I was far from being in good trim myself, and by the time when I felt I could write without a tone akin to gloom which I trusted you were casting off, I heard from Ned Jones that your address had become uncertain as you would shortly leave Algiers, and did not know whether it was feasible to write this Grosvenor Place. Let me congratulate you, for somehow the look of your letter seems to tell me that all goes well, while at the same time I feel sure you are most judicious in not tempting this merry month of English May.

I have already written on getting yours to Miss Graham and can but here repeat my say to her on the subject of South Kensington. The Exhibition of any work of mine would be greatly against my wishes and I believe my interests at present; and I say this with the utmost unwillingness to be a mere obstructionist, but with the old reliance on your kind promise that the work of a [non] exhibitor should not be shown without his consent. One great reason for my wishing to abstain absolutely for the present from exhibiting, is, that as soon as I have your *Found* [a14] completed, I shall look round me and consider what prospects there would be for a gathering of my own; and till then I should consider the putting forward of any work of mine as seriously staling my materials beforehand. Pardon this long-standing mood of reticence but the position of an Artist at my age, and who has preserved hitherto one rule of non-exhibition needs the greatest circumspection

THE LETTERS

as to any step in the other direction. I consider that much depends for me on the privilege of retaining control over the public production of my pictures and this has been always conceded by friends like yourself.

I will now proceed to answer questions as to work in hand to you, as put in your letter to me. The replica of the *Dante's Dream* [a10] is now quite ready for glazing and finishing being otherwise painted every inch of it, each part in its own colour. At one time you found me working on the figure of Love on the large version [a9], with the intention of transferring the material improvements I made in that figure to the replica in due course. This I did; and have also completely re-draped on the replica (and I may say in the main redesigned) though without altering the attitude, the female figure who holds the veil at the *head* of the couch. This figure now compares most advantageously in the replica with the same figure on the large scale, which always had about it something that did not quite satisfy me.

The two predellas to go beneath the replica, (the subjects of which *frame* as it were, the theme of the Canzone where the dream is described,) I trust to complete almost simultaneously with the replica itself. I have lately again taken up the *Found* and also in order to [achieve] the successful putting together of its rather varied parts, am making a full-sized mono-chrome design of it;² as I found that without this, the perspective and other points were difficult to manage successfully. I hope soon to be well forward in this work also. I referred to it above as one without which I should not attempt an exhibition on account of its *furnishing* a refutation (I trust) to what is so often alleged against poetic painting such as I follow commonly to the best of my ability, — I mean the charge that a painter adopts the poetic style simply because he cannot deal with what is real and human. I should wish to show, — as such a picture as *Found* though small, must do, if I succeed with it — that my preference of the ideal does not depend on incapacity to deal with simple nature.

Besides the works above named in hand for you, there is the Dante subject with the boat,³ which I should probably complete last. I have a petition to wind up with. It is that you would lend me while not needing them, a few of my pictures at Grosvenor Place — say the *Blessed Damozel* [a6], the *Blue Bower* [a8], *La Ghirlandata* [a17], and the *Annunciation* [a12]. They would be welcome as something to shew in my studio, and I have a request to reproduce the Predella of the *Blessed Damozel* picture.⁴ About this I did not trouble you at the time as it had been so long detained here. I should hope, when I hear from you again, that you will kindly consent to lend me these pictures, even if only for a short time.

I am, my dear Graham,
Affectionately yours,
D. G. Rossetti

W. Graham Esqr.

P.S. I need hardly say that my objection to pictures being exhibited would apply also to drawing in Chalk or Water-colour.

¹ Quoted from draft in *Letters* 2042.

² Surtees 64 R.1, painted by Treffry Dunn.

³ Surtees 239.

⁴ The request was probably from Leyland, for whom DGR was painting a replica of *The Blessed Damozel*: Surtees 244.R.1 (Lady Lever Art Gallery, Port Sunlight. WHL 4391).

A80¹ (?7 May 1879)

Wednesday

Dear Miss Graham,

Thanks for your very kind note. I wrote at length to your father, but judge by what you say that the letter has probably not been sent on. In it I answered his various questions as to works in hand, and described the replica of *Dante* [a10] (but not the *Found* [a14]) as nearing completion.

It was indeed a satisfaction to me to hear of his recovery, and the tone and the handwriting of his letter has induced me to judge that he would be sufficiently well to answer mine, in whatever might require answer.

OLIVER GARNETT

I relied on Mr. Graham's long-standing kind undertaking not to exhibit works which had been sold on an agreement of non-exhibition unless with my concurrence. You will perceive that the most unsatisfactory result of any would be the exhibition of trifling things when I habitually withhold those in which I have more confidence. I mention this in relation to what you say as to the plan having been (till my reply) to send some minor things of mine.

Yours very sincerely,
D. G. Rossetti

I am sure you will renew my kindest regards and best wishes when writing to your father.

¹ Private collection. Typescript kindly supplied by William E. Fredeman.

A81 20 May (1879)

Milan
20 May

My dear Rossetti

I have to thank you for your very kind note of 5th and of course your wish in regard to the non-exhibition of your pictures is conclusive.

I now learn from Frances who is at home that they have sent the pictures to S. Kensington and have rearranged and hung what of our collection we could not or would not send there and I gather that we could ill spare from the diminished number any important ones without spoiling our walls for the many friends who even in our absence visit Grosvenor Place and such an abstraction of Rossettis as you suggest would dim the glory of the place very seriously. Moreover we are now working our way homeward and I should be vexed to find bare walls in my home where the pictures I care for should hang. A good deal depends on the weather but if it be at all like summer I should hope to be back in three weeks more.

It will be a great pleasure if when I do come I may hope to find the Beatrice [a10] completed and indeed the years roll on so fast that at 64 years of age there is not much of anticipation as to a future of more distant possession. I shall therefore trust to your friendship that both as regards it and the 'Found' [a14] my long patience may at length find reward. We have sunshine here at last today and one feels the beauty and the joy of this country only in sunshine. How I wish the Fates were kinder to you and had permitted your seeing and knowing well the wonderful land which is in some sense your native country altho we are too proud of you to count you other than a Briton!

I must not write much for it tires me more than anything.

Ever with kindest regards
Yours Sincerely
WG

A82¹ 30 May 1879

16 Cheyne Walk,
30th May, 1879

My dear Graham,

I was very pleased to hear from you with, on the whole, further reassurance of improved health. The winter here never seems to come to an end, and I should not wonder if you still prolonged your stay hence a little beyond intention.

The Dante replica [a10] is, as I said, very forward indeed, — it is still more so since I wrote; but I did not mean to say that it and its predellas would be finished by such a date as a fortnight hence. I now propose

THE LETTERS

probably to complete the predellas while the main picture rests for final taking-up. The subjects I fixed on for the predellas were, I think, described by me to you at the time when you requested their addition to the replica. In the first, Dante is seen lying in his troubled sleep with the lady watching him, while the dream is presented above his couch: in the second he sits up and recounts his dream to the lady and her friends. These two subjects form the legitimate framework of the Picture, as they do of the Canzone relating the dream.

You know my habit of not showing work till in a favourable state, but the main picture is now as I say very forward, and I hope the whole may shortly be fit for view. The *Found* [a14] must wait its turn afterwards. I am extremely bent on bringing it to a conclusion now, for the reason I gave connected with its relation to the bulk of such work as I have done.

I shall trust when I see you that the signs of recovery may be quite superseding those of past illness.

Meanwhile and ever,
I am most truly yours,
D. G. Rossetti

Wm Graham Esq.

¹ Quoted from *Letters* 2050.

A83¹ 4 August 1879

16 Cheyne Walk, Chelsea
4th August, 1879

My dear Graham,

I have been hoping we might shortly meet ever since last hearing from you in May of this year, as you then expected to be in London soon, but I now hear on enquiry made at Grosvenor Place that you are hardly likely to return this season. I trust this gives no cause to apprehend that your health has suffered since I last heard from you. I rather judge that you are taking what I should suppose the wisest course i.e. avoiding an English year which has shown such persistence in the ways of Winter. But as I find I am not likely to be seeing you, I had better now write a further reply to your enquiries as to work in hand. Since last writing to you, I have brought the two predella subjects to a very advanced stage, and as I am at this moment still occupied with them, I dare say that ere long I may have to write you for a cheque to meet their price, which as you will remember, [was fixed] at £150 as I told you of the great improvement I had made in one figure of the replica [a10] as compared with the same figure in the original work [a9]. The whole three subjects, when framed together, must, I feel, give you full satisfaction. Each predella is in fact a subject as important as the main one, and each contains six figures. I shall be very anxious to be reassured completely as to the progress of your health on your prolonged stay abroad, and hope I may be able to hear shortly from you.

With kindest remembrances,
I remain,
Ever yours sincerely,
D. G. Rossetti

Wm. Graham Esq.

P.S. You told me you did not wish to lend me any of my pictures. As I said on last writing, I have a request to repeat the Predella of *Blessed Damozel* [a6]. I feel no doubt you would not object to Mr. Dunn (whom you know) making a Study of it at Grosvenor Place, from which I could work. If so would you kindly send your visiting card with such permission to show at the house?

¹ Quoted from *Letters* 2081.

A84 15 August (1879)

Dear Miss Graham,

Pardon a second note. I think it will be best if you would kindly send the picture as it is [a6] (which I now judge you mean) — so will expect it about beginning of next week as you propose and will be sure of returning it before end of October. If Mr. Graham's return is delayed until then, I may probably meanwhile hear from him in reply to my last written about a week ago I think I sent to Grosvenor Place.

Ever yours truly
D. G. Rossetti

P.S. The removal of the predella from the frame might be a little troublesome. I therefore think it preferable to send the whole together. I trust I may infer from your silence as to Mr. Graham's health and from the fact of his proposed return that all goes well with him.

A85 11 November (1879)

My dear Rossetti

I enclose as requested by you £300 in payment of the two predellas. I do so in the confidence that *I may count* upon the *immediate* completion of the Dante and Beatrice picture [a10]. I understood you to say that it might be completed in a month and I hope you will kindly make it a 'new year's gift' acquisition to us. I did not gather from you last week that the frame is yet prepared for it and knowing how dilatory the makers are with important frames I hope this is not overlooked. I presume the smaller size of the picture will [secure] its being under glass which the larger one could not be.

I must add one line to say how very much I was charmed with the 'Donna della Fenestra'¹ which I look on as one of your most successful single figures.

With kind regards
Ever Yours Sincerely
W. Graham

11 Nov

¹ Probably Surtees 255, dated 1879 (Fogg Museum of Art, Harvard University. 1943.200), which was bought by John Graham in 1885, when WG called it 'a wretched potboiler'

(B35), but possibly Surtees 255E, a chalk drawing of the same subject dated 1880, which WG owned by 1883 [a11].

A86 17 February 1880

35 Grosvenor Place, S.W.
Tuesday

My dear Rossetti

I can only express my very real sorrow you should misunderstand me so. When you speak of 'the apparently inevitable idea of some wretched evasion on your part'!! as existing in my mind you do me wrong. I was anxious in the matter of the frame to meet your wishes. I thought I had been patient about the Robertsbridge drawing and you know yourself whether I have in all these years been captious or greedy towards you in any one thing. If you think I have at least believe me I have not meant to be, nor have been conscious of it. If I misunderstood what you wrote about the replica I daresay it may have been my stupidity. I have been poorly all this week and am not fit for much writing or discussion of any kind now.

THE LETTERS

I should prefer the mantelpiece replica¹ you kindly offered to make and the upright long drawing, which I think you called a Magdalene,² for my own pleasure to the others (which as I said at the time I would have to dispose of somehow), but you must just give me what you like.

Ever Yours Sincerely
W.G.

Tuesday 17/2/80

¹ Unidentified.

² Perhaps Surtees 109.R.2, *Mary Magdalene at the Door of Simon the Pharisee*: see A89.

A87 Fragment (summer 1880)

[. . .] of the frame required — certainly not [more]. I shall be very pleased and thankful to have the replica¹ of the one over the fireplace as I understand exactly the same — only I want it done by yourself and that with the Magdalene² and the other you refer to (I think it must have been a small square kind of [illegible] head³ but my recollection is indistinct) to go against the frame — and the Proserpine [a29] in payment of the £100 Robertsbridge transaction and then I think there will only remain the Found [a14] and Boat of Love⁴ transactions outstanding.

Ever Yours Sincerely
W. Graham

¹ Unidentified.

² Perhaps related to Surtees 109, *Mary Magdalen at the Door of Simon the Pharisee*.

³ Unidentified.

⁴ Surtees 239.

A88 29 November (1880)

35 Grosvenor Place, S.W.
Monday 29 Nov

My dear Rossetti

We returned home on Wednesday last and I was greatly delighted to find the great picture [a10] 'at home at Grosvr. Place'. I should at once have written to thank you but thought I should delay doing so till I could have old Dickinson and his men down and get its place determined and itself duly hung and this we have only accomplished to my satisfaction today. It occupies the position originally intended for its progenitor or predecessor at the end of the dining room where it has a good light by day and can and will be 'illuminated' at night so soon as I can get Millers¹ to furnish me with suitable lamps.

We are all delighted with it and I truly appreciate the laborious and loving care that have been bestowed upon it by you. I feel that it excels the large picture in some qualities of colour whilst perhaps the other may have a grandeur of its own inseparable from the extended scale on which it was painted, and the predellas so wonderfully beautiful both in colour and feeling give a great additional charm of loveableness to this. It is a great pleasure to me to have so important and beautiful a work of yours to shew and I know it will be appreciated by all the friends whose feeling on such a subject I care for. I hope *some day* and ere long we may persuade you to come to Grosvr. Place and see for yourself how it and your other children fare.

OLIVER GARNETT

Best thanks for it and also for the drawing² which you have kindly completed and sent along with it. I hope I may find you at home at Cheyne Walk some day this or next week and get an hour's fireside with you in the afternoon. With kindest regards from Mrs Graham and the girls.

Ever Yours Sincerely
W. Graham

¹ Miller & Son, of 178–79 Piccadilly, listed in *Kelly's London Directory* for 1890 as 'lamp manufacturers, oil merchants & wax chandlers to Her Majesty, manufacturers & importers of clocks, candelabra, gaseliers, electroliers, lamps &c'.

² Unidentified.

A89¹ 24 December 1880

24 Dec., 1880

My dear Graham,

Thanks for your most friendly letter, and great goodwill as of old. Seldom indeed have I met with such spontaneous sympathy as you showed me from the first, and if I do not try to receive more of your visits, it is because I am often but little able to think my own company endurable even to friends. If you suffer to some extent from the *tedium vitae*, surrounded as you are by an exceptionally loving and gracious family, my very lonely existence is still more liable to it. It is true, I do still love my work and try to improve in it.

I will hope to see you again before long, and will try and settle a meeting with Ned Jones. The Mr. Angus² I mentioned wrote to me, as I said, merely to enquire what might be the value of a small work of mine he had in his hands. If Mr. Laurie³ did well with that slight version of the Magdalene subject,⁴ I think almost anything of mine should prosper better with him. Should he be coming to town, I should be happy to see him, but not without *appointment* made.

By the by, what you said as to the desirability of taking up the Magdalene on a fair scale is very much my own view.

Yours ever sincerely,
D. G. Rossetti

¹ Quoted from Horner, 1933, p. 24.

² Craibe Angus, a Glasgow dealer.

³ James Laurie, a Glasgow dealer.

⁴ Perhaps Surtees 109.R.2, *Mary Magdalen at the Door of Simon the Pharisee*.

A90 31 December 1880

35 Grosvenor Place, S.W.

My dear Rossetti

The enclosed explains itself.¹ I will come in one afternoon and talk it over with you. Of course Laurie is a dealer and it would be necessarily uncongenial to you to *deal* with a *dealer*, unlike friends who are attracted by love of your work. Still they are useful and old Mr. Laurie is a very kindly well meaning old vulgarian — but I fancy running up to London so easily means the son whom I don't know so well, I know *he* (i.e. the son) has often spoken interestedly about your own and Jones' work and he professed enthusiasm about the small Magdalene² — but one never knows how far such '*interest*' is disinterested! I think it may be well to say that if he is coming to London I shall secure him an opportunity of seeing the B. Demoiselle replica³ and anything else you have there. My impression is that your commoner small pictures of the 'Joli Coeur' [a20] class are what Laurie would find most advantageous — they would be like oysters before a great repast to whet the appetite for more important delicacies!

THE LETTERS

Many happy new years of health and prosperous work to yourself.

Ever Yours Sincerely
W.G.

31/12/80

I ascertained that the man you mentioned as having written you from Glasgow (Angus I think you said) is a dealer and *not in prosperous circumstances*.

¹ Missing, but probably a letter from Laurie asking whether DGR had pictures for sale. In January 1881 DGR asked Theodore Watts-Dunton whether he should reply as follows: 'Wm. Graham handed me your letter of the . . . relating to the pictures here, some of which are for sale. They could be

seen by you if two days' notice were given to me beforehand' (*Letters* 2380). DGR sent the letter in February (*Letters* 2408).

² Perhaps Surtees 109.R.2.

³ Surtees 244.R.1: see A89.

A91¹ 31 December 1880

31 December, 1880

[. . .] Some time ago you asked me to realize as far as I could what was the position as to balance of the two pictures still in hand for you: viz: 'Found' [a14] and the *Dante Boat*² subject.

I can only find two entries specified as relating to *Found*: viz:—

1st. 30 November 1869

315£³ on account of *Found* and other work.

2nd. 18 March 187[3?]

£300⁴ on further a/c of *Found* and *Blessed Damozel* [a6].

By adding up all payments on *Blessed Damozel* as entered, I find that the amount of this £300 chargeable to *Found* is £150.

The payments on the *Boat* subject are

1st. 18[] December 1873

£300⁵

2nd. 26 May 1874

£100⁶

Does this all agree with your memoranda?

D. G. Rossetti

P.S. You will recollect that the price of these two pictures was fixed at 800 guineas each.

P.P.S. You will also recollect that the price of *Blessed Damozel* (without predella) was £1000.

¹ Quoted from *Letters* 2373.

² Surtees 239.

³ Cf. A8.

⁴ Cf. A36.

⁵ Cf. A46.

⁶ Cf. A54.

A92 3 January (1881)

35 Grosvenor Place, S.W.
Monday 3 Jany

My dear Rossetti

Thanks for your kind note. I am going out of town tomorrow but hope to call and see you on Wednesday.

I have looked over my file of your letters and receipts and find your present memorandum of the state of accounts [consistent] with these which are the only accts. I have kept of the money matters between us. The Balance appears to be as stated money paid to account of work in hand — £865.

OLIVER GARNETT

I find by your letter of 2[7]th February 1869 that the price of the 'Found' [a14] was to be £800 and I want now to ask you if you will kindly treat the above sum of £865 as payment in full of the Found and consider the Boat¹ subject as given up by me. I shall tell you more fully when we meet my reasons for proposing this. In the main they are these — that the lapse of years (12 years in the case of Found and over 7 years in that of the Boat) has entirely altered my hope or expectation of having enjoyment of future acquisitions whilst during the years that these pictures have been in abeyance I have gone on accumulating till I don't know where to bestow the 'things old and new' that I have. And further it has become a matter of right feeling and duty with me in view of the lessened prosperity of recent years and the increased claims which they have brought to restrain indulgence and curtail expenditure on luxuries and personal enjoyments. It is a sacrifice to me to give up a picture so congenial in subject to my own likings and one which I am sure whenever it may be completed will be very valuable and you will believe me how reluctantly and with regret I do so.

With kind regards
Yours Sincerely
W. Graham

3 Jan'y

¹ Surtees 239.

A93¹ 4 January 1881

4 January 1881

My dear Graham,

'My poverty and not my will *demurs*'² to your proposed change of arrangement. It is, I am greatly grieved to say, quite impossible to me as you put it. But I do see a *possible* change which might free you from further outlay and which I would be anxious to talk over when we meet tomorrow.

I know your generous feelings, and am sure you will agree that my fresh plan framed to meet your wishes should also be as little injurious as possible to 'so poor a man as Hamlet is',³ — if I may venture to pervert Shakespeare twice in one note.

Yours ever sincerely,
D. G. Rossetti

¹ MS copy in University of British Columbia.

³ *Hamlet*, i.5.185.

² See A15, n. 2.

A94 5 January 1881

5 January 1881
35 Grosvenor Place, S.W.

My dear Rossetti

With reference to our conversation of yesterday I deeply regret any anxiety which the adjustment of our accounts and my suggestion in regard to it may have caused you. I think the proposal I made a reasonable and just one on my part in view of all the circumstances but I can offer no rejoinder to your appeal to the 'force majeure' of circumstance with which you meet it and which I quite recognise. The alternative you proposed of allowing you to sell the Found [a14] elsewhere I could not think of adopting.

So far therefore as that picture is concerned I must, however reluctantly, meet a further outlay so soon as it is completed. I have been going over the account as recorded in your letters more carefully than I had before

THE LETTERS

done. As stated in my note of Monday I found your memorandum correct as regards the balance, to acct of work in hand. In looking into details I find that the £100 remitted in May 1874 was *not* on account of the Boat picture.¹ It is perhaps premature to do more than leave the question in abeyance.

When that time comes and you are in a position to decide as to recommencing with and finishing the picture we may both of us if spared till then, see our way more clearly than we now do to deal with the question.

With kind regards
Believe me
Yours Sincerely
W. Graham

I hope you will kindly return me the Loving Cup drawing [a22?] with any such alterations as you may be good enough to wish to make in it as I think I may be disposing of it so [illegible] the needful further payment for the 'Found' without self reproach on the ground of expenditure.

¹ Surtees 239: cf. A54.

A95 8 January 1881

16 Cheyne Walk, Chelsea
8 January 1881

My dear Graham

The correspondence is now disturbing me. On the one hand, I am really pained to have to hold you to a bargain which the altered circumstances you speak of make it inconvenient for you to complete; and on the other hand, it must be obvious that, by not holding you to it, I should sustain an injury altogether incommensurate with your inconvenience. In fact it comes to this: — that if the agreement about the *Boat* picture¹ were waived, it would be really and absolutely impossible that I could proceed with the *Found* [a14] at all; for I must otherwise get upon work which will bring in a return upon which I can live.

I have taken up the *Loving Cup* [a22?] already, and will give further work to it, — it will very shortly be ready. Shall I answer Messrs. Laurie's letter about the pictures here myself?

Yours ever sincerely,
D. G. Rossetti

W. Graham Esq.

¹ Surtees 239.

A96 15 March (1881)

35 Grosvenor Place, S.W.

My dear Rossetti

Thanks for your kind note. It is very good of you to have worked on the Loving Cup [a22?] for me seeing that as I well know you do not care for that particular drawing. I have no doubt it will have gained much by what you have done. Will you kindly let the bearer bring it, as Dickenson is to be here [in] a day or two and I can instruct him about the frame then.

With kind regards
Yours Most Sincerely
W. Graham

Tuesday 15 March

A97 15 March 1881

35 Grosvenor Place, S.W.

My dear Rossetti

The Loving Cup drawing [a22?] has arrived safely and I must not delay writing to thank you very much and to say how greatly we are all delighted with it. Altho my memory is not good enough to discern what it is exactly that you have done there is unmistakably a lightening up of the whole drawing and such a completion of it as fully entitles it to a place among the early works (which I have always prized so much) that formerly you were unable to accord to it. I am very pleased as we all are to have so beautiful an addition to our 'Rossettis'!

With kind regards
Ever Yours Sincerely
W. Graham

15/3/81

A98¹ (September 1881)

My dear Graham,

Thanks for your congratulations as to the sale at Liverpool.²

In replying to your question regarding *Found* [a14] I feel that I am addressing a friend who has shown me such marks of brotherly attachment as deserve every consideration from me that is not quite out of the power of an artist who lives by his work. You will not have forgotten that, when last we corresponded on this subject, you realised a difficulty which has impeded the completion of the picture, though since that time I did much to it and completed the figures altogether as you saw them. Only background and foreground details remain to be added.

My view was that £375 remained payable on the picture's delivery, but you imagined that a certain £100 had been paid on this picture, not on the *Dante* subject,³ and that therefore only £275 was now payable on *Found*. This was a slight mistake on your part, as the picture about which I wrote as progressing to good purpose was the *Boat*. This fact friends of mine who were then staying with me in the country remember as I do.

I was not then working on the *Found* at all.

Were I to forgo (as you wish) the commission for the *Dante* boat subject, it seems to me that I ought still to receive not less than £800 guineas [*sic*] in all (as agreed) for the best picture I have ever painted — viz. the *Found*.

It would then remain for me to deliver work as against the £400 received on the *Dante* subject. This I think should be such work (in oil or water colour) as I could most conveniently deliver — I of course feeling confidence in its quality as worthy of your walls.

Will you kindly give your consideration to what I have written and believe me.

With truest regards,
Yours ever sincerely,
D. G. Rossetti

¹ Quoted from *Letters* 2552.

² [a9] *Dante's Dream* had been bought by Liverpool Corporation for £1,550.

³ *Surtees* 239.

BURNE-JONES LETTERS

B1 [XXV.II. A, B] 30 May (1868)

Dear Mr Burne-Jones

It would indeed be very selfish of me not to facilitate your wish to paint the Chant d'Amour in oils and the picture [b3] is quite at your service for that purpose. I should like however not to send it you until we are leaving town as it occupies a very prominent space on my drawing room walls and its absence would disfigure the room to my eyes most unpleasantly and I have nothing I would like to see in its place. I think by the middle of July we shall be leaving town and you could then have it till November or longer if necessary. Will that do? — if not I must try and spare it sooner. Thanks for your offer to let me have the refusal of the enlarged copy [b4] which I accept gladly. I have been intending to trespass on your kindness by another visit to the studio for several weeks past but have not had almost an hour I could call my own since I saw you.

I hope I may find Cupid and Psyche [b7?] has not been altogether laid aside since then. I want to know too whether there be any chance of getting that 'green summer'¹ of Mr Tonge's² in some replica oil or water [b15] done for me some day of course with his consent. Do you ever come North in your summer holiday — if you have not seen Scotland I should like very much to shew you some of the prettiest parts of it if you would consent.

Yours very sincerely
W. Graham

30 May

¹ *Green Summer*, 1864 (Sotheby's, 22 Nov. 1983 (lot 78)); see *The Pre-Raphaelites* (Tate Gallery, 1984), no. 236.

² Jonathan Tonge (d. 1881). His wife Eleanor was also a collector and later married the collector William Coltart. See Macleod, 1996, pp. 401–02.

B2 [XXV. II. B, C] 4 August 1869

44 Grosvenor Place
4 August 1869

My dear Jones,

I have the pleasure to enclose a cheque for £200 to account. My cash memoranda receipts etc. are all kept in Glasgow so that I cannot at the moment trace what money I have previously paid you, but I find an acknowledgement of £250 5th Sept. last year which is I have no doubt what Mrs Jones had in view as you told me yesterday. If so it just pays for the three Saints (or Saintesses!) [b28] and the Cupid and Psyche [b7?]¹ but is not it lamentable to think that after our two years friendship this is all I have been able to acquire of your work! notwithstanding my being so very hungry for it from the first day I knew you.

Now I understand I may hope to have better fortune. I want the 'Love is passing'² very much. And I am to have the little Jew boy³ you shewed me yesterday — Then the 'Spring'⁴ and 'Venus Mirror' [b24] and the 'Sleeping Princess Knights enchanted'⁵ — And a fellow to the Pygmalion [b27?] I saw yesterday and the 'Psyche and Pan',⁶ and if your busy brain produces something more beautiful than any of them *I am to have it* is this not right.

Then about money I only send £200 now which is a very small instalment of so big a prospective debt but I do so only because you *promised* if you wanted money *to ask me for it* at any time and I rely on your promise.

The 'first marriage'⁷ [b18?] is very nice, and I am going to take it to Urrard with me but I must have it *finished* when we return. The angel in the centre must be from the life — are there many of them about North End?!

Ever Yours Sincerely
W. Graham

When you can tell me the price of my uncle's picture⁸ I should ask him for a payment to acct. if you want it at any time and I can tell him it is getting on.

I shall desire Foord and Dickinson to take the Chant D'Amour [b3] to you this week. I want it back *in November* please.

¹ EBJ notebook (EBJ papers, Fitzwilliam Museum), p. 15: '1871 — a replica of Cupid & Psyche that Miss Spartali had, for Graham — a changed background.'

² If WG is referring here to *The Passing of Venus*, the subject began life as a tile design for Morris & Co. in 1861 (illus. Harrison and Waters, 1979, fig. 59). EBJ does not seem to have produced a picture on the theme for Graham, but he used the design for the tapestry in the background of [b22] *Laus Veneris*. There are at least two other versions of *The Passing of Venus*: an oil formerly in Exeter College, Oxford, c. 1875 (illus. Harrison and Waters, 1979, pl. 26), and a very late (c. 1898) and unfinished bodycolour in the Tate Gallery (3453), which was used as the basis of a tapestry woven at Merton Abbey. He may, however, be referring to *The Car of Love*: preparatory design begun in 1870 in the City Art Gallery, Auckland; unfinished oil c. 1891 in Victoria & Albert Museum (see Harrison and Waters, 1979, pl. 237).

³ Unidentified.

⁴ Cf. *Spring*, 1869 (private collection): *Burne-Jones* (Arts Council, 1975), no. 109.

⁵ This would appear to be *The Knight entering the Briar Wood*, sold at Christie's, 27 Nov. 1987 (lot 143). The painting is undated, but an old label on the back gives the date '1869',

which on stylistic grounds seems plausible. It seems to have been EBJ's first attempt to translate his original tile designs of the early 1860s based on Perrault's *Sleeping Beauty* to canvas; he does not appear to have painted any of the accompanying scenes on this scale (106.7 × 183.5 cm) at this date. For whatever reason WG did not buy the picture. Indeed, it remained unsold with EBJ throughout his life and was included in his studio sale (Christie's, July 1898). For further details of the complex development of this subject, see Chapter 4 above and J. Christian in *The Reproductive Engravings after Sir Edward Coley Burne-Jones* (Julian Hartnoll, London, 1988), pp. 42–45.

⁶ Cf. *Pan and Psyche*, 1969–74 (Fogg Art Museum, Cambridge, Mass.): illus. Harrison and Waters, 1979, pl. 150.

⁷ Alternatively, this may be the unfinished *Temple of Love* (Tate Gallery 3452), which EBJ worked on in 1868 and 1875. It was never owned by WG.

⁸ Perhaps *The Hours*, 1870–82 (Mappin Art Gallery, Sheffield): see B7. John Graham seems not to have received the picture: it was not in his sale: see *Burne-Jones* (Arts Council, 1975), no. 144, illus. Wildman and Christian, 1998, figs. 89 and on p. 329.

B3 [XXV.12] 3 November (1869)

Urrard
Pitlochrie, N.B.
3 November

My dear Jones

I find my girls have been 'round robining' your wife with regard to the 'Love is passing'.¹

When I came back they asked me about it and being very much enamoured of the subject declared their intention of using their influence to get it wrought out. Pray forgive their importunity!

I enclose a cheque for £100 in payment of the Ladye [b26?] I fell in love with at your studio the other day and which you kindly promised me I should have. We are beginning to think of breaking up here but I fear may not get home to Grosvenor Place before December.

With kind regards
Ever Yours Sincerely
W. Graham

THE LETTERS

3 November

¹ See B2, n. 2 above.

B4 [XXV.13] 10 March 1870

My dear Burne-Jones

Thanks for your kind note. I can only be too pleased and grateful to have anything done to the Laus Veneris drawing [b21] that your feeling suggests and I quite realise that it may be improved in the way you indicate altho in *colour* it entirely satisfies me. I think it should make a beautiful picture [b22] and both it and the Chant d'Amour [b3] be altogether about your best works. It is however very bumptious of me to offer either criticism or advice and very meek of you to take it so quietly!

Ever with kind regards.

Yours Sincerely

W. Graham

10/3/70

B5 17 June 1870

Friday evening
44, Grosvenor Place, S.W.

Dear Mrs Jones

I am so sorry for the delay of a day in replying to your kind note which came while I was with a dinner party last night and I have been away from home all day today. I am afraid I have been stupid in not remitting the price of the Love as Reason [b23] before but the fact is I have always trusted to Jones himself letting me know what I was indebted to him and still further I don't know if he ever told me the price of this drawing or if he did I have forgot it! Your memorandum of payments for the solitary girl on the grass [b26?] and the £200 to account appear to tally with my Bank book and from a mem. Jones sent me some time ago I see that the 'Cupid and Psyche asleep' [b7?] was paid for antecedently to the August remittance to ac. Therefore there remains only that remittance uncovered between us whilst I have (I hope) a vested interest in no end of beautiful things in his studio and it distresses me sometimes to see so much work done for which he has received no payment and is so far out of pocket. For the present I send in the spirit although not in the letter of your note a cheque to account for £200 not as I have said having the exact [sum] to send as price of the Love as Reason but that is all the same.

I am very sorry to hear he is still poorly and obliged to be away. I do hope you will take my advice and bring him for a week or two to the highlands this Autumn. I am certain the rest and beauty of our hills of which he has no idea, would be the best of all tonics to him no less than to yourself and my little friends.

Ever with kind regards

Yours Sincerely

W. Graham

17 June 1870

OLIVER GARNETT

B6 [XXV.II. C, D] 17 August (1870)

Urrard,
Pitlochrie,
Perthshire

My dear Jones

Thanks for your kind note. I am so sorry to have missed you as I particularly wanted to have a talk with you before leaving town. As regards old pictures I should indeed value your advice and shall not fail to apply to you in case of coming across anything important. I have *learnt* what a large amount of deception there is as well as of ignorance among those who deal in them in any shape. I amused myself with picking up some of small price last year but have gradually come to the conclusion that for the most part they are either so second rate or so injured as to be no bargains and now I don't care to buy anything that is not really good.

I have asked Foord and Dickinson to send you out a Tintoretto¹ [d312] I bought this summer which I am pretty sure will please you and a *pendant* to which I thought it might strike your fancy to paint for me some day when an idea suitable to the purpose arises in that fertile imagination of yours.

I hope you did not grudge my asking for the Chant d'Amour [b3] and Laus Veneris [b21]. I wanted them very much for our rooms here which are small and to which I bring down only a *few* of the things I care much for. You shall have both back whenever you want them. Do polish off Cupid and Psyche [b7?] this Autumn. Love the Philosopher [b23] has come down and is charming. Can I not by any possibility tempt you to bring your wife and bairns here in September. I *know* you would thank me for having pressed it if you once made the effort — it would be a new world to you in natural beauty and to them most bracing and enjoyable and if you get into the train at 8 at Euston you can have a compartment to yourselves and be here by 11 next morning without changing carriages and be set down *at our door*. Do come like a good fellow it would be such a pleasure to us and I know to your wife and bairns also — If you don't respond I must write to her.

I can of course guess what you allude to in saying there was something special you wished to speak to me about. I had written our friend² pressing him to do what was his *duty* in respect of a debt he owed me and had in reply a *remittance* of part of the money and a promise of the rest but at same time a somewhat indignant complaint of being so pressed. Afterwards I saw him and from what he told me I cannot but think he means to do right and has property to meet all he owes but not easily realised and I should fear he will gradually get more and more involved. I think in your position who *ought not* for your wife and children's sake to run risk of loss he *ought* to and *would* give you if pressed security in the way of property deposited for what he owes you. It is a delicate matter to meddle in and I am really sorry for him but my fear is that not to press him does no real eventual good. I fear you are not the only person to whom he owes money that *ought not* to be in arrears.

With kind regards
Yours very sincerely
W. Graham

17 August

He told me he had *lent* his Filippo Lippi and [one] other picture³ to a friend in his absence. I should not wonder if he had borrowed money or deposited them as securities — but this between ourselves.

¹ This picture had been bought by WG at the Earl of Dunmore sale, Christie's, 13 May 1870. For EBJ copies after Tintoretto, see *Burne-Jones* (Arts Council, 1975), nos. 336–38, and Wildman and Christian, 1998, p. 83, fig. 65.

² Unidentified.

³ Unidentified.

THE LETTERS

B7 18 September (1870)

Urrard,
Pitlochrie, N.B.

My dear Jones

I have your kind note and write my firm at Glasgow to remit you £100 as requested which I expect will be done tomorrow, on account of the 'Vision of fair Women' [b5] which is better than applying to my uncle about the 'Hours'.¹ I have no doubt the Vision will be very charming and I am glad to think you have been working con amore at it. I may be in town the end of this month and if so shall if possible look in on you, as you are *not to be persuaded* to look in on us here! Rossetti wrote me the other day apparently in good spirits about the Beatrice picture [a9] which he says is to be better than anything he has done yet and I can only say if so it will be wonderful.²

Ever with kindest regards to yourself and yours
Yours very sincerely
W. Graham

18 Sept

¹ Perhaps *The Hours*, 1870–82 (Mappin Art Gallery, Sheffield).

² See A16.

B8 2 January 1871

44 Grosvenor Place, S.W.
2 January 1871

My dear Jones

I enclose cheque for £100 being the balance of the Chaucer's dream picture [b5] which I am glad to hear you have so near prospect of completing. Next to it I want the Cupid and Psyche [b7?] and if possible the 'Love is passing'¹ do put the latter high up on your list to work at. These short and gloomy days must be a terrible damper alike to good intentions and good deeds but they will soon lengthen out now. I have been on the eve of [beating] up your quarters any day for the last fortnight but the frost has set my children all on the qui vive for skating and I am obliged to rush down to Richmond Park at every leisure time I have.

I heard of you at the Burlington Exhibition² on Saturday and regretted not having met you there.

I shall not be long now off making an inroad on North End and wishing you all a happy new year in person.

With kind regards
Ever Yours
W. Graham

2 Jny

¹ See B2, n. 2 above.

² The second winter exhibition of 'Old Masters and deceased Masters of the British School' was held at Burlington House in January and February 1871.

OLIVER GARNETT

B9 [XXV.14] 9 January (1871)

Monday 9th Jny
44 Grosvenor Place, S.W.

My dear Jones

Many thanks for your very kind note and offer to finish the two little circular pictures [b6] for me.¹ I am sure I need not tell you how entirely I am conscious of the unmercenary spirit in which you work, nor are you I think unaware of my feeling that all your work is worth *more* than anybody else's (perhaps I might leave out the *more* in Rossetti's case) and so any question of price should never I am sure give either of us any anxiety, except only in so far as I must always feel anxious that your dear ones at North End should have the fullest advantage possible of the work you do.

And now about the little Singers. I only looked at them in the light of their coming in as decorative to our organ here, whose wretched Alhambra conventionality staring me in the face as I sit at work is a weariness and a vexation! And therefore I only considered the cost of them in relation to their being too good for that purpose and not as a question of intrinsic value at all. I shall be too pleased to have them for that purpose if you think the enclosed £500 will fairly repay any little additional work you may yourself think necessary — and if when done they really promise to be worth more money we can try and sell them on their own merits and the sum in that case go 'to account' — So that is all right —

Meantime if some day you would look at the organ and tell me how to make it less unbearably ugly than it is or how we should adapt it to the little singers if they should come to it I shall be very grateful. I looked at it on coming home the other evening and found they would not do at all in the *frame* they are in which would not fit into the present case, or be in keeping with it. You cannot think how the 'Love as Reason' [b23] grows on us all. Have you not some of the Pygmalion set [b27] finished that [would] hang with it? Have you ever thought any more of the pendant for my little Tintoretto [d312] you kindly said you would try and imagine.

Ever with kind regards
Yours Sincerely
W. Graham

¹ See EBJ notebook, p. 15: '1871: Two circles of singing boys & girls.' Bell, 1895, p. 109: 'Circles of Singing Children (2): watercolour. 1871.'

B10 (25 February 1871)

44 Grosvenor Place, S.W.

My dear Jones

I enclose cheque for £50 for the little drawing¹ you kindly consented to let me have last week, and I shall tell Foord and Dickinson to call for it and the pair of round drawings of choristers [b6] the [beginning] of the week. I have been so incessantly busy this week that I have overlooked it until now.

Ever Yours Sincerely
W. Graham

Saturday

¹ Unidentified.

B11 [XXV. 15] 3 March (1871)

44 Grosvenor Place, S.W.
3 March

My dear Jones

The choristers [b6] and the little figure with organ [b29]¹ were brought home last night by Foord and Dickinson and I write to say how much we like them. They are each charming in its way and the only disadvantage of them is that like almost everything I see of yours they make me, like the hungry boy at Dotheboys Hall [*sic*] in *Oliver Twist*, unable to resist 'asking for more'!

The choristers are admirable for the organ, frame and all, but there is space left on each side which needs two little pictures to complete the frontage and if among your manifold 'ideas' you could pick up any that would do to fill in that space I would be very pleased to have them. The space is 14½ inches wide on each side and of course the height same as the choristers 24 inches these measurements being the full space and of course including frames. Will you try and find something for me that would do. I am sure among your designs for windows or something of that kind you must have 'Angels' or 'Female Saints' or something of the kind — Then you know it would be cruel to let that sweet little woman with the organ live *alone* in the world — Have you not 'Love' or other suitable companion[s] you could give her!

You see I am importunate and incorrigible or rather *insatiable*.

I must get Morris to send someone to look at our organ² and get the gaudy Alhambraism out of it so as to suit the [tone] of the choristers. I must come out some day when you are not busy and see what is going on more comfortably than I could with Hamilton³ last week. I want to send back the 'Dragonfly' I think you called it — the solitary green girl⁴ which I took away unfinished on sufferance — to have her finished. The organ girl is charming in colour. I never see such colour anywhere else except in old Venetians and they still beat you. I doubt if the Pygmalion set⁵ will ever have the charm of the more richly coloured works. *Laus Veneris* [b21] and *Rene's Honeymoon* [b17] have both *something* in them that is *enjoyment* to me.

Ever with kind regards
Yours Sincerely
W. Graham

Did you ever begin a pendant for the little Tintoretto [d312]?

¹ See EBJ notebook, p. 15: '1871: a watercolour of a girl with an organ, in a red dress, & a blue background.'

² Whereabouts unknown.

³ See A4, n. 2.

⁴ Unidentified.

⁵ Small series (sold Sotheby's, 8–9 June 1993 (lot 24)), painted in 1868–70, but retouched in 1883, according to EBJ notebook. Illus. in Wildman and Christian, 1998, p. 217.

B12 [XXV. 16] 25 May (1871)

44 Grosvenor Place, S.W.

My dear Jones

I am quite ashamed of my neglect in not sending the enclosed on Monday. I have been much occupied with some important work and overlooked it. Please receive herewith cheque for £250 to account.

I have looked over Mrs Jones' memorandum and it appears so far as I can tell quite correct. As regards works still in progress the only one I think requires consideration is the picture of the Virgin raising the child¹ which I scarcely think it would be wise to make a £500 picture — The subject is one that I like very much from its quaintness but not one that would I think be generally valued and when I first saw and asked for it I did not contemplate its being a picture of that value. I fancy the amount of work involved must be greater than either of us, or at all events than I supposed. Of course one is obliged to submit one's likings in an art point of view to the commonplace consideration of 'saleable value', to some extent, and I feel very doubtful

OLIVER GARNETT

whether this subject could be made worth £500 to *sell*, by any amount of work upon it. Of course I may be wrong.

I return Mrs Jones' memoranda of which I have kept a copy.

I was charmed with the large Chant d'Amour [b4] on Saturday. It promises to be full of the deep rich colour which was my *first* attraction to its w.colour predecessor [b3] and in fact to your work when I first made its acquaintance.

Ever with kind regards
Yours Sincerely
W. Graham

25 May

¹ Probably *The Prioress's Tale* (Delaware Art Museum, Wilmington 35-41): there is a marginal note by GBJ on this letter: 'about "Virgin & Boy" (Chaucer's Prioress's tale picture)'. EBJ first used the design in 1858 to decorate the wardrobe designed by Philip Webb and given as a wedding present to William and Jane Morris in 1859 (Ashmolean Museum, Oxford). The Wilmington gouache is dated

1865-98. According to the EBJ notebook, he began work on it in 1869. WG turned it down and EBJ did not finally find a customer for it until 1898. See R. Elzea, *The Samuel and Mary R. Bancroft, Jr. and related Pre-Raphaelite Collections* (Delaware Art Museum, 1978), pp. 36-37, and Wildman and Christian, 1998, no. 43.

B13: black-edged 29 January 1873

44 Grosvenor Place, S.W.

My dear Jones

Thanks for your kind note. I am very pleased to hear so good an account of the Chant d'Amour [b4] and look forward with anticipation of great enjoyment to the [drawing] of the [illegible]. I am well content not to peep behind the scenes prematurely.

I am off to Glasgow to the irksome task of public meetings but on my return shall not be long off making appearance at the Grange and when I come back we hope you will be induced both to come and spend an evening with us and see the little Carpaccio (?) Maidens in their Spirit Garden [d207].¹

When I hear of your having cleared off so much old work, I wonder (regretfully at not seeing it before it departs from reach of public sight) what it is and where it goes. Is the big picture with the Predellas² finished. I *must* see that surely before it goes away. Don't forget that the Laus Veneris [b22] is to be the pendant of the Chant d'Amour — is it not and the Blind Love³ to hang between!

What of Hamilton's⁴ Psyche.⁵ He has left Liverpool now and sold all his pictures⁶ but I think he wants to keep her — if not I am to have her from him I think.

Ever Yours Sincerely
W. Graham

29/1/73

¹ EBJ was particularly interested in Carpaccio: see *Burne-Jones* (Arts Council, 1975), p. 91, and Wildman and Christian, 1998, p. 96.

² Perhaps the *Troy Triptych*, which was begun in 1870, but never finished: see Wildman and Christian, 1998, no. 50.

³ Not completed.

⁴ See A4, n. 2.

⁵ *Pan and Psyche* (Fogg Art Museum, Cambridge, Mass.). The picture was begun in 1869, commissioned by Hamilton for

£200 in 1872, finished in 1874 and retouched in 1878. Hamilton owned it until at least 1886, when he lent it for engraving: see *The Reproductive Engravings after Sir Edward Coley Burne-Jones* (Julian Hartnoll, London, 1988), p. 24, and Wildman and Christian, 1998, p. 238.

⁶ Dr Hamilton's sale, Christie's, 27 March 1872.

B14: black-edged [XXV. 17] (February 1873)

44 Grosvenor Place, S.W.

My dear Jones

So many thanks for the Danae [b8] which is charming.¹ I quite understand about the varnish and how it will glorify the colour when the proper time comes. I am so pleased that you are taking up the 'Love is passing'² again and it is quite true as you say that the subject must gain by your five years study and progress. I never found any fault in it at the time but I presume that was *my ignorance*. I know it will be very beautiful. We are all half disposed to keep the Danae and give my brother³ something else 'the ring given to Venus'⁴ or the like. So do like a true friend invent and devise and accomplish *one or two little tiny* pictures for a bijou bachelor's house where everything is in perfect taste and whose pictures and drawings few in number (De Wints etc.) are as good as anyones can be *until* they have learned what Carpaccio, Boticelli, the Venetians and *you* have to say to them about colour and sentiment.

I hear that Mrs Jones was so kind as to leave the Danae here herself — please thank her for me and say how sorry the girls and all of us are we had not arrested her en passant. They are busy at work with their curtain⁵ and greatly charmed with the design.

I have been away in the North again and only returned last night.

Ever Yours Sincerely
W. Graham

[Saturday]

¹ WG decided to keep the picture: Burne-Jones notebook, p. 17: '1872, a small oil picture on panel of Danae looking at the Brazen Tower — for Graham.'

² See B2, n. 2.

³ Either Robert or John Graham, who lived at Albert Gate, Knightsbridge: see Horner, 1933, p. 27.

⁴ Bell, 1895, p. 49: begun in 1873.

⁵ Unidentified embroidery designed by EBJ. Frances Graham embroidered EBJ's design for *Love*, which was exhibited at the fifth Arts and Crafts Exhibition in 1896, and is now in St Andrew's church, Mells. See Wildman and Christian, 1998, no. 130.

B15: black-edged 27 May 1873

27/5/73

44 Grosvenor Place, S.W.

Dear Mrs Jones

Best thanks for your kind note. I am so sorry Jones should have worried himself in the very least about my remark about Venus Mirror [b24]. The matter appears to me to be exactly as you say. He told me Leyland *had given up* the V. Mirror which used to stand in the studio but without any explanation as to a larger picture¹ and I fancied when I saw the large one that this was the shape in which he had finally decided to complete the subject but it was plainly the smaller picture he said I shall have and I shall be too pleased to have it when he takes it up again. I don't wonder at his not remembering my covetous demands for almost every new thing I see at the studio! It is so good of him to begin the 'Love is passing'² for me for it has always had a great charm to us all and I shall be very pleased to have it. I am just starting for Scotland but hope to see him on my return in ten days. Merritt is to send his van tomorrow to take out two early Italian Cassone pictures³ which may amuse your husband to hang up altho they are in a rough state, and also my two Mantegna themes [d194?] which I am sure will be a refreshment to him to live with for a little. They have been hanging in my private dressing room for two or three months and I know nothing finer than one of [them] is in its way.

I have also told them to send out two pictures which have just come home one a Romanino kind of Bishop [d203] the other a remarkable fragment of a Crucifixion [d293?] which may be John Bellini or *very* good Venetian. I shall ask you to return these two along with the watercolour Chant d'Amour [b3] when I come back as I want to hang them. The others can stay at the Grange all the summer and I shall add to them the

OLIVER GARNETT

Carpaccio or whatever it is 'garden of the Souls' [d207] which he fancies so much when we go away to Scotland.

And when I ask for all these back I shall send him others for I have some nice ones he has not seen yet and it is nice to have him enjoy them. With kind regards to you both.

Ever Yours Sincerely
W. Graham

Some 'Isabella' sherry was to have gone which I want Jones to take instead of claret just now but my brother took away the keys of one of the cellars to Scotland so we must wait till next week. Meantime I think he will like some wine that goes with this, and which will be *good* for *him* — better than light clarets just now.

¹ Version now in Calouste Gulbenkian Gallery, Lisbon,
which did go to F. R. Leyland.

² See B2, n. 2.
³ Unidentified.

B16 [XXV. 18] (April 1876)

44 Grosvenor Place, S.W.

My dear Jones

It makes me very unhappy to think what a lot of work you have done for me on the various pictures in hand with nothing at all coming in as the fruit of it and so I have done what I hope you won't mind viz desired our Glasgow cashier to remit you £1000 to account. Please forgive me if it be a liberty but I only meant what is just and right and I am sure you cannot always go on with works unfinished without its being sometimes inconvenient, and it is not fair — is it?! and you never will tell me either even if you did want it.

Ever Yours affly
W. Graham

Tuesday

B17 [XXV. 19] 20 April 1876

44 Grosvenor Place, S.W.

My dear Jones

Thanks for your kind note and no less for Mrs Jones' clever and I am sure accurate account keeping.

I have rather stupidly kept no separate account of these things but contented myself with the written acknowledgements sent at the time.

Yes please let the £1000 be for the Days of Creation [b9] although I know it has cost you in precious time and precious work more than that can repay. Foord and Dickinson have never charged me for its frame I am almost sure so it must still be charged to me by them or whoever made it of course. The Troy frame I paid them for lately and the big Briar Rose frames. Why do you recommend me not to have them? I cannot afford to lose any of your work for it is to me the most precious of all art possessions.¹

Please tell your dear wife to add to her list of pictures that are for *me*

The Fountain of Youth²

The Romaunt of the Rose³

The Song of Solomon [b32]

The little picture of 2 girls with music instruments that are to be for my brother⁴

The replica of Hamilton's Psyche and Pan⁵

The large sketch of the Pan making music⁶ of which some terrible man has carried off the promise of the picture! — But no!! I think it is Mr Howard⁷ and he is not a terrible man but good and deserves to have it —

THE LETTERS

etcetera — etcetera — etcetera i.e. all the other ones that are not born yet — but that are for me when they come into the world if I am still in it! is it not so?!

About Rossetti I have another note from him quite reasonable and sensible⁸ and I hesitate about going either to Marshall or to Mrs. Rossetti to speak of his health — I fear if it got to DG's ears he might be vexed and think it was part of the plot he talks of. I have written him again⁹ and after a little more correspondence shall better know what is right to do.

Ever Yours affy
W. Graham

20/4/76

The Chant d'amour [b3, 4] too is to be enlarged you know and reworked on and I *am* to owe you for all new work on it just as new work else I won't have it done you know. So be good and let me have my way.

¹ WG did not take either the *Troy Triptych* or the large *Briar Rose* series.

² Not received by WG, as the composition was abandoned, but several versions survive: Tate Gallery (3428); Carlisle Art Gallery; Sargeant Art Gallery, Wanganui, New Zealand. (The picture sold at Christie's, 24 Jan. 1975 (lot 57), does not relate to this subject.)

³ Not received by WG, the composition was designed in the early 1870s as a needlework frieze illustrating Chaucer (William Morris Gallery). A pencil cartoon of *Love leading the Pilgrim*, c. 1877, was given to Frances Graham (exh. *Burne-Jones* (Arts Council, 1975), no. 187). An oil painting of the same subject was begun in 1877, and is dated 1896–97 (Tate Gallery 5381). See Wildman and Christian, 1998, nos. 72–81. Two related subjects, but smaller in size, *The Pilgrim at the Gate of Idleness* and *The Heart of the Rose*, were with Christopher Wood in 1983.

⁴ Not received. This is probably the later of two versions of *Music* referred to in the EBJ notebook, p. 25: '1877, finished

replica of two girls with viol and scroll — Graham.' It was in the Kerrison Preston sale, Sotheby's Belgravia, 9 April 1974 (lot 68). The first version, which is dated 1876, was sold at Christie's, 14 March 1997 (lot 56).

⁵ Not received. Private collection, London.

⁶ Not received. It is related to *The Garden of Pan* (National Gallery of Victoria, Melbourne). John Christian (Wildman and Christian, 1998, no. 120) suggests the influence on this picture of Dosso Dossi, of whose work WG owned several examples, e.g. d91, 92.

⁷ George Howard, 9th Earl of Carlisle (1843–1911), patron of EBJ and artist. He never owned *The Garden of Pan*. On Howard, see V. Surtees, *The Artist and the Autocrat* (Salisbury, 1988).

⁸ See A64.

⁹ See A65.

B18 3 (August 1876)

Glasgow. Thursday
3d.

My dear Jones

I was so sorry to pass thro town without seeing either you or yours. It was stupid of me not writing before to tell you but I rather expected not to have been so hurried as I afterwards unavoidably was.

I hope to spend two or three days in town on my way back between the 12th and 20th and to come to you then for a night at all events. Kenneth and Amy¹ are to be at Grovr. Place on the 12th Saturday till Monday on their way out to Switzerland but I am doubtful if I shall get up so soon. It is dreary work down here after the bright skies at Interlaken, a perfect deluge of rain and quite depressing.

I left all well in Switzerland, Mrs Graham certainly better for the change and both Frances and Aggie wonderfully flourishing. I am really pleased and thankful for the good it has done them — especially Frances who needed it most and shews the benefit most markedly. They are keen for climbing up mountains are doing uncanny things which I have however prohibited at all events until my own return. They are now at Murren a lovely mountain place two or three hours from Interlaken, the most *flowery* I think of any place I ever saw — more flowers than grass almost and close to the snow mountains. We have seen much that you would have found beautiful, notwithstanding the awfulness of the great mountains and the lack of Italian

OLIVER GARNETT

heavenliness of atmosphere and landscape but I leave talk till we meet and [then] I won't hurry more than I must.

I am sure the splendid setting will become the Angels [b9] well and even its dimensions can I think be successfully dealt with at G. Place. Frances has finished the 'Music'² and told me to tell you she thought you would really like it — It is *very beautiful* — I saw it nearly but not quite done before I left. It is so good of you doing the Merlin³ for me when I know it is an effort and in some sense to your feeling a waste to repeat work — but it is so wonderful that I could not help coveting it and the Annunciation⁴ I do look forward to with a special interest feeling you take it up to please us as well as for your own joy in making it. We shall all be home to Grosvr. Place I hope before Xtnas altho F and Aggie make all sorts of plans for Italy but I know they cannot resist coming if the Angels are at G. Place and the others growing into shape just for the delight of seeing them. Our poor little darling invalid Florence has been with us at Interlaken and is better but is and I fear must continue to be a heavy care to us and our plans and movements must greatly be influenced by her welfare.

Love to you all
Ever yours affy
W. Graham

¹ WG's daughter and her husband, Kenneth Muir Mackenzie.

² Presumably embroidery made to EBJ's design: whereabouts unknown.

³ This commission for a replica of *The Beguiling of Merlin*, 1872–77 (Lady Lever Art Gallery, Port Sunlight), was not completed.

⁴ *The Annunciation*, 1876–79 (Lady Lever Art Gallery, Port Sunlight) went to George Howard: see Wildman and Christian, 1998, no. 104.

B19 (Autumn 1876)

Hotel Cavour Milan

My dear Jones

It was so good of you to write me two letters both of which I have got within the last ten days one only yesterday and I feel so awfully remiss and lazy for not having been equally good to you but I have got into a regular mess with my correspondence. I got 70 letters in one bunch that had been gathering from many quarters to meet us!! And I only answered one that told me of the death of a very beloved relative — but your letters are all and only pleasure to me. I often and often wish you were with us here and picture to myself the pleasure it would be to you and to all of us. It is quite a different thing since we have got over the mountains. Switzerland chilled and oppressed me but here it is unmitigated enjoyment of climate and surroundings and [every] place full of interest. I never knew what Luini was till now beyond all other painters (except in his own line Boticelli) in charm and of course greater by far than Boticelli as a painter. I think he is the *one thing* in this part of the world that would detain one from Florence and from those wonderful Umbrian cities you speak of. I must see the Luca Signorellis¹ before I die. How different it would be if we had you to shew them to us and to tell us about them. Amy and Kenneth and the baby leave us on Monday and you must see them in London and they will tell you all about us. Frances is much better since she came abroad and enjoys it thoroughly and Aggie has had holidays to her heart's content and I think they have seen and done everything that could be and I keep wishing I could knock off twenty or even ten years to keep up with them. We have been away today spending the forenoon with an old Italian count and his wife at a place called Vapprio² some 18 miles from Milan I do think one of the loveliest sites (not to be mountain) I ever saw in a villa *crammed* with antiquities Greek Roman and cincocento [*sic*] drawings, old books etc. etc. — and *such nice people* so simple and gentle and noble in all their ways and yet so [funnily primitive] — What grand race these old Italian families must have been and it is quite true we are a nation of shopkeepers. In one old Italian family

THE LETTERS

house I bought an early picture of yours!³ — they did not know who it was by! *but I did* and they didn't know what it was about and neither do I but you will tell me when we come home. I don't think it will be long now for I am rather wearying for rest and I hope another six weeks will satisfy all appetites and next to Luini — no — not next to Luini but above and beyond him I find delight in your work and then I can have you as well and I can't have Luini and shouldn't care if I could.

It is so good of you to do the brass⁴ and will be such a pleasure to us all to have it at Eton and I know it will be just right and the organ will have double the joy in it with your picture so please tell Foord and Dickinson to put all needful brackets etc. for it. Tell Margaret others than herself wept for the lost kitten. Wasn't it hard for her (but not for it for it would have grown into a cat which is hateful).

I am half afraid from all you say that you have not been gaining strength as you should have done this summer and now the depressing time is coming on but I cannot think this climate, delicious as it is, is good for you. It is debilitating I don't know why — but I am always tired — wearied beyond words — bodily — and to write is such an effort I cannot describe and so I only write one letter or two at most in a week. I shall be so glad to find myself at north end again.

Love to all yours and to you
Ever Yours affy
W. Graham

I enclose a cheque for £100 for the organ panel [b12]⁵ — with 10 hundred thousand thanks and Glasgow are to send you £250 to account of any work you like — and please don't let yourself be poor and take all the money from me *always*, you promised me to do so *didn't you?*

Tell me what old books to buy and what not to buy. I want nice ones that you will like to play with.

¹ The fresco cycle in Orvieto Cathedral.

² Probably the Villa Litta Melzi, Vaprio d'Adda.

³ Unidentified.

⁴ Memorial plaque to Willy Graham for the college chapel at Eton, where he had been a pupil. Cf. A60, n. 1.

⁵ Burne-Jones notebook, p. 23: '1876, painted a set of gold figures on oak for Graham's organ.'

B20 22 November 1877

35 Grosvenor Place, S.W.
Thursday 22 Nov 77

My dear EBJ

Please send me a receipt for the enclosed for my brother.

I came back last night very tired been all day today in Court and have to go again on Monday — 'Wo unto you ye Lawyers'¹

I find the C. d'Amour [b4]² here on my return and it is very beautiful and it is so good of you taking so much trouble for me with the Venus Mirror [b24]³ and still more so with the Hesperides [b13]⁴ which I know you do reluctantly as to the labour itself but willingly as to my enjoyment in it. And indeed your work is almost the only thing except my babies that I have the power left of feeling *very much* enjoyment in now — and I do feel it always. And about the Garden⁵ I am very pleased that I can give my Uncle the pleasure and surprise when he comes up [on Mony.] of letting him know he really has an EBJ for his '*very own*' as the children say.

About the rooms I quite agree with you about these terrible upholsterer's gilt mouldings only fit for a cafe or dancing Hall, and I protested the moment I saw them. Pollen⁶ wants to paint them into a dimmer goldliness but I think they must come down and it is such wretched waste and wretched taste all in one.

We shall have poles for the curtains in the big room and once they are up I think their simplicity will put the curly wurly ones to such shame that they will go. Meantime I am thankful the red background is pleasant

OLIVER GARNETT

and calm and won't disturb the Angels [b9] with noisiness or nastiness of any kind and I think all the pictures look well on it and on the whole I think old Pollen has done us justice as well as kindness.

I haven't been to Rossetti yet with the worry of the journey to [Manchr.] etc. but shall make haste now only I think I must have 48 hours of uninterrupted sleep before I go anywhere or see anyone!

Ever Yours affy
W.G.

22/11/77

P.S. for Mrs. E.B.J.'s information. N.B. please remember you are to put £200 to account of completion of the Chant d'Amour at least, and then it won't be fairly paid for you know.

¹ Luke, xi. 52.

² Burne-Jones notebook, p. 24: '1877, worked one month on Chant d'Amour begun many years before and now finished — Graham.'

³ Burne-Jones notebook, p. 24: '1877, finished the small Venus Mirror — Graham.'

⁴ Burne-Jones notebook, p. 25: '1877, finished watercolour Hesperides — Graham.'

⁵ Perhaps *The Garden of the Hesperides*, but this picture was not owned by John Graham.

⁶ John Hungerford Pollen (1820–1902), architect and interior designer.

B20A (August 1878)

The Grange,
North End Road,
Fulham S.W.

My dear Graham,

How welcome was your handwriting. I had a merry little letter from Ruskin¹ so I supposed he was very happy with you — and I ought to have been there too — well, it's never want of love that guides my action to any of you, is it? And I am sure that you know this — [. . .] I went to see Gabriel on Sunday and found him merry and doing plenty of work — he had made a little play, based on the weaknesses, sorrows and disasters of his best friends which pleased him mightily; and indeed I laughed more at it than at any such performance in my life — it was very brief — so brief that the dramatis personae took up more room than the nine scenes of the play — no one said more than two or three words — but those words were so killingly funny and like the people that I thought I had never heard wit before — and I laughed all the more that I was not in the play — Blessed Damosel [a6] is finished, it looks in [illegible] tone now and the predella is a heavenly little picture: it looks somehow as if it [illegible] better to be on earth than in heaven — so do all such pictures say, don't they? Though I have seen heaven[s] of Angelico when I could be content — but now I think you will be glad of the picture — the workmanship is beautiful and the surface everywhere good — and the little people at the back all dim now — I looked at it a good two hours with great delight — the Damosel's head alone is not quite — well it's not so good as the poem suggests — but I had no courage to say this — indeed it is too late — all else seemed very lovely — I am busy trying to clear my life of those weary old Pygmalion things:² if I don't finish them now I never shall so I am giving the autumn to them: but beyond a certain day fixed in my mind I won't work at them. Farewell, give Frances and all of them my love.

Ever your aff.
EBJ

¹ Ruskin had been staying in Scotland with WG: see Introduction, p. 148.

² Birmingham City Art Gallery, 23'03–26'03. The series, begun in 1869, was finished in 1879: Wildman and Christian, 1998, no. 87.

B21: W. M. Rossetti to William Graham: black-edged 11 April 1882

This is a form of letter addressed to a few friends. No time for a personal communication.

Westcliff Bungalow,
Birchington-on-Sea,
Near Margate
11 April 1882

My dear brother Dante Gabriel Rossetti having died here on 9 April, you are invited to attend the funeral, wh. will take place here on Friday 14 April about 3½ p.m. Any marked change in the hour wd. be notified. Please to reply at once.

The trains are from Victoria Station to Birchington — or at times more convenient to Westgate, and thence carriage to Birchington.

W. M. Rossetti

B22 (14 April 1882)

My dear

I send a line to tell you it was very nice and simple and touching and they were so sorry for the cause of your absence and the old lady bid me tell you she felt your *wish* to come so strongly and was very very glad I had not let you.¹ There were about 20 or 30 altogether. I knew but few of them but will jot down those I knew the names of. A quiet little village and a nice old old church cleaned and repaired not offensively and pretty quiet churchyard. Old Mrs Rossetti (84)² and Christina³ wonderfully calm and quiet. Wm Rossetti agitated now and then and it was touching to see the old lady led between him and Xtina — and there were a lot of flowers sent to put on the bier and the village people gathered round very reverently and the parson was a reverent cultivated like man and it was pleasant to feel that there was a *reality* of regard that had gathered all there. Leyland came to the train to meet you and was very sorry but said it was so wise and right. Altho the sun shone it was *very cold in the church* and I was glad you were not there just then — it was over by 4.30 and the train came at 4.40 but most of them are waiting for a later train and going to dine at Westgate.

I wish I could come out in the morning but I expect [Mamma] up and must wait on her. I shall write more steadily tonight.

Ever Yours affy
W.G.

Leyland, and Sheilds [*sic*],⁴ and a Dr [Hueffer]⁵ and Watts,⁶ Seddon⁷ and Boyce.

¹ EBJ was too ill to attend.

² Mrs Gabriele Rossetti, née Frances Polidori (1800–86), DGR's mother.

³ Christina Georgina Rossetti (1830–94), DGR's younger sister.

⁴ The artist F. J. Shields (1833–1911), who had drawn DGR on his deathbed (version in Bancroft collection, Wilmington, Delaware).

⁵ Dr Franz Hüffer (1845–89), German music critic, who settled in Britain, changed his name to Francis Hueffer, and married Ford Madox Brown's daughter, Catherine.

⁶ Theodore Watts, later Watts-Dunton (1832–1914), intimate friend of DGR in his last years.

⁷ John Pollard Seddon (1827–1906), architect and designer.

OLIVER GARNETT

B23: WG/GBJ 11 April 1883

Dear Lady

Thanks for your note which is quite satisfactory. I am so thankful E. has no bother or anxiety about his pictures this year and I do think I see daylight in the future if it please God to spare life and health that he may have a fitting harvest time after the long conscientious labour of the past.

Ever Yours affy
W.G.

11/4/83

You do not know nor any of us fully yet how great a work the Fortune¹ is, but it will live long long long after all this restless generation has vanished out of sight and the great wheels have brought a wiser and I hope a better one to the front — more peace on earth and more goodwill among men!²

¹ *The Wheel of Fortune*: the best of several versions is in the Musée d'Orsay, Paris (R.F. 1980–83): Wildman and Christian, 1998, no. 52.

² *Luke*, ii.14.

B24: WG/GBJ 21 December 1883

Dear Lady

I had not heard of Cassells¹ wanting to reproduce the *Laus Veneris* [b22] and I would not let them so far as my judgment goes but of course Ned must decide for himself only if he wants an excuse *let him throw the blame on me* and just say that if Mr Cassells wants a photo for his own delectation he is very welcome but that the owner of the picture objects to its reproduction (unless it were desired to do so as an important first class etching or engraving which would be a very expensive proceeding and out of Mr Cassells' way and in regard to which special terms would be required). Agnew paid me lately £300 for permission to engrave one of Walker's pictures² (this is 'private and confidential') and I think Ned has been careless enough about his copyrights in letting Hollyer³ have them to the extent he has gratuitously, and that it is no use making himself too cheap to Cassells et hoc genus omne! However I am only an usurer (as Ruskin says!) and all this may be heresy.

Ever Yours affy
W.G.

21/12/83

¹ Probably the publishing firm, Cassell's, who produced *The Magazine of Art* and numerous other illustrated magazines, but the founder, John Cassell (*sic*) died in 1865 and had no successor of that name. See S. Nowell-Smith, *The House of Cassell* (London, 1958).

² Unidentified.

³ Frederick Hollyer (1837–1933) had produced high-quality photographs of EBJ's work for sale from before 1875.

B25 22 May (1884)

Thursday 22 May
Western Club,
Glasgow

My dear EBJ

I have been away in the wildest part of the West highlands and wished for you there to see how beautiful it was. On coming here [this morning] I find the enclosed from Lord W.¹ enclosing £750 which I have endorsed payable to your order. Will you please send him a formal *stamped* receipt for it, as he is perhaps a

THE LETTERS

man of precise business ways. I was quite vexed to find that the money had not been sent some time ago as I supposed — for had I known I should have been so glad to have sent it myself in advance in case it might be convenient.

I had intended staying here for a day or two but learning from my letters today that they rather want me to come back at once Lily and I are coming up by tonight's train. I fear I shan't see you in passing as I have to go to Mells² on Saturday to bring Mrs Graham back but we hope by Tuesday or Wedy. to be resettled at Grosvenor Place. I wonder if it would be possible to have the Cophetua Cartoon [b16] at Grosvr. Place (even if incomplete) by the time Frances comes to us the middle of June? And I wish you would send me a note of the height and width you mean it to be framed that I might see where to hang *or stand* it, but don't let it bother or hurry you if you would rather defer it.

I want to put on the frame as my motto for it the words 'He raiseth up the poor out of the dust to set them among Princes and to make them inherit the throne of glory'.³

Isn't that the real meaning and moral of it all. How the Heavenly Father's love lifts up and glorifies unworthy ones like you and me, making us worthy of the love in doing so.

Ever Yours affy
W.G.

¹ The Earl of Wharnccliffe (1827–99) of Wortley Hall, Yorkshire, who had commissioned *King Cophetua and the Beggar Maid*, dated 1884 (Tate Gallery, 1771).

² The Somerset home of Frances Graham after her marriage to John Horner in 1883.

³ 1 Samuel, ii. 8.

B26 10 June 1884

Tuesday evening 10/6/84

My dear EBJ

Have you any drawing¹ of minor importance that you could complete easily and would let an American lady have who is anxious to possess a specimen of your work. Something of not higher value than £50. I do not know the lady and ask for it simply as a matter of business. I *presume* what is desired is a *coloured* drawing but I daresay if that exists not nor can be easily produced, a pencil one might satisfy the person's desire.

Ever Yours affy
W.G.

¹ Unidentified.

B27: WG/GBJ (late June 1884)

Grosvenor Place
Thursday

Dear Lady

Please receive herewith cheque for £400 balance of my debt for the Cophetua Cartoon [b16]. I send it with some hesitation and doubt whether I have not undervalued what seems to me so beautiful. I can only add loving thanks for his kindness in letting me have it at all.

Colvin¹ called here yesterday and tells me his American friend's wish was for a 'pencil drawing'² not a coloured one and so you will have the reward of your selfdenying kindness which consented to part with a valued possession by its return, but I don't remember Ned ever having pencil drawings that he could sell except the one he let me have years and years ago of the lady in the garden [b26?] — but if there be any I would like to please a lady who has taste and feeling for such work.

OLIVER GARNETT

I ought to keep copies of anything I write about his affairs and will do so when I get a proper copying book. Meantime will you post the enclosed if you approve of it.

Yours affy

W.G.

¹ Sidney Colvin (1845–1927), scholar, art critic and friend of both WG and EBJ. In 1884 he resigned as Director of the Fitzwilliam Museum to become Keeper of Prints and Drawings at the British Museum: 'As soon as I came to London and took up journalism . . . I began to lay about me

on his [EBJ's] behalf against the dunder-headed majority of the critics, for such I held them, who belittled or derided his gift' (S. Colvin, *Memories and Notes of Persons & Places* (London, 1921), p. 48).

² Unidentified.

B28 11 September (1884)

Inverinate, Loch Alsh

11 September

My dear friend

It is such an age since I have written that I am grieved with myself and so long since I have heard that I wonder how you are getting on. We had a little try for Margaret and Phil¹ to come to us but it could not be and then we were so sorry to hear of your dear little woman being poorly and having to run away from [Arran] but the same note from Phil that told us this said she was all right again and that was good news.² Still I know it must have cost you a pang and some sleepless nights her being ill at all and I do trust there is really entire relief to your anxiety about it. I think there is a great temptation in the novelty and excitement of such wild life and surroundings, for young folk to overdo themselves and overexpose themselves in Highland holidays and altho Margeret is not rash or foolish I am sure, still I fancy she must have been from inexperience making that mistake. I want to learn if she be indeed entirely convalescent. I was in hope their visit to Arran and Phil's enthusiastic appreciation of Scotland might have converted you to acquiescence in my long cherished wish to show you what I suppose to be an 'edition de luxe' of your own country in its most beautiful parts.

I have not myself in all my experience of Scotland seen greater natural beauty than here and I think too you would see a good many children fit to put in 'tontos' for they are wonderfully pretty the red haired highland bairns and such a contrast to their Fathers and Mothers and grown up brothers and sisters. Poverty and hardship and squalid surroundings do take the bloom off before manhood comes! We lead such a quiet life — there is no shooting and the uninterrupted dry weather of the last three months forbids fishing and I have scarcely harmed a fellow creature since I came here which would seem a terrible fiasco to the insatiable 'sportsman' of whom the Sassenach invasion principally consists, but one doesn't really need the excitement of sport with these great grand sunny and shadowy hills to lie upon the heather and look at or have their panorama pass by you as you lie on the deck of our little yacht gliding so smoothly along over the calmest of landlocked seas. Often and often I have wished for you here if it were only for a day or an hour.

I want you to send me a line and tell me how you are and the dear lady and Margaret and *what you have done* since I saw you and how your work goes on. I miss the pictures so — and the nakedness of the walls here was shocking and after a fortnight I could not stand it and sent to G. Place for some clothing for them and it has been a little comfort getting it.

I am expecting two little bits of genuine Luca Signorelli³ which Cs. F. Murray⁴ is sending me on approval from Florence and they are to be here this week. They are sure to be right I think as he vouches for them but whether they will be beautiful to me I am not so sure for withal he seems to me more learned than sympathetic. I wonder if old [Vacani]⁵ brought you back the Cophetua [b16] from G. Place? I told him to do so. I do so want to be back if it were only for a day or two. Have you seen the Ansidei Raphael⁶ — it is very beautiful and we did right to have it altho we paid very high into the pockets of a bad lot which one grudges.

THE LETTERS

Do you know I was *really* very pleased with Phil's work. I don't mean as real work for I daresay as he says it was only play — but some little vignettes he did one for Laura Tennant⁷ and one he sent me seemed to me to have quite the true ring of sentiment, and feeling for colour — or whatever [rigmarole] technicality it may be called, but what one just *feels* to be *nice*! And he has some gift over and above the cleverness of the best cartoonists for Punch which at one time I supposed would perhaps be his line and am so glad to think he is fit for far better things. Now goodbye my dear. I do grow so lazy and especially about writing and like to lie on my back all day and every day which means that I was 67 or 68 or something of that sort last month!

Ever Yours affy
WG

¹ EBJ's children.

² Margaret fell ill while visiting Arran with her brother in August 1884, much to the anxiety of her father: see *Memorials*, II, p. 146.

³ Unidentified.

⁴ Charles Fairfax Murray (1849–1919), painter, collector and dealer. He worked as assistant to EBJ and copyist for Ruskin. For his other activities, see D. Sutton, 'Aspects of British Collecting. XVII. Discoveries', *Apollo*, CXXIII (August 1985), p. 1224.

⁵ Andrew Vacani, frame-carver and gilder, and dealer in works of art, of 95 High Holborn, much used by EBJ. My thanks to Jacob Simon for these details. See also B55.

⁶ National Gallery 1171. WG as a trustee had been involved in negotiations between April and August 1884 to buy the picture from the Duke of Marlborough for the enormous price of £70,000. The Duke had initially offered 12 pictures from Blenheim for 400,000 guineas. EBJ had been a member of a deputation to the Chancellor of the Exchequer on 2 July 1884, urging purchase of the Blenheim pictures: see *Papers relating to the Proposed Purchase for the National Gallery of certain of the Blenheim Palace Pictures* (1885).

⁷ Laura Tennant (1862–86), close friend of Frances Graham, who commissioned a memorial to her from EBJ for St Andrew's church, Mells, Somerset. There is another cast in the Victoria & Albert Museum.

B29 28 November 1884

My dear

Thanks for the photo which has come safely and altho it is not altogether successful as some of Hollyer's is nevertheless a pleasant reminder of the picture¹ and will I am sure be valued at Mells where I meant to send it. I think as a photo H. might improve from the negative by magnifying it and doing it (like Mrs. Cameron's)² with the lenses out of focus and if possible in red — don't you think he would like to try it so. I believe the cartoon [b16?] would photograph better but we won't try that of course. I hoped to have been down this week but have had a great many things to do and am tired being '*off my feed!*' but want to come.

I have a little crystal flacon³ on my table with silver cup acorn size which I think must be yours. The housemaids found it.

Ever Yours affy
W.G.

28/11/84

¹ *King Cophetua and the Beggar Maid* (Tate Gallery 1771).

² Julia Margaret Cameron (1815–79), pioneer 'art' photographer.

³ Scent bottle.

B30 (late 1884?)

private

My dear

I want to ask you truly may I send you more £.S.D. for unless Ld W.¹ has been able to supplement the first payment of the Cophetua² since we left I know it is a long time since that was made, and you have not

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been completing or disposing of any important work since then and you know you are under promise not to hesitate to let me know and be of use, and it is quite convenient and such a pleasure if one can so that you may think only of making beautiful work. So if you just say 'yes' I shall have it sent.

Ever Yours affy
W.G.

¹ Lord Wharmcliffe.

² Tate Gallery 1771: see B25.

B31 (late 1884?)

35 Grosvenor Place, S.W.

Yes, my dear,

I will do all I can to protect the Grosvenor interest in the Briar Rose case¹ and shall *conclude* nothing with A.² without previous reference to you if he presses to have [their exhibition confined] to his own gallery. And I won't ask you to become an R.A.³

No, we never seem to meet and it seems so stupid to let it drift that way. Anyway you will come one day soon and I shall find out tomorrow what day our gadabouts are to be at home which indeed they never are!

Yours affy
W.G.

[Saturday]

¹ Large series (Buscot Park).

² Agnew.

³ See B40 below.

B32 7 January 1885

Grosvenor Place
Wednesday

My dear

I have wanted each day to come down but it is so difficult to get away from the bustle here. Send just one line to say you are better I hope and I shall come Friday or Saturday. I bought the panel I told you of and sent it to Foord and Dickinson and they say it is quite perfect for the purpose and they never saw so large [an one] but I think they must be duffers to make such a difficulty of getting one. It measures 4 feet 2 inches and I am very grateful for your caring to do me a tondo!¹

Ever Yours affy
W.G.

7/1/85

¹ Unidentified.

B33 25 March 1885

My dear

I *think* I shall go off to Scotland tonight and may not be back for some days. You asked me the other day about money matters and in case it [should] be a convenience I send herewith a cheque for £300 to account which may tide over till we can come to more definite understanding with Balfour¹ and Agnew at all events.

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I think we might sell to Agnew one or two of these upright figures and altho I rather owe him a grudge for behaving shabbily about the one² he bought from the Grosvenor one must put their grudges in their pocket, or rather stifle them, and make to oneself friends of the unrighteous Mammon.

Ever

Yours affy

W.G.

Tuesday 24/3/85

Lord W. said to me the other evening he hoped to complete the balance of the Cophetua³ this year.

¹ Arthur James Balfour (1848–1930), politician and member of the 'Souls'. He had commissioned the *Perseus* series (Staatsgalerie, Stuttgart) in 1875 for the music room of his London home, 4 Carlton Gardens, but only four scenes were completed, the first being exhibited in 1887. See A. J. Balfour, *Chapters of Autobiography* (London, 1930), p. 233.

² Perhaps *The Cumaean Sibyl* (private collection, USA), exhibited at the Grosvenor Gallery in 1877 and bought by Agnew for his own collection: see *The Reproductive Engravings after Sir Edward Coley Burne-Jones* (Julian Hartnoll, London, 1988), p. 20.

³ Tate Gallery 1771. The total price was £3,000.

B34 (May 1885)

Oakdene, Guildford
Friday

My dear

I have not much to tell you the days pass so like one another intervals of rather weary pain being the chief interruptions of the otherwise rather monotonous circle but it is such a bright little home with many kind hands and feet coming and going that it would be a shame to be less than contented.

I have been thinking of what we talked of the other day and I see no reason to doubt we can carry it out *if the completion* of the Briar Rose¹ and the Perseus² be not spread over too long a time.

With the Balance of the Cophetua³ £1000

The Small Fortune??⁴ is it complete?

The two angel figures⁵ which you can finish *very soon* I fancy say £600 or £700

The Merlin⁶ which you *must* please take up now while the May flower lasts and get convertible into money

we should have at all events between £4000 and 5000 available within the next 12 months or so, much of it sooner if necessary and if relying on that for current wants we deliberately set apart Agnew's and Balfour's money *to be invested* I should feel that you were doing the right thing to the utmost of your possibility — but I daresay it may be difficult for you to combine these 'spending money' labours with the more important work — and I must just keep poking you! isn't it so I am sure no man living works *harder* and more conscientiously but you kill yourself with overanxiety and overfastidiousness.

If you can polish off my Angel [B1?] and send her down here by Dickenson it will be a little pleasure to look at her. Then I think I could place the other two angels if they were finished and get money for them soon. The Wheel of Fortune — I want your idea of its value tell me truly — no nonsense what I ought to ask for it is £600 or £650 enough? And *is it finished and ready to deliver*.

Then what may I calculate upon as to the Merlin. When can I *promise* to complete it — and what price do you think yourself (*never mind me*) it ought to bring — remember you *can* help me and ought to do so a little in estimating prices and I shall form my own judgment quite independently but *yours* helps me — I cannot ask the same for it as a replica that I [would] for an original work even altho as I believe in this case it will be *better than* the original. The Merlin is a serious work and our success in our plans depends not a little on it so do answer me. What we want is a *real effort just now* to keep the thing going entirely apart from the Briar rose and Perseus — and we can and will do it if you will and your health holds but I am very anxious and have set

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my mind upon it — and it will worry me and do me harm if we don't be good men of business about it all and go at it now steadily.

My impression is that if I am only well enough I can provide the 'shop' you spoke of recently where you can convert potboilers, in the form of Agnew and that Mr A. is now pretty well prepared to go down to posterity as your 'Mecænus' [*sic*] — How I wish I had Dante's genius that I might write a new Purgatorio — the Purgatorio of bad painters — where you might wander among the shades of the RAs with WA⁸ as your Virgil and see and hear things new and old! and make your fortune by an Illustrated edition by E.B.J.!

If you send me my 'Angel' here — her of the bright garments — I would like to have too the little Laus Veneris watercolour [b21] if you can find it — it is funny how a pic acts as a real pick me up just now — The Mary Virgin [a18] has done me no end of good!

I would like the loan of the old W.C. drawing of the girls sending their lamps down the river⁹ just for a week or two here if you could spare it from N. End — it would rest me a bit to have it in my room. Goodbye my dear — Now do answer my questions and this confused note.

Ever

Yours affly
W.G.

¹ Buscot Park.

² Staatsgalerie, Stuttgart.

³ Tate Gallery, 1771.

⁴ *The Wheel of Fortune* (National Gallery of Victoria, Melbourne).

⁵ ?Cf. Bell, 1895, p. 59: large-scale watercolour replicas, d. 1881.

⁶ A replica of *The Beguiling of Merlin*, not completed.

⁷ National Gallery of Victoria, Melbourne.

⁸ William Agnew (1825–1910), dealer and head of the family firm.

⁹ Perhaps *The Boat* (private collection).

B35 (17 May 1885)

Sunday
Oakdene, Guildford

My dear

Mr Wood of Christie very kindly sent me marked catalogue last night¹ — I am very pleased the pictures brought fair prices. I don't know who has bought the 'Caritas'² and 'Temperantia'³ — in the name of Redford. My uncle the old gentleman of Skelmorlie got the Fides⁴ — and the Sperantia⁵ was not sold so I suppose Ellis had a high reserve on them. I consider they brought their fair value in present state of the market for pictures, and I feel happy in the confidence that this sale will make it easier for me to fix prices of work in the future for hitherto I have been a little at a loss as to any but important first class works like the Fortune,⁶ Cophetua⁷ etc. which I saw my way more clearly to put a fair estimate on. By and bye I hope the demand for good work generally will again improve but meantime it is important to have it on record that your work has so held its own in the worst market there has been. I shall be glad if by any chance you happen to hear why the 'Sperantia' was *not sold* the bought in price being so high as 590 gs.

The Rossettis did badly as I expected. I am awfully vexed to find my Uncle bought the 'Donna della Finestra'⁸ It is a wretched potboiler and if I had had the smallest idea he was going to buy at all I would have stopped him.⁹

I *want you to keep in mind* that the hawthorn flower will soon be in and if you require nature at all to complete the 'Merlin and Nimue'¹⁰ replica you must not let this May time pass without doing all that you need to it in that way. I want it finished — it is too much invested work to be allowed to be idle any longer — please see to this.

I am so glad you are happy about the briar rose picture¹¹ and my first visit to town Agnew must come to N. End and we settle about it — it is the most important transaction you have had yet and I want it made all

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the more definite as one feels the years creep on and life so uncertain. I think you said my bright robed Angel [b1?] was ready to go to Grovr. Place and if so I should like her to go while Frances is there as it will be a pleasure to them I know.

I am much the same. Weary days and nights rather and the pain at times pretty bad — but it is such a quiet nice little home, and it might all have been so much worse that I should be ashamed of the little impatiences that come and indeed I am. Goodbye my dear.

Love to you all.
Your affect
W.G.

It will be so nice if you can come spend one afternoon with us and it is very easy.

¹ Sale at Christie's, 16 May 1885, of pictures belonging to Frederick Startridge Ellis (1830–1901), friend and publisher of the Pre-Raphaelites. On Ellis, see Macleod, 1996, p. 412.

² Lot 92, bought by Lady Lloyd Lindsay (now private collection, West Germany): see B36.

³ Lot 94, also bought by Lady Lloyd Lindsay (now private collection, West Germany).

⁴ Sold as lot 88 in John Graham's sale (Vancouver Art Gallery).

⁵ This *was* in fact bought by John Graham and sold as lot 89 in his sale (Dunedin, New Zealand). See *Burne-Jones and his Followers* (Tokyo Shimbun, Japan, 1987), no. 15 (illus.).

⁶ *Wheel of Fortune*.

⁷ *King Cophetua and the Beggar Maid*.

⁸ Lot 91 (Surtees 255), not in John Graham's sale (Fogg Art Museum, Cambridge, Mass., 1943.200).

⁹ Cf. A85: 'one of your most successful single figures.'

¹⁰ *The Beguiling of Merlin*: replica not completed.

¹¹ This is probably the first in the large *Briar Rose* series (Buscot Park). The other three pictures were not completed until after WG's death. See Chapter 4 above and *The Reproductive Engravings after Sir Edward Coley Burne-Jones* (Julian Hartnoll, London, 1988), pp. 42–45.

B36 (18 May 1885)

Oakdene, Guildford

My dear

Thanks for your note and Geo. Howard's list of the sale. I am glad to find that my Uncle got two of the pictures — *Fides*¹ — and *Sperantia*² — not one only as I fancied — the other two³ Lady Lloyd Lindsay⁴ has got. I believe there were several other aspirants — George Howard, Cyril Flower,⁵ Mr Benson⁶ and that Agnew was to act for them all, but he valued the pictures too low and did not bid! As I told you some time ago I didn't want Agnew to see those at the studio because I had a pretty shrewd idea he would not value them high enough! I am so glad they have done well in Christie's for I feel now that I have a much better hand in dealing with any of the work than I had before. I think it *quite likely* you will have enquiries for pics in consequence but just you say 'oh dear they are all sold every one of them and I don't know anything about them but Graham does!' I hear Agnew has two pictures of yours⁷ coming from [Manchr.] for sale now but I don't know what ones. I wish it were the 'Love in the ruins'⁸ and I would get the refusal of it but more likely it will be lesser works. I think Agnew will be a more valuable ally to us hereafter than he has yet been and I have no pride and will make all the use we can of him.

It will be so nice if you can run down on Saturday afternoon and dine with us and go home by a late but not too late train.

I am keeping much the same — the Dr says I am better but if so I don't quite know wherein the betterness lies for I have pain almost always, and great bodily uneasiness but such a quiet sweet little home to rest in and be thankful for.

Goodbye my dear Ever
Yours affy
W.G.

Monday

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¹ Vancouver Art Gallery.

² Dunedin, New Zealand.

³ I.e. *Caritas* (private collection, West Germany), *Temperantia* (private collection, West Germany).

⁴ Née Blanche Fitzroy, wife of Sir Coutts Lindsay (founder of the Grosvenor Gallery) and cousin of Cyril Flower's wife, Constance.

⁵ Cyril Flower, later Lord Battersea (1843–1907), Liberal MP and patron of EBJ, in particular of *The Golden Stairs* (Tate Gallery 4005). See Lady Battersea, *Reminiscences* (London,

1922), pp. 174, 197, 312, and Wildman and Christian, 1998, no. 109.

⁶ R. H. Benson (1850–1932), merchant banker and collector. See pp. 184–85 above.

⁷ Unidentified.

⁸ *Love among the Ruins*, 1870–73 (private collection) was damaged and repainted. There is a later version in oil (Wightwick Manor). See *The Reproductive Engravings after Sir Edward Coley Burne-Jones* (Julian Hartnoll, London, 1988), p. 48.

B37 (29 May 1885)

My dear

I wrote you this morning. Frances has just come and tells me you are ill again and had to go off suddenly to R. Dean¹ — it is so sad for you and you will have to take a longer rest and not go back to work *halfmended*. I am having a bad day much pain and don't know where to stow myself away. What poor frail creatures we are and so helpless for ourselves or one another but it will be all good if we really and truly and [practically] learn patience as thousands of our fellows everywhere are having to learn it always!

Ever Yours affy
W.G.

Friday

¹ i.e. Rottingdean, EBJ's country retreat in Sussex.

B38 (31 May 1885)

Oakdene,
Guildford
Sunday

Yes, my dear, I know it is quite true and you would give them all up readily for a thank offering for my recovery or a propitiation for my suffering but now as of old 'none of them can in any wise redeem his brother or give his life as a ransom for him'¹ — but surely *the will to do it counts*.

I took such a longing the other day for pics after you were here and thought of all I would like to see, but now please *don't send* my new Angel [b1?] *here* — it would excite me and I don't want it. I don't feel up to it but I *would* like to have the girls by the river with their lamps² for a little for it is a bit of the old life and I like to live it over again and the *Laus Veneris* [b21] if you like — they will be nice for a little while and send the new angel to G. Place for Frances and Aggie who is sleeping there this week one day. I am so sorry you have had another chill. I fear it was the late return journey from here and *no furcoat!* Yes you have to be prudent — how I wish I had been more so this past winter I might have been well now!

I hate whipping you up to work but I am sure it is both wise from a business point of view and kinder to yourself to take some clippings of time and workpower for immediate practical £.S.D. purposes and if only your health holds I trust this year's efforts may make the future less anxious and less of a strain.

Last week has been on the whole rather a trying one for me — a good deal of pain, and weariness but today I am earlier dressed and lying in the sunshine which is nice. The Briar rose³ must be ready for Agnew to see now and I hope to come to town for a couple of nights on purpose for this and other little things. Don't forget I want you to have Poynter's⁴ and Morris's⁵ opinion about the selling value of the series just as a guide and support to my own before tackling Agnew! With love to you all.

Yours affy
W.G.

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¹ *Psalms*, xlix. 7.

² This is probably *The Boat* (private collection), described by de Lisle (*Burne-Jones* (London, 1904), p. 184) as watercolour, 31 × 59½ in. It was not included in the Graham inventory or sale, but may have belonged to him, as it was recorded by de Lisle as belonging to his son-in-law, Herbert Jekyll, in 1904.

³ Large *Briar Rose* series (Buscot Park).

⁴ Edward John Poynter (1836–1919), painter and brother-in-law of EBJ.

⁵ William Morris (1834–96), designer, socialist and intimate friend of EBJ.

B39 (early June 1885?)

Oakdene, Guildford

My dear

Will you send the Wheel of Fortune¹ to Grosvenor Place with orders to put it *in my business room* and nowhere else. I have promised to shew it to a possible buyer.

I don't want my Angel [b1?] to be seen by anyone except Frances etc. so if you are sending it to G. Place order it to be sent upstairs to Frances' boudoir and not shewn.

I heard casually that one of the Agnews (a younger one) was '*going to [B.J.'s to try] to hurry up some commission he had given him if possible!*' that must mean the Briar Rose² and Mr Agnew need not have bothered you as I told him I was pressing it all possible! Nevertheless I am quite glad they should shew eagerness and the pressing come from them — they are very clever and very insinuating and you will like the young one³ better than his uncle W.A.⁴ but it is just as well to put me forward as the 'buffer' or gobetween *in all discussions* else your bonhomme may be inveigled into unnecessary admissions. I hope to be up for a day next week and if the Briar Rose were fit for W.A. then to see we could 'polish it off'! You musn't neglect what I asked you about Poynter and Morris opinions.

I don't change much — after two days of more uneasiness I had rather better night last night still it is rather weary work.

Ever Yours affy
W.G.

¹ National Gallery of Victoria, Melbourne.

² Large *Briar Rose* series (Buscot Park).

³ Lockett Agnew (1858–1918).

⁴ William Agnew.

[B40–43 are quoted from *Memorials*, II, p. 154.]

B40: GBJ/WG (June 1885)

'[. . .] — to speak the truth, it is a great disturbance to him.¹ He recognizes the honour intended and the friendliness, but, in confidence to you we may say that it is outside all his thoughts and aims, and he clings to his freedom. Edward went round to Leighton² with so grave a face that he broke out at once on seeing it, 'Don't say you have come to refuse it, Ned!' and was so affectionate and generous in all he added that Ned could only come away as he went — with a grave face and an acknowledgement of the honour.'

¹ Proposed election to the Royal Academy.

² Frederic Leighton (1830–96), President of the Royal Academy.

B41: EBJ/WG (June 1885)

'[. . .] What a little matter it all is — I have no time to think of much else except your being so full of pain.'

B42: WG/EBJ (June 1885)

‘[. . .] My dear,’ he said, ‘on the whole, though with a divided mind, I hope now that it is done you will acquiesce, whilst maintaining your old independence.’

B43: WG/GBJ (June 1885)

‘He cannot surrender his liberty I know, and that he will ever feel in the humour to sing (but only an odd chirrup now and then!) in a gilded cage in Piccadilly, I don’t much credit. All the same I am *very* glad, now it is done, that they have done it.’

B44: WG/GBJ TELEGRAM 8 June 1885

8 June 1885
Oakdene, Guildford

In replying Agnew’s enquiry for Angel¹ please remember besides mine [b1?] going home I have promised offer of one other when completed therefore only one of the three still for sale.

¹ Unidentified.

B45 (8 June 1885)

In haste

Dear friend

After you left I remembered that in speaking about the Angel figure¹ Agnew wanted I forgot to tell you that I had offered *one of the other two* but without specifying which to the same person² who is looking at the ‘Fortune’ at Grovr. Place and this being so there is only one of the two available to offer to Agnew just now. I am sorry he should be disappointed but in any case I could not have let him have one on the same terms as the one he bought at the Grosvenor³ cutting down the price in a shabby way. Of course there is no offense when he knows that the one he know [*sic*] asks for has been sold some time ago and is already in the buyer’s possession but I should be very glad if he would take the remaining one of the three and in fact he might pick which of the two he chooses provided he gives the full fair price. I think he only paid £200 or 250 for the Grosvenor one but I never knew certainly — at present the value should be 400 *to Agnew* in view of what the figures at Ellis’ sale brought⁴ but it is better not to let [illegible] discuss the price at all but simply say he is sorry the one asked for is already sold and delivered but that of the other two one is promised and the other is open.

Thanks so much for your visit it was a real and great pleasure to me. I have been very uneasy all the afternoon and even during your stay was not able to be quite myself.

Ever Yours affy
W.G.

Monday evening

¹ Unidentified.

² R. H. Benson: see B48.

³ Unidentified.

⁴ *Caritas, Temperantia, Spes and Sperantia.*

B46 (12 June 1885)

Friday
Oakdene, Guildford

My dear

I have no news to send you no good news that is — things go on with the usual alternations of malaise and intervals of drowsy freedom from pain and the sweet sunshine smiles in and offers all the alleviation nature has to give and kind faces come and go daily and loving words from those who cannot come themselves so I have all that is possible in the circumstances.

I believe I can place the 'Wheel of Fortune'¹ but am a little at a loss as to her price — you mentioned that it was engaged for £1000 a good many years ago, but prices of that time are inadequate now and so it ought to bring more, but so far as I can make out the absence of the final glazes makes it somewhat crude now and so does it injustice. I could with more confidence [ask] £1200 for it if it were finished and could assert itself in its full glow of colour. Now what is best to do — can you, and would you like to *finish it* or would that interrupt or delay the Briar Rose.² I would like to have the £1200 secured for it as another step in our programme but the days go away so fast and nothing must stop the B/Rose now. I had a note from Wm. Agnew two days ago saying that he would greatly prefer to go with me to see it and you even if he had to wait a little, but he added that if he went down sooner it would be because his curiosity had *outrun his patience* which I don't wonder at!

But what I want to know now is shall I sell the Wheel for £1000 when complete, or shall we complete it right off and get £1200 for it.

Ever Yours affy
W.G.

¹ National Gallery of Victoria, Melbourne.

² Large *Briar Rose* series (Buscot Park).

B47 (15 June 1885)

Monday morning
Oakdene, Guildford

My dear

I have had a moderately fair night — the heat of yesterday was rather exhausting. I had your note. I don't want you to send for Agnew *till I know Poynter's and anyone else's valuation of the B. Rose.*¹ I want these perfectly independent of and without their having any hint of my own estimate. The market value of your work is in a [transitive] state just now and specially difficult to decide but it will be easy enough by and bye. I should be at a disadvantage with Agnew if I saw him before quite making up my mind what to fix about it. So the sooner you send me that information the better and then if as I fear it proves impossible for me to travel I shall make the best of it and let Mr A. go to you alone. I [venture] to hope he will be well disposed to secure not only the Briar Rose but the Jonesian Maecenasship I once spoke of! How would you like to paint a portrait of him for the R.A. as your diploma picture?!!²

They have sent me down the 'Angel' [b1?] from Grovr. Place. I didn't want it last week but now it has been a great pleasure. It is far finer than I fully realised. I don't think you have produced any figure so brilliant and rich in colour and it shews your mastery over the whole thing has grown. I was quite too low in my valuation of it and could not think of accepting it at the price you [fixed] — but that doesn't matter to you! What it wants is a companion a child angel (for they never grow old and I doubt if they ever cease to be little children) in an equally rich and brilliant *Orange Key* — if ever such an inspiration comes — or bid it [to] come if you can. I am so glad you can finish the Wheel³ before I sell it for as it is I could not put the proper

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value on it and I expect it will just like my own angel exceed my anticipations. In haste for Herbert⁴ to take up with him.

Ever Yours affly
W.G.

¹ Large *Briar Rose* series (Buscot Park).

² EBJ had been elected an ARA on 4 June 1885.

³ *Wheel of Fortune*.

⁴ Herbert Jekyll (1846–1932), WG's son-in-law, with whom he was staying.

B48 (21 June 1885)

Oakdene, Guildford
Sunday morning

My dear

Thanks for your note altho the stir of Oxford may worry you it is not bad for you to be taken out of your shell and is so good and right for Margaret and also for the dear lady herself. I am *not gaining* — you know what that means and I must finally give up any hope of accompanying Agnew to North End. I hope Mr Carr¹ will write me soon — the thing has to be settled now. I write Agnew telling him you will let him know what day you can shew him the picture and asking him thereafter to come down and see me here — it is desirable I should hear conclusively from Mr C. *before* he comes and as one never knows how in such a case a buyer may behave or how much delay there may be I feel more fit to deal with it now than I might be ten days or a fortnight or three weeks hence — probably therefore you will have A. down on Wedy or Thursday or so if you are ready.

I have sold the Fortune² to Mr Benson on the understanding that you will now take it in hand and finish it at once. I have not fixed the price as it is scarcely fair to either party to do so while it wants the glory of colour which the final glazings will give it. You had sold it at £1000 some years ago and it ought therefore to be worth more and *will be* worth more than that now. I had an idea of fixing £1250 but of course as I do not see it complete that is somewhat arbitrary. On the other hand for a replica or finished sketch and in view of the price the large one³ sold it may be quite enough.

If Agnew should see and fancy either or both of the two Angels⁴ when in the studio I think the price should be to him £400 *on no account less*. He can have both if he wishes as Benson having bought the Fortune won't want the one I promised him. I am a little afraid you have not got out the *Merlin* and *Nimue*.⁵ I shall be sorry if you cannot go on with it as our scheme for the appropriation of the *Briar Rose*⁶ and *Perseus*,⁷ depends for success on the independent supplies of the next 18 months or so being secured.

I have set my heart on that and mustn't look beyond it.

Yes bring the other drawing of Frances⁸ to shew me when you come. I think I can remember it — but it does seem *long ago*.

What a lot of *things left undone* in every life! little rays of recollection shine in of many bright designs that have been sketched or spoken of during our intercourse and that were still born! — but they say there is no such thing as effacement of what has existed — of even a thought — and so we shall likely meet them again yet. If you can let us know a day before you come to see me — I cannot see above two or three in a day comfortably and when unexpected visitors come it flurries me. But a visit from you is such a pleasure.

Ever Yours affly
W.G.

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¹ J. Comyns Carr (1849–1916), critic and dramatist. He was one of the main backers of the New Gallery, where EBJ exhibited from 1888 after the collapse of the Grosvenor Gallery.

² *The Wheel of Fortune* (National Gallery of Victoria, Melbourne) was sold to R. H. Benson for £1,250.

³ Musée d'Orsay, Paris, R.F. 1980–83, dated 1883.

⁴ Unidentified.

⁵ Replica of *The Beguiling of Merlin*: not completed.

⁶ Large *Briar Rose* series (Buscot Park).

⁷ *Perseus* series (Staatsgalerie, Stuttgart).

⁸ Most of EBJ's portrait drawings of Frances Graham date from the late 1870s. For the only oil portrait, painted in 1879, see Wildman and Christian, 1998, no. 107.

B49: Dictated 22 June (1885)

Oakdene

June 22

My dear friend

I have written Agnew today that you will send for him to see the Briar Rose¹ on an early day and that he will I hope come down and see me at once after. I am very anxious it should be settled (He is *quite unfit* to see anyone L.G.)² as I don't feel I can very long depend on being fit to do the needful.

I have had 2 uneasy days and am worn out.

Yrs affly
for W. Graham

¹ Large *Briar Rose* series (Buscot Park).

² ? Lily Graham, one of WG's daughters.

B50: Agnes Jekyll/EBJ (24 June 1885)

Oakdene

Wednesday

Dear Mr Burne-Jones

He wishes me to write and say that he has heard nothing from Mr Comyns Carr which rather disappoints him. Had he known his address he would have written. He is going to send a line to the Grosvenor Gallery today on the chance. It will be a great pleasure to him to have a sight of you tomorrow afternoon as you propose — you need not fancy he will worry himself about Agnew — if the latter comes good and well — if anything prevents his completing arrangements now, your changed position as well as the different way we are all looking at matters now make it he thinks comparatively much safer for you to bide your time than it would have been wise formerly. He is not fit for much today — but has had some relief in one or two ways which may make him easier presently.

Yours
Agnes Jekyll

dictated

B51: Dictated WG/J. Comyns Carr 26 June (1885)

Oakdene, Guildford

June 26

My dear Sir

I thank you very much for your kind note which is most full, explicit and practical. What you say coincides entirely with the conclusions I had myself come to as to present value. I confess I am much impressed by the good sense of your views as to the future of our friend's reputation and estimating in the market the consequent expediency of not unduly hurrying the matter in hand. Besides their artistic value I believe the Briar Rose pictures¹ are likely to have a certain trade value for purposes of sensational exhibition which

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probably ought not to be overlooked.² What you have kindly written me has been very helpful. I am sorry to be unable to write personally or at greater length. With thanks Believe me

for W. Graham

My dear E.B.J.

This is Graham's answer to my note.³

Yours sincerely

Joe Comyns Carr

¹ Large *Briar Rose* series (Buscot Park).

² They were exhibited at Agnew's in 1890 with considerable success; also at Toynbee Hall, Whitechapel, and Liverpool.

³ Missing.

B52 (30 June 1885)

Tuesday

My dear

When I awoke this morning after such a *good night* I got the words home to me in the early light '*and they came to Elim where there were twelve wells of water*'¹ and felt happier and more refreshed than for many days and then in an hour or two the ladder came and its angels and it seemed the nicest thing² I had had for a long time and I have been looking at it on the mantelpiece all day — and some dear friends — specially dear ones have been — and now Agnew has just gone and has behaved so well and so kindly and it is all settled and the price is £15,000 — He will send a writing to confirm it.³ He would have given money if desired but I said *no* we didn't need any till they were done and you will do your best to forward the work in justice to all concerned for life is so short and full of uncertainties and I am confident that Agnew will be a *real friend* if you will kindly allow him (bearing with any little per contras!) and he knows you are to '*earn your bread*'! meantime and will dispose of any work you have to sell for current wants⁴ — (but don't sell anything without my knowing first just for my curiosity you know) — and I think I will keep the Merlin⁵ for Grosvr. P. collection that it may have *some* later work in it.

And it has been *all pleasure* and no trouble at all with Agnew — so goodbye my dear and when you write me notes put three dabs of colour in the corners just like having a grape when my mouth is dry.

Your loving friend

W.G.

¹ *Exodus*, xv. 27.

² Unidentified.

³ William Agnew wrote to WG, 'I think it will be a satisfaction to you if I give a memorandum to show that I have accepted the offer made on behalf of our mutual friend Burne-Jones viz. to pay the sum of £15,000 for his four large

pictures illustrating the *Legend of the Briar Rose*. The pictures to be exhibited by my firm and the copyright to be included in the purchase.' Quoted in *Agnew's 1817-1967* (London, 1967), pp. 33-34: the date given — 1889 — should be 1885.

⁴ From 1885 Agnew became EBJ's regular dealer.

⁵ WG did not do so.

B53: Dictated (3 July 1885)

Friday 5 P.M.

My dear

I hope you got the note I wrote on Tuesday, immediately after Agnew left: he promised to put things in writing and this morning I have the enclosed, and give to Georgie please to keep with my love, but I fancy he has sent you something similar direct — Yes he was very nice as a man possibly could be and I am so thankful to have that settled and I think prudently altho my expectations of yr future are very large — carpe

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diem is a wise old saying and we are doing the right thing I am sure: I hope he will make a large gain out of it and you have only now to let him be your friendly helper — he will be proud and pleased to be so and may in many ways [and so] nice to think of — and now if God spares me for a wee bit I hope it may be advisable to settle the other things too and then you know you may look on yrself as a retired picture dealer and for the future be somewhat free of anxiety, but I want to see you first before at all approaching Balfour.¹ Thanks my dear for the little mystery that came by post — it is very sweet and means a great many things that I shall find out by degrees — and now my dear stop. Don't send me any more gallery pictures — my walls are full — only whenever you write me a note — however wee a scrap, dab a bit of colour in the corner or make yr signature like a forlorn monkey.

I've fifty things to say but I'm too tired and don't know what they are. So goodbye.

Yrs afftly
W.G.

I'll write to you tomorrow. He keeps much the same. We are trying to get more nourishment in.

F.H.²

¹ About negotiating the price for the *Perseus* series (Staatsgalerie, Stuttgart).

² Frances Horner.

B54 (July 1885?)

My dear

This is photo of the one that is there just to give you an idea of the general kind of thing¹ for my dear Father's memory and his little daughter and more who are to follow that go into the vacant space in front of the rocks and little Agnes cross [now] is.

Thanks my dear
W.G.

¹ Tombstone for necropolis, Glasgow.

B55 Undated

My dear Graham

Vacani¹ has just been with the design for the amorphous frame — it is a singularly hideous shape — and I told him I thought the best thing to do with it would be to frame it square — filling up the spaces with dark painted wood flush with the picture and painted in different grays some spandrilly pattern like this



nothing would ever make it look well but it would crush the spirits less — what is the picture [d137]? — a

OLIVER GARNETT

cassone one? was it the end of a box? and has the bottom been cut away — it is a most inexplicable shape — perhaps if I saw the picture I could give better advice. I can't find the photo I spoke of and also it wouldn't help.

Your aff.
EBJ

¹ See B28, n. 5.

B56: EBJ to Kenneth Muir Mackenzie (1886?)

The Grange,
West Kensington, W.

My dear Ken

I suppose a letter of mine has missed you — probably has not been forwarded from your London house. It was to say I had made an appointment with Gilbert¹ for us to go to him next Wednesday — tell me when I can propose another meeting.

And tonight I will go over the catalogue and send it on tomorrow.

I shouldn't like to propose to a man in Gilbert's position that I should make the design for him to execute it and I should be shy of doing more than suggesting very roughly to him how to treat the sepulture — though I could and would tell him what I know my dear Graham wanted.

The difficulty lies here that if a man has no ideas he usually also executes the ideas of another very badly — and if I made a design for a bas relief I literally know no one who could faithfully copy it and at the same time put any life into the execution.

Still it isn't too late to try if you all like. I remember that his plan was that I should see Gilbert about it and try to interest him in the matter. I remember this vividly — for it was in my last wretched desolate hour with him, and it is burnt into me.

If you like I can go by myself to Gilbert on Wednesday since I have appointed the hour — and will make pencil scribbles for him and say my say — and then I can report — and of course you would be in no way committed I should go privately to him as a friend or both.

If you telegraph or write at once to stop me the affair shall stand over till you come back — but if I get no telegram from you I will go all the same.

Your aff.
EBJ

¹ Alfred Gilbert (1854–1934), sculptor, who had been commissioned to make a plaque in memory of WG's father for St Mungo's Cathedral, Glasgow (Fig. 93).

THE COLLECTION

EXPLANATION

The following lists depend on two fundamental sources:

1. *1882 inventory*

This 30 page printed inventory, in the possession of a Graham descendant, was produced for insurance purposes. The title-page bears the description: 'Catalogue of Pictures, / Ancient and Modern. / 35 Grosvenor Place, / 1882.' and is stamped 'Lancashire Insurance Company 9 Feb 82'. Nos. 1–170 cover the modern pictures, 207–475 the Old Masters. Additions to the collection between 1882 and 15 December 1884, when the inventory was closed, are noted in Graham's own hand (nos. 171 in the first category, 476–549 in the second).

The entries for the modern pictures are generally restricted to inventory number, attribution, title and insurance valuation. Those for the Old Masters usually also give a brief description, and occasionally medium, dimensions and brief exhibition details. Only very rarely is provenance information given, and there are no details of when and where Graham acquired his pictures, or bibliographical references. Pictures in the printed section of the inventory on loan in 1882 to the South Kensington Museum (33), the Bethnal Green Museum (39), the Midland Counties Art Museum, Nottingham (67), and Graham's son-in-law, Kenneth Muir Mackenzie, at 12 Hyde Park (8) are listed at the back. On 15 December 1884 the total insurance valuation of the modern pictures was £45,870, of the Old Masters £29,570. Of this total, pictures valued at £11,160 were then on loan to the places mentioned above.

2. *1886 Christie's sale catalogue*

It lists 485 lots sold at Christie's King Street salerooms, lots 1–89 on 2 April, 90–165 on 3 April, 167 (*sic*)–264 on 8 April, 265–376 on 9 April, 377–486 on 10 April. Lots 1–39 were modern watercolours, 40–165 modern oil paintings, 167–486 Old Master paintings. For further details, see Chapter 6. I am particularly grateful to the late Prof. E. K. Waterhouse for allowing me to see his profusely annotated copies of this catalogue.

I have included all the works contained in the 1882 inventory and 1886 sale catalogue, together with all those works in public collections with a Graham provenance known to me, and those recorded in Agnew's stock books as having been bought by Graham. Minor pictures still in private hands, which may have belonged to Graham, but for which documentary evidence of his ownership does not survive, have not been included. There are blue-edged labels on the backs of several pictures (e.g. d22), bearing Graham's name and a number that does not correspond with either the inventory or the sale catalogue, but no further list of the Graham collection has come to light.

The Rossetti and Burne-Jones entries are arranged alphabetically by title, then chronologically, with separate sections for the untitled Rossetti drawings (a38–40) and the untitled Burne-Jones drawing and furniture (b37–39). The other modern and Old Master pictures are arranged alphabetically by artist, then by inventory number.

The entries in the Modern Pictures and Old Masters lists (c1–155, d1–380), which make no attempt to provide a full catalogue description, are laid out as follows:

CURRENT ATTRIBUTION**1882 inventory attribution****(1886 sale attribution)**

Superseded inventory attribution

(Superseded sale attribution)

Inventory and sale attributions are both given only on the rare occasions when there is a substantial difference between them

Title

Superseded 1882 inventory title

(Superseded 1886 sale title)

Medium and support (see notes on modern and Old Master pictures); dimensions are in cm

Description (taken from the inventory or sale catalogue, unless otherwise stated)

PROV: Provenance: WG 333: £50/sale 317, bt Agnew (3990) = listed as no. 333 in the 1882 inventory with an insurance valuation of £50; lot 317 in the 1886 sale, bought by Agnew (no. 3990 in Agnew's stock book). Uncertain details are in square brackets

EXH: Only exhibitions held during WG's ownership of the work are usually included

REF: Generally restricted to recent catalogue entries for or illustrations of the work

LET: Letters in which the work is mentioned

ROSSETTI PICTURES

In lists a–c, works stated to be in oil are on canvas, unless otherwise indicated; watercolours and drawings are on paper.

a1 *Alexa Wilding* 1872

Study of Female Figure, half length

Coloured chalks; 84.4 × 59

PROV: WG 117: £80/sale 94, bt Gray Hill 19 gns; L. R. Valpy?; Cecil French Bequest, 1954: WILLIAM MORRIS GALLERY, WALTHAMSTOW (D.184)

REF: Surtees 535; Benedetti 408

a2 *Arthur's Tomb* 1855**Fig. 94**

Guenevere at the Tomb of Arthur

Watercolour with gum arabic, pen and pencil; 23.3 × 37.4

PROV: John Ruskin; George Butterworth, before 1865; bt back by Rossetti, 1878; WG 115: £50/sale 102, bt Agnew 86 gns; S. Pepys Cockerell; by descent to his grandson, E. W. Huddart; his sale, Christie's, 4 June 1982 (lot 24), bt J. Maas: BRITISH MUSEUM (1982–6–19–23)

REF: Surtees 73, pl. 80; *The Pre-Raphaelites* (Tate Gallery, 1984), no. 213; J. A. Gere, *Pre-Raphaelite*

Drawings in the British Museum (British Museum, 1994), no. 10, colour pl. 1

a3 *Beata Beatrix* 1869**Fig. 95**

Red, black and white chalks; 83.8 × 64.8

PROV: WG, by 1869; WG 101: £80/sale 97, bt Robert Harrison 20 gns; Scott & Fowles, New York, 1926; Grenville L. Winthrop Bequest: FOGG MUSEUM OF ART, CAMBRIDGE, MASS. (1943.743)

EXH: BFAC (1883), no. 77

REF: Surtees 168.R.1; Benedetti 328

LET: A1?, 61

a4 *Beata Beatrix* 1872**Fig. 96**

Death of Beatrice

Oil; 85.7 × 67.3

PROV: WG, by 1873; WG 42: £1,200/sale 116, bt Agnew (3861) £1,207 10s.; Mrs William Graham; sold to Charles L. Hutchinson, 11 Sept. 1886: bequeathed in 1925 to ART INSTITUTE OF CHICAGO (25.722)

EXH: BFAC (1883), no. 83

REF: J. Maas, *Victorian Painters* (London, 1969), p. 138 (illus. in colour with frame); Surtees 168.R.3

LET: A19, 20, 21, 24, 25, 26, 27, 31, 34, 35, 36, 37, 38, 40, 44, 45, 46, 47, 51, 64, 70, 73, 74, 77

a5 *The Blessed Damozel c. 1873*

Red chalk; 83.8 × 71.1

PROV: WG 100: £80/sale 96, bt Vipan 142 gns; R. J. Dyson bequest: VICTORIA & ALBERT MUSEUM (E.262-1946)

EXH: BFAC (1883), no. 84

REF: Surtees 244E, pl. 357

LET: A31?, 37

a6 *The Blessed Damozel 1875-78* Fig. 97

Oil; 174 × 94

PROV: commissioned by WG, 1871; received, 1877; WG 37: £1,100/sold by WG between 1883 and 1885; James Dyson Perrins; Charles William Dyson Perrins; bt Grenville L. Winthrop in 1934 for £630 through Birnbaum; Grenville L. Winthrop Bequest: FOGG MUSEUM OF ART, CAMBRIDGE, MASS. (1943.202)

EXH: MCAM, Nottingham (1-30 July 1879), no. 99; RA (1883), no. 313

REF: Surtees 244; Benedetti 464

LET: A20, 21, 22, 24, 25, 27, 36, 40, 44, 45, 59, 62, 63, 64, 65, 68, 70, 72, 73, 74, 76, 79, 83, 84, 91; B20A

a7 *Blessed Damozel — study in crayon*

PROV: WG 180: £40/sale 92, bt Butler £40 19s.

a8 *The Blue Bower 1865* Fig. 98

Oil; 84 × 70.9

PROV: bt from the artist by Gambart; Samuel Mendel; his sale, Christie's, 22 Sept. 1873 (lot 182), bt Agnew (8061); sold to WG on 8 Dec. 1873, £1,150; WG 41: £1,000/sold between 1882 and 1883, when owned by James Dyson Perrins; Charles William Dyson Perrins; his sale, Sotheby's, 22 April 1959 (lot 109), £1,900; BARBER INSTITUTE OF FINE ARTS, BIRMINGHAM

REF: Surtees 178, pl. 259; J. Maas, *Gambart. Prince of the Victorian Art World* (London, 1975), pp. 185-88

LET: A36, 37, 40, 41, 42, 79

a9 *Dante's Dream at the Time of the Death of Beatrice 1871* Fig. 99

Oil; 216 × 312.4

PROV: commissioned by WG in 1868 for 1,500 gns, but returned as too large to hang at Grosvenor Place in 1873; not in inv. or sale; sold to Leonard R. Valpy, 1873-74; sold in 1881 for 1,500 gns to WALKER ART GALLERY, LIVERPOOL (3091)

REF: Surtees 81.R.1, pl. 97; M. Bennett, *Artists of the Pre-Raphaelite Circle. The First Generation* (London, 1988), pp. 173-77, colour pl. xviii

LET: A1, 2, 3, 5, 8, 13, 14, 15, 16, 17, 18, 24, 25, 26, 27, 28, 36, 37, 39, 40, 41, 42, 64, 76, 77, 79, 83; B7

a10 *Dante's Dream at the Time of the Death of Beatrice 1880* Fig. 100

Oil on panel; main panel, 132.1 × 193, predellas, each 37.5 × 85.1

PROV: WG, 1880; WG 52: £2,000/sale 115, bt Agnew (3847) 1,000 gns; sold to Joseph Ruston, April 1886; his sale, Christie's, 21 May 1898 (lot 49); T. A. Mase; W. Imrie; his sale, Christie's, 28 June 1907 (lot 134); Ethel M. Colman; bequeathed to the NACF, to be presented to a British provincial gallery: DUNDEE CITY MUSEUM & ART GALLERY (6/49)

EXH: BFAC (1883), no. 85

REF: Surtees 81.R.2; Benedetti 535; *Dundee City Art Gallery. Catalogue of Permanent Collection* (Dundee, 1973), pp. 102-03, pl. 49

LET: A39, 40, 41, 42, 44, 45, 46, 59, 63, 64, 71, 76, 78, 79, 80, 81, 82, 83, 85, 88

a11 *La Donna della Finestra 1880*

Coloured chalks; 83.8 × 71.1

PROV: WG, by 1883; not in inv. or sale; Alice Goldman; by descent to her nephew, John Monck; Christie's, 16 Nov. 1965 (lot 19); PRIVATE COLLECTION

EXH: RA (1883), no. 324

REF: Surtees 255E

LET: A85?

a12 *Ecce Ancilla Domini! 1850* Fig. 101

Oil on canvas laid down on panel; 72.7 × 41.9

PROV: Francis MacCracken; his sale, Christie's, 31 March 1855 (lot 83), bt Pearce 76 gns; John Heugh; his sale, Christie's, 25 April 1874 (lot 153), bt Agnew (8465) 370 gns; sold to WG, 6 June 1874, £427 7s.; WG 44: £500/sale 113, bt National Gallery 800 gns; TATE GALLERY (1210)

EXH: RA (1883), no. 288; Whitechapel (1883), no. 16

REF: Surtees 44, pl. 29

LET: A53, 54, 55, 56, 57, 64, 79

a13 *The First Madness of Ophelia* 1864

Watercolour; 39.4 × 29.2

PROV: Walter Dunlop; WG, by 1872; WG 51: £150/sale 108, bt Agnew (7937) £388 15s.: sold to Humphrey Roberts, 16 Dec. 1889, £375; Charles E. Lees; by descent to his daughter, Miss M. Lees; presented in 1952 to OLDHAM ART GALLERY & MUSEUM (3.55/7)

EXH: RA (1883), no. 356

REF: Surtees 169, pl. 243

a14 *Found begun 1854, unfinished* Fig. 104

Oil; 91.4 × 80

PROV: WG, 1882; WG 190: £1,000/sale 118, bt Agnew (3849) £756: sold to R. H. Benson, April 1886; Bancroft: WILMINGTON SOCIETY OF FINE ARTS, DELAWARE

EXH: RA (1883), no. 287

REF: Surtees 64, pl. 65

LET: A8, 9, 10, 15, 18, 27, 37, 44, 45, 46, 51, 59, 62, 63, 64, 65, 73, 78, 79, 80, 81, 82, 87, 91, 92, 94, 95, 98

a15 *Frances Graham* 1869*La Donna della Fenestra*

Red chalk; 83.8 × 66

PROV: WG 103: £80/not in sale; by descent; PRIVATE COLLECTION

REF: Surtees 318; Benedetti 330

a16 *Fra Pace* 1856

Watercolour; 34.9 × 32.4

PROV: William Morris; WG 113: £150/sale 104, bt Agnew: Agnes Jekyll; by descent; Mrs M. Cantrill; her sale, Sotheby's, 24 Nov. 1965 (lot 64); PRIVATE COLLECTION

EXH: RA (1883), no. 361

REF: Surtees 80, pl. 94

a17 *La Ghirlandata* 1873 Fig. 103

Oil; 115.5 × 87.6

PROV: WG, 1873, 800 gns; WG 40: £1,100/sale 117, bt Agnew (3848) 800 gns; sold to Joseph Ruston, 5 April 1886; his sale, Christie's, 21 May 1898 (lot 50), bt 3,000 gns; Sir James Ross; his sale, Christie's, 8 July 1927 (lot 21), bt Croal Thomson 800 gns: sold in 1927, £1,200, to GUILDHALL ART GALLERY

EXH: RA (1883), no. 298

REF: Surtees 232, pl. 334; *The Pre-Raphaelites* (Tate Gallery, 1984), no. 144

LET: A39, 40, 42, 43, 44, 46, 47, 48, 49, 51, 53, 64, 77, 79

a18 *The Girlhood of Mary Virgin* 1849 Fig. 102

Oil; 83.2 × 65.4

PROV: bt Dowager Marchioness of Bath, £80; given to her daughter, Lady Louisa Fielding; WG, 1885; not in inv. or sale; by descent to Lady Jekyll; given by her in 1937 in memory of her father to TATE GALLERY (4872)

REF: Surtees 40, pl. 40; *The Pre-Raphaelites* (Tate Gallery, 1984), no. 15

LET: A1, 53; B34

a19 *How They Met Themselves* 1864

Watercolour; 27.9 × 24.1

PROV: WG, by 1873; WG 49: £150/sale 106, bt Agnew 100 gns; sold to R. H. Benson; S. Pepys Cockerell; by descent; PRIVATE COLLECTION

EXH: RA (1883), no. 358

REF: Surtees 118.R.2; Benedetti 222

LET: A44

a20 *Joli Coeur* 1867 Fig. 105

Oil on panel; 38.1 × 30.2

PROV: WG; not in inv. or sale; W. A. Turner; his sale, Christie's, 28 April 1888 (lot 118), bt £236; Miss A. E. F. Horniman: MANCHESTER CITY ART GALLERY (1937.746)

REF: Surtees 196; *Pre-Raphaelite Paintings. City of Manchester Art Galleries* (Manchester, 1974), p. 15 (illus.)

LET: A90

a21 *Love's Greeting c. 1861* Fig. 107

Oil on panel; 56.5 × 61

PROV: Walter Dunlop; Warrington Taylor?; WG, by 1873; WG 96: £25/sale 101, bt F. R. Leyland 86 gns; his sale, Christie's, 28 May 1892 (lot 60), bt £194; ISABELLA S. GARDNER MUSEUM, BOSTON (PIW8)

REF: Surtees 126, pl. 195

LET: A6?, 7?, 44

a22 *The Loving Cup* 1867

Watercolour [MS note in WG inv. as 'water', but WG sale as on panel]; 52.7 × 36.2

PROV: Fanny Cornforth; WG, by 1873; WG 114: £180/sale 109, bt Agnew (3974) 410 gns; Algernon Charles Swinburne; sold to Gooden & Fox, July 1904,

CATALOGUE

£178 10s.; bt 1904 through Harold Rathbone, £240, for the Elder Bequest: NATIONAL GALLERY OF SOUTH AUSTRALIA, ADELAIDE (0.341)

REF: Surtees 201.R.2; C. L. Cline, *The Owl and the Rossettis* (Pennsylvania State University, 1978), nos. 352, 355; Benedetti 291

LET: A44, 45, 46, 48, 65, 94?, 95?, 96?, 97?

a23 Mariana 1870 **Fig. 106**

Oil; 109.2 × 88.9

PROV: commissioned by WG, 1868, £500; received by WG, 1871; WG 38: £800/sale 119, bt Francis W. Buxton £661 10s.; bt in 1921 by ABERDEEN ART GALLERY (21/8)

EXH: RA (1883), no. 301

REF: Surtees 213, pl. 303; *The Pre-Raphaelites* (Tate Gallery, 1984), no. 139

LET: A5, 6, 8, 15, 18, 20, 23, 30, 34, 37, 44, 45, 46, 47, 64

a24 Marigolds 1874 **Fig. 108**

Oil; 114.3 × 73.7

PROV: WG, 1874; WG 43: £850/sale 114, bt Lady Davey £546; Lord Davey; his sale, Christie's, 20 April 1907 (lot 82), bt £31 10s.; Miss Martin; bt in 1956 by NOTTINGHAM CASTLE MUSEUM & ART GALLERY (59.60)

EXH: BFAC (1883), no. 79

REF: Surtees 235, pl. 79

LET: A50, 51, 54, 55, 56, 64

a25 The Meeting of Dante and Beatrice in Paradise 1864 **Fig. 112**

Beatrice in Paradise

Watercolour; 29.2 × 24.1

PROV: WG, by 1873; WG 50: £150/sale 107, bt Agnew 71 gns; Dr Lloyd Roberts Bequest: MANCHESTER CITY ART GALLERY (1902.626)

EXH: BFAC (1883), no. 143

REF: Surtees 116.R.2; Benedetti 213

a26 Morning Music 1864 **Fig. 111**

Watercolour; 29.5 × 26.7

PROV: Lawrence; bt Agnew (7499), 6 Feb. 1866; sold to WG, 17 April 1866, for £115; WG 47: £150/sale 105, bt Agnew 200 gns; J. F. Swann; presented by the Friends of the Fitzwilliam in May 1925: FITZWILLIAM MUSEUM, CAMBRIDGE (1148)

EXH: RA (1883), no. 348

REF: Surtees 170, pl. 244; *The Pre-Raphaelites* (Tate Gallery, 1984), no. 237

LET: A44

a27 Pandora 1869 **Fig. 109**

Coloured chalks; 94 × 66

PROV: WG, 1869; WG 102: £80/sale 98, bt Charles Butler 110 gns; by descent to his grandson, Charles Butler, and given in 1964 to F. E. Smith; bt David Hughes; sold to Stone Gallery, Newcastle; bt L. S. Lowry, 1968: on deposit MANCHESTER CITY ART GALLERY

EXH: RA (1883), no. 327

REF: Surtees 224B; Benedetti 373

LET: A3?, 4?, 10?, 11?, 44

a28 Paolo and Francesca da Rimini 1867

Watercolour; 43.7 × 36.1

PROV: WG, by 1873; WG 46: £200/sale 110, bt Agnew 385 gns; Mrs William Graham; W. R. Moss; Colonel W. E. Moss; Mrs Stolterforth; Mrs Compton; Leicester Galleries: bt in 1956 for the Felton Bequest: NATIONAL GALLERY OF VICTORIA, MELBOURNE (3266/4)

EXH: BFAC (1883), no. 34

REF: Surtees 75.R.2; *The Pre-Raphaelites and their Circle in the National Gallery of Victoria* (Melbourne, 1978), no. 33 (illus. colour frontispiece)

LET: A36, 44

a29 Proserpina 1880

Coloured chalks; 119.4 × 55.2

PROV: WG 118: £80/sale 100, bt Agnew 147 gns; Lady Horner; her sale, Christie's, 11 July 1919 (lot 1), bt Blaker £231; Jane Benachi; Stone Gallery, Newcastle, 1971

REF: Surtees 233C; Benedetti 541: the work illustrated is not a29

LET: A87

a30 Il Ramoscello 1865 **Fig. 110**

Bella e Buona

Oil on panel; 45.7 × 36.8

PROV: WG, by 1872; WG 39: £350/sale 111, bt Vipan 360 gns; Scott & Fowles, New York, by whom sold to Grenville L. Winthrop for \$3,500 in 1926; Grenville L. Winthrop Bequest: FOGG MUSEUM OF ART, CAMBRIDGE, MASS. (1943.201)

EXH: RA (1883), no. 310

REF: Surtees 181, pl. 261

LET: A12, 13, 29, 30, 44, 45, 46, 55, 64

OLIVER GARNETT

a31 Roman de la Rose 1864

The Rose Garden

Watercolour; 34.3 × 34.3

PROV: WG, 1873; WG 48: £100/sale 103, bt Laurie 250 gns; James Bain; presented by Andrew Bain in 1925 to TATE GALLERY (4089)

EXH: RA (1883), no. 353

REF: Surtees 126.R.1; Benedetti 214

LET: A44

Fig. 114

PROV: WG, 1868; WG 45: £350/sale 112, bt Agnew (3846) 310 gns; Muir Mackenzie; Mrs Mark Hambourg; Lefevre Gallery; bt David Hughes: sold to Stone Gallery, Newcastle, 1966; PRIVATE COLLECTION

EXH: RA (1883), no. 305

REF: Surtees 173.R.2

LET: A5, 44, 45, 46, 47, 55, 56, 64

a32 Rosa Triplex 1867

Red, black and white chalk; 50.8 × 73.7

PROV: WG, 1868; not in inv. or sale; John J. Lowndes bequest, 1892: TATE GALLERY (1702)

REF: Surtees 238A, pl. 349; Cline 54

LET: A1

Fig. 113

a36 William Graham 1870

Fig. 88

Coloured chalks; oval, 55.6 × 43

PROV: not in inv. or sale; PRIVATE COLLECTION

LET: A13?

a37 Willy Graham c. 1869

PROV: not in inv. or sale; PRIVATE COLLECTION

REF: Surtees 319

LET: A13

a33 Sophie Burgess

A Female Head

Crayon; oval

PROV: WG 119: £25/sale 93, bt Brand 22 gns

REF: Surtees 561?

LET: A45?

UNIDENTIFIED DRAWINGS

a34 Venus Verticordia 1863

Coloured chalks; 77.5 × 61.9

PROV: WG, 1872?; WG 104: £100/sale 99, bt Agnew 124 gns; Muir Mackenzie; Lord Faringdon: THE FARINGDON COLLECTION TRUSTEES, BUSCOT PARK

EXH: BFAC (1883), no. 69

REF: Surtees 173B, pl. 249

LET: A31?

a38 Study of a Female Head

PROV: WG 105: £20/sale 90, bt Henson 31 gns

a39 Study of a Female Head

PROV: WG 106: £20/sale 91, bt Fine Arts Society 6 gns

Either a38 or 39 may be the study (not listed in Surtees) for *The Beloved*, 1865–66 (Tate Gallery 3053) with the following

PROV: J. Anderson Rose; his sale, Christie's, 22 March 1867 (lot 29), bt Agnew (8044) for WG £52 18s. 6d.

a35 Venus Verticordia 1868

Watercolour; 67.3 × 58.4

Fig. 115

a40 Study of Female Figure — full length

PROV: WG 116: £60/sale 95, bt Agnew 55 gns

BURNE-JONES PICTURES

b1 An Angel with Palm and Lyre 1881

Watercolour

PROV: WG 198: -/sale 151, bt Agnew 250 gns; PRIVATE COLLECTION

REF: A. C. Sewter, *The Stained Glass of William Morris and his Circle. A Catalogue* (New Haven, 1975), p. 146: design based on the left-hand light of the east window of St George's Chapel, Christ Church, Oxford, 1875 (illus. Sewter, fig. 497). The design was repeated for

the south window of the south transept of St Catherine, Baglan, in 1880

LET: B34?, 35?, 38?, 39?, 44?, 47?

b2 The Briar Rose: The Briar Wood 1871–73

The Prince

Oil; 60 × 127.5

PROV: WG 5: £350/not in sale; Mrs W. Graham; Lady Horner; her sale, Christie's, 22 July 1949 (lot

103), bt Bruton £588; Major J. C. Bulteel; his sale, Christie's, 10 July 1953 (lot 18); MUSEO DE ARTE DE PONCE, PUERTO RICO (59.0112)

REF: EBJ notebook, pp. 16, 20: 1872, 1873; J. S. Held, *European and American Paintings, Museo de Arte* (Ponce, 1965), pp. 24–25, fig. 156; *Burne-Jones and his Followers* (Tokyo Shimbun, Japan, 1987), no. 13 (illus.); *The Reproductive Engravings after Sir Edward Coley Burne-Jones* (Julian Hartnoll, London, 1988), pp. 42–45; Wildman and Christian, 1998, no. 55, illus. in colour

The Briar Rose: The Rose Bower 1871

The Sleeping Princess

Oil; 60 × 115

PROV: WG 3: £350/not in sale; with above provenance; MUSEO DE ARTE DE PONCE, PUERTO RICO (59.0114)

REF: Held, op. cit., fig. 158; Wildman and Christian, 1998, no. 58, illus. in colour

The Briar Rose: The King and his Court 1871

The Enchanted Court

Oil; 60 × 132.5

PROV: WG 4: £350/not in sale; with above provenance; MUSEO DE ARTE DE PONCE, PUERTO RICO (59.0113)

REF: Held, op. cit., fig. 157

b3 Chant d'Amour 1865

Fig. 116

Watercolour; 55.8 × 78.4

PROV: WG 12: £400/sale 153, bt Edward Clifford 580 gns; Martin Brimmer, probably by 1891; MUSEUM OF FINE ARTS, BOSTON (06.2432)

EXH: OWCS (1866), no. 72

REF: EBJ notebook, p. 8: 1865; Wildman and Christian, 1998, no. 30, illus. in colour

LET: A57, B1, 2, 4, 6, 12, 15, 17

b4 Chant d'Amour 1868–73

Fig. 117

Oil; 111.7 × 152.4

PROV: received from the artist by WG, 1878; WG 2: £1,500/sale 163, bt Agnew (3858) £3,307 10s.: sold to Joseph Ruston, 5 April 1886; his sale, Christie's, 21 May 1898 (lot 25), bt Agnew £3,360; T. H. Ismay, 1898–99; J. H. Ismay, 1899–1930; Mrs J. H. Ismay, 1930–45; Williams & Son, 1946; METROPOLITAN MUSEUM OF ART, NEW YORK (47.26)

EXH: Grosvenor Gallery (1878), no. 108; Birmingham (1885)

REF: EBJ notebook, pp. 18, 19, 24: 1872, 1873, 1877; *The Pre-Raphaelites* (Tate Gallery, 1984), no. 149; Wildman and Christian, 1998, no. 84, illus. in colour

LET: A57, B1, 12, 13, 17, 20

b5 Chaucer's Vision of Good Women 1871

Fig. 118

Watercolour and bodycolour; 45.7 × 60.9

PROV: WG, by 1870?; WG 123: £350/sale 150, bt Agnew 180 gns; Muir Mackenzie; by descent; Agnew, 1977; PRIVATE COLLECTION

REF: Bell, 1895, p. 109

LET: B7, 8

b6 The Choristers c. 1869–70

(2) Watercolour and bodycolour; circular: each 44.5 diameter

PROV: WG 18: £100/sale 142, bt Rathbone 185 gns; donated by Miss E. M. Coleman to MERCER ART GALLERY, HARROGATE (HARAG 25)

REF: EBJ notebook, p. 15: 1871; *Burne-Jones and his Followers* (Tokyo Shimbun, Japan, 1987), no. 4 (illus.); *The Art Treasures of England* (RA, 1997), no. 248 (illus. in colour)

LET: B9, 10, 11

b7 Cupid finding Psyche c. 1871

Fig. 120

Watercolour and bodycolour; 70.3 × 48.2

PROV: WG 14: £250/sale 149, bt Agnew 300 gns; R. H. Benson; his sale, Christie's, 21 June 1929 (lot 83); Mortimer Brandt; Yale University Art Gallery; transferred to YALE CENTER FOR BRITISH ART, NEW HAVEN, Mary Gertrude Abbey Fund (B1979.12.1038)

REF: *The Substance or the Shadow* (Yale Center for British Art, 1982), no. 16; Wildman and Christian, 1998, no. 37, illus. in colour

LET: B1?, 2?, 5?, 6?, 8?

b8 Danae and the Brazen Tower 1872

Fig. 119

Oil on panel; 17.6 × 25.4

PROV: WG 20: £150/sale 155, bt Agnew (3853) 210 gns; sold to R. H. Benson; his sale, Christie's, 21 June 1929 (lot 95), bt Scott & Fowles, New York; sold to Grenville L. Winthrop, Jan. 1930; Grenville L. Winthrop bequest: FOGG MUSEUM OF ART, CAMBRIDGE, MASS. (1943.0189)

EXH: Grosvenor Gallery (1882), no. 62

REF: EBJ notebook, p. 17: 1872; *Paintings and Drawings of the Pre-Raphaelites and their Circle* (Fogg Museum of Art, 1946), no. 20 (illus.)

LET: B14

b9 *The Days of Creation 1872–76* Fig. 121

Watercolour and bodycolour; six, 120 × 36.2 each

PROV: received by WG, 1877; WG 1: £2,000/sale 161, bt Agnew (3856) £1,732 10s.; sold to Alexander Henderson, 1st Lord Faringdon; his sale, Sotheby's, 13 June 1934 (lot 99), bt Martin Birnbaum £860; FOGG MUSEUM OF ART, CAMBRIDGE (1943.454–459)

EXH: Grosvenor Gallery (1877), no. 60

REF: EBJ notebook, pp. 22, 23: 1875, 1876; Bell, pp. 52–54, pls. 26–28; Wildman and Christian, 1998, fig. 79

LET: B17, 18, 20

b10 *Fair Rosamund and Queen Eleanor 1862*

Fig. 125

Watercolour and bodycolour; 26 × 27

PROV: WG 111: £50/sale 137, bt Edward Clifford 75 gns; Miss Williams; J. R. Holliday: presented in 1923 to TATE GALLERY (3822)

REF: *Burne-Jones* (Arts Council, 1975), no. 29 (illus.)

b11 *The Feast of Peleus 1872–81* Fig. 122

Oil on panel; 37.5 × 109.2

PROV: WG 22: £650/sale 160, bt Agnew (3855) 900 gns; sold to William Kenrick, 7 April 1886; by descent until presented in 1956 to BIRMINGHAM CITY ART GALLERY (P.8'56)

EXH: Grosvenor Gallery (1882), no. 157

REF: *Catalogue of Paintings. City Museum and Art Gallery, Birmingham* (Birmingham, 1960), p. 26; *Burne-Jones* (Arts Council, 1975), no. 120; Wildman and Christian, 1998, no. 51, illus. in colour

b12 *Frieze of Eight Women gathering Apples 1876*

Fig. 123

The Golden Garden (organ panel)

Oil, gilt and gesso on wood; 73.7 × 182.9

PROV: WG 10: £200/not in sale; Frances Horner; presented by her to the National Gallery, 1940; transferred to TATE GALLERY (5119)

REF: EBJ notebook, p. 23: 1876; Harrison and Waters, 1979, fig. 169

LET: B19

b13 *Garden of the Hesperides 1877*

(Watercolour; 47½ × 38¾ in.: *The Times*, 5 April 1886)

PROV: WG 6: £400/sale 152, bt Agnew 350 gns; PRIVATE COLLECTION

REF: EBJ notebook, p. 25: 1877; Bell, p. 56

LET: B20

b14 *The Garland 1866–67*

The Garden

Series of six figures based on stained-glass panels designed for Green Dining Room, Victoria & Albert Museum. They were framed by WG in two groups of three, and subsequently separated

REF: EBJ notebook, p. 11: 1867; A. C. Sewter, *The Stained Glass of William Morris and his Circle* (New Haven, 1975), II, pp. 103–04

1) Watercolour and bodycolour; 76 × 46

PROV: C. A. Howell; WG 121: £50/sale 144, bt Agnew (3851/8644); Arthur Tooth & Sons, 1898; Cecil French Bequest, HAMMERSMITH PUBLIC LIBRARIES

REF: *Catalogue of the Cecil French Bequest* (London, 1954), no. 3; *Burne-Jones* (Arts Council, 1975), no. 195; *Burne-Jones and his Followers* (Tokyo Shimbun, Japan, 1987), no. 7 (illus.)

2) PROV: C. A. Howell; WG 121 or 122: £50/sale 144 or 145, bt Agnew (3851/8644 or 3852/8645)

3) PROV: C. A. Howell; WG 121 or 122: £50/sale 144 or 145, bt Agnew (3851/8644 or 3852/8645); Piccadilly Gallery, c. 1976

4) Watercolour and bodycolour; 75.7 × 48

PROV: C. A. Howell; WG 121 or 122: £50/sale 144 or 145, bt Agnew (3851/8644 or 3852/8645); Rathbone; Sotheby's, 16 Nov. 1976 (lot 250)

5) Watercolour and bodycolour; 74.9 × 43.2

PROV: C. A. Howell; WG 121 or 122: £50/sale 144 or 145, bt Agnew (3851/8644 or 3852/8645); Colin Franklin; his sale, Christie's, 16 June 1970 (lot 152), bt Farlowe £600

6) PROV: C. A. Howell; WG 121 or 122: £50/sale 144 or 145, bt Agnew (3851/8644 or 3852/8645); PRIVATE COLLECTION

b15 *Green Summer 1868*

Fig. 124

Oil; 64.7 × 106.1

PROV: WG 7: £350/sale 158, bt Agnew (3854) 500 gns; sold to Sir Cuthbert Quilter, 5 April 1886; his

sale, Christie's, 22 June 1923 (lot 148), bt Sampson 380 gns; Viscountess Hardinge of Penshurst; Christie's, 25 May 1979 (lot 196); Sotheby's, 19 June 1990 (lot 32); PRIVATE COLLECTION

REF: EBJ notebook, p. 12: 1868; Bell, 1895, p. 42

LET: B1

b16 *King Cophetua and the Beggar Maid c. 1883*

Fig. 126

Watercolour, bodycolour, pastel and gold paint; 290 × 132

PROV: WG 174: £600/sale 164, bt Agnew (3859) £766 10s.: sold to R. H. Benson, 5 April 1886; Colonel Rex Benson: presented in 1947 to BIRMINGHAM CITY ART GALLERY (P18'47)

REF: W. S. Taylor, 'King Cophetua and the Beggar Maid', *Apollo* (Feb. 1973), pp. 148–55 (illus.); Wildman and Christian, 1998, no. 113, illus. in colour

LET: B25, 27, 28, 29?

b17 *King Rene's Honeymoon 1861* **Fig. 127**

Watercolour and bodycolour; 49.5 × 37.1

PROV: Fosters sale, 1 May 1876 (lot 61), bt Agnew (8157) for WG £44 2s.; WG 110: £125/sale 143, bt Clifford 200 gns; Fine Art Society, 1973; PRIVATE COLLECTION

REF: EBJ notebook, p. 5: 1861; Bell, 1895, pp. 34–35

LET: B11

b18 *The King's Wedding 1870*

King Rene's Wedding

Watercolour and bodycolour with gold paint on vellum; 32 × 26

PROV: A. G. Dew-Smith; his sale, Sotheby's, 30 Jan. 1878 (lot 355), bt Agnew (4511) 105 gns; sold to WG, 11 Feb. 1878; WG 87: £160/sale 146, bt Agnew (3860) 155 gns; Mrs William Graham; by descent; Mrs E. G. Lambton; her sale, Sotheby's, 9 July 1974 (lot 42); Michael Hasenclever, Munich; CLEMENS-SELS-MUSEUM, NEUSS (1997/119)

REF: EBJ notebook, p. 14: 1870; Burne-Jones (Arts Council, 1975), no. 119; Wildman and Christian, 1998, no. 46, illus. in colour

LET: B2?

b19 *The Lament 1877*

Love's Lament

(A Lament)

Oil; 26 × 37.4

PROV: WG 92: £50/sale 136, bt Agnew (3850) 100 gns; sold to R. H. Benson, 5 April 1886; his sale, Christie's, 21 June 1929 (lot 86); O. V. Watney; his sale, Christie's, 4 July 1967 (lot 57), bt Sanders 650 gns; Christie's, 25 Nov. 1988 (lot 98)

REF: EBJ notebook, p. 25: 1877; Wildman and Christian, 1998, p. 133

b20 *A Landscape*

(Watercolour)

[Watercolour; 18 × 38]

PROV: WG 112: £50/sale 138, bt Agnew 48 gns [?Lady Horner; sold Sotheby's, 5 June 1995 (lot 145) as *In a Wood*]

b21 *Laus Veneris 1861*

Watercolour

PROV: J. Anderson Rose sale, Christie's, 22 March 1867 (lot 24), bt Agnew (8042) for WG £56 4s. 6d.; WG 17: £200/not in sale; PRIVATE COLLECTION

REF: EBJ notebook, p. 5: 1861; Burne-Jones (Arts Council, 1975), p. 53; Wildman and Christian, 1998, p. 168

LET: A57, B4, 6, 11, 34, 38

b22 *Laus Veneris 1873–75, 1878* **Fig. 128**

Oil with gold paint; 122 × 183

PROV: bt from the artist by WG, 1878; WG 21: £2,000/sale 162, bt Agnew (3857) 2,550 gns; Sir William Agnew; by descent to Philip Agnew; Mrs Philip Agnew; her sale, Sotheby's, 4 Dec. 1957 (lot 100), bt Agnew £3,400 for Huntington Hartford; his sale, Sotheby's, 17 March 1971 (lot 57), bt Agnew: sold in 1972 to LAING ART GALLERY, NEWCASTLE (L72–273)

EXH: Grosvenor Gallery (1878), no. 106

REF: EBJ notebook, pp. 20, 21, 22, 25: 1873, 1874, 1875, 1878; *The Pre-Raphaelites* (Tate Gallery, 1984), no. 150, illus.; Wildman and Christian, 1998, no. 63, illus. in colour

LET: A57, B4, 13, 24

b23 *Love disguised as Reason 1870, 1871–75*

Fig. 132

Watercolour and bodycolour; 67.3 × 31.7

PROV: WG 11: £250/sale 154, bt Edward Clifford 700 gns; Gertrude, Countess of Pembroke: NATIONAL GALLERY OF SOUTH AFRICA, CAPE TOWN (L.119)

EXH: OWCS (1870), no. 64

REF: EBJ notebook, p. 14: 1870; *Burne-Jones and his Followers* (Tokyo Shimbun, Japan, 1987), no. 10 (illus.); Wildman and Christian, 1998, illus. p. 136
LET: B5, 6, 9

b24 *The Mirror of Venus* 1877 Fig. 129

Oil; 76.2 × 119.4

PROV: WG 8: £450/sale 159, bt Charles Butler 780 gns; by descent; anon. sale, Sotheby's, 21 June 1983 (lot 91); LORD LLOYD-WEBBER

REF: EBJ notebook, p. 24: 1877; *On Reflection* (National Gallery, London, 1998), illus. p. 59 (detail)
LET: B2, 15, 20

b25 *Morgan le Fay* 1862 Fig. 131

A Sybil

(*Medea*)

Watercolour and bodycolour; 86.5 × 48

PROV: fragment given by the artist to C. A. Howell; WG 181: £20/sale 139, bt Edward Clifford 55 gns; Cecil French; his bequest: HAMMERSMITH PUBLIC LIBRARIES (P.279) on loan to Leighton House

REF: EBJ notebook, p. 6: 1862; *Burne-Jones* (Arts Council, 1975), no. 37: the cut-down fragment was expanded by Clifford to its present size and subsequently retouched by EBJ; Wildman and Christian, 1998, fig. 55

b26 *The Princess Sabra*

Pencil; 14 × 9 in (*The Times*, 5 April 1886)

PROV: WG 88: £30/sale 134, bt Grindlay 40 gns

LET: B3?, 5?, 27?

Probably related to a series of pencil drawings in the British Museum preparatory to oil paintings of the Story of St George designed in the mid-1860s for Myles Birket Foster's house, The Hill, Witley: see *Burne-Jones* (Arts Council, 1975), no. 88.

b27 *Pygmalion* 1871

Watercolour and bodycolour; 57.1 × 44.4

PROV: WG 13: £200/sale 148, bt Edward Clifford 310 gns; Countess of Pembroke; anon. sale, Christie's, 4 March 1975 (lot 166); Piccadilly Gallery

REF: Bell, 1895, p. 109

LET: B2?, 9

b28 *St Agnes, St Dorothea and St Barbara*

Oil; 83.8 × 83.8

PROV: WG 15: £200/sale 156, bt Gray Hill 300 gns; PRIVATE COLLECTION

REF: *Burne-Jones* (Mappin Art Gallery, Sheffield, 1971), no. 24

LET: B2

b29 *St Cecilia* 1871

Watercolour and bodycolour; 53.6 × 25.7

PROV: WG 16: £200/sale 147, bt Agnew 180 gns; PRIVATE COLLECTION

REF: EBJ notebook, p. 15: 1871; A. C. Sewter, *The Stained Glass of William Morris and his Circle* (New Haven, 1975), II, p. 146: the design was used for the central light of the east window of St George's Chapel, Christ Church, Oxford in 1875 (illus. Sewter, fig. 497)

LET: B11

b30 *St George* 1873-77 Fig. 130

Oil; 155 × 57

PROV: WG 9: £350/sale 157, bt Grindlay 585 gns for Earl Cowper; Cowper sale, Christie's, 16 Oct. 1953 (lot 28), bt Blackburn 95 gns; Sumner bequest: WADSWORTH ATHENEUM, HARTFORD, CONN. (1961.448)

EXH: Grosvenor Gallery (1877), no. 64

REF: EBJ notebook, p. 24: 1877; *Burne-Jones* (Arts Council, 1975), no. 134; Wildman and Christian, 1998, no. 85, illus. in colour

b31 *Sidonia von Bork* 1860

The Sorceress

Watercolour and bodycolour; 29.2 × 16.5

PROV: T. E. Plint; his sale, Christie's, 8 March 1862 (lot 207), bt John Miller 15 gns; WG 179: £40/sale 140, bt Edward Clifford 75 gns; Bernard Berenson; PRIVATE COLLECTION

REF: J. Christian, 'Sources for Burne-Jones's Von Bork designs', *Burlington Magazine* (Feb. 1973), p. 104, fig. 44; Wildman and Christian, 1998, p. 66

b32 *Sponsa de Libano*

The Song of Solomon

Chalk

PROV: WG 19: £100/sale 151A, bt Agnew; PRIVATE COLLECTION

REF: Harrison and Waters, 1979, p. 118

LET: B17

CATALOGUE

b33 *The Tiburtine Sibyl* 1877

Augustine Sybil

(*The Sibyl of Tibur*)

Watercolour and bodycolour; 47 × 23.5

PROV: WG 89: £30/sale 135, bt Agnew 40 gns; Kenneth Muir Mackenzie; Mrs Mark Hambourg, sold to Agnew; sold Christie's, 13 March 1990 (lot 185)

REF: EBJ notebook, p. 24: 1877; Bell, 1895, p. 56; Wildman and Christian, 1998, p. 176

b34 *William Graham c. 1880*

Fig. 89

Black and white chalk; 57.1 × 42.9

Preparatory study for b35

PROV: not in WG inv. or sale; PRIVATE COLLECTION

b35 *William Graham 1880*

Fig. 90

Oil; 53.5 × 41.3

PROV: not in WG inv. or sale; PRIVATE COLLECTION

REF: EBJ notebook, p. 27: 1880; *Memorials*, 1, illus. opposite p. 296

b36 *Zephyrus and Psyche* 1865

Fig. 133

Watercolour and bodycolour; 38.1 × 26

PROV: J. Anderson Rose sale, Christie's, 22 March 1867 (lot 27), bt Agnew (8043) for WG £31 19s. 6d.; WG 91: £60/sale 141, bt Edward Clifford 115 gns; Gertrude, Countess of Pembroke, by 1899; Countess Brownlow; anon. sale, Christie's, 15 June 1971 (lot

138), bt Leger 2,000 gns; formerly Robert Walker, Paris

EXH: OWCS (1866), no. 304

REF: EBJ notebook, p. 8: 1865; Harrison and Waters, 1979, pl. 108

UNIDENTIFIED PORTRAIT

b37 *Head of a Girl*

Pencil

PROV: WG 93: £10/sale 133, bt Rathbone 14 gns

FURNITURE

b38 *Orpheus Piano*

Fig. 134

PROV: commissioned by WG, 1879; not in WG inv. or sale; PRIVATE COLLECTION

REF: EBJ notebook, p. 26: 1879; *Burne-Jones* (Arts Council, 1975), no. 208 (illus.); M. I. Wilson, 'Burne-Jones and Piano Reform', *Apollo* (Nov. 1975), pp. 342–47; Wildman and Christian, 1998, no. 125, illus. in colour

b39 *Piano*

PROV: executed by Kate Faulkner after b38 for WG; not in WG inv./sale 165?, bt Lawson £99 15s.; BIRMINGHAM CITY ART GALLERY

REF: M. I. Wilson, 'The Case of the Victorian Piano', *Victoria and Albert Museum Yearbook Number Three* (London, 1972), p. 145, fig. 15, n. 28

MODERN PICTURES

c1 *Archer, James (1823–1904)*

Arthur and Genevieve

PROV: Richardson; bt Agnew (4533); sold to WG, 11 May 1867, £75; not in WG inv. or sale

c2 *Barry, J[ames] (1741–1806)*

Female Head

After Titian; a girl looking downwards

PROV: WG 80: £30/sale 43, bt Deschamps 6 gns

c3 *Bateman, R[obert] (1842–1922)*

The Robin

Watercolour

PROV: WG 183: £5/sale 2, bt Grey Hill 13 gns

c4 *Bateman, R[obert]*

A Girl reading

Watercolour

PROV: WG 185: £15/sale 3, bt Oliver 11 gns

c5 *Birtles*

Landscape and sheep

Drawing

PROV: Groom; bt Agnew (5677), 11 Dec. 1863; sold to WG, 11 June 1864, 12 gns; not in WG inv. or sale

c6 *BOUGHTON, GEORGE HENRY (1833–1905)*

The Swing

PROV: Flatow sale, 4 May 1867 (lot 106), bt Agnew (4467) for WG £99 4s. 6d.; WG 144: £40/sale 46, bt Lefevre 72 gns

EXH: ?RA (1866), no. 537; St Jude's, Whitechapel (1883), no. 42

REF: engraving in Witt Library

c7 Boughton, G. H.

Girl reading

Drawing

PROV: Christie's, 3 April 1869 (lot 41), bt Agnew (9111) for WG £11 11s. 6d.; not in WG inv. or sale

c8 Boughton, G. H.

Coast Scene

PROV: Christie's, 3 April 1869 (lot 53), bt Agnew (9112) for WG 10 gns; not in WG inv. or sale

c9 BROWN, FORD MADOX (1821-93)

Waiting 1852

The Nurse

Oil on board; 30.5 × 20.3

PROV: sold to D. T. White, about July 1854 for £20; probably B. G. Windus; his sale, Christie's, 14-17 February 1868 (lot 308), bt Agnew (4763) for WG, £22 1s.; WG 90: £40/sale 47, bt Agnew (3837) £11 os. 6d.; PRIVATE COLLECTION

EXH: RA (1853), no. 557; BGM

REF: W. Holman Hunt, *Pre-Raphaelitism and the Pre-Raphaelite Brotherhood* (London, 1905), I, p. 279 (illus.); *Ford Madox Brown* (Walker Art Gallery Liverpool, 1964), no. 24; the study for this is in the Walker Art Gallery (10533) (M. Bennett, *Artists of the Pre-Raphaelite Circle. The First Generation* (London, 1988), pp. 30, 31 n. 6)

c10 BROWN, FORD MADOX

King Rene's Honeymoon

Watercolour [26.7 × 17.8]

PROV: J. Anderson Rose; his sale, Christie's, 22 March 1867 (lot 20), bt Agnew (8040) for WG £22 1s.; not in WG inv. or sale; [? F. T. Wilkinson, 1897; H. Wilkinson; anon. sale, Christie's, 25 Oct. 1991 (lot 54)]

REF: *Ford Madox Brown* (Walker Art Gallery, Liverpool, 1964), under no. 82.

c11 Burton, W[illiam] S[hakespeare] (1824-1916)

William Tell's Son

A child stands against a trunk of a tree with an apple on his head

[? Oil; 62 × 34]

PROV: WG 82: £25/sale 42, bt Thompson 2 gns; [?2nd Marquess of Dufferin and Ava; anon. sale, Sotheby's, Belgravia, 10 July 1973 (lot 38)]

EXH: [?RA 1854, no. 501]; BGM

c12 Burton, W[illiam] S[hakespeare]

A Girl's Head (Head of Helen)

Watercolour

PROV: J. Anderson Rose; his sale, Christie's, 22 March 1867 (lot 37), bt Agnew (8045) for WG £11 os. 6d.; WG 138: £25/sale 15, bt Rose £2 12s. 6d.

c13 Cavcano, Filippo

The Escort

PROV: WG 169: £60/sale 54, bt White 9 gns

EXH: MCAM, Nottingham

c14 CLIFFORD, EDWARD (1844-1907)

'Leal' c. 1869

Watercolour; 29 × 24.5

PROV: bt from the artist by Agnew (8176) for WG, 6 May 1867, £13 4s. 6d.; WG 97: £20/sale 13, bt Perceval 6 gns; Mrs C. Kirk; her sale, Sotheby's, 10 July 1973 (lot 34); anon. sale, Sotheby's, 6 May 1975 (lot 31)

c15 Clifford, E[dward]

Head of a Girl

Watercolour

PROV: WG 98: £20/sale 14, bt Coltart £3 13s. 6d.

c16 Clifford, E[dward]

Lieder Ohne Worte

PROV: WG 99: £40/not in sale

c17 (Cobbett, E[dward] J[ohn]) (1815-99)

Millais, Figures by

The Apple Gatherers

PROV: WG 85: £80/sale 57, bt Smith 6 gns

EXH: SKM

c18 Cole, [George] Vicat (1833-93)

A Sylvan Walk

PROV: not in inv./sale 64, bt Shepherd 60 gns

c19 Cooke, E[dward] W[illiam] (1811–80)*The Mouth of the Thames* 1843?

Oil; 35 × 47 in.

PROV: not in inv./sale 62, bt Permain £68 5s.; [?Lord Charles Townshend; O. & P. Johnson]

EXH: ?British Institution (1843), no. 39

REF: ?J. Munday, *Edward William Cooke* (Woodbridge, 1996), p. 316, no. 43/1, pl. 262

PROV: Tattersall; Agnew (4486), sold to WG, 6 May 1867, £44 2s.; WG 170: £35/sale 44, bt Beausire 13 gns

EXH: RA (1867), no. 431; MCAM, Nottingham (1 July 1879–24 March 1886), no. 30

c20 Cox, David (1783–1859)*A Landscape, with Horseman*

Watercolour

PROV: Vokins; bt Agnew (7273 or 7274), sold to WG, 7 Dec. 1865, £35 15s.; WG 150: £75/sale 25, bt Grindlay £21 10s. 6d.

c27 Duncan, Edward (1803–82)*View of Southampton*

Watercolour

PROV: Christie's, 30 March 1867 (lot 44), bt Agnew (8078); sold to WG, 13 April 1867, £43; WG 142: £50/sale 23, bt Beausire 27 gns

c21 Cox, David*A Landscape, with Water*

Watercolour

PROV: Vokins; bt Agnew (7273 or 7274), sold to WG, 7 Dec. 1865, £35 15s.; WG 151: £75/sale 26, bt Phelps 12 gns

c28 DYCE, WILLIAM (1806–64)*The Virgin praying*

Fig. 137

Virgin and Child

Pen, brown ink, and wash; 33 × 25.1

PROV: Dyce studio sale, Christie's, 5 May 1865 (lot 52?), bt Colnaghi £54 12s.; WG 76: £85/sale 28, bt Agnew 10 gns; PRIVATE COLLECTION

REF: M. Pointon, *William Dyce 1806–1864. A Critical Biography* (Oxford, 1979), p. 87**c22 Cristall, Joshua (1768–1847)***Loch Katrine*

Drawing

PROV: Gambart; bt Agnew (5503), 4 Sept. 1863; sold to WG, 16 June 1864, £21; not in WG inv. or sale

c29 DYCE, WILLIAM*The Virgin and Child*

Fig. 136

The Virgin

Oil on board; 75.4 × 52

PROV: Dyce studio sale, Christie's, 5 May 1865 (lot 141?); WG 77: £100/not in sale, Muir Mackenzie; presented in 1910 to CASTLE MUSEUM, NOTTINGHAM (10.53)

EXH: MCAM, Nottingham (1879–1910), no. 85

REF: M. Pointon, *William Dyce 1806–1864. A Critical Biography* (Oxford, 1979), pp. 87, 197, fig. 98**c23 Crome***A Sea Piece*

PROV: WG 32: £400/sale 75, bt Balfour 200 gns

EXH: St Jude's, Whitechapel (1883), no. 171

c24 Crome, J[ohn]*Landscape*

PROV: WG 158: £30/sale 45, bt Grey Hill 15 gns

EXH: SKM

c30 Fielding, [Anthony Vandyke] Copley (1787–1855)*A Scotch Lake Scene*

PROV: not in WG inv./sale 127A, bt Agnew 28 gns

c25 Donaldson, A[ndrew] B[enjamin] (b. 1840)*Worship of the Ibis (The Empty Fountain)*

PROV: WG 143: £25/sale 40, bt Grey Hill 16 gns

EXH: BGM

c31 Fielding, [Anthony Vandyke] Copley*A Lake Scene*

PROV: not in WG inv./sale 127B, bt Samuel 18 gns

c26 Donaldson, A[ndrew] B[enjamin]*Procession of the Host (The Viaticum)***c32 Fielding***Near Chichester, Sussex*

Drawing

PROV: Lawrence; bt Agnew (5772), 22 Jan 1864; sold to WG, 16 June 1864, £36 15s.; not in WG inv. or sale

c33 Frère, Edouard (1819–86)

The Crossing Sweeper

Watercolour

PROV: WG 132: £50/sale 22, bt Phillips 25 gns

c34 Frère, Edouard

The Cross at St Valéry

PROV: bt Agnew (9493), 4 June 1875; sold to WG, 10 Nov. 1875, £36 15s.; not in WG inv. or sale

c35 Frère, Edouard

Landscape with Figures

PROV: bt Agnew (9497), 4 June 1875, £47 5s.; sold to WG, 10 Nov. 1875, £36 15s.; not in WG inv. or sale

c36 Fussell, [?Alexander (active 1838–81)]

The Dauphin in Prison

Drawing

PROV: J. Anderson Rose; his sale, Christie's, 22 March 1867 (lot 13), bt Agnew (8037) for WG 15 gns; not in WG inv. or sale

c37 Gainsborough, T[homas] (1727–88)

Gainsborough's Favourite Dog

PROV: WG 86: £40/sale 48, bt Samuel 30 gns

c38 Gale, W[illiam] (1823–1909)

Spring Flowers

PROV: WG 161: £50/sale 52, bt Waller £7 17s. 6d.

c39 Gale, W[illiam]

The Lover's Walk

22.8 × 13.3

PROV: Christie's, 27 Feb. 1864 (lot 27), bt Agnew (3328) for WG £60; WG 162: £50/sale 53, bt Shepherd 12 gns

c40 Georgi, Otto (1819–74)

The Slave Caravan

Watercolour

PROV: WG 163: £10/sale 4, bt Shepherd 13 gns
EXH: MCAM, Nottingham

c41 Georgi, Otto

View of Jerusalem

Watercolour

PROV: WG 164: £10/sale 5, bt Permain 5 gns

EXH: MCAM, Nottingham

c42 Georgi, Otto

View on the Nile

Watercolour

PROV: WG 165: £10/sale 6, bt Shepherd 10 gns

EXH: MCAM, Nottingham

c43 Gilbert, [John] Graham (1794–1866)

Portrait of Mrs Graham

PROV: WG 60: £100/not in sale

c44 Glover, [John] (1767–1849)

Landscape

Watercolour

PROV: WG 182: £30/not in sale

c45 Goodall, [Frederick] (1822–1904)

Venetian Mother and Father

Drawing

PROV: Christie's, 29 May 1873 (lot 74), bt Agnew (2106); sold to WG, 10 Nov. 1875, £189; not in WG inv. or sale

c46 Green, C[harles] (1840–98)

Woodcutter

Drawing

PROV: Christie's, 30 March 1867 (lot 51), bt Agnew (8079) for WG £6 12s. 3d.; not in WG inv. or sale

c47 Hall, J. D.

The Sea

Drawing

PROV: J. Anderson Rose; his sale, Christie's, 22 March 1867 (lot 15), bt Agnew (8039) for WG 10 gns; not in WG inv. or sale

c48 Hemy, C[harles] N[apier] (1841–1917)

The Sunlit Sea

PROV: WG 125: £80/sale 56, bt Grenfell 28 gns

c49 Herbert, J[ohn Rogers] (1810–90)

Mary at Christ's Feet

PROV: Hargitt; bt Agnew (4358), sold to WG, 1 Feb. 1867, £200; WG 34: £200/sale 73, bt Wagner 22 gns

EXH: SKM

c50 HUGHES, ARTHUR (1832–1915)*The Knight of the Sun* c. 1859–60**Fig. 138**

Oil; 102 × 132.5

PROV: Thomas Plint; his sale, Christie's, 8 March 1862 (lot 220), bt Agnew 200 gns; Jacob Burnet, by March 1863; his sale, Christie's, 2 March 1876 (lot 97), bt Agnew (9829); sold to WG on 7 April 1876; WG 78: £100/not in sale; Alice Hogg; Lord Hailsham; his sale, Sotheby's, 4 Nov. 1953 (lot 37), bt in; Neil Hogg; his sale, Christie's, 22 June 1984 (lot 302), bt Julian Hartnoll; LORD LLOYD-WEBBER

EXH: Glasgow (1878), no. 145; MCAM, Nottingham (1879–86), no. 47

REF: R. Gibson, 'Arthur Hughes, Arthurian and Related Subjects of the early 1860s', *Burlington Magazine*, cxii (July 1970), pp. 451–56, fig. 30; *The Pre-Raphaelites* (Tate Gallery, 1985), no. 110 (illus.); L. Roberts, *Arthur Hughes* (Woodbridge, 1997), no. 43, colour pl. 25

c51 HUGHES, ARTHUR*Endymion* 1868–70*Diana and Endymion*

Oil; 76 × 106.5

PROV: bt from the artist by WG, c. March 1869; WG 159: £50/sale 50, bt Shepherd 15 gns; John Bibby; his sale, Christie's, 3 June 1899 (lot 85), bt Thomas McLean 55 gns; Lady Grayson; donated by her to Red Cross sale, Christie's, 12 July 1940 (lot 911), bt A. P. Allan 12 gns; his sale, Christie's, 15 June 1945 (lot 150), bt Mitchell Galleries 18 gns; their sale, Christie's, 24 Jan. 1947 (lot 128), bt Vicars 6 gns; anon. sale, Sotheby's, New York, 31 Oct. 1985 (lot 57); anon. sale, Sotheby's, New York, 26 May 1993 (lot 90)

EXH: BGM

REF: L. Roberts, *Arthur Hughes* (Woodbridge, 1997), no. 100, colour pl. 64

c52 HUGHES, ARTHUR*Pansies* c. 1860

Oil; 38 × 29

PROV: B. G. Windus; his sales, Christie's, 19 July 1862 (lot 44), unsold; and 15 Feb. 1868 (lot 303), bt Agnew (4762) for WG £33 1s. 6d.; not in WG inv. or sale; J. R. Thomas; his sale, Christie's, 4 April 1924 (lot 75), bt Briston 7 gns; Archibald G. B. Russell; bequeathed by him in 1962 to ASHMOLEAN MUSEUM, OXFORD (A995)

REF: L. Roberts, *Arthur Hughes* (Woodbridge, 1997), no. 41, colour pl. 29

c53 HUGHES, ARTHUR*Amy* c. 1853–54, reworked late 1850s

Oil on panel; 32 × 18.5

PROV: B. G. Windus; his sales, Christie's, 19 July 1862 (lot 38), bt in? by Rhodes; and 15 Feb. 1868 (lot 273), bt Agnew (4764) for WG £11 6d.; not in WG inv. or sale; bt in 1925 by BIRMINGHAM CITY ART GALLERY (222'25)

REF: L. Roberts, *Arthur Hughes* (Woodbridge, 1997), no. 15.4, illus.

c54 HUNT, WILLIAM HOLMAN (1790–1864)*The Scapegoat***Fig. 141**

Oil; 33.7 × 45.9

PROV: David Thomas White, by 26 Feb. 1859; sold to B. G. Windus; his sale, Christie's, 19 July 1862 (lot 35), bt in; Agnew (4420): sold to WG, 8 April 1867, £450; WG 66: £600/sale 80, bt Agnew (3842) £525: sold to Sir J. Brassey, 5 April 1886; bt from Agnew by MANCHESTER CITY ART GALLERY (1906.2)

EXH: SKM

REF: *The Pre-Raphaelites* (Tate Gallery, 1984), no. 84, illus. in colour

c55 HUNT, WILLIAM HOLMAN*The Light of the World***Fig. 139**

Oil; 50 × 26.1

PROV: Boston exhibition sale, 1858, 300 gns; John Knowles; his sale, Christie's, 7 April 1865 (lot 169), bt Gambart £472 10s.; Moore, McQueen & Co.; anon. sale, Christie's, 27 April 1866 (lot 174), bt Colnaghi £467 5s.; anon. sale, Christie's, 16 May 1867 (lot 981), bt in; WG, by 1879; WG 67: £600/sale 81, bt Agnew (3843) £787 10s.: sold to Sir J. Brassey, 5 April 1886; Dowager Lady Tweedmouth before 1906; bt from Knoedler by MANCHESTER CITY ART GALLERY (1912.53)

EXH: SKM

REF: *Holman Hunt* (RA, 1969), no. 25; *Concise Catalogue of British Paintings. Manchester City Art Gallery* (Manchester, 1976), I, illus. p. 102

c56 HUNT, WILLIAM HOLMAN*Ramadan, Jerusalem**Jerusalem by Moonlight**(Jerusalem at Twilight)*

Watercolour; 6½ × 13¾ in (1886)

PROV: bt from the artist by Agnew (7693), 12 April 1866; sold to WG, 9 June 1866, £120; WG 68: £200/sale 37, bt Agnew 50 gns; PRIVATE COLLECTION
REF: W. Holman Hunt, *Pre-Raphaelitism and the Pre-Raphaelite Brotherhood* (London, 1905), I, p. 404 (illus.)

c57 HUNT, WILLIAM HOLMAN

The Wilderness of Gizeh

Desert of Sinai

Watercolour and bodycolour; 24.8 × 70.5

PROV: bt Agnew (7882), 8 Sept. 1866; sold to WG, 22 Feb. 1867, £196 7s.; WG 69: £350/not in sale; Muir Mackenzie; Lady Clive; Robert Clive; his sale, Christie's, 9 Nov. 1971 (lot 152), bt Hartnoll & Eyre 3,200 gns

REF: W. Holman Hunt: *Pre-Raphaelitism and the Pre-Raphaelite Brotherhood* (London, 1905), I, p. 390, illus.

c58 LANDSEER, EDWIN (1802–73)

All that remains of the Glory of W[illiam] Smith 1827

Oil; 30.4 × 24.1

PROV: bt from the artist by John Pye; his sale, Christie's, 20 May 1874 (lot 41), bt Agnew £336; WG 172: £50/not in sale; Lord Cheylesmore; his sale, Christie's, 7 May 1892 (lot 58); Spink, 1949; Mrs Ray Slater Blakeman; her sale, Christie's, 22 Nov. 1985 (lot 93)

REF: A. Graves, *Catalogue of the Works of the late Sir Edwin Landseer, R.A.* (London, 1874), no. 129

c59 Lange

The Konigsee, Bavarian Alps

PROV: WG 156: £100/sale 60, bt Watney £52 10s.

EXH: SKM

c60 LEGROS, ALPHONSE (1837–1911)

Woodcutters felling a Tree

Watercolour and gouache; 76.2 × 124.4

PROV: WG 25: £150/sale 36, bt Agnew 50 gns; sold to VICTORIA & ALBERT MUSEUM (98–1886)

EXH: Société des Artistes Français, Paris (1875), no. 104

REF: *Alphonse Legros, 1837–1911* (exh. cat., Musée des Beaux-Arts, Dijon, 1987), no. 54 (illus.)

c61 Legros, A[lphonse] (1837–1911)

The Fisherman — Landscape

Watercolour

PROV: WG 23: £150/sale 34, bt Beausire 37 gns

EXH: SKM

c62 Legros, A[lphonse]

The Miller's Wife — Landscape

Watercolour

PROV: WG 24: £150/sale 35, bt Buxton 36 gns

EXH: SKM

c63 Legros, A[lphonse]

Head of a Bishop

PROV: J. Anderson Rose; his sale, Christie's, 22 March 1867 (lot 14), bt Agnew (8038) for WG 17 gns; WG 26: £80/sale 58, bt Baxter 25 gns

c64 Legros, A[lphonse]

A Cardinal

A priest in scarlet reading from a book open on a green cushion in front

PROV: bt WG in 1868; WG 84: £159/sale 67, bt Hamilton 26 gns

EXH: SKM

c65 Legros, A[lphonse]

A Lake Scene

Watercolour

PROV: WG 124: £150/sale 31, bt Beausire 16 gns

c66 LEIGHTON, FREDERIC, LORD (1830–96)

La Nanna 1858–59

Fig. 140

Roman Lady

Oil; 80 × 52

PROV: B. G. Windus; his sale, Christie's, 19 July 1862 (lot 51), bt Agnew; John Heugh; bt Agnew, 17 June 1865; sold to WG, 26 Feb. 1866, £220; WG 31: £250/sale 74, bt McLean £120 15s.; Edwin Lawrence, by 1897; O. L. Harris; anon. sale, Sotheby's, 9 March 1976 (lot 46), bt Agnew for PHILADELPHIA MUSEUM OF ART (1976–34–1)

EXH: MCAM, Nottingham (1 July 1879–24 March 1886); RA (1996), no. 13

REF: R. Dorment, *British Painting in the Philadelphia Museum of Art* (London, 1986), no. 51, pp. 202–07, illus. in colour

c67 LEIGHTON, FREDERIC, LORD

Ariadne abandoned by Theseus 1868

Oil; 112.5 × 155

PROV: bt Agnew (4894), 2 May 1868; sold to WG, 11 May 1868, £682 10s.; not in WG inv. or sale; A. G. Kurtz; W. J. (later Viscount) Pirrie; SALAR JANG MUSEUM, HYDERABAD

EXH: RA (1868), no. 234

REF: L. and R. Ormond, *Lord Leighton* (London, 1975), cat. no. 180, pl. 114; *Frederic Leighton* (RA, 1996), fig. 54

c68 Leslie, G[eorge] D[unlop] (1835–1921)

The Terrace

PROV: [?bt from the artist by Agnew (3505) as *Lavender*, 5 Aug. 1875; sold to WG, 10 Nov. 1875, £78 15s.;] WG, by 1879; WG 53: £175/sale 70, bt Agnew (3839) 75 gns; sold to Beausire, 5 April 1886, £86 12s. 6d.

EXH: MCAM, Nottingham (1879–86)

c69 Leslie, G[eorge] D[unlop]

Willow, Willow

PROV: WG 54: £175/sale 71, bt Agnew (3840) 120 gns; sold to E. Atkinson, 5 April 1886

EXH: MCAM, Nottingham (1879–86)

REF: T. Taylor, 'English Painters of the Present Day. xvii. George D. Leslie, A.R.A.', *The Portfolio*, 1 (1870), pp. 180–81: 'A love-lorn maiden, in a sedgy and willowy nook, contemplating the water in a way suggestive, but not too painfully suggestive, of suicide'

c70 Leslie, G[eorge] D[unlop]

The Feast of Roses

PROV: WG 120: £100/sale 59, bt Agnew (3838) £78 15s.; sold to George Palmer, 29 April 1887, £80

c71 Lewis, [John] F[rederick] (1805–76)

Scene in the Desert

17.8 × 44.5

PROV: bt from the artist by A. G. Dew-Smith; his sale, Sotheby's, 30 Jan. 1878 (lot 359), bt Agnew (4512) £157 10s.; sold to WG on 11 Feb. 1878; WG 152: £150/not in sale

c72 Lidderdale, C[harles] S[illem] (1831–95)

Stolen Fruit

A little girl standing, with apples in each pocket

Watercolour

PROV: Christie's, 4 April 1868 (lot 126), bt Agnew (4865) for WG £38 11s. 9d.; WG 83: £30/sale 17, bt Dobell 20 gns

c73 LINNELL, JOHN (1792–1882)

The Halt by the Jordan (St Philip baptising the Ethiopian)

Oil; 97.8 × 135.9

PROV: Sir Thomas Baring; his sale, bt Rought 112 gns; sold to Holmes; Rutherford; Rufford, bt Agnew (3296), 1864; sold to WG, 8 Feb. 1864, £900; not in inv. or sale; Fowler: sold to Agnew, 1868; sold to N. J. Holdsworth; Ashbee Bequest in 1900 to VICTORIA & ALBERT MUSEUM (1845–1900)

REF: *John Linnell. A Centennial Exhibition* (Fitzwilliam Museum, Cambridge, 1982), no. 92, illus.; R. Parkinson, *Victoria & Albert Museum. Catalogue of British Oil Paintings, 1820–1860* (London, 1990), p. 179, illus.

c74 Linnell, [John]

Rejected Addresses

PROV: WG 187: £5/not in sale

c75 Linton, Sir J[ames] D[romgole] (1840–1916)

The Music Lesson

Watercolour

PROV: WG 134: £20/sale 10, bt Thompson 29 gns

c76 Linton

Keswick Lake

PROV: Spencer; bt Agnew (8803), 23 April 1874; sold to WG, 10 Nov. 1875, £21; not in WG inv. or sale

c77 Linton

Windermere Lake

PROV: Spencer; bt Agnew (8804), 23 April 1874; sold to WG, 10 Nov. 1875, £21; not in WG inv. or sale

c78 LUCY, CHARLES (1814–73)

Cromwell with his Family at Hampton Court 1863

Oil; 259.1 × 383.5

PROV: given in 1870 by WG to GLASGOW ART GALLERY (336)

REF: R. Strong, *And when did you last see your Father?* (London, 1978), p. 149

c79 Macgregor

A Perthshire Scene

PROV: not in WG inv./sale 65, bt Grindlay 73 gns

c80 Merritt, Mrs [Anna] Lea (1844–1930)

Ophelia

(*Juliet*, 1876)

Oil on tempera ground [?on panel, 17 $\frac{5}{8}$ × 24 in.]

PROV: [?Lord Campbell;] WG 173: £50/sale 55, bt Vandeleur 13 gns; [?Robert P. Coale]

EXH: [?RA (1880), no. 1414]

REF: G. Gorokhoff (ed.), *Love locked out. The Memoirs of Anna Lea Merritt* (Boston, n.d.), pp. 129–30, 242; ?S. P. Casteras and L. H. Peterson, *A Struggle for Fame. Victorian Women Artists and Authors* (exh. cat., Yale Center for British Art, 1994), p. 64

c81 Merritt, H[enry] (1822–77)

Landscape

Wooded avenue

Oil on panel; 33 × 25.4

PROV: WG 79: £20/not in sale; Agnes Jekyll

c82 MILLAIS, JOHN EVERETT (1829–96)

The Vale of Rest 1858

Fig. 143

Oil; 102.8 × 172.7

PROV: bt by D. T. White, 1859, for B. G. Windus; Wigzell, bt Agnew, 3 April 1867; sold to Jonathan Tonge, 8 April 1867; bt Agnew, 26 Nov. 1869 for Samuel Mendel; bt Agnew (5653), 3 Feb. 1870, sold to WG, 7 Feb. 1870; WG 27: £2,000/sale 87, bt Deschamps £3,150; Sir Henry Tate: presented by him in 1894 to TATE GALLERY (1507)

REF: Millais (RA, 1967), no. 57; M. Bennett, 'Footnotes to the Millais Exhibition', *Liverpool Bulletin. Walker Art Gallery*, XII (1967), p. 47, fig. 26

c83 MILLAIS, JOHN EVERETT

The Blind Girl 1856

Fig. 142

Oil; 80.6 × 53.3

PROV: Sold by the artist to Gambart, 400 gns; John Miller, by 1857; his sale, Christie's, 21 May 1858 (lot 171), bt in 300 gns; by descent to David Currie; sold to Agnew, 21 Jan. 1867; sold to Jonathan Tonge, 28 Jan. 1867; bt back by Agnew (5605), 26 Nov. 1869; sold to WG, 5 Feb. 1870; WG 28: £900/sale 89, bt Agnew (3968) 830 gns; Albert Wood, by 1891; sold to William Kenrick, and presented to BIRMINGHAM CITY ART GALLERY (3'92) in 1892

REF: Millais (RA, 1967), no. 51, illus. in colour

c84 MILLAIS, JOHN EVERETT

Six Parables: The Good Samaritan; The Lost Piece of Silver; the Labourers in the Vineyard; The Foolish Virgins; The Rich Man and Lazarus; The Unjust Judge

Watercolour; each 14 × 10.6

PROV: sold by the artist to Agnew (6501–5), 2 Sept. 1864; sold to WG for £50 each, 28 Nov. 1864, 2 Feb. 1865; WG 147–9: £300/not in sale; Lady Muir Mackenzie; Mrs Mark Hambourg; bt Martin Birnbaum for Grenville L. Winthrop, June 1937; Winthrop bequest: FOGG MUSEUM OF ART, CAMBRIDGE, MASS. (1943.481)

REF: *The Drawings of J. E. Millais* (Arts Council, 1979), nos. 76–80

c85 MILLAIS, JOHN EVERETT

Apple Blossoms 1859

Fig. 145

Oil; 113 × 176.3

PROV: Gambart, bt 6 May 1860; his sale, Christie's, 4 May 1861 (lot 298), bt Croft £483; Jacob Burnet, 1861; his sale, Christie's, 25 March 1876 (lot 101), bt Watkins £1,459 10s.; bt from Lefevre by Agnew (2213), 1 Dec. 1881; sold to WG, 16 March 1882, £1,500; WG 175: £1,500/sale 88, bt E. F. White 1,000 gns; David Price; his sale, Christie's, 2 April 1892 (lot 90), bt Thomas Clarke £693; his sale, Christie's, 27 Feb. 1920 (lot 153), bt Gooden & Fox for 1st Viscount Leverhulme; by descent; bt in 1986 by LADY LEVER ART GALLERY, PORT SUNLIGHT (LL3624)

REF: Millais (RA, 1967), no. 58, pl. 19; M. Bennett, 'Footnotes to the Millais Exhibition', *Liverpool Bulletin. Walker Art Gallery*, XII (1967), p. 47, fig. 27; M. Bennett, *Artists of the Pre-Raphaelite Circle. The First Generation* (London, 1988), pp. 137–44, colour pl. viii

c86 MILLAIS, JOHN EVERETT

Willy Graham on his Deathbed 1875

Fig. 91

Pencil; 16.5 × 23.5

PROV: not in WG inv. or sale; PRIVATE COLLECTION

c87 MILLAIS, JOHN EVERETT

The Lost Sheep

Drawing

PROV: bt from the artist by Agnew (7713), 5 May 1866; sold to WG, 7 March 1868, £31 10s.; not in WG inv. or sale

Probably related to the *Six Parables* (c84)

c88 Muller, C[harles] (1815–92)

A View of Tivoli

PROV: Colnaghi; bt Agnew (4410), 27 March 1867; sold to WG £207 18s.; not in WG inv. or sale

CATALOGUE

c89 Niemann, E[dmund] J[ohn] (1813–76)
Greenwich

PROV: not in WG inv./sale 61, bt Maclean 75 gns

c90 North, J[ohn] W[illiam] (1842–1924)
Morning

Watercolour

PROV: WG 35: £180/sale 32, bt Beausire 56 gns

c91 North, J[ohn] W[illiam]

The Woodcart

Watercolour

PROV: WG 36: £180/sale 33, bt Hollins 130 gns

EXH: ?OWCS (1871), no. 158 as *The Timber Waggon*; SKM

c92 NORTH, JOHN WILLIAM

Stobhall Garden, looking over the Tay

[?Watercolour and bodycolour; 36.2 × 53.4]

PROV: WG 94: £30/not in sale; [?PRIVATE COLLECTION]

EXH: OWCS (winter 1871), no. 374

REF: [?S. Wilcox and C. Newall, *Victorian Landscape Watercolours* (New York, 1992), p. 142, no. 78, illus.]

c93 North, J[ohn] W[illiam]

The Old Gate

Watercolour

PROV: WG 109: £40/sale 21, bt Agnew 24 gns

c94 NORTH, JOHN WILLIAM

The Wood-gatherers 1869

Fig. 144

Watercolour and bodycolour; 39.4 × 55.9

PROV: WG 126: £100/sale 29, bt Waller 40 gns; Pickford Waller; Sybil Waller; her sale, Christie's, 1 Oct. 1973 (lot 59)

EXH: RA (1869), no. 549

c95 North, J[ohn] W[illiam]

Spring

Watercolour

PROV: WG 127: £100/sale 30, bt Smith 41 gns

c96 NORTH, JOHN WILLIAM

An Algerian Garden

Watercolour and bodycolour; 26 × 29.8

PROV: WG 128: £80/sale 27, bt R. J. Waller 21 gns; Pickford Waller; Sybil Waller; her sale, Christie's, 1 Oct. 1973 (lot 58)

c97 North, J[ohn] W[illiam]

The Hay-Loft

Watercolour

PROV: WG 129: £20/sale 12, bt Agnew 19 gns

c98 NORTH, JOHN WILLIAM

Feeding the Lambs

Gouache; 36.8 × 27

PROV: WG 130: £80/not in sale; PRIVATE COLLECTION

EXH: St Jude's, Whitechapel (1883), no. 38?

c99 North, J[ohn] W[illiam]

Head of a Girl

Watercolour

PROV: WG 131: £25/sale 16, bt Shepherd £4 14s. 6d.

EXH: OWCS (winter 1871), no. 154?

c100 North, J[ohn] W[illiam]

The Garden of England

Watercolour

PROV: WG 153: £40/sale 20, bt Oliver 16 gns

c101 North, J[ohn] W[illiam]

Hoeing

Watercolour

PROV: WG 154: £60/sale 24, bt Clayton 29 gns

c102 North, J[ohn] W[illiam]

The Pet Lamb

Watercolour

PROV: WG 186: £25/sale 7, bt Smith 28 gns

c103 NORTH, JOHN WILLIAM

The Happy Valley: Washford, Taunton

The Enchanted Glen

Pencil, watercolour and bodycolour; 44.4 × 32.7

PROV: commissioned by WG, 1868 or 1869; WG 188: £20/sale 8, bt Waller 11 gns; Pickford Waller; Sybil Waller; her sale, Christie's, 1 Oct. 1973 (lot 60)

c104 NORTH, JOHN WILLIAM

The Garden at Halsway Manor, Somerset

The Farm Garden

Watercolour and bodycolour; 19.6 × 22.5

PROV: WG 191: £30/sale 19, bt Agnew 26 gns; Pickford Waller; Sybil Waller; her sale, Christie's, 1 Oct. 1973 (lot 56)

EXH: *Le paysage anglais du PreRaphaelites aux Symbolistes* (Galerie des Luxembourg, Paris, 1974), no. 29

c105 Oehme, C.

Cathedral Interior

PROV: WG 166: £10/not in sale

EXH: MCAM, Nottingham

c106 Oehme, C.

The Violinist

PROV: WG 167: £10/not in sale

c107 Patten, A[lfred] F[owler] (1829–88) after J[ames C[larke] Hook (1819–1907)

The Passing Cloud

Watercolour

PROV: Neill sale, 11 June 1864 (lot 79), bt Agnew (6241) for WG 12 gns; not in WG inv./sale 1, bt Oliver 10 gns

c108 Poole, Paul Falconer (1807–79)

A Midsummer's Night

PROV: bt Agnew (4350) from Hargitt; sold to WG, 26 Jan. 1867, £345; not in WG inv. or sale

c109 Reynolds, Sir J[oshua] (1723–92)

View from Richmond Hill

PROV: WG 157: £180/sale 66, bt Permain 75 gns; E. Durning-Lawrence; his sale, Christie's, 9 June 1939 (lot 117)

EXH: SKM

Perhaps a version of *View from Sir Joshua Reynolds's House. Richmond Hill* (Tate Gallery 5636)

c110 Richmond, W[illiam] B[lake] (1842–1921)

Music Party (Portraits)

Oil; 88.9 × 127

PROV: WG 30: £200/not in sale

REF: Horner, 1933, p. 38; A. M. W. Stirling, *The Richmond Papers* (London, 1926), p. 240: portraits of Florence, Amy and Frances Graham painted during a visit to Perthshire in 1867; S. Reynolds, *William Blake Richmond. An Artist's Life, 1842–1921* (Wilby, 1995), p. 60

c111 Richmond, W[illiam] B[lake]

The Mill

Watercolour

PROV: WG 155: £20/sale 9, bt Agnew 9 gns

c112 Romney, G[eorge] (1734–1802)

Portrait of a Lady

PROV: WG 145: £60/sale 49, bt Grey Hill 73 gns

c113 Rossiter, C[harles] (b. 1827; active 1852–90)

Cornfield

Drawing

PROV: Christie's, 30 March 1967 (lot 22), bt Agnew (8080) for WG £21; not in WG inv. or sale

c114 Sandys, Emma (1843–77)

Miriam

Drawing

PROV: J. Anderson Rose; his sale, Christie's, 22 March 1867 (lot 47), bt Agnew (8046) for WG £23; not in WG inv. or sale

c115 Sandys, F[rederick] (1829–1904)

Giroflées

A girl, with two rows of pearls in her hair, looks downwards, with wallflowers behind her

PROV: WG 81: £150/sale 68, bt Tooth 31 gns

EXH: SKM

c116 SCHEFFER, ARY (1795–1858)

Christ and the Maries 1854

Oil; 54 × 44.5

PROV: WG, by 1879; WG 33: £650/sale 82, bt Henry Wagner £173 ss.: presented by him in 1925 to NATIONAL GALLERY OF VICTORIA, MELBOURNE

EXH: SKM

REF: *Catalogue of the National Gallery of Victoria, Melbourne* (Melbourne, 1948), p. 136; *A Century of Collecting 1882–1982. A Guide to Manchester City Art Galleries* (Manchester, 1983), pp. 127–28

c117 SCHEFFER, ARY

The Temptation of Christ 1854

Oil; 73.6 × 53.3

PROV: Perrins, bt Agnew (2734), 20 April 1883; sold to WG, 4 May 1883, £682 10s.; not in WG inv./sale 83, bt 120 gns by NATIONAL GALLERY OF VICTORIA, MELBOURNE (311/1)

REF: U. Hoff, *National Gallery of Victoria, Melbourne. European Painting and Sculpture before 1900* (Melbourne, 1973), fig. 180; *Ary Scheffer 1795–1858* (Institut Neerlandais, Paris, 1980), p. 124

Reduced replica of the picture in the Louvre

c118 SENFF, ADOLF (1785–1863) after RAPHAEL (1483–1520)

Madonna di Foligno

Oil on panel; 119.4 × 100.3

PROV: WG, by 1879; not in inv. or sale; Kenneth Muir Mackenzie; presented by him to CASTLE MUSEUM, NOTTINGHAM (10.59) in 1910

EXH: MCAM, Nottingham (1879–1910), no. 24

c119 Shields, F[rederick] J[ames] (1833–1911)

Head of a Girl

Watercolour

PROV: WG 133: £20/sale 11, bt Agnew 4 gns

EXH: ?OWCS (1869)

c120 Smetham, J[ames] (1821–89)

'Ye Hypocrites, Ye can discern the Face of the Sky'

PROV: F. J. Shields; Agnew (4869), sold to WG, 16 April 1868, £31 10s.; WG 146: £20/sale 41, bt Dobell 18 gns

REF: S. P. Casteras, *James Smetham. Artist, Author, Pre-Raphaelite Associate* (Aldershot, 1995), pp. 144, 153

c121 SMETHAM, JAMES

Nymphs in the Twilight

'The Nymphs in Twilight Shade' (Milton's 'Ode on the Morning of Christ's Nativity')

Watercolour and bodycolour; 29.8 × 47

PROV: WG, by 1879 for £75; not in WG inv. or sale; Kenneth Muir Mackenzie; presented by him to CASTLE MUSEUM, NOTTINGHAM (10.54) in 1910

EXH: MCAM, Nottingham (1879–1910), no. 73

REF: M. Bishop, *James Smetham* (London, 1974), p. 44: dated 1877; S. P. Casteras, *James Smetham. Artist, Author, Pre-Raphaelite Associate* (Aldershot, 1995), pp. 155, 166

LET: A76?

c122 SOLOMON, REBECCA (1832–86) and JOHN EVERETT MILLAIS after MILLAIS

Christ in the House of His Parents

Oil; 38.1 × 60.9

PROV: commissioned by Moore, McQueen & Co. for engraving, by L. L. Gruner, 1866; bt Agnew (4256), 19 July 1866; sold to WG £132; WG 29: £160/sale 72, bt Baiter 42 gns; Louise Salaman; anon. sale, Christie's, 11 July 1969 (lot 121); PRIVATE COLLECTION

EXH: SKM

REF: C. Wood, *Christie's Review of the Year 1968/1969* (London, 1969), pp. 55–57, illus.; p. 54. *Sunshine & Shadow. The David Scott Collection of Victorian Paintings* (National Galleries of Scotland, Edinburgh, 1991), no. 25, p. 37 (illus.)

c123 Solomon, S[imeon] (1840–1905)

Love in Autumn

Watercolour

PROV: WG 95: £30/sale 18, bt Agnew £9 19s. 6d.

c124 Solomon, Simeon

The Guardian Angel

PROV: J. Anderson Rose; his sale, Christie's, 22 March 1867 (lot 12), bt Agnew (8036) for WG 13 gns; WG 160: £30/sale 51, bt Coltart 16 gns

EXH: BGM

c125 Stanfield, C[larkson] (1793–1867)

A Burning Ship

PROV: Stanfield studio sale, Christie's, 8 May 1868 (lot 62), bt Agnew (8707) for WG £45 4s.; WG 73: £150/sale 125, bt Agnew 5 gns

c126 Stanfield, C[larkson]

A River Scene, with Boats

PROV: ?Stanfield studio sale, Christie's, 8 May 1868 (lot 95) as *Boats Amsterdam*, bt Agnew (8715) for WG £138 18s. 3d.; WG 74: £150/sale 126, bt Agnew 30 gns

c127 Stanfield, C[larkson]

A River Scene

PROV: ?Stanfield studio sale, Christie's, 8 May 1868 (lot 78) as *Oude Scheldt*, bt Agnew (8709) for WG £26 9s. 3d.; WG 75: £150/sale 127, bt Agnew

c128 Stanfield, C[larkson]

The Cliffs of Dover

PROV: Stanfield studio sale, Christie's, 8 May 1868 (lot 299), bt Agnew (8749) for WG £220 10s.; WG 135: £60/sale 123, bt Agnew 41 gns

c129 Stanfield, C[larkson]*Dover*

PROV: WG 136: £60/sale 124, bt Agnew 30 gns

c130 Stanfield, C[larkson]*A Sea-Piece: Moonlight*

PROV: Stanfield studio sale, Christie's, 8 May 1868 (lot 114), bt Agnew (8722) for WG £93 14s. 3d.; WG 137: £40/sale 122, bt Agnew 9 gns

c131 Stanfield, C[larkson]*A Landscape, with Buildings*PROV: ?Stanfield studio sale, Christie's, 8 May 1868 (lot 104) as *Alkmaar*, bt Agnew (8719) for WG £35 5s. 9d.; WG 171: £20/sale 121, bt Agnew 32 gns**c132 Stanhope, [John Roddam Spencer] (1829–1908)***The Mill*

PROV: WG 70: £150/not in sale; Agnes Jekyll

REF: W. Crane, *An Artist's Reminiscences* (London, 1907), p. 155**c133 Stothard***Diana and Nymphs*

PROV: Novar sale, Christie's, 6 April 1878 (lot 49), bt Agnew (485) for WG; not in WG inv. or sale

c134 Turner, J[oseph] M[allord] W[illiam] (1775–1851)*Lake of Lucerne*

PROV: WG 71: £180/sale 131, bt Harrison 100 gns

c135 Turner, J[oseph] M[allord] W[illiam]*A Swiss Lake*

PROV: WG 72: £180/sale 132, bt Vipan 200 gns

c136 Turner, J[oseph] M[allord] W[illiam]*On the Rhine*

PROV: WG 107: £40/sale 129, bt Fine Art Society 46 gns

c137 Turner, J[oseph] M[allord] W[illiam]*A Landscape*

PROV: WG 108: £60/sale 130, bt Agnew 50 gns

c138 Turner, [J. M. W.]*Marsh Mist*

Chalk sketch, advanced with brown and grey, of the early time; but much injured by ill treatment (1869 description)

PROV: John Ruskin; his sale, Christie's, 15 April 1869 (lot 9), bt Agnew (9134) for WG, £30 9s. 6d.; ?not in WG inv. or sale

c139 Van Lierus, J[oseph] (1823–76)*The Golden Age*Two figures seated by a brook (*The Times*, 3 April 1886)

PROV: WG 168: £150/sale 63, bt Dobell 80 gns

EXH: MCAM, Nottingham (1 July 1879–24 March 1886), no. 48?

c140 Varley, John (1778–1842)*Boyle Abbey*

Drawing

PROV: Colnaghi; bt Agnew (6269), 16 June 1864; sold to WG, 7 April 1865, 18 gns; not in WG inv. or sale

c141 WALKER, FREDERICK (1840–75)*The Bathers* 1865–69**Fig. 147**

Oil; 92.7 × 214.7

PROV: sold for £1050 by the artist to Agnew (4150), 2 May 1866; sold to WG, 22 March 1869, £1,050; WG 55: £2,000/sale 84, bt Agnew (3844) £2,625; sold to Sir Cuthbert Quilter, 5 April 1886; his sale, Christie's, 9 July 1909 (lot 84), bt Tooth £3,045; K. M. Clark; his sale, Christie's, 22 Feb. 1918 (lot 143), bt Gooden & Fox £2,205; sold to Lever £2,265 10s.; LADY LEVER ART GALLERY, PORT SUNLIGHT (WHL 3420)

EXH: RA (1867), no. 627; International Exhibition (1871), no. 389; Deschamps Gallery (1876), no. 64

REF: Horner, 1933, pp. 36–38, 43; *Lord Leverhulme* (RA, 1980), no. 39, illus.; E. Morris, *Victorian & Edwardian Paintings in the Lady Lever Art Gallery* (London, 1994), pp. 116–21, colour pl. 9**c142 WALKER, FREDERICK***The Vagrants* 1867**Fig. 146**

Oil; 83.2 × 126.3

PROV: bt Agnew (4880), July 1867; sold to WG, 28 April 1868, £660; WG 56: £1,500/sale 86, bt Agnew for National Gallery £1,858; transferred in 1897 to TATE GALLERY (1209)

EXH: RA (1868), no. 477

REF: J. Treuherz, *Hard Times* (Manchester City Art Gallery, 1987), pp. 50–51, no. 36, illus. p. 51

CI43 WALKER, FREDERICK*Stobhall Garden, Perthshire* 1869 **Fig. 148**

Watercolour and bodycolour; 41.2 × 55.5

PROV: bt WG, 1869; WG 57: £500/sale 39, bt Agnew £567; by descent; PRIVATE COLLECTION

EXH: OWCS (winter, 1869–70), no. 336; Deschamps Gallery (1876), no. 37; Dunthorne's Gallery (1885), no. 21

REF: J. G. Marks, *Life & Letters of Frederick Walker, A.R.A.* (London, 1896), pp. 154, 186, 192–96**CI44 WALKER, FREDERICK***The Lilies* 1868

Watercolour; 30.5 × 40.6

PROV: bt WG, 1868; WG 58: £350/sale 38, bt Agnew £1,365

EXH: OWCS (winter 1868–69), no. 367; Deschamps Gallery (1876), no. 67; Dunthorne's Gallery (1885), no. 28

REF: [E. Clifford], *Broadlands as it was* (London, 1890), p. 44; J. G. Marks, *Life & Letters of Frederick Walker, A.R.A.* (London, 1896), pp. 154–55**CI45 WALKER, FREDERICK [completed by J. W. North]***The Sunny Thames* 1868–73, 1883

Oil; 124.5 × 149.8

PROV: J. Marks; sold to E. Leggatt, July 1881, for £190; sold to Agnew (2392), 9 May 1882, for £235; sold to WG, 19 March 1883; WG 176: £1,200/sale 85, bt Agnew (3845) £1,218; sold to Sir Charles Tennant, 5 April 1886; Lord Glenconner

EXH: Deschamps Gallery (1876), no. 75

REF: J. G. Marks, *Life & Letters of Frederick Walker, A.R.A.* (London, 1896), pp. 183–84**CI46 WATTS, GEORGE FREDERIC (1817–1904)***Endymion***Fig. 149**

Oil; 52 × 65

PROV: WG, 1869; WG 61: £600/sale 79, bt Agnew (3841) £913 10s. for Sir Charles Tennant; Lord Glenconner; his sale, Sotheby's, 18 June 1985 (lot 112)

REF: *Watts* (Tate Gallery, 1954–55), no. 58, pl. ix; Cline 261; L. Roberts, *Arthur Hughes* (Woodbridge, 1997), p. 284; letter from Hughes to Alexander Munro [April 1869]: 'Is it not strange Watts has a splendid Endymion this year, also bought by Mr Graham'**CI47 WATTS, GEORGE FREDERIC***The First Whisper of Love*

Oil; 41.9 × 34.3

PROV: WG 62 and 139: £400/sale 76, bt Laurie 310 gns; R. B. Angus of Montreal, by 1887; Frederic A. Wanklyn of Nassau; George Wanklyn; Rosenberg & Steibel, New York, sold in 1988 to SANTA BARBARA MUSEUM OF ART

EXH: SKM

REF: *Watts MS catalogue*, 1, p. 55; dated 1843–46; *Discerning Tastes. Montreal Collectors* (Montreal Museum of Fine Arts, 1989), p. 161, no. 59**CI48 Watts, G[eorge] F[rederic]***Portrait of Mr Graham*

PROV: WG 64: £450/not in sale

CI49 WATTS, GEORGE FREDERIC*A Venetian Nobleman*'A bust portrait study in profile' (*The Times*, 3 April 1886)

PROV: WG 65: £250/sale 78, bt Hollins £252

EXH: SKM

REF: J. E. Phythian, *George Frederick Watts* (London, 1906), p. 176**CI50 Watts, G[eorge] F[rederic]***The Sunflower*

Half-figure of a nymph with a sunflower (1886)

30 × 25 in.

PROV: WG 189: £400/sale 77, bt Clifford 300 gns

REF: *Watts MS catalogue*, 1, p. 140**CI51 Webb, W[illiam] J. (active 1853–78)***The Eastern Shepherd*

PROV: Agnew (4610); sold to WG, 18 May 1867, £168; WG 59: £150/sale 69, bt Rathbone £11 os. 6d.

EXH: SKM

CI52 Weigall [?Charles Henry] (1794–1877)*Père de famille*

Drawing

PROV: bt Agnew (1416), May 1872; sold to WG, 2 Nov. 1872, 10 gns; not in WG inv. or sale

CI53 Werrier, C[arl Friedrich Heinrich] (1808–94)

Garden of Gethsemane

Drawing

PROV: Rodgers sale, Christie's, 15 March 1867 (lot 112), bt Agnew (8059) for WG £28 13s. 3d.; not in WG inv. or sale

**c154 WHISTLER, JAMES ABBOTT
McNEILL (1834–1903)**

Nocturne in Blue and Gold (Old Battersea Bridge)

Fig. 150

Nocturne in Blue and Silver

Oil; 68 × 50.8

PROV: bt by WG, 1877, for £157 10s.; WG 140: £100/sale 120, bt R. C. H. Harrison 60 gns; bt in 1905 for £2,000 by TATE GALLERY (1959)

EXH: BGM

REF: A. M. Young, *The Paintings of James McNeill Whistler* (New Haven, 1980), no. 140, pl. 109; *James McNeill Whistler* (exh. cat., Tate Gallery, 1994), no. 54

c155 Wint, P[eter] de (1784–1849)

The Windmill

PROV: Cuffe; Agnew (8798); sold to WG, 12 May 1868, £75; WG 141: £175/sale 128, bt Samuel 58 gns

OLD MASTERS

All works are in oil or tempera, where the support is stated, unless otherwise indicated. For explanations of the variations in attribution, see p. 282 above.

d1 (Allori, C[ristofano]) (1577–1621)

(*Herodias*)

PROV: WG, by 1879; not in WG inv./sale 431, bt Fraser 14 gns

EXH: MCAM, Nottingham (1 July 1879–24 March 1886), no. 78

REF: F. Rusk Shapley, *Catalogue of the Italian Paintings. National Gallery of Art, Washington*, (Washington, 1979), I, pp. 198–99

A reduced and simplified version of the same scene in the predella of Gentile da Fabriano's Quaresima altarpiece (National Gallery of Art, Washington)

**d2 ANDREA DE' BARTOLO (active
c. 1349–69)**

Taddeo Gaddi

The Lamentation

Fig. 153

Panel; 53.7 × 48.9

PROV: WG 333: £50/sale 317, bt Agnew (3907) 20 gns; Muir Mackenzie; Mrs Mark Hambourg; bt Agnew; sold, 1948, to NATIONAL MUSEUM OF SWEDEN, STOCKHOLM (11.44.63)

REF: Berenson, 1968, I, p. 8 as 'Andrea di Bartolo'; p. 29 as 'early Bartolo di Fredi'; F. Zeri, *Italian Paintings. Catalogue of Metropolitan Museum. Sieneese & Central Italian Schools* (New York, 1980), p. 1

**d4 ANDREA DEL SARTO, School of
(1486–1531)**

The Virgin and Child, with SS Elizabeth and John

Panel; 114.3 × 83.3

PROV: WG 460: £40/sale 292, bt Agnew (3896) 34 gns; Muir Mackenzie; Mrs Donnell Post; her sale, Christie's, 24 Feb. 1939 (lot 79) as 'Del Sarto', bt Watson

EXH: MCAM, Nottingham

d3 ANDREA DI GIUSTO (c. 1400–50)

Sch[ool] of B[eato] Angelico

The Sick being healed at the Tomb of St Nicholas of Bari

Panel; 22.8 × 22.8

PROV: WG 534: £20/sale 171, bt Carrington 20 gns; H. B. Carrington; his sale, Christie's, 18 Dec. 1931 (lot 8) as 'School of Fra Angelico', bt White 30 gns; Agnew, 1935–45; Mrs R. L. Edwards; her sale, Christie's, 29 Nov. 1963 (lot 74) as 'Andrea di Giusto', bt L. Koetser

d5 Andrea del Sarto, School of

Portrait of the Artist's Wife

Panel; 58.4 × 43.2

PROV: Revd Walter Davenport-Bromley; his sale, Christie's, 12 June 1863 (lot 21), bt Errington £9 19s. 6d.; WG, by 1879; WG 299: £60/sale 353, bt Agnew (3920) 20 gns; Lady Jekyll; ? anon. sale, Christie's, 28 Jan. 1949 (lot 114), bt Wengraf

EXH: MCAM, Nottingham (1 July 1879–24 March 1886), no. 72

d6 A[ndrea] del Sarto, School of

Holy Family

PROV: WG, by 1879; WG 438: £40/sale 293, bt Laurie 50 gns

EXH: MCAM, Nottingham (1 July 1879–24 March 1886), no. 21

d7 ANGELICO, FRA (c. 1395/1400–55)

The Attempted Martyrdom of SS Cosmas and Damian by Fire **Fig. 152**

Panel; 37 × 46

PROV: Lombardi Baldi, Florence; WG, by 1877; WG 231: £350/sale 336, bt Doyle 70 gns: NATIONAL GALLERY OF IRELAND, DUBLIN (242)

EXH: RA (1877), no. 159

REF: J. Pope-Hennessy, *Fra Angelico* (London, 1974), pp. 200–01, pl. 61

d8 Angelico, School of Fra

The Annunciation

PROV: WG, by 1879; WG 468: £20/sale 287, bt Colnaghi 20 gns

EXH: MCAM, Nottingham (1 July 1879–24 March 1886), no. 46

d9 Angiusculo, Sophonisba (c. 1532–1625)

A Group of Portraits

PROV: WG 475: £40/given away by WG before 1885

d10 ANTONELLO DA MESSINA

(c. 1430–79)

Florentine

The Virgin and Child **Fig. 151**

Panel; 59 × 44

PROV: WG 522: £10/sale 177, bt Colnaghi 13½ gns; sold to R. H. Benson £17; sold to Duveen, 1927; bt Clarence H. Mackay, by 1929; bt Duveen; bt Andrew Mellon, 1937; Mellon bequest, 1937: NATIONAL GALLERY OF ART, WASHINGTON (30)

REF: F. Rusk Shapley, *Catalogue of the Italian Paintings. National Gallery of Art, Washington* (Washington, 1979), I, pp. 16–17; II, pl. 10

d11 APOLLONIO DI GIOVANNI

(c. 1416–65)

Florentine School

The Adventures of Ulysses **Fig. 154**
Cassone: Labour of Ulysses

Panel; 42 × 131.7

PROV: WG 533: £25/sale 172, bt Martin Colnaghi 29 gns for Francis Baring, 2nd Earl of Northbrook; sold

after 1894 to Robert Langton Douglas, by whom sold to Julius Böhler, Munich; by whom sold to Martin A. Ryerson in 1911; bequeathed in 1933 to ART INSTITUTE OF CHICAGO (33.1006)

EXH: RA (1875), no. 169

REF: E. Callmann, *Apollonio di Giovanni* (Oxford, 1974), pp. 16–19, cat. no. 3, pls. 31, 32, 34, 39; C. Lloyd, *Italian Paintings before 1600 in the Art Institute of Chicago* (Princeton, 1993), pp. 6–9, illus. on p. 7

d12 Balducci, Matteo (active 1st quarter of sixteenth century)

Rape of Europa

Octagonal

PROV: WG 397: £50/sale 231, bt Agnew (3874) £25 4s.; PRIVATE COLLECTION

d13 Bartolomeo, Fra (1472–1517)

The Virgin and Child

PROV: WG 217: £100/sale 248, bt Laurie £47 5s.

EXH: BGM

d14 BARTOLOMEO DI GIOVANNI
(c. 1475–c. 1500/5)

(Florentine School, Early)

The Virgin and Child, and St John **Fig. 155**

Panel; 88.9 × 50.5

PROV: not in WG inv./sale 168, bt in Agnew (3861) 8½ gns for family; PRIVATE COLLECTION

REF: Berenson, 1963, I, p. 26; E. Fahy, *Some Followers of Domenico Ghirlandaio* (PhD thesis, Harvard Univ., 1968; published New York, 1976), p. 145, no. 47

d15 Bassano, J[acopo] (1510–92)

John the Baptist

PROV: WG 339: £40/sale 280, bt Colnaghi £78 15s.; anon. sale, 2 June 1894 (lot 88) as 'Schivone'

EXH: BGM

d16 Bassano

Sheep shearing

Canvas; 76.2 × 111.7

PROV: WG 420: £60/sale 428, bt Agnew (3943) 22 gns; Muir Mackenzie; Mrs Donnell Post; her sale, Christie's, 24 Feb. 1939 (lot 71), bt Roland

EXH: SKM

d17 Bassano

Adoration of Magi

PROV: WG, by 1879; WG 447: £180/sale 422, bt Barter 21 gns

EXH: MCAM, Nottingham (1 July 1879–24 March 1886), no. 7

d18 Bassano

Deposition

PROV: WG 472: £10/not in sale

d19 Bassano

A Village Procession

PROV: WG 482: £60/sale 402, bt Grindlay 54 gns

d20 BATTISTA AGNOLO DEL MORO, Attributed to (active 1562)

The Meeting of Rachel and Eliezer

Canvas; 80 × 113

PROV: not in WG inv. or sale; anon. sale, Sotheby's, 19 April 1972 (lot 6); Richard Philp Gallery, London, 1985

EXH: MCAM, Nottingham (1879), no. 8 as 'Bassano *Forge of Vulcan*'

d21 BECCAFUMI, DOMENICO (1484–1551)

The Visitation, The Adoration of the Kings, The Presentation in the Temple **Fig. 156**

Panel; each 25.4 × 52

PROV: WG 305–07: each £80/sale 241, bt Agnew (3877) £54 12s.; PRIVATE COLLECTION

EXH: RA (1884), nos. 270, 274, 276

REF: D. Sanminiatielli, *Domenico Beccafumi* (Milan, 1967), no. 67, p. 117, pls. 67a–c

d22 BECCAFUMI, Attributed to DOMENICO

St Benedict, Christ with Cross and St John the Baptist

Panel; 27.3 × 38.7

PROV: not in inv. or sale; label: 'W Graham 12'; Donald Ferens; given to FERENS ART GALLERY, HULL (611) in 1972

d23 Beccafumi

Holy Family

The Virgin seated with Infant Jesus; on the r. St Anne; on the l. St John

Panel; circular

PROV: WG 269: £160/sale 341, bt Agnew (3917) 11 gns

d24 BELLINI, GENTILE (?1429–1507)

The Virgin and Child with SS Peter and Catherine **Fig. 157**

Canvas; 119 × 201

PROV: WG 263: £200/sale 463, bt Agnew (3954) £274; sold to J. F. Cheetham, 14 April 1886; Gunnar A. Sandolin, Denmark; Agnew, 1966; PRIVATE COLLECTION

REF: J. Meyer zur Capellen, *Gentile Bellini* (Stuttgart, 1985), p. 131, cat. no. A12, fig. 24

d25 BELLINI, GIOVANNI, and Studio (?1431/6–1516)

Giovanni Bellini

The Virgin and Child with Four Saints **Fig. 158**

Panel; 97.2 × 153.7

PROV: Wynn Ellis, after 1854; his sale, Christie's, 17 June 1876 (lot 55), bt Waters £483; WG, by 1879; WG 239: £600/sale 486, bt Colnaghi £745 10s.; R. H. Benson; sold to Duveen, 1927; Jules S. Bache; Bache bequest, 1949; METROPOLITAN MUSEUM OF ART, NEW YORK (49.7.1)

EXH: RA (1879), no. 203

REF: F. Zeri, *Italian Paintings. Catalogue of Metropolitan Museum. Venetian School* (New York, 1973), pp. 6–7, pl. 6

d26 BELLINI, Studio of GIOVANNI

M[arco] Basaiti

The Circumcision

Panel; 50.8 × 87.6

PROV: WG 326: £40/sale 285, bt Agnew (3892) 26 gns; PRIVATE COLLECTION

EXH: BGM

REF: M. Davies, *National Gallery. The earlier Italian Schools* (London, 1961), pp. 68–70: version of National Gallery no. 1455

d27 BELLINI, Follower of GIOVANNI

Venetian

(Early Venetian School)

The Virgin and Child

Panel; 38.1 × 31.1

PROV: WG 528: £60/sale 174, bt Agnew (3863) 14 gns; PRIVATE COLLECTION

d28 BELLINI, Attributed to School of GIOVANNI

Unknown

A Monk reading

Panel; 44.5 × 33

PROV: WG 322: £40/sale 434, bt H. Wagner 5½ gns; his sale, Christie's, 16 Jan. 1925 (lot 45) as 'Bellini', bt A. G. B. Russell

REF: F. Heinemann, *Giovanni Bellini e i Belliniani* (Venice, 1962), no. S.878, p. 210

d29 Bellini, Giovanni*Head of a Monk*

PROV: WG 351: £150/sale 444, bt Lowther £78 15s.

d30 BELLINI, JACOPO (c. 1400–70/1)

C[arlo] Crivelli

Portrait of San Bernardino da Siena

Panel; 31 × 22

PROV: WG 319: £50/sale 354, bt Flower 28 gns; Lady Battersea; Lionel de Rothschild; Edmond de Rothschild; David Carritt; Artemis, sold in 1978; PRIVATE COLLECTION

REF: C. Eisler, *The Genius of Jacopo Bellini* (New York, 1989), p. 516, fig. 59

d31 BENVENUTO DI GIOVANNI (1436–after 1518)

Squarcione

*The Virgin and Child***Fig. 159**

Panel; 81.5 × 52.5

PROV: WG, by 1879; WG 376: £200/sale 332, bt Agnew (3930) £23 2s.; Muir Mackenzie; Mrs Mark Hambourg; her sale, Sotheby's, 19 April 1972 (lot 7) as 'Liberale da Verona', bt Craig; anon. sale, Sotheby's, 24 July 1974 (lot 17), withdrawn

EXH: RA (1884), no. 246? as 'Francesco Squarcione'

d32 'BERNARDINO DA GENOVA' (active 1515)

Lanini

The Virgin and Child with two Angels 1515 **Fig. 160**

Panel; 74.6 × 57.5

PROV: WG 369: £100/sale 235, bt Agnew (3875) 50 gns; Lady Horner; her sale, Christie's, 11 July 1919 (lot 9) as 'Bernardino Lanini', bt Sulley £682 10s.; George and Florence Blumenthal, New York, by 1926: bequeathed by George Blumenthal in 1941 to METROPOLITAN MUSEUM OF ART, NEW YORK (41.100.13)

REF: F. Zeri, *Italian Paintings. A Catalogue of the Metropolitan Museum of Art. North Italian School* (New York, 1986), pp. 4–5, pl. 55

d33 Bianchi [Ferrari], Francesco (1457–1510)*Pietà*

Panel; 132.1 × 119.4

PROV: WG 259: £160/sale 322, bt Agnew (3909) 38 gns; Lady Horner; her sale, Christie's, 11 July 1919 (lot 2) as 'Francesco Bianchi', bt Leger

EXH: RA (1885), no. 255

d34 BICCI DI LORENZO (1373–1452)*St Bartholomew healing the Princess of Armenia* **Fig. 161**

Panel; 21 × 65.8

PROV: WG; not in inv. or sale; Amy Muir Mackenzie; Hon. Mrs Post; Christie's, 8 Dec. 1995 (lot 328)

d35 BICCI DI LORENZO*The Flaying and Execution of St Bartholomew*

Panel; each 28.5 × 74

PROV: WG; not in inv. or sale; Amy Muir Mackenzie; Hon. Mrs Post; Christie's, 13 Dec. 1996 (lot 340); Christie's, 24 April 1998 (lot 120)

Two panels from a predella

d36 BISSOLO, Attributed to FRANCESCO (?c. 1470/5–1554)

Lorenzo Lotto

The Virgin and Child with SS Catherine and Augustine

Canvas; 81.3 × 104.1

PROV: WG, by 1879; WG 249: £150/sale 440, bt Good 27 gns; anon. sale, Christie's, 25 Feb. 1955 (lot 132), bt Dent

EXH: MCAM, Nottingham (1 July 1879–24 March 1886), no. 60

REF: F. Heinemann, *Giovanni Bellini e i Belliniani* (Venice, 1962), I, p. 92, cat. no. S.33 as late work by Bissolo

d37 (Bissolo, P. F.)*(The Circumcision)*

PROV: WG, by 1979; not in inv./sale 377, bt Agnew (3966) 11 gns; bt Colnaghi, 14 April 1886

EXH: MCAM, Nottingham (1 July 1879–24 March 1886), no. 63

d38 BOCCATI, GIOVANNI (c. 1400–after 1480)

St Savinus and Totila

Panel; 27.5 × 39

PROV: Cappella di San Severino, Orvieto Cathedral; WG; not in inv. or sale; W. H. Woodward; with Knoedler; Sir Thomas Barlow; anon. sale, Sotheby's, 24 March 1971 (lot 31)

REF: Berenson, 1968, I, p. 54; II, fig. 777; P. Zampetti, *Giovanni Boccati* (Milan, 1971), p. 201, no. 29, fig. 127

d39 BOLTRAFFIO, Follower of GIOVANNI ANTONIO (c. 1467–1516)

Boltraffio

The Virgin and Child

Panel; 46.3 × 33.7

PROV: WG 321: £50/not in sale; Muir Mackenzie; Antonio Grandi, Milan; Contini Bonacossi, Florence; sold to Kress, 1939; EL PASO MUSEUM, EL PASO, TEXAS (K.1183)

REF: F. Rusk Shapley, *Kress Collection. Italian Paintings* (Washington, 1968), II, p. 133, fig. 316

d40 BONIFAZIO DE' PITATI (1487–1553)*The Virgin and Child with St John and Three Other Saints*

Canvas; 113 × 181.6

PROV: J. N. Hughes; his sale, Christie's, 15 April 1848 (lot 125); WG, by 1977; WG 224: £250/sale 478, bt Murray £273; Charles Butler; his sale, Christie's, 25 May 1911 (lot 105), bt Victor Fischer; Ramon A. Penn; his sale, Christie's, 27 Nov. 1970 (lot 92), bt Geiger

EXH: RA (1877), no. 67

REF: Berenson, 1907, p. 93

LET: A56?

d41 BONIFAZIO DE' PITATI

Palma (Il Giovane)

*The Holy Family with SS Elizabeth and John the Baptist and Two Shepherds***Fig. 164***The Adoration of the Shepherds*

Panel; 89 × 132.5

PROV: Robert Napier; his sale, Christie's, 13 April 1877 (lot 401) as 'Palma Vecchio', bt Colnaghi £168; WG 452: £40/sale 276, bt Charles Butler £278 5s.; his sale, Christie's, 25 May 1911 (lot 103) as 'Bonifazio Veneziano', bt Wertheimer 1,155 gns; H. W. Henderson; his sale, Christie's, 25 June 1948 (lot 65); William Randolph Hearst; given by him in 1949 to LOS ANGELES COUNTY ART MUSEUM (A.5141.49–664)

EXH: MCAM, Nottingham

REF: S. Simonetti, 'Profilo di Bonifacio de' Pitati', *Saggi e memorie di storia dell' arte*, xv (1986), pp. 98–99, cat. no. 8, fig. 8

d42 BONIFAZIO DE' PITATI

Carotto

St Jerome

Canvas; 82.5 × 97.8

PROV: WG, by 1879; WG 470: £10/sale 190, bt Willson; anon. sale, Christie's, 30 Nov. 1973 (lot 120), bt Honore

EXH: MCAM, Nottingham (1 July 1879–24 March 1886), no. 65

d43 BONIFAZIO DE' PITATI, Circle of

Schiavone

(Schidone)

The Rape of Proserpine

Panel; 34.3 × 134.6

PROV: Edward White; his sale, Christie's, 5 April 1872 (lot 8), as 'Schiavone' bt WG £2 10s.; WG 362: £80/sale 455, bt Agnew (3949) 26 gns; PRIVATE COLLECTION

REF: A. Mezzetti, *Il Dosso e Battista Ferraresi* (Ferrara, 1965), no. 67

d44 BONIFAZIO DE' PITATI, Attributed to

Bonifazio

*Coriolanus persuaded by his Family to spare Rome**Meeting of Jacob and Esau*

Panel; 22.2 × 55.2

PROV: WG, by 1879; WG 469: £10/sale 381, bt Grindlay 5 gns; ?anon. sale, Sotheby's, 11 March 1964 (lot 86), bt Arcade Gallery

EXH: MCAM, Nottingham (1 July 1879–24 March 1886), no. 93

d45 Bonifazio*The Virgin and Child, with Saints*

On the l., the Virgin seated, holds out the Infant to St John; St Catherine sits at her knees; on the r., St Jerome is reading under a tree; beside him another saint; in the background, a landscape, with city, and two figures

Canvas; 91.4 × 121.9

PROV: WG 225: £250/sale 479, bt Hastie £378

d46 Bonifazio*Holy Family*

PROV: WG 302: £40/not in sale

d47 Bonifaccio

Last Supper

PROV: WG, by 1879; WG 445: £100/sale 420, bt Watson 5 gns

EXH: MCAM, Nottingham (1 July 1879–24 March 1886), no. 27

d48 Bonifaccio

V[irgin] & C[hild], St Joseph & St John

PROV: WG 516: £100/sale 452, bt Colnaghi 51 gns

d49 Bonifaccio, School of

Two Women and an old Man in a Landscape

Panel; circular, 59.8 diameter

PROV: WG 312: £40/sale 379, bt Agnew (3932) 18 gns; Albert Wood; his sale, Conway, N. Wales, 20 Oct. 1936 (lot 11)

d50 Bonifaccio, School of

The Mystic Marriage of St Catherine

Holy Family, with Two Saints

Canvas; 80 × 102.9

PROV: WG 407: £45/sale 279, bt Brocklebank 11 gns; T. Brocklebank; his sale, Christie's, 8 July 1938 (lot 21), bt Perspasil

d51 BORDONE, PARIS (1500–71)

Titian

Narcissus

Canvas; 57.1 × 39.4

PROV: WG 230: £170/sale 482, bt Agnew (3967) £241 10s.; PRIVATE COLLECTION

REF: G. Canova, *Paris Bordone* (Venice, 1964), p. 102, fig. 104

d52 BORDONE, PARIS

The Virgin and Child with St Sebastian

Panel; 27 × 26.6

PROV: WG 349: £40/sale 456, bt Agnew (3950) 16 gns; sold to A. Wood, 14 April 1886; C. B. Coltart; W. Coltart; W. B. Coltart; presented by N. B. Spencer in 1960 to CITY ART GALLERY, AUCKLAND (60:27)

REF: G. Canova, *Paris Bordone* (Venice, 1964), p. 96, fig. 57

d53 BORDONE, Attributed to PARIS

Sch[ool] of Ferrara

Diana and the Fishermen

Canvas; 24.1 × 115.5

PROV: WG 491: £20/sale 415, bt Agnew (3939) 20 gns; PRIVATE COLLECTION

EXH: RA (1885), no. 205

REF: F. Richardson, *Andrea Schiavone* (Oxford, 1980), p. 144

d54 Bordone, Paris

La Bella di Tiziano

Panel; 58.4 × 47

PROV: WG 250: £100/sale 447, bt Agnew (3948) 21 gns; Lady Horner; her sale, Christie's, 17 June 1949 (lot 18)

REF: Copy of Titian, *Woman at her Toilette* (Louvre, Paris, Inv. 755)

d55 Bordone, P[aris]

Portrait of a Gentleman

Canvas; 50.8 × 44.4

PROV: WG 292: £40/sale 399, bt Freshfield; his sale, Christie's, 2 Nov. 1934 (lot 93), bt Gray

d56 Bordone, P[aris]

Virgin and Child

PROV: WG 295: £40/not in sale

d57 Bordone

Portrait of a Nobleman, ermine robe

PROV: WG, by 1879?; WG 440: £40/sale 390, bt Colnaghi 3 gns

EXH: MCAM, Nottingham (1 July 1879–24 March 1886), no 23?

d58 Bordone, P[aris]

Portrait of Man, fair beard, black dress

PROV: WG, by 1879?; WG 459: £50/sale 474, bt Fraser £33 12s.

EXH: MCAM, Nottingham (1 July 1879–24 March 1886), no. 23?

d59 Borgognone, A[mbrogio] (c. 1450–1523)

The Annunciation (two parts)

Canvas; 139.7 × 123.2

PROV: WG 345, 346: £60/sale 213, bt Agnew (3869) 30 gns; Muir Mackenzie; Mrs Donnell Post; her sale, Christie's, 24 Feb. 1939 (lot 74), bt Pyrio £39 18s.

d60 BOTTICELLI, Studio of SANDRO
(1444/5–1510)

Botticelli

The Annunciation, with Raphael and Tobias

Panel; circular, 86.3 diameter

PROV: bt from C. A. Howell by WG c. 1875; WG 212: £200/sale 339, bt Colnaghi 76 gns; Edward Burne-Jones; Philip Burne-Jones; his sale, Sotheby's, 8 Dec. 1926 (lot 54), bt in; Clare Mackail; her sale, Sotheby's, 27 March 1963 (lot 76), bt Weitzner

EXH: RA (1877), no. 177

REF: R. Lightbown, *Sandro Botticelli* (London, 1978), II, no. C43 (illus.)

LET: A61

d61 BOTTICELLI, Studio of SANDRO*The Virgin and Child***Fig. 163**

Panel; circular, 80.7 diameter

PROV: WG 336: £40/sale 239, bt Colnaghi £54 2s.; Charles Brinsley Marlay bequest: FITZWILLIAM MUSEUM, CAMBRIDGE (M9)

EXH: BGM

REF: J. W. Goodison and G. H. Robertson, *Fitzwilliam Museum. Catalogue of Paintings* (Cambridge, 1967), II, p. 21 (illus.)**d62 Brescia, Sc[ho]ol of***Portrait of a Nobleman*

PROV: WG 501: £30/sale 383, bt Agnew (3933) 7 gns

d63 Bronzino, A[gnolo] (1503–73)*Portrait of Marchese Salviati*

Panel; 151.1 × 109.2

PROV: WG, by 1877; WG 265: £300/sale 448, bt Smith £126; Miss N. Oswald Smith; her sale, Christie's, 13 Feb. 1948 (lot 10), bt Gray

EXH: RA (1877), no. 133

d64 (Bronzino)*(Portrait of a Gentleman)*

PROV: not in inv./sale 191A, bt Clifford 13 gns

d65 BUTINONE, BERNARDINO
(c. 1450–1510)*The Virgin and Child, and Angels*

Panel; 127 × 63.5

PROV: bt by WG in Milan, 1876; WG 315: £125/sale 328, bt Agnew (3913) £94 10s.; PRIVATE COLLECTION

EXH: RA (1885), no. 228

REF: H. Cook, 'Some Notes on the early Milanese Painters Butinone and Zenale', *Burlington Magazine*, IV (Jan. 1904), p. 94 (illus. facing p. 84); Berenson, 1968, I, p. 70**d66 BUTINONE, Attributed to BERNARDINO***Life of St Stephen**St Stephen brought before the High Priest*; 25.5 × 48.5*The Stoning of St Stephen*; 25.5 × 63*The Funeral of Stephen*; 25.5 × 49

Three panels

PROV: WG; not in inv. or sale; Sotheby's, 19 April 1972 (lot 9), bt Arzac; Christie's, 9 July 1976 (lot 151)

d67 CARON, Studio of ANTOINE (1521–99)

Flemish

(Roman School)

The Massacre of the Triumvirate

PROV: WG 510: £50/sale 358, bt Agnew (3921) 42 gns; by descent; Christie's, 27 Nov. 1959 (lot 32); Sotheby's, 23 July 1975 (lot 133); anon. sale, Sotheby's, 13 July 1977 (lot 264)

d68 CAROTO, Attributed to GIOVAN FRANCESCO (c. 1480–c. 1555)

Montagna

The Angel of the Annunciation

Panel; 43 × 30.5

PROV: WG, by 1877; WG 282: £50/sale 316, bt Agnew (3906) £54 12s.; by descent; anon. sale, Sotheby's, 24 July 1974 (lot 95), bt Franco

EXH: RA (1877), no. 168

REF: T. Borenius, *The Painters of Vicenza, 1480–1550* (London, 1909), p. 84 n. 3**d69 CARPACCIO, BENEDETTO**
(c. 1500–72)*The Holy Family*

Panel; 67.3 × 47

PROV: WG; not in inv. or sale; Muir Mackenzie; by descent; Christie's, 26 Nov. 1971 (lot 29), bt Louis

d70 CARPACCIO, Attributed to VITTORE
(?1460/6–1525/6)

Giovanni Bellini

*Portrait of a Nobleman***Fig. 162**

Panel; 35.6 × 27.3

PROV: W. Forbes; W. E. Gladstone; his sale, Christie's, 23–26 June 1875 (lot 667), bt WG; WG 238: £160/sale 449, bt Carrington £273; J. P. Carrington; Langton Douglas; Knoedler, 1921; Mortimer L. Schiff; John Mortimer Schiff; his sale, Christie's, 24 June 1938 (lot 75), bt Lumley £525; Duveen; NORTON SIMON COLLECTION, PASADENA

EXH: RA (1875), no. 186

REF: F. Herrmann, *The Norton Simon Museum* (New York, 1980), illus. p. 32; L. Pagnotta, *Bartolomeo Veneto. L'opera completa* (Florence, 1997), no. A65, fig. 164: tentatively attributed to Bartolomeo Veneto

d71 CARRARA DA FORLÌ, BALDASSARE
(d. after 1528)

The Adoration of the Magi

Fig. 167

Panel; 89 × 109

PROV: Prospero Arrigono, Bergamo, before 1873?; WG 342: £40/sale 211, bt Colnaghi 35 gns; R. H. Benson; sold to Duveen, 1927; sold to Contessa China, before 1933; A. Weill, Paris; Letitia Pecci-Blunt, Rome; with Colnaghi, 1978

EXH: BGM

REF: Berenson, 1957, I, p. 60, pl. 397

d72 CATENA, Attributed to VINCENZO
(c. 1470/80–1531)

Giovanni Bellini

The Virgin and Child with Two Donors

Panel; 80 × 114

PROV: WG, by 1879; WG 247: £250/sale 485, bt Carrington £168; bt Mario Krohn in London, 1927; L. Zeuthen; Zeuthen bequest, 1924: MUSEUM OF FINE ARTS, COPENHAGEN (3673)

EXH: RA (1879), no. 199

REF: H. Olsen, *Italian Paintings and Sculpture in Denmark* (Copenhagen, 1961), p. 50, pl. xviii

d73 CAVAZZOLA, Ascribed to PAOLO
(MORANDO) (1486–1522)

The Astronomer

Canvas; 90.2 × 81.3

PROV: WG 222: £200/sale 481, bt Agnew (3964) £257 5s.; sold to Albert Wood, 14 April 1886; his sale, Drivers, Jonas & Co., Conway, N. Wales, 20 Oct. 1936 (lot 21); anon. sale, Christie's, 14 July 1939 (lot 150), bt Tatton

REF: C. Hornig, *Cavazzola* (Munich, 1976), p. 139, no. C44

d74 [Cavazzola]

Morando

Portrait of Lady, fair hair, MDXII

PROV: WG 448: £40/sale 391, bt Murray 35 gns

EXH: MCAM, Nottingham

REF: C. Hornig, *Cavazzola* (Munich, 1976), p. 122, no. B13

d75 Cesare da Sesto (1477–1523)

Magdalene

Female head draped in pink; her r. holds a vase

PROV: WG 290; £50/sale 366, bt Carrington 52 gns; anon. sale, 13 Dec. 1923 (lot 49)

d76 Cesare da Sesto

Virgin and Child

PROV: WG, by 1879; WG 473: £15/sale 268, bt Waters 3½ gns

EXH: MCAM, Nottingham (1 July 1879–24 March 1886), no. 33

d77 Cesare da Sesto

(Female Head — circular)

PROV: WG 540: £15/sale 225, bt Myers £26 5s.

d78 CIMA DA CONEGLIANO
(?1459/60–1517/18)

The Resurrection

Panel; 11.7 × 26

PROV: Resurrection panel sold by descendant of Cima family, Niccolo Fabris of Conegliano, to gentleman from Udine, 1818?; WG 493: £5/sale 181, bt Colnaghi 18 gns; PRIVATE COLLECTION

EXH: RA (1884), no. 229

REF: P. Humfrey, *Cima da Conegliano* (Cambridge, 1983), no. 76, pl. 91a

d79 Cimabue, Sch[ool] of (?c. 1240–1302)

Saviour crowning the Virgin

PROV: WG 523: £10/sale 176, bt Oliver 15 gns

d80 CIVERCHIO, Circle of VINCENZO
(c. 1470–c. 1544)

North Italian

Funeral of St Jerome

The Death of a Hermit Saint

Panel; 139.7 × 91.5

PROV: WG 480: £50/sale 303, bt Agnew (3901) 15 gns; by descent; anon. sale, Sotheby's, 2 July 1958 (lot 45), bt Wengraf

REF: Berenson, 1907, p. 195; M. Marubbi, *Vincenzo Civerchio* (Milan, 1986), p. 160

d81 CLAUDE LORRAIN (?c. 1604/5–82)

Apollo and the Muses on Mount Helicon **Fig. 165**
Canvas; 98 × 135

PROV: Lorenzo Colonna, 1680: Colonna Gallery, until at least 1787; bt in Rome by T. Sloane, 1802; his sale, Coxe, 2 June 1804 (lot 71), bt in; William Buchanan, c. 1808; sold to Walsh Porter; Holwell Carr, 1812; his sale, Christie's, 6 April 1816 (lot 92), bt Pinney; Eynard or Aynard, Paris, 1824; Smith; Stanley, sold 1827; Edward Gray; his sale, bt Wynn Ellis; his sale, Christie's, 17 June 1876 (lot 6), bt Waters £315; WG, by 1879; WG 272: £500/sale 376, bt Grindlay £409 10s.; his sale, Christie's, 23 April 1887 (lot 99), bt T. H. Ward; anon. sale, Christie's, 28 June 1890 (lot 95), bt Agnew; William Farrer; his sale, Christie's, 23 March 1912 (lot 5), bt Agnew £189; bt in Paris in 1912 by MUSEUM OF FINE ARTS, BOSTON (12.1050)

REF: M. Röthlisberger, *Claude Lorrain* (New Haven, 1961), I, pp. 451–54; II, fig. 314

d82 CLEVE, Circle of JOOS VAN (d. 1540–41)

The Holy Family

Panel; 31.7 × 43.8

PROV: WG, by 1879; not in inv. or sale; Kenneth Muir Mackenzie; given by him to CASTLE MUSEUM, NOTTINGHAM (10.57) in 1910

EXH: MCAM, Nottingham (1879–1910), no. 100

d83 CONTI, BERNARDINO DE'

(c. 1470–after 1523)

(Unknown)

Portrait of a Young Gentleman

Panel; 46.3 × 29.8

PROV: WG 497: £20/sale 187, bt G. Donaldson; bt Brocklebank, 1898?; Van Diemen sale, Berlin, 25–26 Jan. 1935 (lot 16), bt Paul Graupe; private collection, Württemberg, 1951; anon. sale, Sotheby's, 24 June 1964 (lot 2), bt Weitzner

REF: Berenson, 1968, I, p. 47

d84 COSTA, Ascribed to LORENZO

(c. 1460–1535)

Cima da Conegliano

The Baptism of Christ

Panel; 92.7 × 133.3

PROV: WG, by 1879; WG 442: £60/sale 307, bt Colnaghi 16 gns; R. H. Benson

EXH: MCAM, Nottingham (1 July 1879–24 March 1886), no. 55?

REF: T. Borenius, *Catalogue of Italian Paintings* (London, 1914), no. 59

d85 COZZARELLI, Ascribed to GUIDOCCIO (1450–1516/17)

Early Italian

The Virgin and Child and Two Cherubim

Panel; 41.9 × 30.5

PROV: WG 405: £15/sale 313, bt Carrington 21 gns; H. B. Carrington; his sale, Christie's, 18 Dec. 1931 (lot 88), bt Wyatt

d86 Crayer, Gaspar (1584–1669)

Pieta

PROV: WG 437: £100/sale 233, bt Laurie £241 10s.

EXH: MCAM, Nottingham

d87 CRIVELLI, CARLO (?1430/5–95)

The Virgin and Child Enthroned

Panel; 98.4 × 43.8

PROV: Cardinal Fesch, Palazzo Falconieri, Rome; his sale, 24 March ff. 1845 (lot 1777), bt Davenport-Bromley; G. H. Morland; his sale, Christie's, 9 May 1863 (lot 76), bt Parker £53 11s.; WG, by 1875; WG 363: £150/sale 331, bt Colnaghi £131 15s.; R. H. Benson; sold to Duveen, 1927; A. W. Erickson, New York, 1928; his sale, Parke-Bernet Galleries, New York, 15 Nov. 1961 (lot 9), bt J. Linsky \$220,000; bequeathed by his widow to METROPOLITAN MUSEUM OF ART, NEW YORK (1982.60.5)

EXH: RA (1875), no. 182

REF: *The Jack and Belle Linsky Collection in the Metropolitan Museum of Art* (New York, 1984), pp. 29–32, illus. [entry by K. Christiansen]

d88 Crivelli School

A Bishop with Book and Candle

PROV: WG 382: £10/sale 346, bt Agnew (3919) 10 gns

d89 DALMATIAN SCHOOL

Giotto School

(School of Siena)

Altarpiece of the Virgin Mary

Panel; centre, 75 × 46.8; upper scenes, 30.5 × 26.7; lower scenes, 29.2 × 26.7; predella, 13 × 124.9

PROV: WG 511: £50/sale 224, bt Clifford £68 5s.; bequeathed by H. E. Luxmoore, 1927: NATIONAL GALLERY, LONDON (4250)

REF: M. Davies, revised by D. Gordon, *National Gallery. The early Italian Schools before 1400* (London, 1988), pp. 10–13, pls. 5–11

d90 DIAMANTE, FRA (c. 1430–after 1492)

Fillippo Lippi

The Virgin and Child, and Three Angels

Panel; 76.2 × 50.8

PROV: WG 213: £125/sale 340, bt Colnaghi £189; R. H. Benson; sold to Duveen, 1927; Paolo Gerli, Milan

REF: Berenson, 1963, I, p. 59

d91 DIANA, BENEDETTO (c. 1460–1525)

(Cima da Conegliano)

The Presentation, Marriage of the Virgin, and the Annunciation **Fig. 166**

Panel; 37.1 × 163.8

PROV: WG, by 1879; WG 366: £100/sale 330, bt Agnew (3915) 80 gns; Muir Mackenzie; Mrs Mark Hambourg; bt Agnew; bt Dr Volterra, 1949; Contini Bonacossi, Florence; Kress acquisition, 1950 (K.1790): NATIONAL GALLERY OF ART, WASHINGTON (1622)

EXH: RA (1879), no. 209

REF: F. Rusk Shapley, *Catalogue of the Italian Paintings. National Gallery of Art, Washington* (Washington, 1979), I, pp. 155–7; II, pl. 110

d92 DOSSI, BATTISTA (1490/5–1548)

Roman School

The Christ Child learning to walk **Fig. 171**

Panel; 43.8 × 42.1

PROV: WG, by 1879; WG label 31; not in inv. or sale; Kenneth Muir Mackenzie; presented by him to CASTLE MUSEUM, NOTTINGHAM (10.65) in 1910

EXH: MCAM, Nottingham (1879–1910), no. 71

REF: O. Garnett, 'A Dosso Discovery in Nottingham', *Burlington Magazine*, CXXVI (July 1984), pp. 429–30, pl. 57; A. Ballarin, *Dosso Dossi* (Cittadella, 1995), I, p. 318, no. 387; II, fig. 547 as Battista Dossi

d93 DOSSI, BATTISTA

Dosso Dossi

The Battle of Orlando and Rodomonte

Canvas; 82 × 137

PROV: WG, by 1875; WG 223: £180/sale 477, bt Clifford £262 10s.; Lord Brownlow; his sale, Christie's, 3 May 1929 (lot 4), bt F. Howard; Agnew, 1933; Oskar Bondy, Vienna; his sale, Kende Galleries, New York, 3 March 1949 (lot 92); WADSWORTH ATHENEUM, HARTFORD, CONN. (1949.81)

EXH: RA (1875), no. 162

REF: F. Gibbons, *Dosso and Battista Dossi* (Princeton, 1968), no. 31, fig. 52 as follower of Dosso Dossi; A. Ballarin, *Dosso Dossi* (Cittadella, 1995), I, pp. 335–36, no. 429; II, figs. 655, 657 as Battista Dossi

d94 DOSSI, DOSSO (c. 1490–1541/2)

Circe and her Lovers **Fig. 168**

Canvas; 100.6 × 135.8

PROV: WG 495: £150/sale 417, bt Colnaghi 60 gns; R. H. Benson; sold to Duveen, 1927; Knoedler, New York; Kress acquisition, 1942 (K.1323): NATIONAL GALLERY OF ART, WASHINGTON (716)

REF: F. Rusk Shapley, *Catalogue of the Italian Paintings. National Gallery of Art, Washington* (Washington, 1979), I, pp. 167–8; II, pl. 116; A. Ballarin, *Dosso Dossi* (Cittadella, 1995), I, no. 452; II, figs. 739, 744 as Battista and Dosso Dossi

d95 Dossi, Dosso

Portrait of a Man

Head of a man in black, with velvet hat and white plume

PROV: WG 318: £50/sale 445, bt Myers 25 gns

EXH: BGM

d96 Dürer, Sch[ool] of A[lbrecht] (1471–1528)

Portrait of a Lady

PROV: WG 527: £5/sale 197, bt Colnaghi 21 gns

d97 Dutch School

Lady in pink

PROV: WG 293: £40/sale 215, bt G. Donaldson 63 gns

EXH: SKM

d98 ERRI, Attributed to AGNOLO DEGLI (active 1442–97)

Florentine

Portrait of a Man

Panel; 15.5 × 13.8

PROV: WG 514: £5/sale 186, bt J. B. Carrington 16 gns; H. B. Carrington; his sale, Christie's, 18 Dec. 1931 (lot 84), bt Smith; Contini Bonacossi, Florence; Kress acquisition, 1950 (K.1825): AMHERST COLLEGE, AMHERST, MASS. (1962-1)

REF: F. Rusk Shapley, *Kress Collection. Italian Paintings* (Washington, 1968), II, p. 9, pl. 16; (1973), III, p. 388

d99 FERRARI, Follower of DEFENDENTE DE (active c. 1500-35)

Scuola Ferrarese

St John the Baptist

Fig. 169

St Gregory (verso)

Panel; 154.3 × 92.1

PROV: WG, by 1879; not in inv. or sale; Kenneth Muir Mackenzie; presented by him to CASTLE MUSEUM, NOTTINGHAM (10.63) in 1910

EXH: MCAM, Nottingham (1879-1910), no. 31

REF: M. Davies, *European Paintings in the Collection of the Worcester Art Museum* (Worcester, Mass., 1974), I, p. 347

d100 Ferrari, G[audenzio] (1475/80-1546)

Four Doctors

Four old men sit with books disputing in a room

PROV: WG 324: £25/sale 283, bt Vokins 15 gns

d101 FLEMISH SCHOOL

Venetian School

The Conversion of St Paul

Canvas; 76.2 × 91.4

PROV: WG, by 1877; WG 227: £160/sale 442, bt Murray 20 gns; F. R. Leyland; his sale, Christie's, 28 May 1892; anon. sale, Christie's, 21 Oct. 1966 (lot 8), bt Richard Green

EXH: RA (1877), no. 190; SKM

d102 Flemish

Judith & her Nurse

96.5 × 73.7

PROV: WG 502: £25/sale 344, bt Colnaghi 25 gns

EXH: RA (1885), no. 186

d103 FLORENTINE SCHOOL

Giotto

St John the Baptist and another kneeling Saint **Fig. 170**

Panel; 109.2 × 38.1

PROV: WG, by 1879; WG 273: £80/sale 334, bt Grindlay £48 6s.; Lady Desborough; Hon. Lady Salmond; her sale, Christie's, 7 July 1972 (lot 52)

EXH: RA (1879), no. 174

d104 FLORENTINE SCHOOL, fifteenth-century

Masaccio

The Virgin and Child

81 × 66.7

PROV: WG 286: £80/sale 326, bt Agnew (3911) £117 12s.; J. F. Cheetham; his sale, Christie's, 15 June 1923 (lot 82), bt F. Sabin 450 gns; Contini Bonacossi, Florence; Kress acquisition, 1950 (K.1723): BROOKS MEMORIAL ART GALLERY, MEMPHIS, TENN. (61.206)

EXH: RA (1884), no. 238

REF: F. Rusk Shapley, *Kress Collection. Italian Paintings* (Washington, 1966), I, p. 119, fig. 323

d105 FLORENTINE SCHOOL, mid-sixteenth-century

After Raffaello

The Virgin and Child

Fig. 174

Panel; 85.7 × 66

PROV: WG, by 1879; not in inv. or sale; Kenneth Muir Mackenzie; presented by him to CASTLE MUSEUM, NOTTINGHAM (10.62) in 1910

EXH: MCAM, Nottingham (1879-1910), no. 15

d106 FLORENTINE SCHOOL, fourteenth-century, Ascribed to

Cimabue

Pietà

Panel; 25 × 38

PROV: WG 406: £20/sale 314, bt Colnaghi 13 gns; R. H. Benson; Marzell von Nemes, Munich; his sale, Munich, 16 June 1931 (lot 3); Julius Böhler, sale, 1-2 June 1937 (lot 656)

REF: T. Borenius, *Catalogue of Italian Pictures* (London, 1914), no. 13

d107 Florentine School

Girl with a Squirrel

Standing in a pink gown in a landscape

PROV: WG 281: £20/sale 251, bt Rathbone £21 10s. 6d.

d108 Florentine School

Trojan Scenes

In two compartments

PROV: WG 283: £10/sale 245, bt Rathbone 15 gns

d109 Florentine

Portrait of a Girl

In pink, with pearls round her hair and throat

PROV: WG 343: £40/not in sale

d110 Florentine School

The Last Supper

Panel; 49.5 × 28

PROV: WG 348: £20/sale 237, bt Agnew (3876) 20 gns; Agnes Jekyll; anon. sale, Christie's, 5 Nov. 1948 (lot 166), bt Green

d111 Florentine School

(Portrait of a Lady)

Portrait of a woman, full face, in a low bodice; a chain and locket round her neck; green and gold coif in her hair

PROV: WG 375: £40/sale 348, bt Pryor 21 gns

EXH: MCAM, Nottingham

d112 Florentine School

The Four Italian Poets and their Patrons

PROV: WG 377: £20/sale 234, bt Agnew £28 7s.

d113 Florentine

Portrait Bust of Lady, pink dress

PROV: WG, by 1879?; WG 441: £50/sale 193, bt J. B. Carrington 27 gns

EXH: MCAM, Nottingham (1 July 1879–24 March 1886), no. 81?

d114 Florentine

Portrait of a Man, seated

PROV: WG, by 1879?; WG 463: £40/sale 192, bt Waters 15 gns

EXH: MCAM, Nottingham (1 July 1879–24 March 1886), no. 38?

d115 Florentine, Early

The Resurrection

Panel; 30.5 × 47

PROV: Murray Stewart, 1859?; WG 537: £10/not in sale; ?A. J. Post sale, Christie's, 15 July 1960 (lot 84)

d116 FOPPA, VINCENZO (1427/30–1515/16)

Zenale

The Virgin and Child

Fig. 175

Panel; 43.8 × 32.1

PROV: WG 477: £5/sale 286, bt 26 gns; H. G. Bridges, Newport; bt Theodore M. Davis, 1893; Davis bequest, 1915: METROPOLITAN MUSEUM OF ART, NEW YORK (30.95.293)

REF: F. Zeri, *Italian Paintings. A Catalogue of the Collection of the Metropolitan Museum of Art. North Italian Schools* (New York, 1986), pp. 18–19, pl. 20

d117 FOPPA, Ascribed to VINCENZO

The Raising of Lazarus

Fresco transferred to canvas; 119.4 × 260.6

PROV: Bt by WG from church in Milan in 1876; WG 412: £40/sale 425A, bt Agnew (3942) 10 gns; Lady Jekyll; her sale, Sotheby's, 12 May 1927 (lot 12), bt Brunner

d118 Foppa

Portrait of a Young Man

PROV: WG 539: £5/sale 185, bt Laurie 11 gns

d119 FRANCESCO DI ANTONIO DI BARTOLOMEO, Attributed to (c. 1394–d. after 1433)

Masaccio

The Virgin and Child with Six Saints

Panel; 108.6 × 173.3

PROV: WG 517: £180/sale 257, bt Agnew (3882) 50 gns; Lord Hailsham; his sale, Sotheby's, 4 Nov. 1953 (lot 24), bt Cevat

EXH: RA (1884), no. 251

d120 FRANCKEN II, Ascribed to FRANS (1581–1642)

J. Franck

The Return of the Prodigal Son

Panel; 77.5 × 91.4

PROV: WG, by 1879; WG 450: £60/sale 306, bt Speyer 18 gns; Mrs Edward Speyer; her sale, Christie's, 27 June 1930 (lot 109), bt Weisz

EXH: MCAM, Nottingham (1 July 1879–24 March 1886), no. 86

d121 FUNGAI, BERNARDINO (1460–1516)

The Virgin and Child with Cherubim

Fig. 173

Panel; oval, 119.5 × 118

PROV: Probably acquired in Siena, 1827; J. W. Faulkner; WG, by 1879; WG 355: £200/sale 258, bt

Laurie £430 10s. for William Connal, who presented it to NATIONAL GALLERY, LONDON (1331), 1891

EXH: RA (1879), no. 201

REF: M. Davies, *National Gallery. The earlier Italian Schools* (London, 1961), pp. 206–07

d122 GAROFALO (1481–1559)

Augustus and the Sibyl

Panel; 65.5 × 41.7

PROV: Marchese Vincenzo and Cardinal Benedetto Giustiniani, Rome, 1638; WG, by 1877; WG 356: £50/sale 433, bt Agnew (3944) 130 gns; sold to R. Hobson, 14 April 1886; anon. sale, Christie's, 15 May 1908 (lot 94), bt Böhler 78 gns; Oskar Bondy, Vienna; Paul Ackerman; his sale, Sotheby's, 24 March 1965 (lot 111): WALLRAF-RICHARTZ MUSEUM, COLOGNE (3220), 1970

EXH: RA (1877), no. 229; MCAM, Nottingham (1 July 1879–24 March 1886), no. 90

REF: *Katalog der Italienischen, Französischen und Spanischen Gemälde bis 1800 im Wallraf-Richartz-Museum* (Cologne, 1973), pp. 50–51, pl. 35

d123 GERMAN SCHOOL, sixteenth-century

St Jerome

Panel; 68.2 × 61

PROV: WG, by 1879; not in inv. or sale; Kenneth Muir Mackenzie; presented by him to CASTLE MUSEUM, NOTTINGHAM (10.64) in 1910

EXH: MCAM, Nottingham (1879–1910), nos. 11 or 35

d124 (German School)

Virgin and Child

PROV: WG 370: £25/sale 236, bt Rathbone £23 2s.

d125 (German School)

(The Annunciation)

PROV: not in inv./sale 350, bt Colnaghi 8½ gns

d126 GHIRLANDAIO, Attributed to DAVIDE (1452–1525)

P. della Francesca

Profile Head of Florentine Lady

Panel; 50.8 × 33

PROV: WG, by 1879; WG 211: £600/sale 262, bt G. Donaldson £525; bt Mond in London, 1893; Lord Melchett; sold by 1955

EXH: RA (1879), no. 202

REF: Berenson, 1963, I, p. 73

d127 GHIRLANDAIO, DOMENICO (1448/9–94)

Francesco Sasseti and his son Teodoro (?)

Fig. 172

Panel; 74.9 × 52.1

PROV: WG, by 1875; WG 208: £400/sale 263, bt Colnaghi £535 10s.; R. H. Benson; sold to Duveen, 1927; Jules S. Bache; Bache bequest, 1949: METROPOLITAN MUSEUM OF ART, NEW YORK (49.7.7)

EXH: RA (1875), no. 188

REF: F. Zeri, *Italian Paintings. Catalogue of Metropolitan Museum. Florentine School* (New York, 1971), pp. 133

d128 GHIRLANDAIO, DOMENICO

Lucrezia Tornabuoni

Fig. 176

Panel; 53.3 × 40

PROV: Probably Tornabuoni Palace, Florence, until c. 1850; WG 549: £150/sale 200, bt Agnew (3865) 50 gns; Muir Mackenzie; Mrs Mark Hamburg; Contini Bonacossi, Florence; Kress acquisition, 1950 (K.1725): NATIONAL GALLERY OF ART, WASHINGTON (1141)

REF: F. Rusk Shapley, *Catalogue of Italian Paintings. National Gallery of Art, Washington* (Washington, 1979), I, pp. 203–04; II, pl. 140

d129 Ghirlandajo, School of

Virgin and Child

Seated in the centre of a landscape; the Child lays its l. hand on the Virgin

Panel; circular

PROV: WG 210: £120/sale 250, bt Agnew (3880) 50 gns; Muir Mackenzie; Mrs Donnell Post; sold to Volterra & Block, July 1933

d130 Ghirlandajo, School of

Mary and Elizabeth

PROV: WG 296: £40/sale 242, bt R. H. Benson £32 11s.

d131 GIANNICOLA DI PAOLO MANNI (c. 1460–1544)

Pachiarotto

(Ghirolamo del Pacchia)

The Annunciation

Fig. 177

Panel; two sections

PROV: WG 219: £150/sale 219, bt Agnew (3870) £23 2s.; Muir Mackenzie; Mrs Donnell Post; sold to

Agnew, 1959; sold to Giovanni Salocchi, Florence, 1962

EXH: BGM

d132 GIORGIONE (?1477/8–1510) and TITIAN (c. ?1485–1576), Attributed to

Giorgione

Portrait of a Venetian Gentleman

Fig. 178

Canvas; 76 × 64

PROV: Robert P. Nichols; WG 242: £180/sale 450, bt Colnaghi 101 gns; Henry Doetsch; his sale, Christie's, 22 June 1895 (lot 48); Lt. Col. George Kemp; Duveen; Henry Goldman; Duveen: NATIONAL GALLERY OF ART, WASHINGTON (369)

REF: F. Rusk Shapley, *Catalogue of the Italian Paintings. National Gallery of Art, Washington* (Washington, 1979), I, pp. 213–16; II, pl. 146

d133 GIORGIONE, Follower of

Campagnolo

Unidentified Scene

Canvas; 76.8 × 87.3

PROV: Duke of Hamilton; Hamilton Palace sale, Christie's, 24 June ff. 1882 (lot 351), bt WG £86 2s.; WG 492: £160/sale 416, bt Colnaghi 52 gns; Charles Butler; his sale, Christie's, 26 May 1911 (lot 119), bt Langton Douglas 300 gns; Georges Wildenstein, New York, 1955; formerly Henry P. McIlhenny, Philadelphia

REF: T. Pignatti, *Giorgione* (London, 1971), no. V.30, pl. 236

d134 GIORGIONE, Follower of

Portrait of a Cellist

PROV: WG; not in inv. or sale; Mrs Mark Hambourg; her sale, Sotheby's, 19 April 1972 (lot 12) as 'G. Campi', bt Brooks

REF: Berenson, 1957, p. 86

d135 Giorgione

The Holy Family with SS Catherine, Sebastian and Donor

Panel; 104.1 × 142.2

PROV: WG 416: £350/sale 453, bt Freshfield £178 10s.; Sir William Farrer; his sale, Christie's, 23 March 1912 (lot 46), bt Grundherr £52 10s.

Version of Sebastiano del Piombo's *Sacra Conversazione* (Musée du Louvre, Paris (Inv. 70))

d136 (Giorgione, School of)

(The Entombment)

PROV: WG, by 1879; not in WG inv./sale 267, bt Jeans 5 gns

EXH: MCAM, Nottingham (1 July 1879–24 March 1886), no. 92

d137 GIOTTO (1267/75–1337)

Cimabue

Salvator Mundi

Panel; 81 × 86

PROV: bt by WG in Florence, 1876; WG 383: £60/sale 315, bt Agnew (3905); PRIVATE COLLECTION
REF: E. Baccheschi, *L'opera completa di Giotto* (Milan, 1977), no. 113B (illus.)

LET: B55

d138 GIOVANNI AGOSTINO DA LODI (active c. 1467–1524/5)

Unknown

The Adoration of the Magi

Panel; 68.6 × 91.4

PROV: not in WG inv./sale 233A, bt Agnew £4 14s. 6d.; Mrs Mark Hambourg; Agnew's, 1999

REF: Berenson, 1968, I, p. 173

d139 GIOVANNI DI FRANCESCO (1412–59)

Squarcione

(G. Schiavone)

The Virgin and Child

Fig. 179

Panel; 116 × 60

PROV: WG 251: £200/sale 319, bt Agnew (3908) 40 gns; Muir Mackenzie; Mrs Donnell Post, sold, 1939; CONTINI BONACOSI COLLECTION, UFFIZI, FLORENCE

EXH: RA (1885), no. 233

REF: M. Salmi, 'La donazione Contini Bonacossi', *Bollettino d'Arte* (1967), pp. 224–25, pl. 46

d140 GIOVANNI DI PAOLO (c. 1399–1482)

St Ambrose

Panel; 60.4 × 36.8

PROV: not in WG inv. or sale; Frances Horner; ?her sale, Christie's, 11 July 1919 (lot 4); Durlacher, New York; Henry Ickelheimer, New York, before 1921; Pauline Ickelheimer; bt in 1941 by Robert Lehman; Lehman bequest: METROPOLITAN MUSEUM OF ART, NEW YORK (1975.I.30)

REF: Berenson, 1968, I, p. 176; II, pl. 600; J. Pope-Hennessy, *The Robert Lehmann Collection* (New York, 1987), I, pp. 136–37, no. 56, illus.

d141 GIOVANNI DI PAOLO

St Augustine

Fig. 180

Panel; 59.7 × 35.6

PROV: not in WG inv. or sale; Frances Horner; Arthur Sachs; FOGG ART MUSEUM, CAMBRIDGE, MASS. (38.131)

REF: Berenson, 1968, I, p. 176; II, pl. 600

d142 Gio[vanni] Petrino (active c. 1520–40)

Virgin and Child, green background

PROV: WG, by 1879; WG 474: £20/sale 305, bt Grindlay 5 gns

EXH: MCAM, Nottingham (1 July 1879–24 March 1886), no. 29

d143 Giovanni da Udine (1487–1564)

St Paul

Panel; 81.3 × 68.6

PROV: WG, by 1879; WG 449: £50/sale 275, bt Agnew (3886) 6 gns; Lord Hailsham; his sale, Sotheby's, 4 Nov. 1953 (lot 31)

EXH: MCAM, Nottingham (1 July 1879–24 March 1886), no. 57

d144 GIROLAMO DI BENVENUTO (1470–1524)

Fra Carnevale

Augustus

Fig. 181

Panel

PROV: WG 297: £40/sale 243, bt Agnew (3878) 20 gns; Muir Mackenzie; Mrs Mark Hambourg; Agnew; Milton Gallery, 1947; Agnew; bt Arturo Grassi, Florence, 1960; PRIVATE COLLECTION

REF: Berenson, 1968, I, p. 187

d145 GIROLAMO DAI LIBRI (1474/5–1555)

Giovanni Bellini

Christ in Galilee

Scenes in the Life of St Julian Hospitallier

Panel; 61 × 134.6

PROV: WG, by 1875; WG 240: £200/sale 468, bt Agnew (3957) £131 15s.; Muir Mackenzie; Mrs Mark Hambourg; sold to Agnew's, 1943

REF: Berenson, 1968, I, p. 195; III, pl. 1324

d146 GIROLAMO DAI LIBRI

St Onophrius in the Desert

Panel; 18.8 × 20.3

PROV: not in WG inv. or sale; by descent, Sotheby's, 19 April 1972 (lot 5) as Jacopo Bellini; anon. sale, Christie's, 7 July 1978 (lot 137)

REF: *Burlington Magazine*, LXXIV (April 1939), illus. p. 194

d147 GIROLAMO DA SANTACROCE (1480/5–1556)

The Resurrection

Fig. 182

Panel; 54.6 × 81.9

PROV: WG 260: £125/sale 323, bt Agnew (3929) 30 gns; PRIVATE COLLECTION

REF: Berenson, 1957, I, p. 155

d148 GIROLAMO DA SANTACROCE

The Virgin and Child with SS Anthony of Padua and Catherine

Panel; 49.5 × 67.9

PROV: WG 277: £60/sale 247, bt Murray 100 gns; Charles Butler; his sale, Christie's, 26 May 1911 (lot 123); Agnew; Lady Curzon; her sale, American Art Association, New York, 22 April 1932 (lot 73); bt H. Smith; anon. sale, Christie's, New York, 11 Jan. 1991 (lot 60)

EXH: RA (1885), no. 211

REF: F. Heinemann, *Giovanni Bellini e i Belliniani* (Venice, 1962), no. S.626

d149 GIROLAMO DA SANTACROCE

Venetian

Story of Angelica

Canvas; 29 × 120.1

PROV: WG 431: £25/sale 271, bt Clifford 22 gns; Kilmorey; his sale, Sotheby's, 3 Dec. 1924 (lot 40a); bequeathed to Lord Gerald Wellesley; sold to Paul Bottenweiser, Berlin, 1926; Ehrich, New York; F. Howald bequest: GALLERY OF FINE ARTS, COLUMBUS, OHIO (31.42)

EXH: BGM

REF: F. Heinemann, *Giovanni Bellini e i Belliniani* (Venice, 1962), no. S.635

d150 GIROLAMO DA SANTACROCE

Venetian

The Massacre of the Innocents

PROV: WG, by 1879; WG 464: £20/sale 269, bt Agnew (3884) 2 gns; PRIVATE COLLECTION

EXH: MCAM, Nottingham (1 July 1879–24 March 1886), no. 45?

REF: F. Heinemann, *Giovanni Bellini e i Belliniani* (Venice, 1962), no. S.520

d151 GIROLAMO DA TREVISO the Elder
(active c. 1475–97)

Marco Basaiti

Virgin with dead Christ

Panel; 81 × 117

PROV: WG 236: £150/sale 441, bt R. H. Benson 25 gns; Cathcart; anon. sale, Christie's, 21 Dec. 1921 (lot 55), bt Leger; Wildenstein, 1990, as 'Girolamo da Treviso the Elder'

EXH: BGM

REF: F. Heinemann, *Giovanni Bellini e i Belliniani* (Venice, 1962), no. MB 42

d152 GIROLAMO DA TREVISO (1497–1544)

G. Ferrari

The Adoration of the Magi

Fig. 183

Panel; 87.6 × 72.4

PROV: WG 337: £60/not in sale; Frances Horner; her sale, Christie's, 11 July 1919 (lot 5), bt Agnew £199 10s.; Durlacher sale, 8 July 1938 (lot 77); MUSEO CIVICO, TREVISO

REF: L. Coletti and L. Menegazzi, *Guida del Museo Civico di Treviso* (Treviso, 1959), illus. p. 18

d153 Giulio Romano (?1499–1546)

David and Goliath

In the centre of a landscape David standing on the prostrate giant; armies surround them on either side

PROV: WG 285: £20/sale 380, bt Kellock 7 gns

EXH: BGM

d154 GOSSAERT, NORTH ITALIAN SCHOOL after JAN (active 1503–d. 1532)

Squarcione

The Virgin and Child with St Bernard

Canvas; 83.8 × 73.7

PROV: WG 314: £40/sale 327, bt Agnew (3912) 10 gns; PRIVATE COLLECTION

EXH: RA (1884), no. 246

d155 [Gossaert] Mabuse

Portrait of a Knight of the Golden Fleece

PROV: WG 434: £30/sale 194, bt Laurie 30 gns
EXH: BGM

d156 GOZZOLI, After BENOZZO
(c. 1420–97)

Benozo Gozzolo

The Virgin and Child Enthroned with Angels

Panel; 137 × 89

PROV: Revd Walter Davenport Bromley; his sale, Christie's, 13 June 1863 (lot 149), bt Wilson £27 16s. 6d.; WG 484: £150/sale 343, bt H. Wagner £204 15s.; presented by Wagner, 1912: NATIONAL GALLERY, LONDON (2863)

EXH: RA (1885), no. 231

REF: M. Davies, *National Gallery. The earlier Italian Schools* (London, 1961), pp. 76–77

d157 Gozzoli, School of B[enozzo]

Adoration. Return of the Medici to Florence

PROV: WG 419: £60/sale 229, bt Colnaghi £110 5s.; C. Marshall Spink, 1960

EXH: BGM

d158 GRANACCI, FRANCESCO (1469–1543)

Ghirlandajo, Ridolfo

Virgin and Child, St Joseph and St John

Panel; circular, 20 in. diameter

PROV: WG 270: £100/sale 252, bt Agnew £57 15s.; Anthony Post; Agnew, 1961; sold to Alfons Landa

d159 GRANACCI, Associates of FRANCESCO

School of Ghirlandaio

Scenes from the life of St John the Baptist

Panel; 77.4 × 228.6

PROV: Tornabuoni family (?); Samuel Woodburn; his sale, Christie's, 9 June 1860 (lot 77), bt Pearce £420; Wynn Ellis, by 1868; his sale, Christie's, 17 June 1876 (lot 91), bt Cox £72 9s.; WG 496: £100/sale 217, bt P. H. Rathbone £142 16s., who bequeathed it to WALKER ART GALLERY, LIVERPOOL, 1895; passed to collection, 1905 (2783)

REF: E. Morris and M. Hopkinson, *Foreign Catalogue. Walker Art Gallery, Liverpool* (Liverpool, 1977), I, pp. 86–87; II, illus. p. 104

d160 Greco, II (c. 1541–1614)

The Daughter of the Artist

Circular, 30.5 diameter

PROV: WG, by 1879; WG 457: £25/sale 356, bt Vokins £304 10s.; anon. sale, Christie's, 7 May 1909 (lot 138), bt Bates £31 10s.

EXH: MCAM, Nottingham (1 July 1879–24 March 1886), no. 76

d161 HALS, DIRCK (1591–1656)

Rubens

A Party

Panel; 43.2 × 78.4

PROV: WG, by 1879; not in WG inv. or sale; Kenneth Muir Mackenzie; presented by him to CASTLE MUSEUM, NOTTINGHAM (10.55) in 1910

EXH: MCAM, Nottingham (1879–1910), no. 96

d162 Hausman

Landscape

PROV: WG 476: £20/not in sale

d163 HOLBEIN, After HANS (1497/8–1543)

Holbein School

Portrait of Dorothea Kannengiesser

Panel; 38.1 × 30.5

PROV: WG 387: £25/sale 196, bt G. Donaldson 48 gns; Ralph Brocklebank; his sale, Christie's, 7 July 1922 (lot 89)

REF: R. Radcliffe Carter, *Pictures . . . at Haughton Hall* (London, 1904), no. 3 (illus.)

Copy of the portrait in the Kunstmuseum, Basel

d164 Holbein, School of

Portrait of a Woman. A False Prophetess

PROV: WG 393: £50/sale 195, bt Agnew (3864) 19 gns; Mrs Raymond Asquith; her sale, Sotheby's, 23 March 1949 (lot 101), bt F. Sabin

d165 Italian, Early

Virgin and Child, Two Angels

Circular

PROV: WG 401: £40/sale 309, bt H. Wagner 7 gns; his sale, Christie's, 16 Jan. 1925 (lot 65)

d166 Italian, Early

Virgin and Child, and Four Saints

PROV: WG 404: £25/sale 312, bt Walker 25 gns

d167 Italian

A Young Female Figure, with Flowers

PROV: WG 408: £25/sale 384, bt Grindlay 15 gns

d168 Jacopo Casentino (active c. 1315–?1349)

V[irgin] & Child, 4 angels, gold ground

PROV: WG 487: £30/sale 218, bt Laurie £25 4s.

d169 JACOPO DI CIONE, Ascribed to (1320/30–1398/1400)

Taddeo Gaddi

The Trinity Enthroned with the Virgin

Panel; 88.9 × 48.2

PROV: WG 403: £25/sale 311, bt Colnaghi 40 gns; R. H. Benson; sold to Duveen, 1927; Heinemann

REF: T. Borenius, *Catalogue of Italian Pictures* (London, 1914), no. 15

d170 LEONARDO, Attributed to JOSÉ (1601–c. 1652)

(Murillo)

The Miracle of St Dominic at Soriano

Canvas; 203 × 152

PROV: WG, by 1879; not in inv./sale 406, bt Doyle 16 gns; NATIONAL GALLERY OF IRELAND, DUBLIN (369)

EXH: MCAM, Nottingham (1 July 1879–24 March 1886), no. 41

REF: R. Mulcahy, *Spanish Paintings in the National Gallery of Ireland* (Dublin, 1988), pp. 31–33, fig. 18

d171 Li[e]onardo, School of (1452–1519)

Mona Lisa

In black kneeling with crossed hands; landscape background, with winding water and bridge

PROV: WG 357: £100/sale 364, bt Herring 85 gns

EXH: SKM

REF: B. Berenson, *Drawings of the Florentine Painters* (Chicago, 1938), I, p. 178 n. 1

d172 LICINIO, BERNARDINO (c. 1490–after 1549)

Palma Vecchio

The Adoration of the Shepherds

Canvas; 45.7 × 66

PROV: WG 241: £300/sale 475, bt Agnew (3962) £157 10s.; sold to Lord Wantage, 14 April 1886; A. Thomas Loyd; his sale, Sotheby's, 28 Nov. 1945 (lot 90), bt Agnew

REF: Berenson, 1957, I, p. 97

d173 LICINIO, Ascribed to BERNARDINO

Pordenone

Portrait Group of the Ducal Family of Modena

Canvas; 97.8 × 110.5

PROV: WG 489: £50/sale 414, bt Speyer; Mrs Edward Speyer; her sale, Christie's, 27 June 1930 (lot 120), bt Willard

EXH: RA (1885), no. 170

d174 LIPPI, sixteenth-century follower of FILIPPINO (c. 1457–1504)

Mainardi

The Virgin and Child, St John, and Two Angels

Panel; 127 × 71.1

PROV: WG 209: £200/sale 249, bt Agnew (3879) 40 gns; PRIVATE COLLECTION

EXH: SKM

d175 LIPPI, Follower of FILIPPINO

Florentine School

The Virgin and Child

Panel; circular, 90.1 diameter

PROV: Seal on reverse of Hapsburg-Lorraine Grand Dukes of Tuscany; Revd John Sanford; his sale, Christie's, 9 March 1839 (lot 109), bt Sherrard; WG, by 1879?; WG 288: £80/sale 244, bt P. H. Rathbone 100 gns; in collection of Liverpool Royal Institution by 1893; deposited at Walker Art Gallery, 1893; presented to WALKER ART GALLERY, LIVERPOOL, 1948 (2775)

EXH: MCAM, Nottingham (1 July 1879–24 March 1886), no. 3?

REF: E. Morris and M. Hopkinson, *Foreign Catalogue. Walker Art Gallery, Liverpool* (Liverpool, 1977), I, pp. 108–09; II, illus. p. 136**d176 LIPPI, Circle of FILIPPINO***Virgin and Child and Two Angels*

PROV: not in WG inv. or sale; with Agnew, 1955

REF: Berenson, 1963, I, p. 211

d177 Lippi, School of F.*Virgin and Child, St John and Three Angels*

The Child stands in front on a stone slab caressing St John; l., two angels — one of them carrying a lily

PROV: WG 215: £100/not in WG sale

d178 Lorenzo Bicci (c. 1350–?1427)*Virgin and Child, Two Donors*

128.3 × 62.2

PROV: WG 381: £150/sale 221, bt Agnew (3871) 50 gns

EXH: RA (1884), no. 232

d179 Lorenzo di Credi (c. 1457–1536)*Virgin, Child and Angels*

PROV: WG 246: £150/sale 254, bt Lesser £267 15s.

d180 LORENZO DA VITERBO, Circle of (?1437–after 1476)

School of Forli

Two Nuns

Panel; 30.5 × 25.4

PROV: WG, by 1879; WG 471: £10/sale 189, bt Laurie 14 gns; anon. sale, Christie's, 25 Jan. 1957 (lot 107)

EXH: MCAM, Nottingham (1 July 1879–24 March 1886), no. 75

d181 Lotto, Lorenzo (c. 1480–1556)*The Judgment of Midas*

PROV: WG 451: £50/sale 403, bt Colnaghi 21 gns

EXH: MCAM, Nottingham

d182 LUCCHESI SCHOOL, late fifteenth-century

Ghirlandaio

*The Virgin and Child with SS Nicholas, Sebastian, Roch and Martin***Fig. 185**

Panel transferred to canvas and laid down on board; 169 × 149.5

PROV: WG 503: £200/sale 255, bt P. H. Rathbone £215 5s., who bequeathed it to WALKER ART GALLERY, LIVERPOOL, 1895; passed to collection, 1905 (2780)

REF: E. Morris and M. Hopkinson, *Foreign Catalogue. Walker Art Gallery, Liverpool* (Liverpool, 1977), I, pp. 111–12; II, illus. p. 138**d183 LUINI, BERNARDINO (c. 1480/5–1532)***The Virgin and Child***Fig. 187**

Panel; 57 × 49.5

PROV: WG 254: £400/sale 373, bt Agnew; Muir Mackenzie; Sir G. Donaldson; bt HAGE COLLECTION, NIVAAGAARD (34), 1906

EXH: RA (1884), no. 265

REF: H. Olsen, *Italian Paintings and Sculpture in Denmark* (Copenhagen, 1961), p. 71, pl. xxia;

C. Smidt, *100 malerier på Nivaagaard* (Nivaagaard, 1983), p. 71, pl. 64

d184 LUINI, BERNARDINO

The Circumcision in the Temple

Fig. 184

Panel; 94.6 × 65.4

PROV: WG, by 1879; WG 255: £150/sale 367, bt P. H. Rathbone 27 gns; Harold S. Rathbone; his sale, Christie's, 26 April 1909 (lot 123), bt Redford 18 gns; J. Justice; his sale, Christie's, 5 Dec. 1941 (lot 118), bt Wengraf 55 gns; Arcade Gallery, bt F. D. Lycett Green, 1943; Lycett Green bequest, 1955: YORK CITY ART GALLERY (777)

EXH: MCAM, Nottingham (1 July 1879–24 March 1886), no. 84

REF: *City of York Gallery Catalogue* (York, 1961), I, p. 27, pl. 17

d185 LUINI, Attributed to BERNARDINO

B. Luini

St John the Baptist

Canvas

PROV: WG 395: £30/sale 396, bt Agnew (3955) 20 gns; PRIVATE COLLECTION

d185 LUINI, Attributed to BERNARDINO

Luini, Bernardino

Three Angels

Panel; 58.7 × 76.2

PROV: Litta Visconti Arese collection; bt by WG in Milan, 1876; WG 252: £200/sale 369, bt C. Flower £178 10s.; Sir William Farrer; J. H. Blair

REF: A. Ottino della Chiesa, *Bernardino Luini* (Milan, 1956), no. 108

d187 LUINI, After BERNARDINO

School of Luini

St Catherine and Two Angels

Panel; 71 × 58.5

PROV: WG 454: £40/sale 277, bt Agnew (3887) 19 gns; J. Cheetham, 14 April 1886; given by his daughter, Miss Agnes Cheetham, in 1931 to ASTLEY CHEETHAM ART GALLERY, STALYBRIDGE (1/16/5)

EXH: MCAM, Nottingham

REF: A. Ottino della Chiesa, *Bernardino Luini* (Milan, 1956), p. 84, no. 85

d188 Luini, Bernardino

The Celestial Minstrel

Panel; 66 × 45.7

PROV: WG 253: £250/sale 370, bt Agnew (3925) £86 2s.; PRIVATE COLLECTION

REF: Berenson, 1907, p. 247

d189 Luini, Bernardino

Christ disputing with the Doctors

Panel; 91.4 × 62.2

PROV: WG 256: £150/sale 368, bt Agnew (3924) 20 gns; Lady Horner; her sale, Christie's, 11 July 1919 (lot 11), bt Sulley £36 15s.

EXH: MCAM, Nottingham (1 July 1879–24 March 1886), no. 83

d190 Luini, B[ernardino]

A Temptation

PROV: WG 291: £30/not in sale; Muir Mackenzie

d191 MACCHIAVELLI, ZANOBI (1418–79)

Unknown

St Jerome forgiving the Thieves

Fig. 186

Scenes from the Life of St Jerome

Panel; 17.3 × 41.7

PROV: WG 494: £10/sale 182 (part), bt Laurie 9 gns [bt in]; Major Jekyll; Christie's, 5 July 1991 (lot 11)

EXH: MCAM, Nottingham

REF: H. Kiel, 'Aus der Arbeit der Museen, Italien', *Pantheon*, XXVI (1968), p. 240, fig. 2

d192 MANTEGNA, After (1430/1–1506)

Sch. of Mantegna

The Entombment

Panel; 27.3 × 34.3

PROV: WG 518: £60/sale 223, bt Carrington £157 10s.; anon. sale, Christie's, 6 May 1910 (lot 83), bt Agnew £336

EXH: RA (1884), no. 275

REF: B. Berenson, *The Study and Criticism of Italian Art* (London, 1901), I, p. 99

d193 Mantegna, School of

Portrait of a Lady, in profile

Panel; 52.1 × 34.9

PROV: WG, by 1879; WG 465: £30/sale 191, bt G. Donaldson 16 gns; Fenwick-Owen?

EXH: MCAM, Nottingham (1 July 1879–24 March 1886), no. 67

d194 (Mantegna, School of)

Sch. of Masaccio

Cassone — Procession — monochrome and gold

PROV: WG 530-1: each £20/sale 246, bt Lonsdale 50 gns

LET: B15?

d195 MARIOTTO DI NARDO (active 1394-1424)

(Paduan School)

*The Agony in the Garden***Fig. 188**

Panel; 36.8 × 15.2

PROV: WG, by 1879; not in WG inv./sale 208, bt Clifford 12 gns; Julius Böhrer, Munich, Dec. 1967-Oct. 1973; anon. sale, Christie's, 2 July 1976 (lot 2)

EXH: MCAM, Nottingham (1 July 1879-24 March 1886), no. 70

REF: 'Works of art now on the market', *Burlington Magazine*, cix (Dec. 1967), pl. III; *Apollo* (Oct. 1973), p. 87 (illus.)**d196 MARZIALE, MARCO (active 1492-1507)***The Supper at Emmaus*

Canvas; 95.2 × 124.5

PROV: WG 244: £180/sale 466, bt Carrington 26 gns; Walter de Zoute; his sale, Christie's, 5 April 1935 (lot 102), bt Collings

d197 MASTER OF THE APOLLO AND DAPHNE LEGEND

Florentine School

*Susannah and the Elders***Fig. 189**

Panel; 58.5 × 163.2

PROV: WG 338: £10/sale 238, bt P. H. Rathbone £36 15s., who bequeathed it to WALKER ART GALLERY, LIVERPOOL, 1895; passed to collection, 1905 (2808)

EXH: BGM

REF: E. Morris and M. Hopkinson, *Foreign Catalogue. Walker Art Gallery, Liverpool* (Liverpool, 1977), 1, pp. 117-18; II, illus. p. 14**d198 MASTER OF THE CASTELLO NATIVITY (active c. 1445-c. 1470/75)***The Virgin adoring the Child***Fig. 190**

Panel; 80 × 57.1

PROV: not in WG inv. or sale; by descent; PRIVATE COLLECTION

REF: *Renaissance Painting in Tuscany* (Fermoy Art Gallery, King's Lynn, 1973), no. 29**d199 MASTER OF FRANKFURT (1460-?1533)**

German School

The Holy Family with music-making Angels **Fig. 191**

Panel; 156.2 × 155.9

PROV: WG 341: £60/sale 212, bt F. Rathbone £123 18s.; P. H. Rathbone, who bequeathed it to WALKER ART GALLERY, LIVERPOOL, 1895; passed to collection, 1905 (1020)

EXH: BGM

REF: E. Morris and M. Hopkinson, *Foreign Catalogue. Walker Art Gallery, Liverpool* (Liverpool, 1977), 1, pp. 119; II, illus. p. 148; S. H. Goddard, *The Master of Frankfurt and his Shop* (Brussels, 1986), pp. 78, 141, no. 44, fig. 35**d200 MASTER OF THE ST JOHN ALTARPIECE (active 1480-1500)**

German, Early

*Christ bearing the Cross**Via Dolorosa*

Panel; 67.3 × 51

PROV: WG 399: £10/sale 297, bt in by Agnew (3897) 6 gns; Lady Jekyll; J. D. Klaasen, Rotterdam, by 1936; J. W. Frederiks, The Hague, by 1958; loaned, and in 1994 given, to BOYMANS-VAN BEUNINGEN MUSEUM, ROTTERDAM (S.25)

REF: *Van Eyck to Bruegel. Dutch and Flemish Painting in the Collection of the Museum Boymans-van Beuningen* (Rotterdam, 1994), p. 137, no. 27, illus. p. 136**d201 MASTER OF THE ST JOHN ALTARPIECE**

German

*The Flight of St Elizabeth with St John**The Virgin and Child*

Panel; 132 × 95

PROV: WG 520: £40/sale 298, bt Agnew (3898) 25 gns; Muir Mackenzie; Mrs Donnell Post; Vitale Bloch; sold, 1937, to BOYMANS-VAN BEUNINGEN MUSEUM, ROTTERDAM (2117)

REF: *Van Eyck to Bruegel. Dutch and Flemish Painting in the Collection of the Museum Boymans-van Beuningen* (Rotterdam, 1994), pp. 129-33, no. 26, illus. in colour p. 128

d202 MATTEO DI GIOVANNI (c. 1430–95)*The Crucifixion***Fig. 192**

Panel; 38.1 × 69.8

PROV: WG 261: £160/sale 325, bt Agnew (3910) 30 gns; PRIVATE COLLECTION

EXH: RA (1885), no. 223

REF: J. Pope-Hennessy, 'A Crucifixion by Matteo di Giovanni', *Burlington Magazine*, cii (Feb. 1960), pp. 63–67, pl. 19; E. Trimpi, "'Iohannem Baptistam Hieronymo aequalem et non maiorem": a predella for Matteo di Giovanni's Placidi altarpiece', *Burlington Magazine*, cxxv (August 1983), pp. 457–66**d203 MELONE, ALTOBELLO (c. 1490–1543)**

Marco Basaiti

*S. Prospero, Bishop of Reggio Emilia***Fig. 193**

Panel; 112.5 × 50.8

PROV: High Altar of San Prospero, Cremona, in 1762 (suppressed in 1788); WG, by 1877; WG 235: £160/sale 470, bt Agnew (3959) £39 18s.; Christie's, 10 Dec. 1993 (lot 78)

EXH: RA (1877), no. 186; *I Campi. Cultura artistica cremonese del Cinquecento* (S. Maria della Pietà, Cremona, 1985), pp. 91–92, no. 1.7.4 (illus.)REF: A. M. Paggi, *Distinto rapporto delle dipinture che trovansi nella chiese della citta e sobborghi di Cremona* (Cremona, 1762), p. 131; M. Gregori, 'Altobello, Il Romanino e il Cinquecento Cremonese', *Paragone*, LXIX (1955), p. 3

LET: B15

d204 MEMLING, HANS (1430/40–94)

Q. Matsys

Fragment of an Ecce Homo: Baying Crowd

Panel; 22.5 × 59

PROV: WG 365: £40/sale 349, bt G. Donaldson £157 10s.; Ralph Brocklebank; his sale, Christie's, 7 July 1922 (lot 97), bt Agnew 1,400 gns; Ernest C. Innes; Mrs Ernest C. Innes; her sale, Christie's, 26 June 1936 (lot 89), bt John R. Merton 340 gns; Sir Thomas Merton; his sale, Christie's, 30 Nov. 1979 (lot 30)

EXH: RA (1884), no. 284

REF: M. Friedlander, *Early Netherlandish Painting*, vi (London, 1971), no. 35, pl. 88; D. De Vos, *Hans Memling* (Bruges, 1994), p. 260, no. 71, illus. p. 261: probably a later work, c. 1485–90, heavily restored**d205 M[ich]Angelo, Sch[ool] of (1475–1564)***The Baptism of Christ*

PROV: WG 490: £25/sale 266, bt Waters 7 gns

d206 MICHELE D'ARGENTA (active 1522)

Unknown

The Annunciation 1522

Panel; 167.6 × 152.4

PROV: WG 509: £80/sale 324, bt Henry Wagner £126; his sale, Christie's, 16 Jan. 1925 (lot 53), bt Collings 140 gns; Lt. Com. J. G. Millais; his sale, Sotheby's, 16 May 1928 (lot 53), bt Knoedler; Sotheby's, 27 Nov. 1963 (lot 38)

EXH: BFAC (1894), no. 34

REF: G. Isarlov, *Formes*, xxxiii (1933), p. 384 (illus.)**d207 MICHELE DA VERONA****(c. 1470–1536/44)**

Vittore Carpaccio

*The Garden of Souls***Fig. 195**

Canvas; 66 × 109.2

PROV: WG, by 1873; WG 237: £200/sale 469, bt Agnew (3958) £204 15s.; PRIVATE COLLECTION

EXH: RA (1875), no. 173

REF: Berenson, 1968, I, p. 273

LET: B13, B15

d208 MICHELE DA VERONA*Allegorical Scene (Fragment)*

PROV: not in WG inv. or sale; PRIVATE COLLECTION

REF: Berenson, 1968, I, p. 272; III, pl. 1293

d209 MILANESE SCHOOL*The Virgin and Child (fragment?)*

Fresco; 73.5 × 45

PROV: WG 313: £40/sale 365, bt Samuel 35 gns; bequeathed by his nieces, the Misses Cohen, 1906: NATIONAL GALLERY, LONDON (2089)

EXH: RA (1885), no. 222

REF: M. Davies, *National Gallery. The earlier Italian Schools* (London, 1961), p. 374**d210 MILANESE SCHOOL, sixteenth-century**

School of Vivarini

The Virgin and Child

Panel; 88.9 × 62.2

PROV: WG, by 1879; WG 364: £25/sale 205, bt Agnew (3867) 41 gns; Lord Hailsham; his sale, Sotheby's, 4 Nov. 1953 (lot 26) bt Leger

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EXH: MCAM, Nottingham (1 July 1879–24 March 1886), no. 87

d211 Mola, Francesco (1612–66)

A female Saint, Angels gathering Palms

PROV: WG 378: £10/sale 296, bt Grindlay 8 gns

**d212 MONTAGNA, BARTOLOMEO
(c. 1450–1523)**

Ghirlandajo

St Justina of Padua

Fig. 194

Panel; 48.6 × 37.5

PROV: Robert Graham; WG 384: £60/sale 355, bt Fairfax Murray 230 gns; Oscar Hainauer; sold to Duveen, 1905; Benjamin Altman; Altman bequest, 1913; METROPOLITAN MUSEUM OF ART, NEW YORK (14.40.606)

REF: F. Zeri, *Italian Paintings. A Catalogue of the Collection of the Metropolitan Museum of Art. North Italian Schools* (New York, 1986), p. 42, pl. 28

d213 Morales [Luis de?] (c. 1520–?1586)

Mater Dolorosa

Panel

PROV: WG 425: £20/sale 404, bt Grindlay 2 gns; his sale, Christie's, 18 Jan. ff. 1887 (lot 914)

EXH: BGM

**d214 MORANDINI (POPPI)?, Circle of
FRANCESCO (1544–97)**

Parmegian school

The Holy Family with St John in Landscape

Canvas

PROV: WG 481: £20/not in sale; PRIVATE COLLECTION

d215 More, Sir A[nthonis] (1516/20–?1576)

Queen Elizabeth

(*Portrait of a Lady*)

Standing; dark dress; small white ruff; large gold embroidered head-dress; long gold chain round her neck; hands clasped

Panel; 40.6 × 31.7

PROV: WG, by 1877; WG 331: £40/sale 352, bt Brooks

EXH: RA (1877), no. 166

d216 Moretto (c. 1498–1554)

Portrait of a Man

PROV: WG, by 1879; WG 300: £50/sale 400, bt Waters 13 gns

EXH: MCAM, Nottingham (1 July 1879–24 March 1886), no. 39

d217 Moretto da Brescia

Christ and the Woman of Samaria

PROV: WG 394: £10/sale 430, bt Speyer 16½ gns

d218 Moretto da Brescia

The Virgin Protectress

PROV: WG, by 1879; WG 446: £50/sale 421, bt Colnaghi 18 gns

EXH: MCAM, Nottingham (1 July 1879–24 March 1886), no. 43

d219 MORETTO, Attributed to

The Virgin and Child with Two Saints

Panel

PROV: not in WG inv. or sale; by descent; PRIVATE COLLECTION

REF: Berenson, 1897, p. 117 as 'Polidoro Lanziani'

d220 Morone

Portrait — Man in white Vestments

PROV: WG 498: £5/sale 382, bt Agnew 2 gns

**d221 Moroni[, Giovanni Battista]
(?1520/24–78)**

St Louis

The saint, in armour, kneels at the feet of the Virgin. Probably a fragment

Canvas; 124.5 × 86.3

PROV: WG, by 1875; WG 294: £40/sale 437, bt Agnew (3945) 15 gns; Muir Mackenzie; Sir Robert Clive; his sale, Turner, Rudge, & Turner, Forest Row, 9 June 1952 (lot 205)

EXH: RA (1875), no. 164; SKM

d222 Moroni

Portrait, Advocate with Documents

Panel

PROV: WG 505: £40/not in sale

d223 Murano school

Two Saints — gold ground

PROV: WG 532: £20/sale 220, bt Grindlay ?3 gns; his sale, Christie's, 18 Jan. ff. 1887 (lot 886)

d224 MURILLO, Ascribed to BARTOLOMÉ ESTEBAN (1618–82)*Landscape with Figures*

Canvas; 59.5 × 76

PROV: WG, by 1877; WG 257: £200/sale 374, bt Parson £73 10s.; JULIUS H. HAAS, DETROIT

EXH: RA (1877), no. 270

REF: D. Angulo Iniguez, *Murillo* (Madrid, 1981), II, no. 3.014**d225 Mythens***Portrait of a Girl*

PROV: WG 515: £25/not in sale

d226 NERI DI BICCI (1418–92)*The Virgin and Child with SS Mary Magdalen, John the Evangelist, Paul and Barbara*

Panel; 88.8 × 92.7

PROV: WG, by 1879; WG 367: £25/sale 204, bt P. H. Rathbone £24 13s. 6d., who bequeathed it to WALKER ART GALLERY, LIVERPOOL, 1895; passed to collection, 1905 (2790)

EXH: MCAM, Nottingham (1 July 1879–24 March 1886), no. 79

REF: E. Morris and M. Hopkinson, *Foreign Catalogue. Walker Art Gallery, Liverpool* (Liverpool, 1977), I, pp. 140–42; II, illus. p. 182**d227 NETHERLANDISH SCHOOL, c. 1515***The Flight into Egypt*

Panel; 63.2 × 47.9

PROV: WG, by 1879; not in inv. or sale; Kenneth Muir Mackenzie; presented by him to CASTLE MUSEUM, NOTTINGHAM (10.61) in 1910

d228 NICCOLÒ LIBERATORE DA FOLIGNO, Studio of (active c. 1456–d. 1502)

Unknown

The Coronation of the Virgin

Panel; main area, 84.5 × 51; tympanum 46 × 41

PROV: Probably 1st Viscount Pery of Limerick; WG, by 1879; WG 506: £30/sale 180, bt P. H. Rathbone £18 17s. 6d., who bequeathed it to WALKER ART GALLERY, LIVERPOOL, 1895; passed to collection, 1905 (2791)

EXH: MCAM, Nottingham (1 July 1879–31 Jan. 1881), no. 95

REF: E. Morris and M. Hopkinson, *Foreign Catalogue. Walker Art Gallery, Liverpool* (Liverpool, 1977), I, p. 147; II, illus. p. 194**d229 NICOLA D'ANTONIO D'ANCONA (active second half of fifteenth century)**

(Cimabue)

*The Resurrection***Fig. 196**

Panel; 70.4 × 162.5

PROV: WG 548: £40/sale 320, bt Clifford £44 2s.; Earl of Buckinghamshire; Lady Albina Donaldson; J. Donaldson; Colnaghi; anon. sale, Christie's, 28 Nov. 1945 (lot 105), bt Arcade Gallery; bt F. D. Lycett Green, 1946; Lycett Green bequest, 1955; YORK CITY ART GALLERY (798)

REF: *City of York Art Gallery. Catalogue of Paintings* (York, 1961), I, pp. 28–29, pl. 6**d230 NICOLO DI TOMMASO (active mid-fourteenth-century)**

Angelo Gaddi

The Adoration of the Magi

Panel; 34.9 × 15.5

PROV: WG 402: £10/sale 310, bt Agnew (3904) 17 gns; by descent; anon. sale, Christie's, 18 April 1985 (lot 4)

d231 Oggione, M[arco d'] (c. 1467–1524)*V[irgin] & C[hild], St John & St Joseph in a Garden*

121.9 × 121.9

PROV: WG 499: £100/sale 361, bt Sir James Graham £78 13s.

EXH: RA (1885), no. 173

d232 ORTOLANO, L' (c. 1487–c. 1524)

Lorenzo Costa

Dead Christ supported by Angels

Panel; 55.9 × 72.4

PROV: WG 221: £160/sale 342, bt Colnaghi £109 4s.; R. H. Benson; Duveen; Fleischmann Galleries, Munich, 1931; Fred Boxer, New York; Bergman; his sale, Parke Bernet, New York, 15 Nov. 1945 (lot 31); Mrs A. W. Low; her sale, Parke Bernet, New York, 10 May 1951 (lot 82); anon. sale, Sotheby Parke Bernet, New York, 7 June 1978 (lot 141)

REF: A. Venturi, *Storia dell'arte italiana*, VII, part iii (Milan, 1914), p. 780 (illus.); R. Varese, *Lorenzo Costa* (1967), p. 57, pl. 64c as by Ortolano

**d233 PACCHIA, GIROLAMO DEL
(1477–1535)**

Pachiarotti

*Venus reclining, with Cupids***Fig. 197**

Panel; 62.2 × 146

PROV: Lord Bexley; his sale, Christie's, 2 May 1876 (lot 165), bt Waters £121 16s.; WG, by 1879; WG 444: £200/sale 253, bt Agnew (3881) 80 gns; PRIVATE COLLECTION

EXH: MCAM, Nottingham (1 July 1879–24 March 1886), no. 18

REF: D. Sutton, 'Robert Langton Douglas', *Apollo*, CIX (April 1979), p. 313, fig. 40

**d234 PACCHIAROTTO, GIACOMO
(1474–1539/40)***Moses, David and Two Saints (Fragment)***Fig. 199**

Panel; 40.6 × 37.5

PROV: not in WG inv. or sale; by descent; PRIVATE COLLECTION

REF: L. Vertova, 'On Pacchiarotto's dismembered Assumption', *Gazette des beaux-arts* (March 1967), pp. 159–63, fig. 3

d235 Paduan School*St John of Padua with Angels*

PROV: WG 512: £10/sale 178, bt Laurie 12 gns

**d236 PALMA GIOVANE, Circle of (?)
(c. 1548–1628)**

Tintoretto

The Raising of Lazarus

Canvas; 45.7 × 67

PROV: WG, by 1879; WG label 78; not in inv or sale; Kenneth Muir Mackenzie; presented by him to CASTLE MUSEUM, NOTTINGHAM (10.56) in 1910

EXH: MCAM, Nottingham (1879–1910), no. 68

d237 PALMA VECCHIO (?1479/80–1528)*A Lady crowned with Bay*

Panel; 86.3 × 73.6

PROV: WG, by 1879?; WG 385: £40/sale 386, bt Colnaghi 80 gns; R. H. Benson; J. F. Austen; his sale, Christie's, 10 July 1931 (lot 65), bt Buttery; H. Watlington, Bermuda

EXH: MCAM, Nottingham (1 July 1879–20 April 1880), no. 51?

d238 PALMA VECCHIO, Attributed to

Venetian

Christ and the Woman of Samaria

Canvas; 96.5 × 132

PROV: WG 417: £250/sale 451, bt Charles Butler 38 gns; his sale, Christie's, 25 May 1911 (lot 14) as Catena

REF: Berenson, 1957, I, p. 62; II, pl. 910 as Palma Vecchio finished by Catena; P. Rylands, *Palma Vecchio* (Cambridge, 1992), p. 285, no. A41* (illus.) as 'Palma Vecchio?'

d239 Palma Vecchio*Portrait*

A lady in a low square-cut dress, with fair hair and a chain round her neck

PROV: WG 352: £40/sale 397, bt Carrington 21 gns

EXH: BGM

d240 Palma Vecchio*Virgin & Child & Two Saints*

PROV: WG 547: £80/not in sale

d241 PANNONIO, MICHELE (c. 1400–64)*St George and the Dragon*

Panel; 34.3 × 18.4

PROV: not in WG inv. or sale; label 'W. Graham 33'; by descent; PRIVATE COLLECTION

REF: *From Borso to Cesare d'Este. The School of Ferrara* (Matthiesen, London, 1984), no. 1 (illus.)

**d242 PAOLO VENEZIANO (active 1333–58;
d. before 1362)**

Early Venetian

The Crucifixion

Panel; 92.1 × 68

PROV: WG 519: £60/sale 222, bt Agnew (3872) 20 gns; Muir Mackenzie, 1930; Mrs Mark Hambourg; bt Agnew; bt NATIONAL GALLERY OF VICTORIA, MELBOURNE (1966/4) in 1948–49

EXH: RA (1884), no. 221

REF: U. Hoff, *National Gallery of Victoria Catalogue of European Paintings before Eighteen Hundred* (Melbourne, 1961), I, pp. 91–92; II, pl. 3

**d243 PATINIR, Circle of JOACHIM
(c. 1480–1524)**

Early German

Christ appearing to His Disciples on the Sea of Tiberias

Panel; 31 × 47

PROV: WG 328: £30/sale 300, bt Agnew (3899) 26 gns; Muir Mackenzie; Mrs Mark Hambourg; Maynard Walker, New York; Sumner bequest: WADSWORTH ATHENEUM, HARTFORD, CONN. (1947.284)

EXH: BGM

REF: *Wadsworth Atheneum Paintings* (Hartford, 1978), I, no. 111, pp. 170–71, pl. 13

d244 PERUGINO, Attributed to PIETRO

Lorenzo Costa

Portrait of a Youth

Panel; 42 × 31

PROV: WG 279: £100/sale 199, bt G. Donaldson £115 10s.; sold by him to MUSÉE DES BEAUX ARTS, LYON (18)

REF: E. Camesasca, *L'opera completa del Perugino* (Milan, 1969), p. 121, no. 249, illus.; P. Scarpellini, *Perugino* (Milan, 1991), p. 311 as 'Pintoricchio?'

d245 PERUGINO, Follower of PIETRO

School of Perugino

The Virgin and Child with St John

Circular

PROV: WG, by 1879; WG 439: £30/sale 291, bt Carrington 33 gns; VASSAR COLLEGE ART GALLERY, POUGHKEEPSIE (17.1.17)

EXH: MCAM, Nottingham (1 July 1879–24 March 1886), no. 4

REF: *Vassar College Art Gallery Catalogue* (Poughkeepsie, 1939), pl. 8

d246 PESELLINO (c. 1422–57)

Filippo Lippi

The Virgin and Child with St John

Fig. 200

Panel; 72.4 × 54

PROV: WG, by 1875; WG 216: £600/sale 261, bt Murray £661 10s.; Oscar Hainauer, Berlin, 1886–97; Robert Hoe, New York; his sale, American Art Association, New York, 17 Feb. 1911 (lot 97); T. J. Blakeslee, New York; Duveen; Harold I. Pratt, New York, by 1924; Wildenstein, New York; bt, 1944, by TOLEDO MUSEUM OF ART, TOLEDO, OHIO (44.34)

EXH: RA (1875), no. 185

REF: *Toledo Museum of Art. European Paintings* (Toledo, 1976), pp. 124–25, pl. 5, colour pl. 1

d247 PIERO DI COSIMO (1461/2–?1521)

F. Lippi

The Discovery of Vulcan

Fig. 198

Triumph of Chastity

Canvas; 155.6 × 174

PROV: William Blundell Spence; sold to Lord Lothian, 1861; WG 371 and 521: £25, £45/sale 216, bt Colnaghi £273; R. H. Benson; sold to Duveen, 1927; WADSWORTH ATHENEUM, HARTFORD, CONN. (Sumner Fund, 32.1)

REF: E. Panofsky, 'The early history of man in a series of paintings by Piero di Cosimo', *Journal of the Warburg Institute* (July 1937), I, pp. 12–30, reprinted in *Studies in Iconology* (1939), pp. 34–43, pl. viii; Berenson, 1957, I, p. 176

d248 PIERO DI COSIMO, Ascribed to

Pollaiuolo

Portrait of Clarice Orsini

73.7 × 49.5

PROV: WG, by 1879; WG 359: £200/sale 256, bt Colnaghi £136 10s.; anon. sale, Christie's, 2 June 1894 (lot 86); R. H. Benson, 1908; Sabin

EXH: RA (1879), no. 200

REF: Berenson, 1909, p. 164

d249 Piero de Francesca (?1416–92)

A Monk

PROV: WG 488: £5/sale 188, bt Colnaghi 6½ gns

d250 PINTORICCHIO, BERNARDINO

(c. 1452–1513)

An Evangelist and Two Saints

Panel; 43.8 × 34.3

PROV: WG, by 1879; WG 456: £30/sale 290, bt Agnew (3928) 46 gns; R. Hobson, 14 April 1886; anon. sale, Christie's, 15 May 1908 (lot 95), bt Böhlér 30 gns; Bourgeois, Paris; JOHN G. JOHNSON COLLECTION, PHILADELPHIA (142)

EXH: MCAM, Nottingham (1 July 1879–24 March 1886), no. 74

REF: B. Sweeny, *John G. Johnson Collection. Catalogue of Italian Paintings* (Philadelphia, 1966), p. 65 (illus. p. 187)

d251 Pinturicchio

Adoration of the Magi

The Virgin sits under ruined architecture, with St Joseph in red beside her

PROV: WG 360: £50/sale 206, bt Laurie 40 gns

d252 Pollajuolo, School of (1429–98)

The Virgin and Child and St John

PROV: WG, by 1879; WG 396: £50/sale 230, bt Colnaghi £65 2s.

EXH: MCAM, Nottingham (1 July 1879–24 March 1886), no. 58?

d253 Pontormo[, Jacopo da] (1494–1556)

Virgin and Child and St John

Seated on r. with both arms round the Infant; St John stands at her knee holding up His Cross

Canvas

PROV: WG 245: £160/sale 465, bt Agnew (3956) 36 gns; Mrs Donnell Post; sold June 1952

EXH: BGM

d254 Pontormo

Virgin in red Dress, naked Child

PROV: WG 479: £60/sale 418, bt Colnaghi 43 gns

REF: F. Clapp, *Pontormo. His Life and Work* (New Haven, 1916), p. 245

d255 POUSSIN, Attributed to GASPAR (1615–75)

G. Poussin

(Nicolas Poussin)

A Classical Landscape

Canvas; 119.4 × 193

PROV: WG, by 1877; WG 264: £200/sale 375, bt Colnaghi £304 10s.; Lord Hillingdon; his sale, Christie's, 12 May 1950 (lot 132), bt D. Mahon; by whom given to the National Trust, 1996; OSTERLEY PARK, MIDDLESEX

EXH: RA (1877), no. 262

REF: M.-N. Boisclair, *Gaspard Dughet* (Paris, 1986), p. 211, cat. no. 130, fig. 172

d256 Poussin, N[icolas]

Composition of Roman Architecture

PROV: WG, by 1875?; WG 526: £30/sale 385, bt Colnaghi 51 gns

d257 PREDIS, Attributed to GIOVANNI AMBROGIO DE (c. 1455–after 1508)

Borgonone

Portrait of P[hilippus] Beroaldus

Panel; 38 × 28

PROV: WG 278: £50/sale 198, bt Fairfax Murray £115 10s.; Dr Albert Figdor, Vienna; his sale, Hotel Esplanade, Marmorsaal, Berlin, 29 Sept. 1930 (lot 27); Goudsticker: confiscated by the Nazis

EXH: RA (1885), no. 209

REF: T. von Frimmel, 'Gemälde in der Sammlung Albert Figdor in Wien', *Kleine Galeriestudien*, iv (1896), p. 8 (illus.)

d258 PSEUDO-PIER FRANCESCO FIORENTINO (active late fifteenth century)

Baldovinetti

The Virgin and Child with St John and Two Angels

Panel; 90 × 75

PROV: WG, by 1879; WG 218: £160/sale 321, bt Hon. Percy Wyndham £283 10s.; Thyssen-Bornemisza Collection, Lugano; sold Sotheby's, 1991

EXH: RA (1879), no. 205

REF: R. Heinemann: *Sammlung Schloss Rohoncz* (Castagnola, 1937), I, no. 327, pp. 120–21; G. Borghero, *Thyssen-Bornemisza Collection. Catalogue of the exhibited Works of Art* (Castagnola, 1981), p. 251 (illus.); C. Dakers, *Clouds* (London, 1993), p. 130, pl. xi

d259 PSEUDO-PIER FRANCESCO FIORENTINO

Baldovinetti

The Virgin and Child, with St John, and Angels

PROV: WG 267: £30/sale 284, bt Agnew (3891) 40 gns; by descent; sold to Agnew, 1954

d260 PSEUDO-PIER FRANCESCO FIORENTINO

Baldovinetti

The Virgin and Child, St John and Angels

Panel; 76.3 × 38

PROV: WG 436: £25/sale 294, bt Agnew (3895) £71 8s.; J. Cheetham, 14 April 1886; given by his daughter, Miss Agnes Cheetham, in 1931 to ASTLEY CHEETHAM ART GALLERY, STALYBRIDGE (1/15/2)

EXH: BGM

d261 PSEUDO-PIER FRANCESCO FIORENTINO

Baldovinetti

The Virgin and Child with Three Angels

Panel; 72.4 × 50.8

PROV: WG 529: £15/sale 173, bt H. Wagner 11 gns; his sale, Christie's, 16 Jan. 1925 (lot 42), bt Lindlar; his sale, Christie's, 3 Dec. 1948 (lot 50), bt Wengraf

d262 RAFFAELLINO DEL GARBO
(?1466–1524)

Dom. Ghirlandaio

The Virgin and Child, St John and Two Angels Fig. 203
Panel; circular, 110.5 diameter

PROV: WG, by 1879; WG 207: £1,000/sale 264, bt Colnaghi £777; R. H. Benson; sold to Duveen, 1927; W. R. Hearst; Col. H. Stewart, Dallas; Morley sale, New York, 21 Feb. 1945 (lot 38); anon. sale, Christie's, 23 June 1967 (lot 70), bt Antiquitas

EXH: RA (1879), no. 197

REF: Berenson, 1963, I, p. 187; II, pl. 1158

d263 RAFFAELLINO DEL GARBO

Florentine School

The Annunciation

Panel; 55.9 × 94

PROV: WG 214: £100/sale 337, bt Lord Battersea 32 gns; Mrs Joseph Barclay, 1932; her sale, Sotheby's, 19 June 1935 (lot 143)

EXH: BGM

REF: Berenson, 1963, I, p. 187

d264 [Raimondi], M[arc]Antonio
(c. 1470/82–1527/34)

Drawing for one of Raphael's Cartoons

PROV: WG 525: £15/not in sale

d265 RAPHAEL, After (1483–1520)

Unknown

Guidobaldo da Montefeltro

Canvas; 54 × 43

PROV: WG 304: £30/sale 401, bt Agnew (3937) 21 gns; by descent; anon. sale, Sotheby's, 21 June 1972 (lot 5)

d266 (Razzi)

(The Virgin and Child, St Joseph and St Anne)

PROV: WG, by 1879; not in WG inv./sale 338, bt Kellock 6 gns

EXH: BGM?; MCAM, Nottingham (1 July 1879–24 March 1886), no. 5

d267 Rembrandt (1606–69)

Philip baptising the Eunuch

PROV: Sir Andrew Clark; John Jackson, RA, 1828; WG 380: £200/sale 347, bt R. H. Benson £54 12s.; Christie's, 16 March 1956 (lot 91), bt Harper

d268 Reni, Guido (1575–1642)

Lucrezia

PROV: ?anon. sale, Christie's, 27 July 1872 (lot 29), bt WG £10; WG 301: £10/sale 446, bt Manvell 4 gns

d269 [Ribera, Jusepe de] Spagnoletto
(1591–1652)

St James the Greater

PROV: WG 429: £40/not in sale

EXH: BGM

d270 [Ribera] Spagnoletto

St James the Less

PROV: WG 430: £40/not in sale

EXH: BGM

d271 RICCHINO, Attributed to
FRANCESCO (1518–after 1568)

Bronzino

Portrait of the Artist

Canvas; 96.5 × 86.3

PROV: WG, by 1879; WG 462: £25/sale 389, bt C. L. Shadwell 9 gns; ? anon. sale, Christie's, 22 July 1960 (lot 197), bt Wengraf

EXH: MCAM, Nottingham (1 July 1879–24 March 1886), no. 36

d272 (Roman School)

Virgin and Child

PROV: WG 372: £25/sale 202, bt Rathbone 42 gns

d273 Romanino[, Gerolamo] (1484/7–?1560)

Virgin and Child

Virgin holds the Infant upright on a slab in front of her; looks through a window; wooded landscape, with mountain

PROV: WG 320: £100/sale 282, bt Agnew (3890) 44 gns

EXH: BGM

d274 Rosa, Salvator (1615–73)

Soldiers casting Lots for Christ's Vestments

Canvas; 94 × 73.7

PROV: Gurney; WG, by 1879; WG 428: £40/sale 405, bt Charles Butler 46 gns; his sale, Christie's, 25–26 May 1911 (lot 75), bt Gooden & Fox

EXH: MCAM, Nottingham (1 July 1879–24 March 1886), no. 25

d275 Rosselli, Cosimo (1439–1507)

Virgin and Child

The Virgin sits on a blue spangled ground, with a red and gold canopy; two angels on either side; at her feet are grass and flowers and three stone urns

PROV: WG, by 1879?; WG 335: £40/sale 240, bt Colnaghi £43 1s.

EXH: MCAM, Nottingham (1 July 1879–24 March 1886), no. 94?

d276 Rosselli, Cosimo

Crucifixion

In the centre the Crucifixion, with Mary Magdalene kneeling at the foot of the Cross; on the l. the Virgin; on the r. St John in pink; St Francis of Assisi and another saint

PROV: WG 361: £40/sale 207, bt Agnew (3868) 32 gns; Hon. Mrs Lyttelton, 14 April 1886

d277 ROSSELLO DI JACOPO FRANCHI (1377–1456)

Early Italian

The Virgin and Child with Four Saints and Two Angels

Panel; 109.2 × 55.9

PROV: WG 400: £25/sale 308, bt Agnew (3903) 16 gns; by descent; PRIVATE COLLECTION

d278 Rubens (1577–1640)

A Flagellation (A Sketch)

PROV: WG 398: £5/sale 299, bt Kellock 6 gns

d279 SALAINO, Ascribed to ANDREA (c. 1480–1540)

(La Bella)

Fig. 201

83.8 × 66

PROV: Duke of Litta; bt from Bertolini by WG in Milan in 1876; WG 374: £180/sale 371, bt Agnew (3926) £168; Muir Mackenzie; Mrs Donnell Post; her sale, Christie's, 24 Feb. 1939 (lot 81), bt Einstein

EXH: RA (1879), no. 127

REF: H. Cook, "The newly discovered "Leonardo"", *Burlington Magazine*, xv (May 1909), reprinted in

Reviews and Appreciations (London, 1912), p. 38, fig. xv; Horner, 1933, p. 6

d280 SANO DI PIETRO (1406–81)

The Virgin and Child

Panel; octagonal, 27.9 diameter

PROV: not in WG inv. or sale; by descent; Colwell sale, Parke Bernet, New York, 28 Nov. 1951 (lot 60)

d281 SANTI DI TITO (1536–1602)

Bronzino

Portrait of a Widow

Panel; 97.8 × 69.8

PROV: WG 546: £20/sale 302, bt Agnew (3900); PRIVATE COLLECTION

d282 SANTI DI TITO, Attributed to

B. Bandinelli

Portrait of Macchiavelli

Panel; 108 × 81.3

PROV: WG 542: £40/sale 227, bt Agnew (3873) 20 gns; Lord Hailsham sale, Sotheby's, 4 Nov. 1953 (lot 25)

d283 S[anti] di Titi

Portrait of Himself

PROV: WG 325: £30/sale 398, bt Agnew (3936) 16 gns; A. Wood, 14 April 1886

d284 (Santi di Tito)

The Drummer Boy

PROV: WG 541: £20/sale 184, bt Lesser 21 gns

d285 Scarsellino da Ferrara (c. 1550–1620)

Christ crowned with Thorns

PROV: WG 415: £20/sale 427, bt Kellock 25 gns

d286 SCHIAVONE, ANDREA (c. 1510–63)

The Story of the Nymph Lara

Canvas; 23.5 × 114.7

PROV: Edward White; his sale, Christie's, 6 April 1872 (lot 324), bt WG £22 1s.; WG 311: £125/sale 460, bt J. Knowles; his sale, 29 May 1908 (lot 441), bt Herbert Cook

EXH: RA (1877), no. 194

REF: F. Richardson, *Andrea Schiavone* (Oxford, 1980), no. 286, pp. 171–72

LET: A14?

d287 SCHIAVONE, Attributed to ANDREA

Venetian

*Unidentified Scene**A Sketch*

Canvas; 38.1 × 96.5

PROV: WG 316: £25/sale 281, bt Agnew (3889) 5 gns; PRIVATE COLLECTION

d288 SCHIAVONE, Attributed to ANDREA

Schiavone

(Bart. Schidone)

St Sebastian

Panel; 24.1 × 51.7

PROV: WG, by 1879?; WG 458: £30/sale 278, bt Agnew (3888) 5 gns; Christie's, 13 Oct. 1992

EXH: MCAM, Nottingham (1 July 1879–24 March 1886), no. 50?

d289 SCHIAVONE, Attributed to GIORGIO (active mid-fifteenth century)

Early Paduan

The Virgin and Child, with Cherubim

Panel; 59.7 × 37.5

PROV: WG 478: £40/sale 304, bt Agnew (3902) 26 gns; PRIVATE COLLECTION

REF: *Exhibition of Venetian Paintings and Drawings* (Matthiesen, London, 1939), no. 10 (illus.)

LET: A14?

d290 Schoryl [Jan van Scorel] (1495–1562)*Virgin and Child*

PROV: WG 388: £10/sale 232, bt Laurie £24 3s.

d291 SEBASTIANO DEL PIOMBO, Circle of (1485/6–1547)

(Titian)

Head of a Girl

Panel; 33.6 × 28.6

PROV: Lord Malmesbury; his sale, Christie's, 1 July 1876 (lot 10), bt Waters; WG 392: — /sale 443, bt Agnew (3947) 60 gns; Lady Horner; her sale, Christie's, 30 June 1906 (lot 124), bt in; sold privately to Alexander Henderson, by 1915; FARINGDON COLLECTION, BUSCOT PARK (48)

REF: *The Faringdon Collection. Buscot Park* (London, 1998), no. 48, pp. 59–60**d292 SICIOLANTE DA SERMONETA, GIROLAMO (?1521–75)**

School of Bartolommeo

*The Virgin and Child***Fig. 204**

Panel; 58.5 × 46

PROV: WG, by 1879; WG 466: £30/sale 288, bt Agnew (3893) 47 gns; J. Cheetham, 14 April 1886; given by his daughter, Miss Agnes Cheetham, in 1931 to ASTLEY CHEETHAM ART GALLERY, STALYBRIDGE (1/16/7)

EXH: MCAM, Nottingham (1 July 1879–24 March 1886), no. 88

REF: V. Pace, 'Un dipinto inedito del Siciolante', *Commentari*, xxv (1974), pp. 69–70, fig. 1**d293 SIGNORELLI, LUCA (c. 1450–1523)***Man on a Ladder (Fragment)*

Panel; 94 × 50.8

PROV: WG, by 1873?; WG 234: £180/sale 335, bt Agnew (3916) £33 12s. for Muir Mackenzie; Mrs Mark Hambourg; bt Agnew, 1944; W. U. Goodbody; by descent; PRIVATE COLLECTION

EXH: RA (1875), no. 177

REF: P. Scarpellini, *Luca Signorelli* (Milan, 1964), pl. 83; L. B. Kanter and D. Franklin, 'Some Passion Scenes by Luca Signorelli after 1500', *Mitteilungen des Kunsthistorischen Institutes in Florenz*, xxxv (1991), pp. 172–82; T. Henry, *Signorelli in British Collections* (National Gallery, 1998), no. 19 (illus.)

LET: B15?

d294 SIGNORELLI, LUCA

School of Signorelli

The Virgin and Child

Panel; circular, 48.2 diameter

PROV: WG, by 1879; WG 455: £40/sale 289, bt Agnew (3894) 14 gns; by descent; anon. sale, Christie's, 15 July 1960 (lot 82), bt Dent

EXH: MCAM, Nottingham (1 July 1879–24 March 1886), no. 64

REF: Berenson, 1909, p. 249

d295 SOLARIO, After ANDREA (c. 1465–1524)*The Virgin and Child*

Panel; circular, 58.4 diameter

PROV: anon. sale, Christie's, 10 June 1872 (lot 126), bt WG £46; WG 262: £160/sale 372, bt Agnew (3927) 40 gns; by descent; sale, Christie's, 24 Feb. 1939 (lot 78), bt Markey

EXH: MCAM, Nottingham (1 July 1879–24 March 1886), no. 80

After Andrea Solario, *The Virgin with the green Cushion* (Musée du Louvre, Paris (Inv. 673))

d296 Solario, Andrea

Portrait of a Nobleman

PROV: WG 545: £100/sale 226, bt Lesser £94 10s.

d297 SPAGNA, LO (c. 1450–1528)

Francia

St Francis

Fresco; 87 × 53.3

PROV: WG, by 1879; WG 258: £160/sale 260, bt Agnew (3883) £136 10s.; Lady Horner; her sale, Christie's, 11 July 1919 (lot 14), bt Rothschild; Mrs Saloman van Berg; her sale, Sotheby's, 25 June 1969 (lot 128), bt Cevat 300 gns; Knoedler & Co., New York; anon. sale, Sotheby's, 19 April 1972 (lot 91), bt Lorini

EXH: RA (1879), no. 198

REF: Berenson, 1909, p. 253

d298 SPANISH SCHOOL, Attributed to

Martin de Vos

The Annunciation

24.1 × 19

PROV: WG 329: £40/sale 301, bt Speyer 21 gns; Mrs Edward Speyer; her sale, Christie's, 27 June 1930 (lot 142), bt Willis

d299 Spanish

Virgin and Child

Virgin, in pink, holds up the Infant Jesus, who is dancing on her lap; yellow ground

PROV: WG 289: £60/sale 411, bt Watson 10 gns

EXH: MCAM, Nottingham

d300 Spanish School

F. Neri refusing Cardinal's Hat

PROV: WG 323: £10/sale 410, bt Watson 102 gns

d301 Spanish

Portrait of a Child

A girl stands in plumed hat holding a pigeon in both arms

PROV: WG 340: £60/sale 409, bt Lesser 85 gns

EXH: BGM

d302 SUSTRIS, LAMBERT (c. 1510/15–after 1560)

The Rape of Proserpine

Panel; 29.4 × 67.5

PROV: not in WG inv. or sale; Lady Horner; bt in 1943 by Lord Bearsted; BEARSTED COLLECTION, UPTON HOUSE

REF: *Upton House. The Bearsted Collection. Pictures* (London, 1964), p. 78, cat. no. 61, pl. xxii

d303 TADDEO DI BARTOLO, Ascribed to (?1362/3–1422)

Early Florentine

Triptych: Virgin and Child with Four Saints

Panel; central section, 40.6 × 22.8

PROV: WG 544: £25/sale 318, bt Carrington 42 gns; H. B. Carrington; his sale, Christie's, 18 Dec. 1931 (lot 85), bt F. Sabin

EXH: RA (1885), no. 224

d304 TESTA, Attributed to PIETRO (1611–50)

Poussin

(G. Poussin)

The Conquest of Love

Canvas; 43½ × 57 in

PROV: C. T. Swanston; his sale, Christie's, 20 Dec. 1875 (lot 62) bt WG 7 gns; WG 467: £25/sale 270, bt Waters 7 gns; Miss J. C. Gregory; her sale, Sotheby's, 26 June 1957 (lot 57) as 'N. Poussin', bt Dent

EXH: MCAM, Nottingham (1 July 1879–24 March 1886), no. 16

REF: J. Smith, *A Catalogue raisonné of the Works of the most eminent Dutch, Flemish and French Painters* (London, 1837), VIII, p. 124, no. 124 as Poussin; A. Blunt, *The Paintings of Nicolas Poussin* (London, 1966), I, p. 173, R60: 'appeared to be by Testa'

d305 Tiepolo

Choristers singing

PROV: WG 413: £20/sale 426, bt Waters 9 gns

d306 TINTORETTO, Attributed to DOMENICO (1560–1635)

The Resurrection

Canvas; 192.4 × 144.8

PROV: Painted in Venice c.1570 for Da Mula family; Da Mula collection until Oct. 1861; WG 344: £200/sale 476, bt Charles Butler £89 5s.; his sale,

Christie's, 25 May 1911 (lot 94), bt Wertheimer or A. West £462; Von Nemes; his sale, Paris, 1913; Dr Alsberg, Berlin; Van Diemen Gallery; Lord Wharton; his sale, Christie's, 19 April 1967 (lot 39), bt Inmann
 REF: R. Pallucchini and P. Rossi, *Tintoretto* (Milan, 1982), II, p. 252, cat. no. A101 as by Domenico Tintoretto; III, fig. 724

d307 TINTORETTO, JACOPO (1519-94)

The Deposition from the Cross

Canvas; 110 × 88

PROV: WG, by 1877; WG 276: £200/sale 461, bt Murray £99.15s; Charles Butler; bt by W. Bode, 1892: MUSÉE DES BEAUX ARTS, STRASBOURG (290)

EXH: RA (1877), no. 286

REF: R. Pallucchini and P. Rossi, *Tintoretto* (Milan, 1982), II, p. 200, cat. no. 329; III, fig. 426

d308 TINTORETTO, JACOPO

The Raising of Lazarus

Canvas; 101.6 × 139.7

PROV: WG, by 1879; WG 418: £160/sale 454, bt H. H. Gibbs £120 15s.; anon. sale, 28 Feb. 1891 (lot 97), bt in; Sir William Farrer; his sale, Christie's, 23 March 1912 (lot 65), bt Böhler £483; anon. sale, Lepke, Berlin, 25 Nov. 1919 (lot 36); Nicolas F. Brady, New York; on loan to READING PUBLIC MUSEUM, PENN.

EXH: MCAM, Nottingham (1 July 1879-24 March 1886), no. 89

REF: Berenson, 1957, I, p. 174

d309 TINTORETTO, JACOPO

The Toilet of Venus

Fig. 202

Canvas; 115.5 × 103

PROV: Duke of Sutherland?; WG; not in inv. or sale; Frances Horner; R. V. Kuhlman, Berlin; bt J. Paul Getty, August 1954; J. PAUL GETTY MUSEUM, MALIBU

REF: J. Paul Getty, *The Joys of Collecting* (London, 1966), p. 103 (illus.); R. Pallucchini and P. Rossi, *Tintoretto* (Milan, 1982), II, p. 211, cat. no. 383; III, fig. 494

d310 TINTORETTO, School of JACOPO

Paolo Veronese

Waiting for a Miracle

Canvas; 109.2 × 99

PROV: WG 233: £200/sale 471, bt Agnew (3960) 84 gns; Lord Wantage; his sale, Sotheby's, 28 Nov. 1945 (lot 101), bt Dent

REF: *The Wantage Collection of Pictures* (London, 1905), no. 234, p. 162 (illus.)

d311 TINTORETTO, Follower of JACOPO

Tintoretto

The Finding of Moses

Jupiter nursed by the Melian Nymphs

Canvas; 37.1 × 88.2

PROV: WG, by 1875; WG 248: £250/sale 464, bt Agnew (3955) £420; Lord Wantage, 14 April 1886; A. Thomas Loyd; CHRISTOPHER LOYD

EXH: RA (1875), no. 135

REF: *The Loyd Collection* (London, 1967), no. 56 (illus.)

d312 Tintoretto

Finding of Moses

30.5 × 66

PROV: Earl of Dunmore; his sale, Christie's, 13 May 1870 (lot 34), bt WG; WG 310: £75/sale 459, bt Dr De Noe Walker £173 5s.

LET: B6, 9, 11

d313 Tintoretto

Votive Picture: a Mother and Four Sons. Portraits

Canvas; 91.4 × 167.7

PROV: WG 423: £150/sale 429, bt Speyer £112; Mrs Edward Speyer; her sale, Christie's, 27 June 1930 (lot 147), bt Saville Gallery

EXH: MCAM, Nottingham

d314 TITIAN (c. ?1485-1576)

The Triumph of Love

Canvas; circular, 86.3 diameter

PROV: J. R. Udney; his sale, Christie's, 15 May 1824 (lot 80) bt 28 gns; Major Currie; his sale, Christie's, 13 Feb. 1874 (lot 115) bt WG £115 10s.; WG 228: £350/sale 484, bt Agnew (3965) £241 10s.; by descent; PRIVATE COLLECTION

EXH: RA (1875) no. 126

REF: H. Wethey, *The Paintings of Titian* (London, 1975), III, no. x-35, pp. 220-21, pl. 217

d315 TITIAN

The Adoration of the Magi

Fig. 206

Canvas; 136 × 229

PROV: Walsh Porter sales, Christie's, 14 April 1810 (lot 38); 21 June 1811 (lot 40); 6 May 1826 (lot 7);

Samuel Rogers; his sale, Christie's, 3 May 1856 (lot 700) as 'G. Bassano', bt Ripp; H. A. J. Munro of Novar; his sales, Christie's, 18 May 1867 (lot 183); 1 June 1878 (lot 121) as 'Titian', bt Butler £199 10s.; WG 504: £200/sale 472, bt Riley £63 15s.; Ralph Brocklebank; his sale, Christie's, 7 July 1922 (lot 112), bt Smith ? £130; Durlacher Gallery, New York; Arthur Sachs, New York; purchased by CLEVELAND MUSEUM (57.150) in 1957

REF: H. Wethey, *The Paintings of Titian* (London, 1969), I, pp. 66–68, pls. 122, 123

d316 TITIAN, After

Venetian School

The Supper at Emmaus

Canvas; 115.5 × 166.4

PROV: Edward White?; his sale, Christie's, 6 April 1872 (lot 362), bt WG £16; WG 443: £16/sale 274, bt Agnew (3885); by descent

EXH: MCAM, Nottingham (1 July 1879–24 March 1886), no. 17

d317 TITIAN, After

Diana

Canvas; 67.9 × 115.5

PROV: WG, by 1879; not in inv. or sale; Kenneth Muir Mackenzie; presented by him to CASTLE MUSEUM, NOTTINGHAM (10.60) in 1910

EXH: MCAM, Nottingham (1879–1910), no. 54

d318 TITIAN, After

The Virgin and Child, St Luke and Donor

Canvas; 129.5 × 176.5

PROV: WG, by 1879; not in WG inv. or sale; Kenneth Muir Mackenzie; presented by him to CASTLE MUSEUM, NOTTINGHAM (10.58) in 1910

EXH: MCAM, Nottingham (1879–1910), no. 6

Replica of Hampton Court picture attributed to Palma Giovane (1271), which is variant of Titian in the Kisters collection, Kreuzlingen

d319 Titian

Lo Spasimo

Christ, bearing the Cross, is dragged on by two men; one seizes his hair

PROV: WG 229: £300/sale 483, bt Sir S. Wilson 54 gns

d320 (Titian)

(St John the Baptist)

PROV: WG, by 1879; not in WG inv./sale 432, bt Murray 6 gns; ? anon. sale, Christie's, 2 June 1894 (lot 88)

EXH: MCAM, Nottingham (1 July 1879–24 March 1886), no. 49

d321 TOSCANI, GIOVANNI DI FRANCESCO (1370/80–1430)

Gentile da Fabriano

The Adoration of the Magi

Fig. 205

Panel; 34 × 64.5

PROV: Ardingelli Chapel, S. Trinità, Florence, removed between 1755 and 1797; WG, by 1877; WG 284: £125/sale 333, bt Agnew (3931) £89 5s.; PRIVATE COLLECTION

EXH: RA (1877), no. 149

REF: B. Berenson, 'Quadri senza casa — Il Trecento Fiorentino, v', *Dedalo*, XII (1932), illus. p. 190

d322 TURA, COSIMO (?1430–95)

The Flight into Egypt

Fig. 207

Panel; circular, 38.7 × 38.4

PROV: Canonico Bignami, Casalmaggiore, 1869, as 'Durer'; WG, by 1875; WG 354: £50/sale 209, bt Colnaghi £57 15s.; R. H. Benson; sold to Duveen, 1927; Jules S. Bache; Bache bequest in 1949: METROPOLITAN MUSEUM OF ART, NEW YORK (49.7.17)

EXH: RA (1875), no. 183; SKM; BGM (1883)

REF: E. Ruhmer, *Tura* (London, 1958), pp. 177–78, pl. 63; F. Zeri, *Italian Paintings. A Catalogue of the Collection of the Metropolitan Museum of Art. North Italian Schools* (New York, 1986), pp. 65–67, pl. 18

d323 Uccello, P[aolo] (c. 1397–1475)

Roman Triumph

In the centre a man in armour is borne under a canopy, drawn by two white horses, and surrounded by figures on foot and horseback; a banner, with Roman device, is borne in front; landscape behind

PROV: WG 330: £100/sale 329, bt Agnew (3914) 27 gns

d324 Uccello, School of Paolo

Procession of Horse and Foot Soldiers

PROV: WG 435: £20/sale 295, bt Colnaghi 45 gns; ?New York sale, 3 Feb. 1932 (lot 162)

EXH: BGM

d325 Umbrian*Virgin & Child with St John*

Circular

PROV: WG 524: £10/sale 175, bt Laurie 12 gns; R. H. Benson?

d326 Unknown*Judith*

In a plumed hat, a sabre in her r. hand; head of Holofernes in her l.

PROV: WG 287: £50/sale 438, bt Watson 2 gns

d327 Unknown (? Parmegianino) (1503–40)*Virgin and Child**(The Virgin and Child, with Saints)*

PROV: WG, by 1879; WG 303: £10/sale 378, bt Grindlay 5½ gns

EXH: MCAM, Nottingham (1 July 1879–24 March 1886), no. 13

d328 Unknown*Virgin and Child, with Donor*

Virgin holds the Infant to Donor, who is presented by St Joseph

PROV: WG 317: £40/not in sale

d329 Unknown*Burial of the Virgin*

PROV: WG 358: £30/not in sale

EXH: MCAM, Nottingham

d330 Unknown*Lucrezia del Fede*

PROV: WG 373: £25/sale 201, bt Agnew (3866) 23 gns; W. Walton

d331 Unknown*A Canon singing*

PROV: WG 485: £60/sale 419, bt 5 gns; anon. sale, Sotheby Parke Bernet, New York, 4 April 1973 (lot 23)

EXH: RA (1885), no. 180

d332 Unknown*Virgin & Child — gold ground*

PROV: WG 486: £10/sale 183, bt Laurie 35 gns

d333 Unknown*Count Bevelaqua, Governor of Modena*

PROV: WG 500: £25/sale 345, bt Agnew (3918) 20 gns

d334 Unknown*A Miracle — Vision to a dying Saint*

PROV: WG 507: £10/sale 179, bt Clifford 3½ gns

d335 Unknown*Virgin & Child, with Angels*

PROV: WG 508: £20/not in sale

d336 Unknown*Marriage of St Catherine*

PROV: WG 535: £20/sale 170, bt Pryor 18 gns

d337 Unknown*Virgin & Child*

PROV: WG 536: £15/sale 169, bt Laurie 5 gns

d338 Unknown*Virgin & Child*

PROV: WG 538: £10/sale 167, bt Brocklebank 8½ gns

d339 VASARI, Circle of GIORGIO (1511–74)

Florentine

*Allegorical Portrait of Dante***Fig. 211**

Panel; 127 × 120

PROV: WG 386: £30, given by WG to Alice Hogg before 1885; Lord Hailsham; his sale, Sotheby's, 4 Nov. 1953 (lot 28) bt Mawston; International Financing Co., Panama City, 1956; Kress acquisition, 1956 (K. 2154): NATIONAL GALLERY OF ART, WASHINGTON (1609)

REF: F. Rusk Shapley, *Catalogue of the Italian Paintings. National Gallery of Art, Washington* (Washington, 1979), I, pp. 514–16; II, pl. 360**d340 VASARI, Circle of GIORGIO?**

Bronzino

*The Charity of St Nicholas***Fig. 208**

Panel; 73.6 × 111.1

PROV: WG 271: £150/sale 439, bt Agnew (3946) £22 IS.; PRIVATE COLLECTION

EXH: SKM

REF: F. Rusk Shapley, *Kress Collection. Italian Paintings* (Washington, 1973), II, p. 23

d341 VECCELLIO, FRANCESCO (?1475–1560)

Palma Vecchio

The Virgin and Child with St Joseph and Donor

Canvas; 50.8 × 69.8

PROV: WG 220: £220/sale 360, bt Grindlay £153 6s.; Lady Desborough; Hon. Lady Salmond; her sale, Christie's, 7 July 1972 (lot 53)

EXH: BGM

d342 VENETIAN SCHOOL, sixteenth-century

Bonifazio

The Garden of Love

Panel; 33 × 129

PROV: WG 226: £200/sale 480, bt Agnew (3963) £168; PRIVATE COLLECTION

d343 VENETIAN SCHOOL, sixteenth-century

Moretto da Brescia

The Visitation

Panel; 23.5 × 29.2

PROV: WG 379: £20/sale 214, bt Colnaghi £25 4s.; PRIVATE COLLECTION

d344 VENETIAN SCHOOL, c. 1470

Jacopo Bellini

PROV: WG 389/not in sale; PRIVATE COLLECTION

d345 VENETIAN SCHOOL, c. 1470

Jacopo Bellini

PROV: WG 390/not in sale; PRIVATE COLLECTION

d346 VENETIAN SCHOOL, c. 1470

Jacobo Bellini

The Meeting of Mary and Elizabeth

Canvas; c. 127 × 160

PROV: WG 421: £40/not in sale; PRIVATE COLLECTION

d347 VENETIAN SCHOOL, c. 1470

Jacobo Bellini

Scene from the Life of the Virgin

Canvas; c. 127 × 160

PROV: WG 422: £40/not in sale; PRIVATE COLLECTION

d348 Venetian School*Citizens in a Market Place*

Canvas; 78.7 × 68.6

PROV: WG 298: £40/sale 436, bt Carrington £120 15s.; anon. sale, Christie's, 6 May 1910 (lot 82), bt Collard; anon. sale, Christie's, 18 June 1937 (lot 137), bt Wise; anon. sale, Christie's, 6 June 1947 (lot 58), bt Dent

EXH: SKM

d349 Venetian*Palma's Daughter in Widow's Dress*

PROV: WG 414: £25/sale 392, bt 9 gns

d350 Venetian*Portrait: Lady in rich Dress*

PROV: WG 424: £40/sale 393, bt Murray 4½ gns

EXH: MCAM, Nottingham

d351 Venetian*A Gentleman and his Two Sons*

Canvas; 65.4 × 78.8

PROV: WG 426: £40/sale 394, bt Speyer 20 gns; Mrs Edward Speyer; her sale, Christie's, 27 June 1930 (lot 133), bt Huberfeld

EXH: BGM

d352 Venetian*Portrait of a Man in crimson Dress*

PROV: WG 427: £40/sale 395, bt Agnew (3934) 10 gns

EXH: BGM

d353 Venetian*Scene from Orlando Furioso*

PROV: WG 432: £25/sale 272, bt Samuel 21 gns

EXH: BGM

d354 Venetian*Scene from Orlando Furioso*

PROV: WG 433: £25/sale 273, bt Clifford 21 gns; bequeathed to Lord Gerald Wellesley; at Stratfield Saye, 1946

EXH: BGM

d355 Venetian School*Lady, with Basket of Flowers*

PROV: WG, by 1879; WG 461: £20/sale 388, bt 8½ gns

EXH: MCAM, Nottingham (1 July 1879–24 March 1886), no. 2

d356 Venetian*Annunciation — Virgin & Child*

PROV: WG 513: £5/sale 265, bt Sherwin £2 12s. 6d.

d357 Venetian*Portrait of a Pope*

Canvas; 127 × 96.5

PROV: WG 543: £100/sale 359, bt Agnew (3922) 32 gns; Muir Mackenzie; Mrs Donnell Post; her sale, Christie's, 24 Feb. 1939 (lot 77), bt Reid

EXH: RA (1885), no. 156

**d358 VENUSTI, Attributed to MARCELLO
(?1512/15–79)**

Salviati

The Virgin with the Body of the dead Christ, supported by Two Angels

Panel; 101.6 × 73.7

PROV: WG, by 1879?; WG 266: £160/sale 462, bt Agnew (3953) 20 gns; Lady Horner; her sale, Christie's, 11 July 1919 (lot 15), bt in; anon. sale, Christie's, 12 June 1931 (lot 48), bt in; her sale, Christie's, 17 June 1949 (lot 25), bt Burton; ST PAUL'S CATHEDRAL, WELLINGTON, NEW ZEALAND

EXH: MCAM, Nottingham (1 July 1879–24 March 1886), no. 56?

d359 VENUSTI, After MARCELLO

Marco Venusti

Pietà

Panel; 47 × 33

PROV: WG, by 1875; WG 243: £100/sale 467, bt Agnew 36 gns; Sir William Farrer; his sale, Christie's, 23 March 1912 (lot 71), bt Lindsay £21; Lady Horner; her sale, Christie's, 17 June 1949 (lot 26); PRIVATE COLLECTION

EXH: RA (1879), no. 207

LET: A61

d360 Venusti, M[arcello]*Holy Family*

Virgin is seated in the centre, with the Child lying asleep across her knees; on the l. St John, enjoining silence peeps over her shoulder; on the r. St Joseph leans on the seat

PROV: WG 327: £80/sale 435, bt Hastie 17 gns

EXH: SKM

d361 Veronese, Paolo (1528–88)*The Magdalen*

Canvas; 83.8 × 71.1

PROV: WG 232: £300/sale 473, bt Agnew (3961) £168

d362 Veronese, P[aolo]*Phocas' Baptism*

Canvas; 50.8 × 83.8

PROV: WG 308: £75/sale 457, bt Agnew 26 gns; Lady Horner; her sale, Christie's, 11 July 1919 (lot 160), bt Peacock

EXH: SKM

d363 Veronese, P[aolo]*Phocas dedicating the Pantheon*

Canvas; 50.8 × 83.8

PROV: WG 309: £75/sale 458, bt Agnew (3952) 20 gns; Lady Horner; her sale, Christie's, 11 July 1919 (lot 16), bt Peacock

EXH: SKM

d364 Veronese, P[aolo]*Esther*

PROV: WG 347: £60/not in sale

d365 Veronese, P[aolo]*Justice and Truth*

A figure sits in the centre with Truth holding a mirror on the r., and Justice carrying scales on the l.

PROV: WG 350: £60/not in sale

d366 Veronese, P[aolo]*Presentation to Virgin of Paolo Veronese's Family*

PROV: C. T. Swanston; his sale, Christie's, 20 Dec. 1875 (lot 74), bt WG £4 14s. 6d.; WG 452: £150/sale 423, bt Smith 20 gns

EXH: MCAM, Nottingham (1 July 1879–24 March 1886), no. 52

d367 (Veronese, P[aolo])*(St Mark and other Saints)*

PROV: WG, by 1879; not in WG inv./sale 387, bt Colnaghi 10 gns

EXH: MCAM, Nottingham (1 July 1879–24 March 1886), no. 91

d368 Veronese, School of Paul*Esther and Ahasuerus*

Fresco transferred to canvas; 210.3 × 193

PROV: WG 409: £30/sale 424, bt Agnew (3940) 17 gns; Lady Jekyll; her sale, Sotheby's, 12 May 1927 (lot 11)

d369 Veronese, School of Paul

The Finding of Moses

Fresco transferred to canvas; 210.3 × 193

PROV: WG 410: £30/sale 425, bt Agnew (3941) 20 gns; Lady Jekyll; her sale, Sotheby's, 12 May 1927 (lot 10), bt Brunner

d370 VIVARINI, ALVISE (active 1457–d. 1503/5)

Virgin and Child

PROV: WG 368: £30/sale 203, bt Grindlay 30 gns

d371 VIVARINI, BARTOLOMEO (active c. 1440–d. after 1500)

The Death of the Virgin

Fig. 209

Panel; 190 × 149.9

PROV: A Paduan church?; chapel in the Certosa, Padua, until after 1765; the Certosa, Venice; John Strange, c. 1775–99; Lord Northwick, by 1857; his sale, Phillips, 9 Aug. 1859 (lot 894), bt Pearce; William Cox; his sale, Foster's, 27 March 1861 (lot 164); WG 268: £200/sale 259, bt Murray £220 10s.; Charles Butler, by 1894; his sale, Christie's, 25 May 1911 (lot 112), bt Agnew; Charles Fairfax Murray, 1911; Philip Lehman, 1929; Robert Lehman, 1947; Lehman bequest, 1950: METROPOLITAN MUSEUM OF ART, NEW YORK (50.229.1)

EXH: Manchester (1857), no. 66; RA (1885), no. 206

REF: F. Zeri, *Italian Paintings. Catalogue of Metropolitan Museum of Art. Venetian School* (New York, 1973), pp. 91–92, pl. 103

d372 Vivarini, B[artolomeo]

Virgin and Child

Virgin sits under a red canopy holding the Infant; on each side of her is a distant landscape; two figures on the r.

PROV: WG 353: £80/sale 210, bt Colnaghi 31 gns

EXH: BGM

d373 Vivarini, Bart[olomeo]

Virgin & Child

PROV: WG 483: £100/sale 228, bt Laurie 70 gns

d374 Wohlgemuth[, Michael] (1434–1519)

Mater Dolorosa

43.2 × 28

PROV: WG 334: £40/sale 351, bt Donaldson 5 gns

EXH: RA (1884), no. 283

d375 Zelotti[, Battista] (c. 1526–78)

Head of a Girl

PROV: WG 280: £50/sale 357, bt Bridges 8 gns

d376 Zenale[, Bernardo] (c. 1464–1526)

A Bishop Enthroned, with kneeling Monks

Panel; 149.8 × 180.3

PROV: WG 411: £40/sale 362, bt Agnew (3923) 11 gns; Lady Horner; her sale, Christie's, 11 July 1919 (lot 18), bt Oppington

d377 ZURBARÁN, FRANCISCO DE (1598–1664)

Juan de Valdez

The Immaculate Conception

Canvas; 168 × 108.5

PROV: Possibly from Valladolid; Captain Larkyns; his sale, 1872; WG 332: £120/sale 408, bt Doyle £44 2s. FOR NATIONAL GALLERY OF IRELAND, DUBLIN (273)

REF: *El Greco to Goya* (National Gallery, London, 1984), no. 40, fig. 92; R. Mulcahy, *Spanish Paintings in the National Gallery of Ireland* (Dublin, 1988), pp. 69–91, fig. 73

d378 Zurbarán

Hippocrates

PROV: WG 274: £60/sale 412, bt Good 26 gns

d379 Zurbarán

Galen

PROV: WG 275: £60/sale 413, bt Clifford 28 gns

d380 (Zurbarán)

(St Philip)

PROV: WG, by 1879; not in WG inv./sale 407, bt Agnew (3938) 2 gns

EXH: MCAM, Nottingham (1 July 1879–24 March 1886), no. 28

OLIVER GARNETT

APPENDIX I: DOCUMENTED PAYMENTS TO ROSSETTI

A1	(8 April 1868)	£500	on account
Rossetti Papers, p. 327	15 Sept. 1868	£500	Mrs Morris
A5	15 March 1869	£250	(Surtees 224) <i>Pandora</i>
A7	19 Aug. (1869)	£50	(a21) <i>Love's Greeting?</i>
A91	30 Nov. 1869	£315	(a14) <i>Found</i> and other work
Letters 987	April 1870	£100	4 drawings (a33, 38–40?)
A16	13 Sept. (1870)	£300	(a9) <i>Dante's Dream</i>
A18	7 Jan. 1871	£300	(a4) <i>Beata Beatrix</i>
A22	14 Feb. 1871	£300	(a6) <i>Blessed Damsel</i>
A23	22 [Feb.] (1871)	£235	(Surtees 224) <i>Pandora</i>
A24	[17] May 1871	£300	(a9) <i>Dante's Dream</i>
A25	3 July (1871)	£300	on account
A27	11 Nov. 1871	£175	balance of (a9) <i>Dante's Dream</i>
A36	17 March 1873	£150	(a6) <i>Blessed Damsel</i>
		£150	(a14) <i>Found</i>
Cline 267	11 July 1873	£840	(a17) <i>La Ghirlandata</i>
A46	18 Dec. 1873	£300	(Surtees 239) <i>Boat of Love</i>
A50	(6 Feb. 1874)	£682 10s.	(a24) <i>Marigolds</i>
A54	26 May 1874	£100	(Surtees 239) <i>Boat of Love</i>
A62	18 Dec. 1875	£300	
A73 and Letters 1648	16 Jan. 1876	£250	(a6) <i>Blessed Damsel</i>
A85	11 Nov. (1879)	£150	predella to (a10) <i>Dante's Dream</i>
		£150	predella to (a4) <i>Beata Beatrix</i>

APPENDIX II: DOCUMENTED PAYMENTS TO BURNE-JONES

B2	5 Sept. 1868	£250	
B2	4 Aug. 1869	£200	
B3	3 Nov. (1869)	£100	
B5	17 June 1870	£200	
B8	2 Jan. 1871	£100	balance of (b5) <i>Chaucer's Vision of Good Women</i>
B9	9 Jan. (1871)	£500	
B10	(25 Feb. 1871)	£50	
B12	25 May (1871)	£250	
B16	(April 1876)	£1000	(b9) <i>Days of Creation</i>
B19	(Autumn 1876)	£100	(b12) <i>Frieze of Eight Women gathering Apples</i>
B27	(late June 1884)	£400	(b16) <i>King Cophetua and the Beggar Maid</i>
B33	25 March 1885	£300	

APPENDICES

APPENDIX III: OLD MASTER CONCORDANCE

<i>Sale</i>	<i>Last Attribution</i>	<i>Sale</i>	<i>Last Attribution</i>	<i>Sale</i>	<i>Last Attribution</i>
167	Unknown	218	Jacopo Casentino	270	TESTA, Attributed to PIETRO
168	BARTOLOMEO DI GIOVANNI	219	GIANNICOLA DI PAOLO MANNI	271	GIROLAMO DA SANTACROCE
169	Unknown	220	Murano School	272	Venetian
170	Unknown	221	Lorenzo Bicci	273	Venetian
171	ANDREA DI GIUSTO	222	PAOLO VENEZIANO	274	TITIAN, After
172	APOLLONIO DI GIOVANNI	223	MANTEGNA, After	275	Giovanni da Udine
173	PSEUDO-PIER FRANCESCO FIORENTINO	224	DALMATIAN SCHOOL	276	BONIFAZIO DE' PITATI
174	BELLINI, Follower of GIOVANNI	225	Cesare da Sesto	277	LUINI, After BERNARDINO
175	Umbrian	226	Solario, Andrea	278	SCHIAVONE, Attributed to ANDREA
176	Cimabue, Sch[hool] of	227	SANTI DI TITO, Attributed to	279	Bonifaccio, School of
177	ANTONELLO DA MESSINA	228	Vivarini, Bart[olomeo]	280	Bassano, J[acopo]
178	Paduan School	229	Gozzoli, School of B[enozzo]	281	SCHIAVONE, Attributed to ANDREA
179	Unknown	230	Pollajuolo, School of	282	Romanino[, Gerolamo]
180	NICCOLÒ LIBERATORE DA FOLIGNO, Studio of	231	Balducci, Matteo	283	Ferrari, G[audenzio]
181	CIMA DA CONEGLIANO	232	Schoryl [Jan van Scorel]	284	PSEUDO-PIER FRANCESCO FIORENTINO
182	ZANOBI MACCHIAVELLI	233	Crayer, Gaspar	285	BELLINI, Studio of GIOVANNI
183	Unknown	233A	GIOVANNI AGOSTINO DA LODI	286	FOPPA, VINCENZO
184	(Santi di Tito)	234	Florentine School	287	Angelico, School of Fra
185	Foppa	235	'BERNARDINO DA GENOVA'	288	SICOLANTE DA SERMONETA, GIROLAMO
186	ERRI, Attributed to AGNOLO DEGLI	236	(German School)	289	SIGNORELLI, LUCA
187	CONTI, BERNARDINO DEI	237	Florentine School	290	PINTORICCHIO, BERNARDINO
188	Piero de Francesca	238	MASTER OF THE APOLLO AND DAPHNE LEGEND	291	PERUGINO, Follower of PIETRO
189	LORENZO DA VITERBO, Circle of	239	BOTTICELLI, Studio of SANDRO	292	ANDREA DEL SARTO, School of
190	BONFAZIO DE' PITATI	240	Rosselli, Cosimo	293	A[ndrea] del Sarto, School of
191	Mantegna, School of	241	BECCAFUMI, DOMENICO	294	PSEUDO-PIER FRANCESCO FIORENTINO
191A	(Bronzino)	242	Ghirlandajo, School of	295	Uccello, School of Paolo
192	Florentine	243	GIROLAMO DI BENVENUTO	296	Mola, Francesco
193	Florentine	244	LIPPI, Follower of FILIPPINO	297	MASTER OF THE ST JOHN ALTARPIECE
194	[Gossaert] Mabuse	245	Florentine School	298	MASTER OF THE ST JOHN ALTARPIECE
195	Holbein, School of	246	(Mantegna, School of)	299	Rubens
196	HOLBEIN, After HANS	247	GIROLAMO DA SANTA CROCE	300	PATINIR, Circle of JOACHIM
197	Durer, Sch[ool] of A[lbrecht]	248	Bartolomeo, Fra	301	SPANISH SCHOOL, Attributed to
198	PREDIS, Attributed to GIOVANNI AMBROGIO DE	249	LIPPI, sixteenth-century follower of FILIPPINO	302	SANTI DI TITO
199	PERUGINO, Attributed to PIETRO	250	Ghirlandajo, School of	303	CIVERCHIO, Circle of VINCENZO
200	GHIRLANDAIO, DOMENICO	251	Florentine School	304	SCHIAVONE, Attributed to GIORGIO
201	Unknown	252	GRANACCI, FRANCESCO	305	Gio[vanni] Petrino
202	(Roman School)	253	PACCHIA, GIROLAMO DEL	306	FRANCKEN II, Ascribed to FRANS
203	VIVARINI, ALVISE	254	Lorenzo di Credi	307	COSTA, Ascribed to LORENZO
204	NERI DI BICCI	255	LUCCHESI SCHOOL, late fifteenth- century	308	ROSSELLO DI JACOPO FRANCHI
205	MILANESE SCHOOL, sixteenth- century	256	PIERO DI COSIMO, Ascribed to	309	Italian, Early
206	Pinturicchio	257	FRANCESCO DI ANTONIO DI BARTOLOMEO, Attributed to	310	NICOLO DI TOMMASO
207	Rosselli, Cosimo	258	FUNGAI, BERNARDINO	311	JACOPO DI CIONE, Ascribed to
208	MARIOTTO DI NARDO	259	VIVARINI, BARTOLOMEO	312	Italian, Early
209	TURA, COSIMO	260	SPAGNA, LO	313	COZZARELLI, Ascribed to
210	Vivarini, B[artolomeo]	261	PESELLINO	314	GUIDOCCIO
211	CARRARA DA FORLÌ, BALDASSARE	262	GHIRLANDAIO, Attributed to	315	FLORENTINE SCHOOL, fourteenth- century, Ascribed to
212	MASTER OF FRANKFURT	263	DAVIDE	316	GIOTTO
213	Borgognone, A[mbrogio]	264	GHIRLANDAIO, DOMENICO	317	CAROTO, Attributed to GIOVAN
214	VENETIAN SCHOOL, sixteenth- century	265	RAFFAELLINO DEL GARBO	318	FRANCESCO
215	Dutch School	266	Venetian	319	ANDREA DE' BARTOLO
216	PIERO DI COSIMO	267	M[ichel]Angelo, Sch[ool] of		TADDEO DI BARTOLO, Ascribed to
217	GRANACCI, Associates of FRANCESCO	268	(Giorgione, School of)		GIOVANNI DI FRANCESCO
		269	Cesare da Sesto		
			GIROLAMO DA SANTACROCE		

OLIVER GARNETT

<i>Sale</i>	<i>Last Attribution</i>	<i>Sale</i>	<i>Last Attribution</i>	<i>Sale</i>	<i>Last Attribution</i>
320	NICOLA D'ANTONIO D'ANCONA	376	CLAUDE LORRAIN	433	GAROFALO
321	PSEUDO-PIER FRANCESCO FIORENTINO	377	(Bissolo, P.F.)	434	BELLINI, Attributed to School of GIOVANNI
322	Bianchi [Ferrari], Francesco	378	Unknown (?Parmegianino)	435	Venusti, M[arcello]
323	GIROLAMO DA SANTACROCE	379	Bonifaccio, School of	436	Venetian School
324	MICHELE D'ARGENTA	380	Giulio Romano	437	Moroni[, Giovanni Battista]
325	MATTEO DI GIOVANNI	381	BONIFAZIO DE' PITATI, Attributed to	438	Unknown
326	FLORENTINE SCHOOL, fifteenth- century	382	Morone	439	VASARI, Circle of GIORGIO?
327	GOSSAERT, NORTH ITALIAN SCHOOL, After JAN	383	Brescia, Sc[hool] of	440	BISSOLO, Attributed to FRANCESCO
328	BUTINONE, BERNARDINO	384	Italian	441	GIROLAMO DA TREVISO the Elder
329	Uccello, P[aolo]	385	Poussin, N[icolas]	442	FLEMISH SCHOOL
330	DIANA, BENEDETTO	386	PALMA VECCHIO	443	SEBASTIANO DEL PIOMBO, Circle of
331	CRIVELLI, CARLO	387	(Veronese, P[aolo])	444	Bellini, Giovanni
332	BENVENUTO DI GIOVANNI	388	Venetian School	445	Dossi, Dosso
333	TOSCANI, GIOVANNI DI FRANCESCO	389	RICCHINO, Attributed to FRANCESCO	446	Reni, Guido
334	FLORENTINE SCHOOL	390	Bordone	447	Bordone, Paris
335	SIGNORELLI, LUCA	391	[Cavazzola]	448	Bronzino, A[gnolo]
336	ANGELICO, FRA	392	Venetian	449	CARPACCIO, Attributed to VITTORE
337	RAFFAELLINO DEL GARBO	393	Venetian	450	GIORGIONE and TITIAN, Attributed to
338	(Razzi)	394	Venetian	451	PALMA VECCHIO, Attributed to
339	BOTTICELLI, Studio of SANDRO	395	Venetian	452	Bonifaccio
340	DIAMANTE, FRA	396	LUINI, Attributed to BERNARDINO	453	Giorgione
341	Beccafumi	397	Palma Vecchio	454	TINTORETTO, JACOPO
342	ORTOLANO, L'	398	S[anti] di Titi	455	BONIFAZIO DE' PITATI, Circle of
343	GOZZOLI, After BENOZZO	399	Bordone, P[aris]	456	BORDONE, PARIS
344	Flemish	400	Moretto	457	Veronese, P[aolo]
345	Unknown	401	RAPHAEL, After	458	Veronese, P[aolo]
346	Crivelli School	402	Bassano	459	Tintoretto
347	Rembrandt	403	Lotto, Lorenzo	460	SCHIAVONE, ANDREA
348	Florentine School	404	Morales[, Luis de?]	461	TINTORETTO, JACOPO
349	MEMLING, HANS	405	Rosa, Salvator	462	VENUSTI, Attributed to MARCELLO
350	(German School)	406	LEONARDO, Attributed to JOSÉ	463	BELLINI, GENTILE
351	Wohlgemuth[, Michael]	407	(Zurbaran)	464	TINTORETTO, Follower of JACOPO
352	More, Sir A[nthonis]	408	ZURBARÁN, FRANCISCO DE	465	Pontormo[, Jacopo da]
353	Andrea del Sarto, School of	409	Spanish	466	MARZIALE, MARCO
354	BELLINI, JACOPO	410	Spanish School	467	VENUSTI, After MARCELLO
355	MONTAGNA, BARTOLOMEO	411	Spanish	468	GIROLAMO DAI LIBRI
356	Greco, II	412	Zurbarán	469	MICHELE DA VERONA
357	Zelotti[, Battista]	413	Zurbarán	470	MELONE, ALTABELLO
358	CARON, Studio of ANTOINE	414	LICINIO, Ascribed to BERNARDINO	471	TINTORETTO, School of JACOPO
359	Venetian	415	BORDONE, Attributed to PARIS	472	TITIAN
360	VECELLIO, FRANCESCO	416	GIORGIONE, Follower of	473	Veronese, Paolo
361	Oggione, M[arco d']	417	DOSSI, DOSSO	474	Bordone, P[aris]
362	Zenale[, Bernardo]	418	Pontormo	475	LICINIO, BERNARDINO
363	425A	419	Unknown	476	TINTORETTO, Attributed to DOMENICO
364	Li[e]onardo, School of	420	Bonifaccio	477	DOSSI, BATTISTA
365	MILANESE SCHOOL	421	Moretto da Brescia	478	BONIFAZIO DE' PITATI
366	Cesare da Sesto	422	Bassano	479	Bonifazio
367	LUINI, BERNARDINO	423	Veronese, P[aolo]	480	VENETIAN SCHOOL, sixteenth- century
368	Luini, Bernardino	424	Veronese, School of Paul	481	CAVAZZOLA, Ascribed to PAOLO (MORANDO)
369	LUINI, Attributed to BERNARDINO	425	Veronese, School of Paul	482	BORDONE, PARIS
370	Luini, Bernardino	425A	FOPPA, Ascribed to VINCENZO	483	Titian
371	SALAINO, Ascribed to ANDREA	426	Tiepolo	484	TITIAN
372	SOLARIO, After ANDREA	427	Scarsellino da Ferrara	485	MORETTO, Attributed to VINCENZO
373	LUINI, BERNARDINO	428	Bassano	486	BELLINI, GIOVANNI, and Studio
374	MURILLO, Ascribed to BARTOLOMÉ ESTEBAN	429	Tintoretto		
375	POUSSIN, Attributed to GASPAR	430	Moretto da Brescia		
		431	(Allori, C[ristofano])		
		432	(Titian)		

APPENDICES

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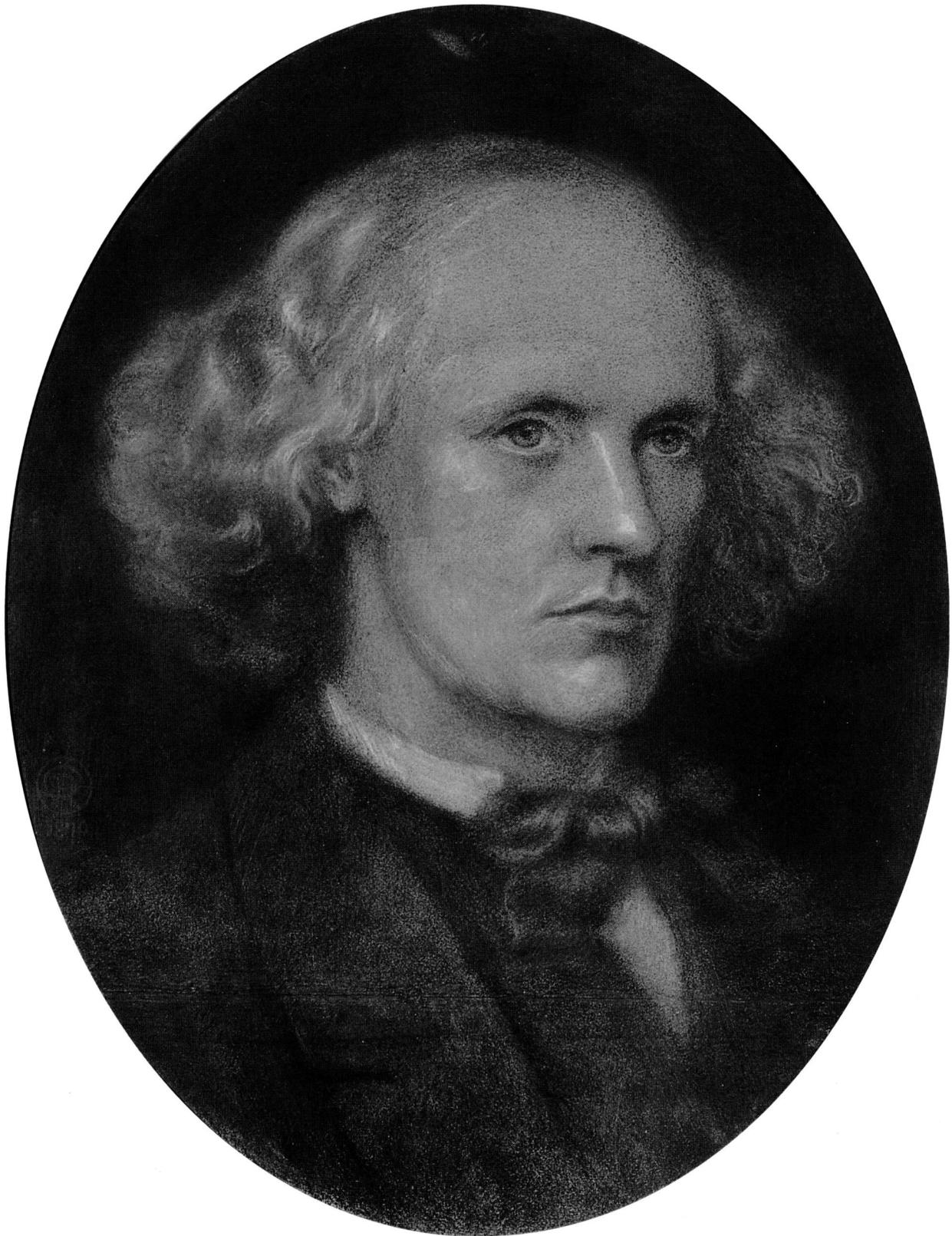


Fig. 88 (Cat. no. a36) Dante Gabriel Rossetti, *William Graham*. Coloured chalks, 55.6 × 43 cm. (Private collection)

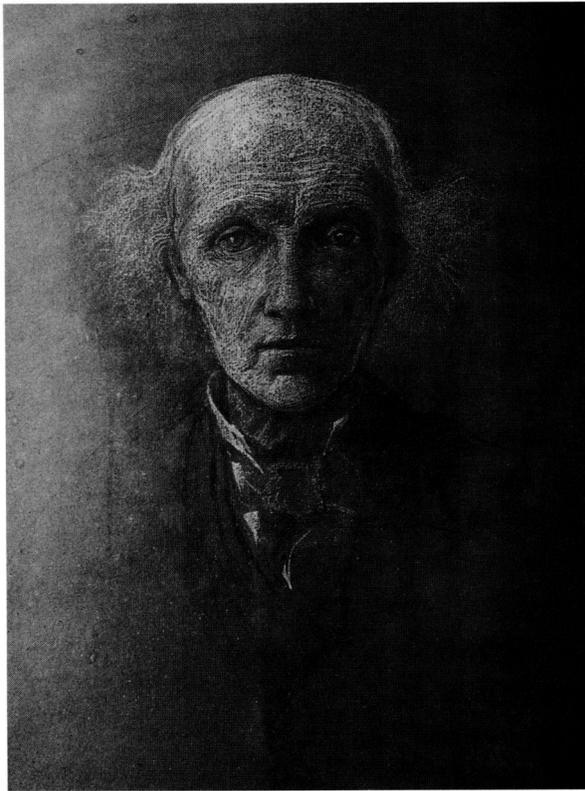


Fig. 89 (Cat. no. b34) Edward Burne-Jones, *William Graham*. Black and white chalk, 57.1 × 42.9 cm. (Private collection)

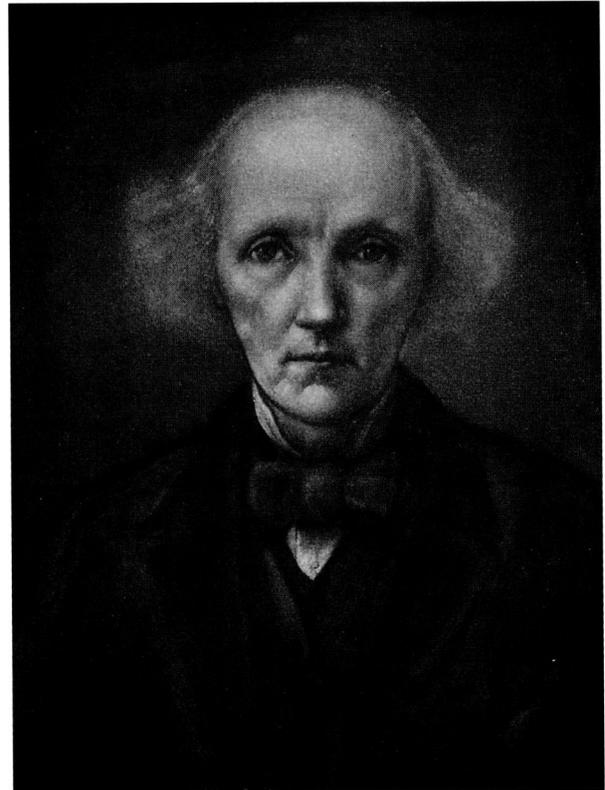


Fig. 90 (Cat. no. b35) Edward Burne-Jones, *William Graham*. Oil on canvas, 53.5 × 41.3 cm. (Private collection)



Fig. 91 (Cat. no. c86) John Everett Millais, *Willy Graham on his Deathbed*. Pencil, 16.5 × 23.5 cm. (Private collection)



Fig. 92 Frederick Walker, 'The Hon. Member': William Graham. Pen and ink (formerly J. G. Marks collection); reproduced from J. G. Marks, *Life & Letters of Frederick Walker, A.R.A.* (London, 1896)

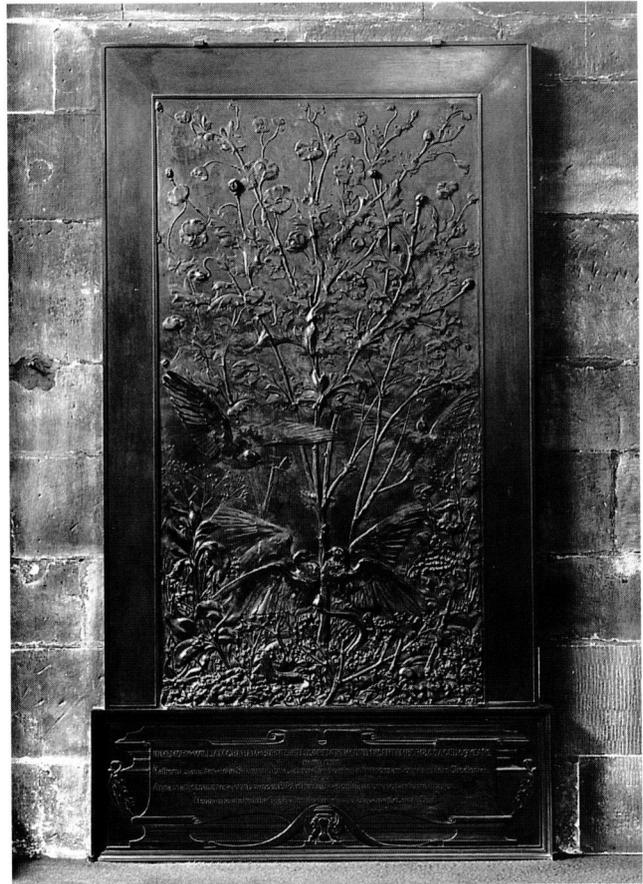


Fig. 93 Alfred Gilbert, *Memorial to William Graham Senior*. Bronze, 195 × 111.7 cm, with frame. (St Mungo's Cathedral, Glasgow)



Fig. 94 (Cat. no. a2) Rossetti, *Arthur's Tomb*. Watercolour with gum arabic, pen and pencil, 23.3 × 37.4 cm. (Department of Prints and Drawings, British Museum, London)



Fig. 95 (Cat. no. a3) Rossetti, *Beata Beatrix*. Red, black and white chalks, 83.8 × 64.8 cm. (Fogg Museum of Art, Cambridge, MA, Grenville L. Winthrop Bequest)



Fig. 96 (Cat. no. a4) Rossetti, *Beata Beatrix*. Oil on canvas, 85.7 × 67.3 cm. (Art Institute of Chicago, Gift of Charles L. Hutchinson)



Fig. 97 (Cat. no. a6) Rossetti, *The Blessed Damozel*. Oil on canvas, 174 × 94 cm. (Fogg Museum of Art, Cambridge, MA, Grenville L. Winthrop Bequest)



Fig. 98 (Cat. no. a8) Rossetti, *The Blue Bower*. Oil on canvas, 84 × 70.9 cm. (Barber Institute of Fine Arts, University of Birmingham)

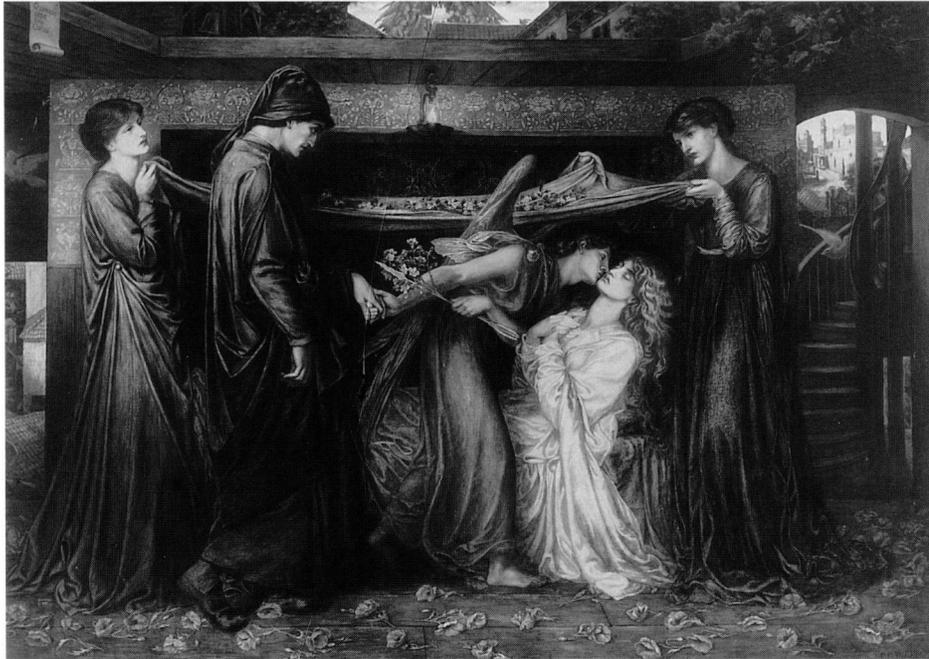


Fig. 99 (Cat. no. a9) Rossetti, *Dante's Dream at the Time of the Death of Beatrice*. Oil on canvas, 216 × 312.4 cm. (Walker Art Gallery, Liverpool)



Fig. 100 (Cat. no. a10) Rossetti, *Dante's Dream at the Time of the Death of Beatrice*. Oil on panel, main panel 132.1 × 193 cm, predellas each 37.5 × 85.1 cm. (Dundee City Museums and Art Galleries)



Fig. 101 (Cat. no. a12) Rossetti, *Ecce Ancilla Domini!* Oil on canvas laid down on panel, 72.7 × 41.9 cm. (Tate Gallery, London)



Fig. 102 (Cat. no. a18) Rossetti, *The Girlhood of Mary Virgin*. Oil on canvas, 83.2 × 65.4 cm. (Tate Gallery, London)



Fig. 103 (Cat. no. a17) Rossetti, *La Ghirlandata*. Oil on canvas, 115.5 × 87.6 cm. (Guildhall Art Gallery, London)



Fig. 104 (Cat. no. a14) Rossetti, *Found*. Oil on canvas, 91.4 × 80 cm. (Wilmington Society of Fine Arts, Delaware)



Fig. 105 (Cat. no. a20) Rossetti, *Joli Coeur*. Oil on panel, 38.1 × 30.2 cm. (Manchester City Art Gallery)



Fig. 106 (Cat. no. a23) Rossetti, *Mariana*. Oil on canvas, 109.2 × 88.9 cm. (City of Aberdeen Art Gallery and Museums collection)



Fig. 107 (Cat. no. a21) Rossetti, *Love's Greeting*. Oil on panel, 56.5 × 61 cm. (Isabella Stewart Gardner Museum, Boston)



Fig. 108 (Cat. no. a24) Rossetti, *Marigolds*. Oil on canvas, 114.3 × 73.7 cm. (Castle Museum, Nottingham)



Fig. 109 (Cat. no. a27) Rossetti, *Pandora*. Coloured chalks, 94 × 66 cm. (Manchester City Art Gallery)



Fig. 110 (Cat. no. a30) Rossetti, *Il Ramoscello*. Oil on panel, 45.7 × 36.8 cm. (Fogg Museum of Art, Cambridge, MA)



Fig. 111 (Cat. no. a26) Rossetti, *Morning Music*. Watercolour, 29.5 × 26.7 cm. (Fitzwilliam Museum, Cambridge)

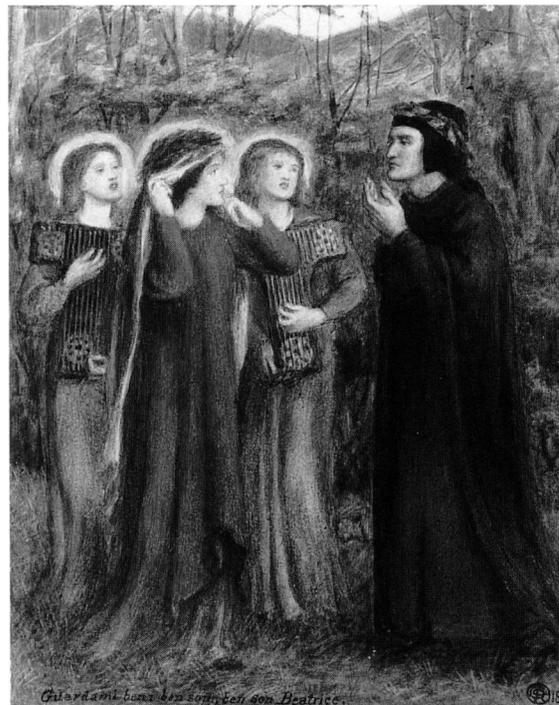


Fig. 112 (Cat. no. a25) Rossetti, *The Meeting of Dante and Beatrice in Paradise*. Watercolour, 29.2 × 24.1 cm. (Manchester City Art Gallery)



Fig. 113 (Cat. no. a32) Rossetti, *Rosa Triplex*. Red, black and white chalks, 50.8 × 73.7 cm. (Tate Gallery, London)



Fig. 114 (Cat. no. a31) Rossetti, *Roman de la Rose*. Watercolour, 34.3 × 34.3 cm. (Tate Gallery, London)



Fig. 115 (Cat. no. a35) Rossetti, *Venus Verticordia*. Watercolour, 67.3 × 58.4 cm. (Private collection)



Fig. 116 (Cat. no. b3) Burne-Jones, *Chant d'Amour*. Watercolour, 55.8 × 78.4 cm. (Museum of Fine Arts, Boston; Bequest of Martin Brimmes)



Fig. 117 (Cat. no. b4) Burne-Jones, *Chant d'Amour*. Oil on canvas, 111.7 × 152.4 cm. (Metropolitan Museum of Art, New York; the Alfred N. Punneth Endowment Fund, 1947)



Fig. 118 (Cat. no. b5) Burne-Jones, *Chaucer's Vision of Good Women*. Watercolour and bodycolour, 45.7 × 60.9 cm. (Private collection)



Fig. 119 (Cat. no. b8) Burne-Jones, *Danae and the Brazen Tower*. Oil on panel, 17.6 × 25.4 cm. (Fogg Museum of Art, Cambridge, MA; Grenville L. Winthrop Bequest)

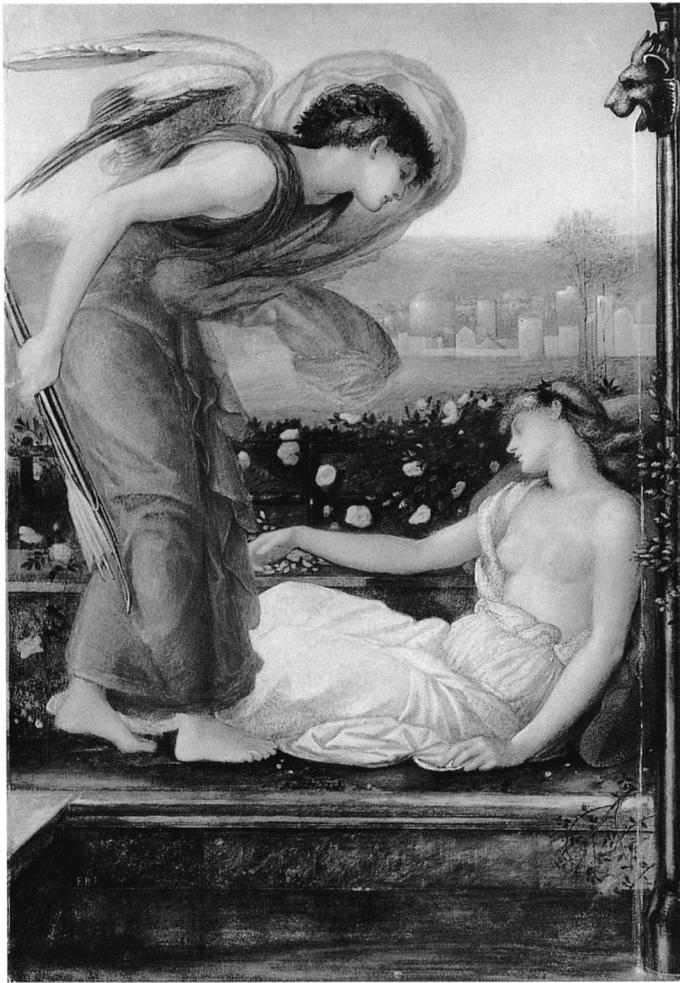


Fig. 120 (Cat. no. b7) Burne-Jones, *Cupid finding Psyche*. Watercolour and bodycolour, 70.3 × 48.2 cm. (Yale Center for British Art, Yale University Art Gallery Collection, Mary Gertrude Abbey Fund)



Fig. 121 (Cat. no. b9) Burne-Jones, *The Days of Creation* (one of six). Watercolour, 120 × 36.2 cm. (Fogg Museum of Art, Cambridge, MA; Grenville L. Winthrop Bequest)



Fig. 122 (Cat. no. b11) Burne-Jones, *Feast of Peleus*. Oil on panel, 37.5 × 109.2 cm. (Birmingham City Art Gallery)



Fig. 123 (Cat. no. b12) Burne-Jones, *Frieze of Eight Women gathering Apples*. Oil, gilt and gesso on wood, 73.7 × 182.9 cm. (Tate Gallery, London)



Fig. 124 (Cat. no. b15) Burne-Jones, *Green Summer*. Oil on canvas, 64.7 × 106.1 cm. (Private collection)



Fig. 126 (Cat. no. b16) Burne-Jones, *King Cophetua and the Beggar Maid*. Watercolour, bodycolour, pastel and gold paint, 290 × 132 cm. (Birmingham City Art Gallery)

Fig. 125 above left (Cat. no. b10) Burne-Jones, *Fair Rosamund and Queen Eleanor*. Watercolour and bodycolour, 26 × 27 cm. (Tate Gallery, London)

Fig. 127 (Cat. no. b17) Burne-Jones, *King Rene's Honeymoon*. Watercolour and bodycolour, 49.5 × 37.1 cm. (Private collection)



Fig. 128 (Cat. no. b22) Burne-Jones, *Laus Veneris*. Oil with gold paint on canvas, 122 × 183 cm. (Laing Art Gallery, Newcastle)

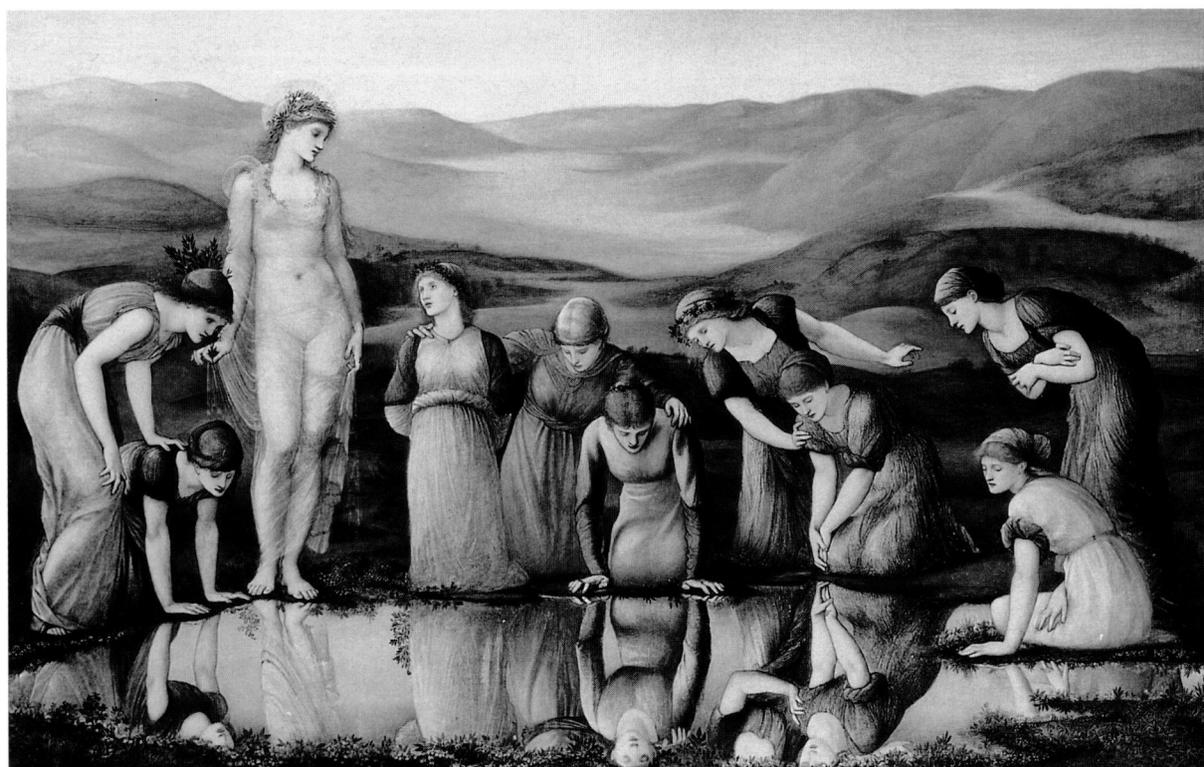


Fig. 129 (Cat. no. b24) Burne-Jones, *The Mirror of Venus*. Oil on canvas, 76.2 × 119.4 cm. (Lord Lloyd-Webber collection)



Fig. 130 above (Cat. no. b30) Burne-Jones, *St George*. Oil on canvas, 155 × 57 cm. (Wadsworth Atheneum, Hartford, CT; Ella Gallup Sumner and Mary Catlin Sumner collection)

Fig. 131 above centre (Cat. no. b25) Burne-Jones, *Morgan le Fay*. Watercolour and bodycolour, 86.5 × 48 cm. (Hammersmith Public Libraries)

Fig. 132 above right (Cat. no. b23) Burne-Jones, *Love disguised as Reason*. Watercolour and bodycolour on panel, 67.3 × 31.7 cm. (National Gallery of South Africa, Cape Town; Talbot Bequest)



Fig. 133 (Cat. no. b36) Burne-Jones, *Zephyrus and Psyche*. Watercolour and bodycolour, 38.1 × 26 cm. (Private collection)



Fig. 134 (Cat. no. b38) Burne-Jones, *The Orpheus Piano*. (Private collection)



Fig. 135 Burne-Jones, *The Prince enters the Briar Wood* from the *Briar Rose* cycle. Oil on canvas, 196 × 393 cm. (Faringdon Collection, Buscot Park, Oxfordshire; National Trust)

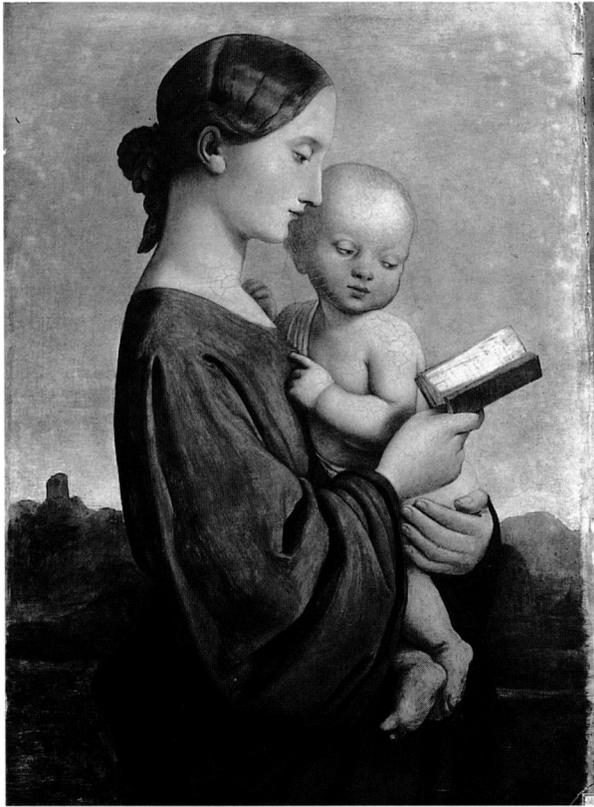


Fig. 136 (Cat. no. c29) William Dyce, *The Virgin and Child*. Oil on board, 75.4 × 52 cm. (Castle Museum, Nottingham)



Fig. 137 (Cat. no. c28) William Dyce, *The Virgin praying*. Pen, brown ink, and wash, 33 × 25.1 cm. (Private collection)



Fig. 138 (Cat. no. c50) Arthur Hughes, *The Knight of the Sun*. Oil on canvas, 102 × 132.5 cm. (Lord Lloyd-Webber collection)



Fig. 139 (Cat. no. c55) William Holman Hunt, *The Light of the World*. Oil on canvas, 50 × 26.1 cm. (Manchester City Art Gallery)



Fig. 141 (Cat. no. c54) William Holman Hunt, *The Scapegoat*. Oil on canvas, 33.7 × 45.9 cm. (Manchester City Art Gallery)

Fig. 140 (Cat. no. c66) Frederic, Lord Leighton, *La Nanna*. Oil on canvas, 80 × 52 cm. (Philadelphia Museum of Art)



Fig. 142 (Cat. no. c83) John Everett Millais, *The Blind Girl*. Oil on canvas, 80.6 × 53.3 cm. (Birmingham City Art Gallery)

Fig. 143 (Cat. no. c82) John Everett Millais, *The Vale of Rest*. Oil on canvas, 102.8 × 172.7 cm. (Tate Gallery, London)





Fig. 144 (Cat. no. c94) John William North, *The Wood-gatherers*. Watercolour and bodycolour, 39.4 × 55.9 cm. (Private collection)



Fig. 145 (Cat. no. c85) John Everett Millais, *Apple Blossoms*. Oil on canvas, 113 × 176.3 cm. (Lady Lever Art Gallery, Port Sunlight)



Fig. 146 (Cat. no. c142) Frederick Walker, *The Vagrants*. Oil on canvas, 83.2 × 126.3 cm. (Tate Gallery)



Fig. 147 (Cat. no. c141) Frederick Walker, *The Bathers*. Oil on canvas, 92.7 × 214.7 cm. (Lady Lever Art Gallery, Port Sunlight)



Fig. 148 (Cat. no. c143) Frederick Walker, *Stobhall Garden, Perthshire*. Watercolour and bodycolour, 41.2 × 55.5 cm. (Private collection)



Fig. 149 above (Cat. no. c146) George Frederic Watts, *Endymion*. Oil on canvas, 52 × 65 cm. (Private collection)

Fig. 150 right (Cat. no. c154) James Abbott McNeill Whistler, *Nocturne in Blue and Gold (Old Battersea Bridge)*. Oil on canvas, 68 × 50.8 cm. (Tate Gallery)

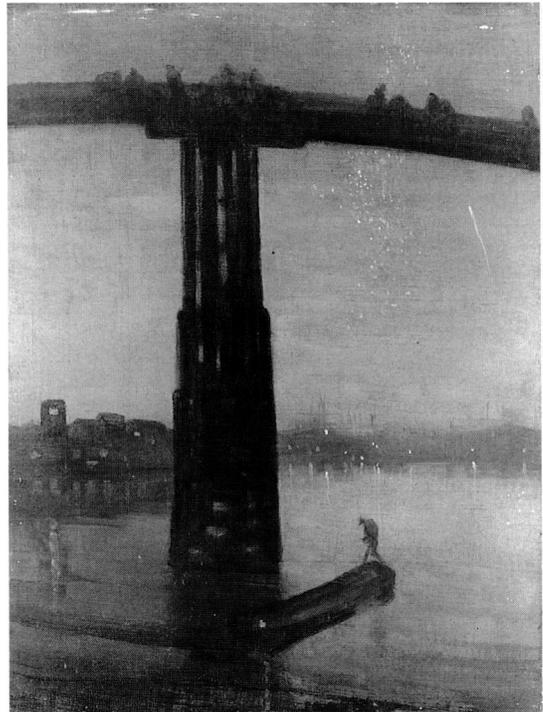




Fig. 151 above left (Cat. no. d10) Antonello da Messina, *The Virgin and Child*. Panel, 59 × 44 cm. (National Gallery of Art, Washington; Andrew W. Mellon collection)

Fig. 152 above right (Cat. no. d7) Fra Angelico, *The Attempted Martyrdom of SS Cosmas and Damian by Fire*. Panel, 37 × 46 cm. (National Gallery of Ireland, Dublin)

Fig. 153 left (Cat. no. d2) Andrea de' Bartolo, *The Lamentation*. Panel, 53.7 × 48.9 cm. (National Museum of Sweden, Stockholm)

Fig. 154 below (Cat. no. d11) Apollonio di Giovanni, *The Adventures of Ulysses*. Panel, 42 × 131.7 cm. (Art Institute of Chicago; Mr and Mrs Martin A. Ryerson collection)





Fig. 155 left (Cat. no. d14) Bartolomeo di Giovanni, *The Virgin and Child and St John*. Panel, 88.9 × 50.5 cm. (Private collection)

Fig. 156 below (Cat. no. d21) Domenico Beccafumi, *The Adoration of the Kings*. Panel, 25.4 × 52 cm. (Private collection)





Fig. 157 (Cat. no. d24) Gentile Bellini, *The Virgin and Child with SS Peter and Catherine*. Canvas, 119 × 201 cm. (Private collection)



Fig. 158 (Cat. no. dz5) Giovanni Bellini and Studio, *The Virgin and Child with Four Saints*. Panel, 97.2 × 153.7 cm. (Metropolitan Museum of Art, New York; Jules S. Bache collection)



Fig. 159 (Cat. no. d31) Benvenuto di Giovanni, *The Virgin and Child*. Panel, 81.5 × 52.5 cm. (Private collection)



Fig. 160 (Cat. no. d32) 'Bernardino da Genova', *The Virgin and Child with Two Angels*. Panel, 74.6 × 57.5 cm. (Metropolitan Museum of Art, New York)



Fig. 161 (Cat. no. d34) Bicci di Lorenzo, *St Bartholomew healing the Princess of Armenia*. Panel, 21 × 65.8 cm. (Private collection)



Fig. 162 (Cat. no. d70) Attributed to Vittore Carpaccio, *Portrait of a Nobleman*. Panel, 35.6 × 27.3 cm. (The Norton Simon Foundation, Pasadena, CA)



Fig. 163 (Cat. no. d61) Studio of Sandro Botticelli, *The Virgin and Child*. Panel, circular, 80.7 cm. (Fitzwilliam Museum, Cambridge)



Fig. 164 (Cat. no. d41) Bonifazio de' Pitati, *The Holy Family with SS Elizabeth and John the Baptist and Two Shepherds*. Panel, 89 × 132.5 cm. (Los Angeles County Art Museum; William Randolph Hearst collection)

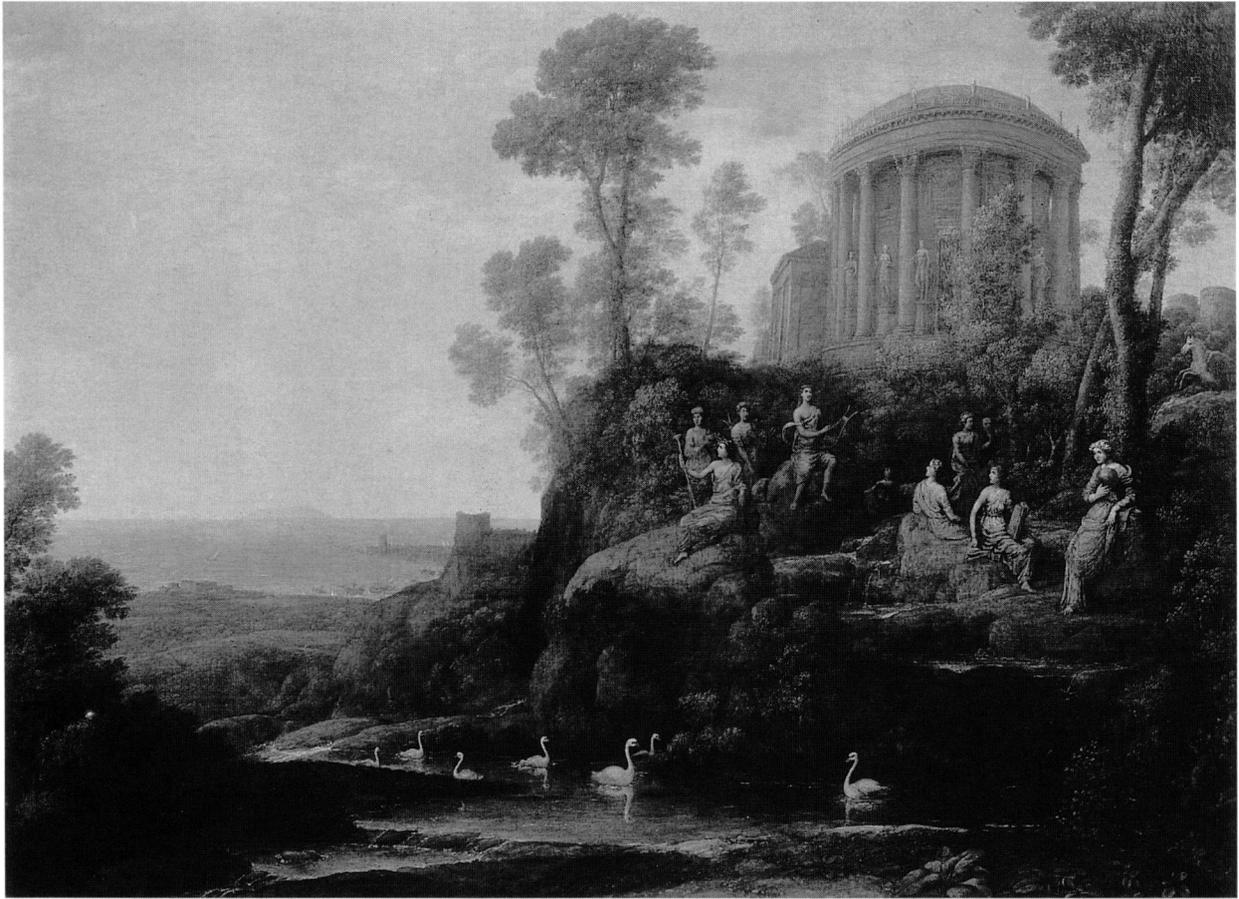


Fig. 165 (Cat. no. d81) Claude Lorrain, *Apollo and the Muses on Mount Helicon*. Canvas, 98 × 135 cm.
(Museum of Fine Arts, Boston; Seth K. Sweetser Fund)



Fig. 166 (Cat. no. d91) Benedetto Diana, *The Presentation, Marriage of the Virgin, and the Annunciation*. Panel, 37.1 × 163.8 cm.
(National Gallery of Art, Washington; Samuel H. Kress collection, 1961)



Fig. 167 (Cat. no. d71) Baldassare Carrara da Forlì, *The Adoration of Magi*. Panel, 89 × 109 cm. (Private collection)



Fig. 168 (Cat. no. d94) Dosso Dossi, *Circe and her Lovers*. Canvas, 100.6 × 135.8 cm. (National Gallery of Art, Washington; Samuel H. Kress collection, 1943)



Fig. 169 far left (Cat. no. d99)
Follower of Defendente de Ferrari, *St John the Baptist*. Panel, 154.3 × 92.1 cm.
(Castle Museum, Nottingham)

Fig. 170 (Cat. no. d103) Florentine School, *St John the Baptist and another kneeling saint*. Panel, 109.2 × 38.1 cm.
(Private collection)

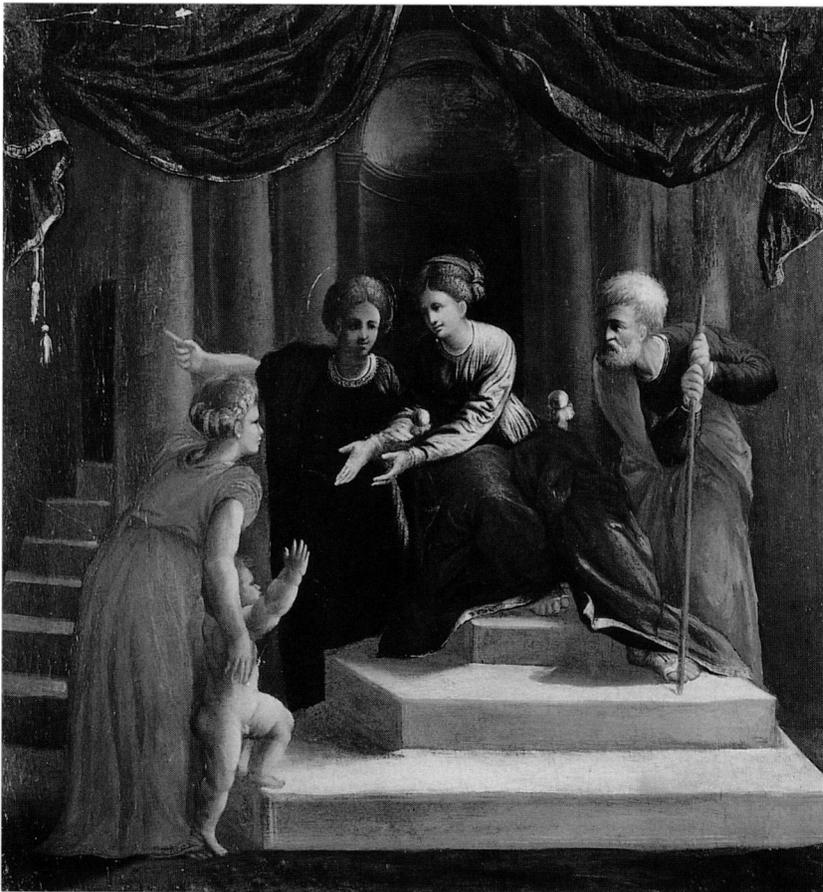


Fig. 171 (Cat. no. d92) Battista Dossi, *The Christ Child learning to walk*. Panel, 43.8 × 42.1 cm. (Castle Museum, Nottingham)



Fig. 172 (Cat. no. d127) Domenico Ghirlandaio, *Francesco Sassetti and his son Teodoro (?)*. Panel, 74.9 × 52.1 cm. (Metropolitan Museum of Art, New York; Jules S. Bache collection, 1949)



Fig. 173 (Cat. no. d121) Bernardino Fungai, *The Virgin and Child with Cherubim*. Panel, 119.5 × 118 cm. (National Gallery, London)

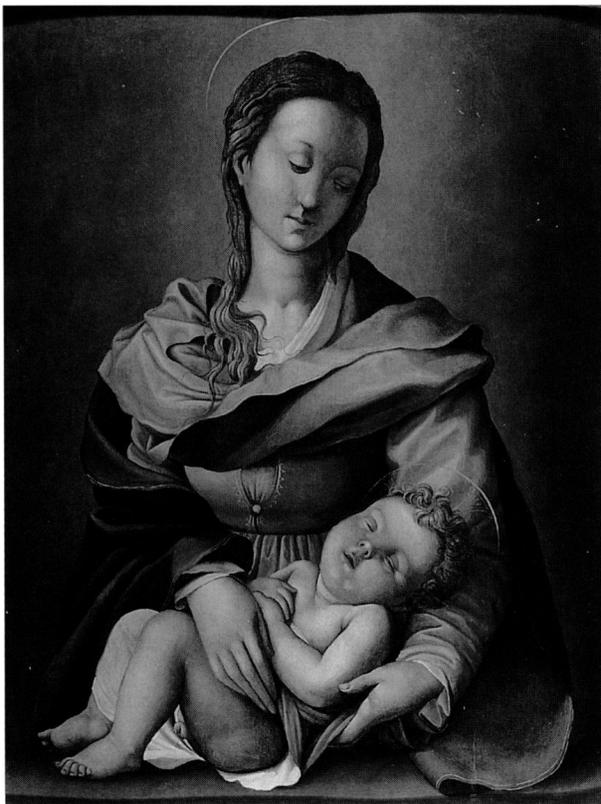


Fig. 174 (Cat. no. d105) Florentine School, mid-sixteenth-century, *The Virgin and Child*. Panel, 85.7 × 66 cm. (Castle Museum, Nottingham)



Fig. 175 (Cat. no. d116) Vincenzo Foppa, *The Virgin and Child*. Panel, 43.8 × 32.1 cm. (Metropolitan Museum of Art, New York; Theodore M. Davis bequest, 1915)



Fig. 176 (Cat. no. d128) Domenico Ghirlandaio, *Lucrezia Tomabuoni*. Panel, 53.3 × 40 cm. (National Gallery of Art, Washington; Samuel H. Kress collection, 1939)



Fig. 177 (Cat. no. d131) Giannicola di Paolo Manni, *The Annunciation*. One panel from a pair (Private collection)



Fig. 178 (Cat. no. d132) Attributed to Giorgione and Titian, *Portrait of a Venetian Gentleman*. Canvas, 76 × 64 cm. (National Gallery of Art, Washington; Samuel H. Kress collection, 1939)



Fig. 179 (Cat. no. d139) Giovanni di Francesco, *The Virgin and Child*. Panel, 116 × 60 cm. (Contini Bonacossi collection, Uffizi, Florence)



Fig. 180 (Cat. no. d141) Giovanni di Paolo, *St Augustine*. Panel, 59.7 × 35.6 cm. (Fogg Art Museum, Cambridge, MA; gift of Arthur Sachs)



Fig. 181 (Cat. no. d144) Girolamo di Benvenuto, *Augustus*. Panel (Private collection)

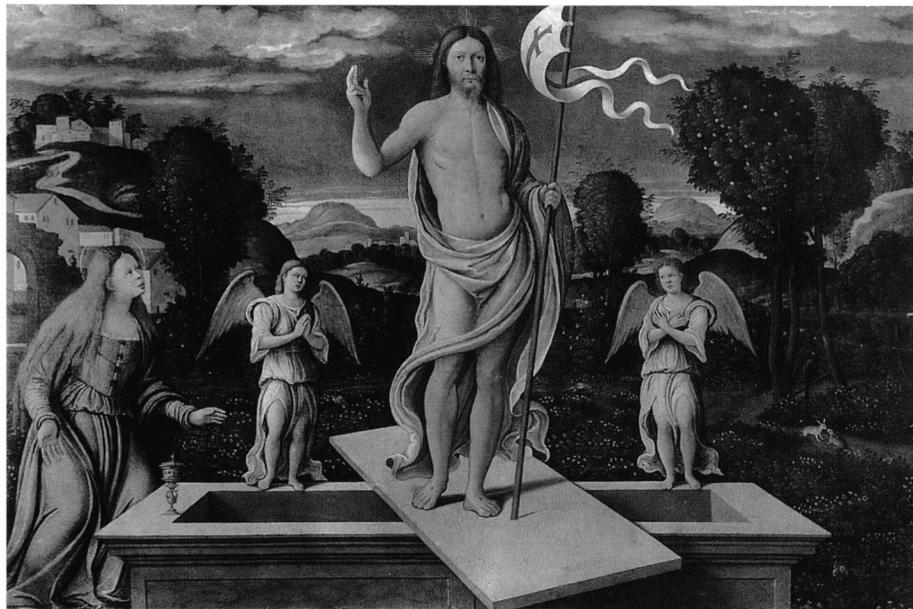


Fig. 182 (Cat. no. d147) Girolamo da Santacroce, *The Resurrection*. Panel, 54.6 × 81.9 cm. (Private collection)



Fig. 183 (Cat. no. d152) Girolamo da Treviso, *The Adoration of the Magi*. Panel, 87.6 × 72.4 cm. (Museo Civico, Treviso)

Fig. 184 (Cat. no. d184) Bernardino Luini, *The Circumcision in the Temple*. Panel, 94.6 × 65.4 cm. (York City Art Gallery)

Fig. 185 (Cat. no. d182) Lucchese School, late fifteenth-century, *The Virgin and Child with Saints*. Panel transferred to canvas and laid down on board, 169 × 149.5 cm. (Walker Art Gallery, Liverpool)



Fig. 186 (Cat. no. d191)
Zanobi Macchiavelli, *St Jerome
forgiving the Thieves*. Panel,
17.3 × 41.7 cm. (Private
collection)



Fig. 187 left (Cat. no. d183)
Bernardino Luini, *The Virgin and
Child*. Panel, 57 × 49.5 cm.
(Hage collection, Nivaagaard)

Fig. 188 right (Cat. no. d195)
Mariotto di Nardo, *The Agony in
the Garden*. Panel, 36.8 × 15.2 cm.
(Private collection)

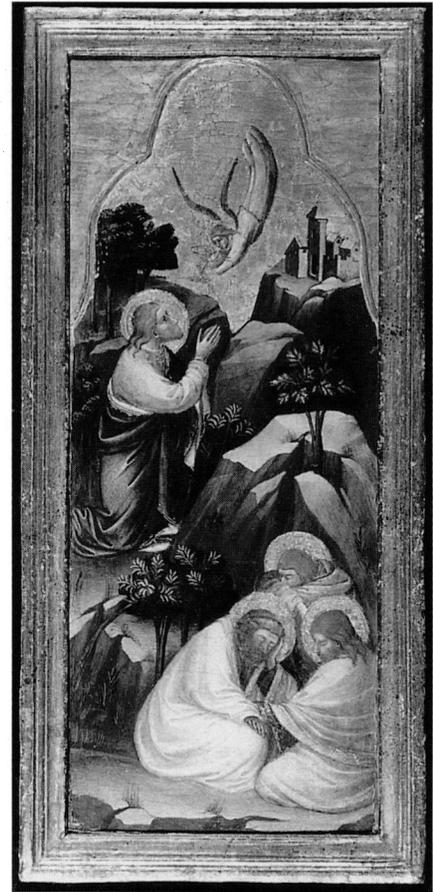


Fig. 189 (Cat. no. d197) Master
of the Apollo and Daphne
Legend, *Susannah and the Elders*.
Panel, 58.5 × 163.2 cm. (Walker
Art Gallery, Liverpool)



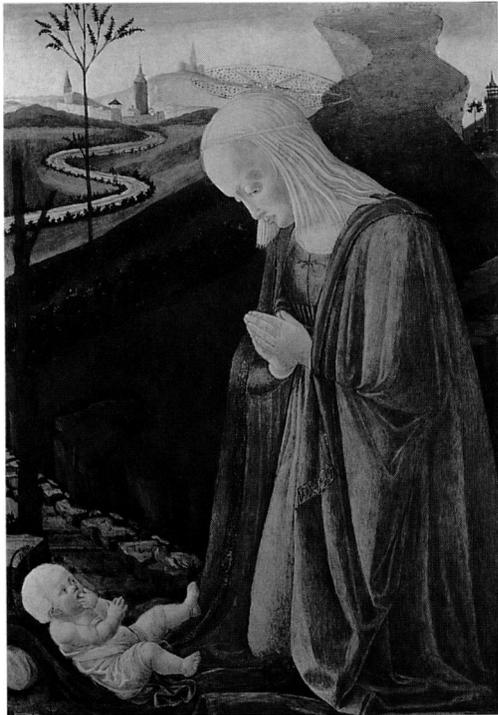


Fig. 190 (Cat. no. d198) Master of the Castello
Nativity, *The Virgin adoring the Child*. Panel,
80 × 57.1 cm. (Private collection)



Fig. 191 (Cat. no. d199) Master of Frankfurt, *The Holy Family with music-making Angels*. Panel, 156.2 × 155.9 cm. (Walker Art Gallery, Liverpool)

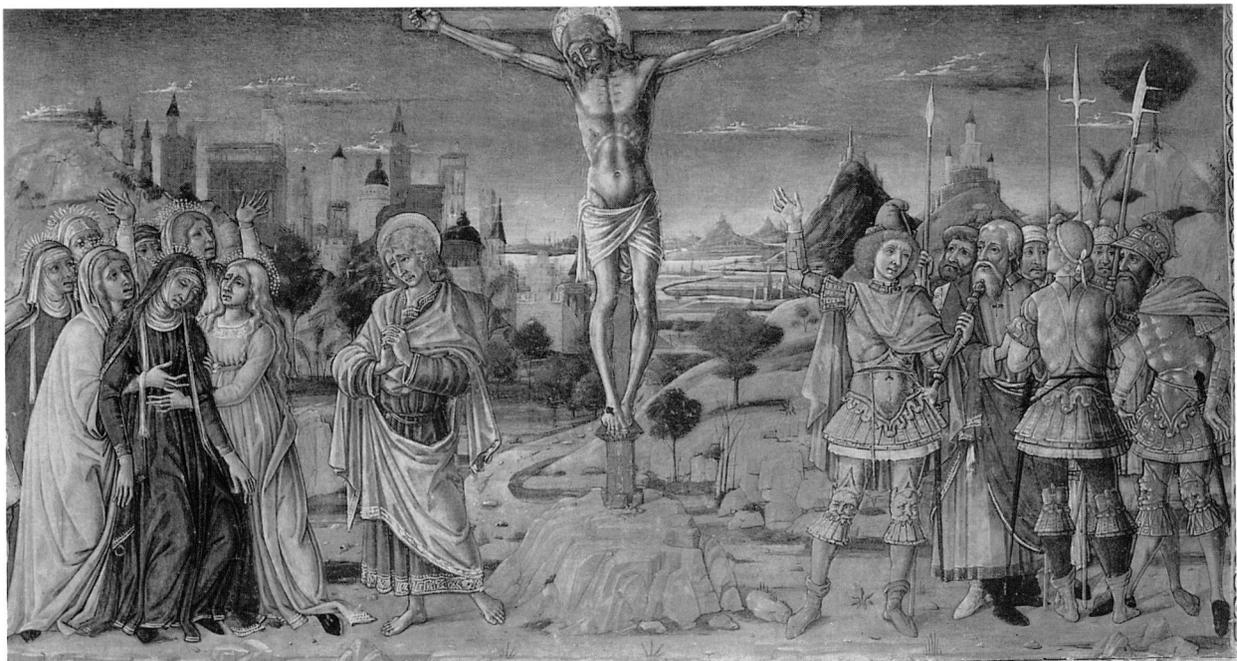


Fig. 192 (Cat. no. d202) Matteo di Giovanni, *The Crucifixion*. Panel, 38.1 × 69.8 cm. (Private collection)



Fig. 193 (Cat. no. d203) Altobello Meloni, *S. Prospero, Bishop of Reggio Emilia*. Panel, 112.5 × 50.8 cm. (Private collection)



Fig. 194 (Cat. no. d212) Bartolomeo Montagna, *St Justina of Padua*. Panel, 48.6 × 37.5 cm. (Metropolitan Museum of Art, New York; bequest of Benjamin Altman, 1913)



Fig. 195 (Cat. no. d207) Michele da Verona, *The Garden of Souls*. Canvas, 66 × 109.2 cm. (Private collection)



Fig. 196 (Cat. no. d228)
 Niccolò Liberatore du Foligno,
The Coronation of the Virgin. Panel,
 84.5 × 51 cm. (Walker Art
 Gallery, Liverpool)

Fig. 197 (Cat. no. d233)
 Girolamo del Pacchia, *Venus
 reclining with Cupids*. Panel,
 62.2 × 146 cm. (Private
 collection)





Fig. 198 (Cat. no. d247) Piero di Cosimo, *The Discovery of Vulcan*. Canvas, 155.6 × 174 cm. (Wadsworth Atheneum, Hartford, CT)



Fig. 199 (Cat. no. d234) Giacomo Pacchiarotto, *Moses, David and Two Saints*. Panel, 40.6 × 37.5 cm. (Private collection)



Fig. 200 (Cat. no. d246) Pesellino, *The Virgin and Child with St John*. Panel, 72.4 × 54 cm. (Toledo Museum of Art, purchased with funds from the Libbey Endowment, Gift of Edward Drummond Libbey)

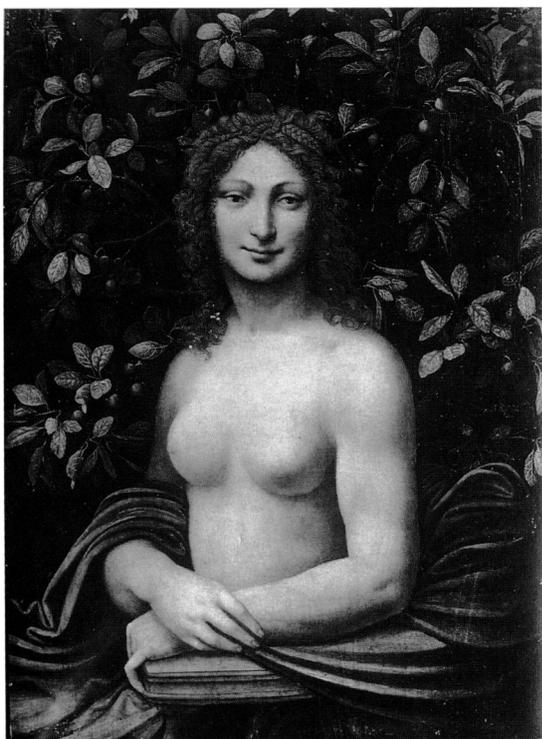


Fig. 201 (Cat. no. d279) Ascribed to Andrea Salaino, *La Bella*. 83.8 × 66 cm. (Private collection)



Fig. 202 (Cat. no. d309) Jacopo Tintoretto, *The Toilet of Venus*. Canvas, 115.5 × 103 cm. (J. Paul Getty Museum, Malibu, CA)



Fig. 203 (Cat. no. d262) Raffaellino del Garbo, *The Virgin and Child, St John and Two Angels*. Panel, circular, 110.5 cm. (Private collection)



Fig. 204 (Cat. no. d292) Girolamo Siciolante da Sermoneta, *The Virgin and Child*. Panel, 58.5 × 46 cm. (Astley Cheetham Art Gallery, Stalybridge)



Fig. 205 (Cat. no. d321) Giovanni di Francesco Toscani, *The Adoration of the Magi*. Panel, 34 × 64.5 cm. (Private collection)



Fig. 206 (Cat. no. d315) Titian, *The Adoration of the Magi*. Canvas, 136 × 229 cm. (Cleveland Museum of Art; Mr and Mrs William H. Marlatt Fund)



Fig. 207 (Cat. no. d322) Cosimo Tura, *The Flight into Egypt*. Panel, circular, 38.7 × 38.4 cm. (Metropolitan Museum of Art, New York; Jules S. Bache collection, 1949)



Fig. 208 (Cat. no. d340) Circle of Giorgio Vasari?, *The Charity of St Nicholas*. Panel, 73.6 × 111.1 cm. (Private collection)



Fig. 209 (Cat. no. d371) Bartolomeo Vivarini, *The Death of the Virgin*. Panel, 190 × 149.9 cm. (Metropolitan Museum of Art, New York; gift of Robert Lehman, 1950)



Fig. 210 Edward Burne-Jones, *The Priestley Piano* (Tate Gallery, London)

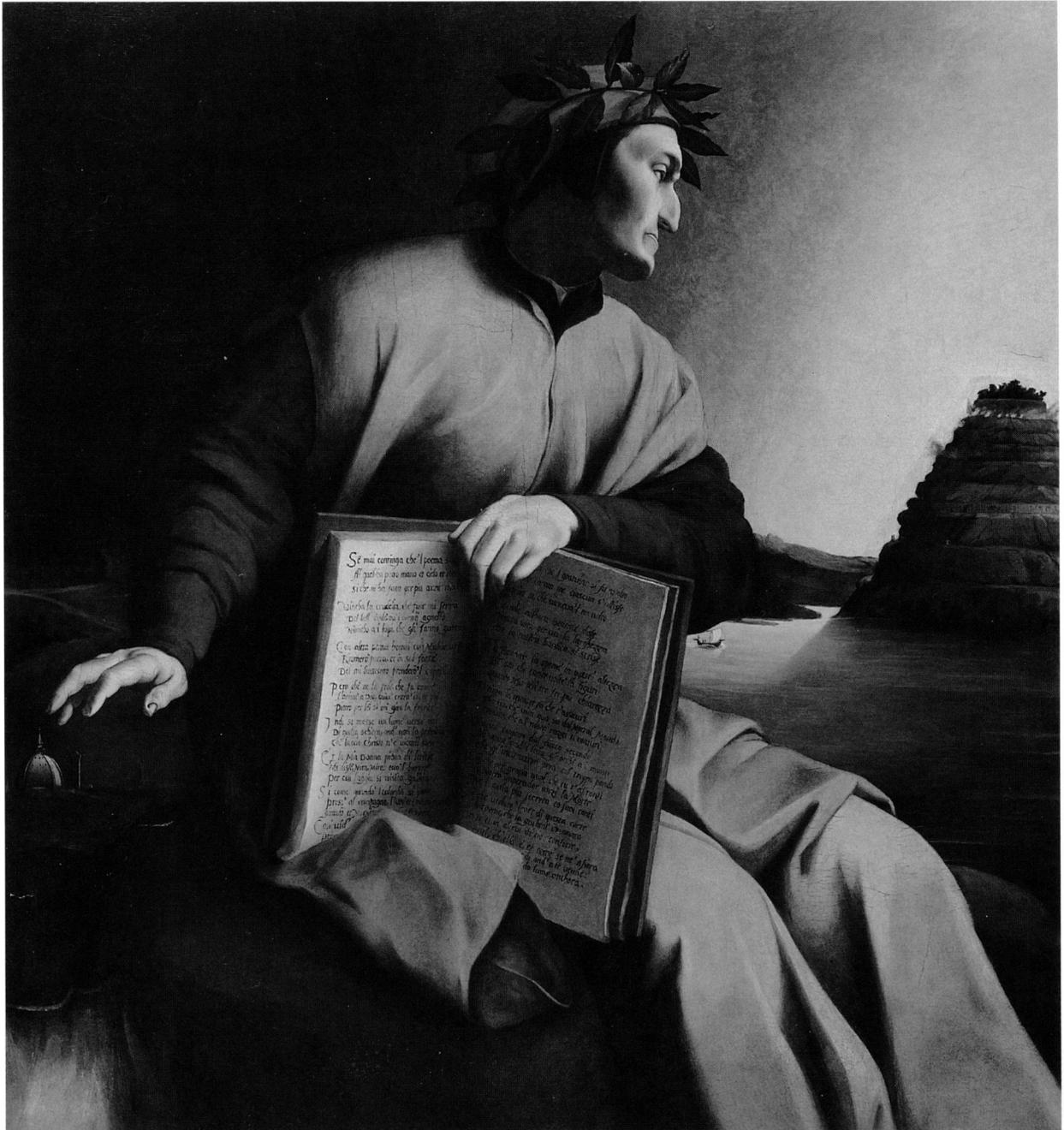


Fig. 211 (Cat. no. d339) Circle of Giorgio Vasari, *Allegorical Portrait of Dante*. Panel, 127 × 120 cm. (National Gallery of Art, Washington; Samuel H. Kress collection, 1961)