

TORRE ABBEY
Historic House & Gallery

Catalogue of the Art Collections

by Leslie Retallick

NOT TO BE TAKEN AWAY

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you may download it free of charge from
the Torre Abbey website: www.torre-abbey.org.uk)

Torbay Council
Learning and Cultural Services Directorate
2004

Introduction

It would be impossible to find a more appropriate showcase for Torbay's art collection than historic Torre Abbey, the home of some of Torbay's leading citizens for over 800 years. The present appearance of the Abbey, inside and out, is largely due to the Cary family, who during the 18th century refashioned the Abbey as a magnificent country house. Like all country houses, one of the Abbey's functions was to provide an appropriate setting for its owners' pictures and portraits, which as well as being intrinsically beautiful served to underline the family's social standing by demonstrating their wealth, taste, patronage of the arts, and venerable family pedigree.

Although some of the Cary family's paintings have recently been returned on loan, most of the original contents of Torre Abbey were dispersed at auction in 1858 and 1916. The present art collection is largely the result of donations or bequests made by local people since 1930, when the Council purchased Torre Abbey from the Cary family and turned it into an art gallery. A small number of items are on loan. The Abbey has paintings from most periods, but is particularly rich in 19th century works. These generally reflect the taste of the genteel families, many from London, who bought villas in Torquay during the 19th century, in the days when it served as a fashionable winter resort.

The paintings were mostly acquired in ones or twos, but four larger collections of high quality merit specific mention. Those donated in the 1930s by G.H. Earle, Colonel C.N. Luxmore and L.J. Carter form the core of the collection (G.H. Earle and Colonel Luxmore at one stage had galleries named after them). G.H. Earle acquired his pictures locally at auction, perhaps with the intention of donating them to the Abbey. The Brian Edmund Reade collection consists mainly of local terracotta which he donated to the Abbey in 1981, together with some pictures by local artists, in particular George Bedford. You can read more about his collection in a separate booklet (see Bibliography, p. 000). Last but not least is the unique collection of sculptures and art by Frederick Thrupp (1812-1895), described below.

The Abbey aims to collect 18th, 19th and 20th century landscape, marine and genre paintings by British artists, concentrating in particular on views of South Devon and its coastal waters, and works by local artists. The Friends of Torre Abbey was formed in 1992 to raise funds for the benefit of the collections, and have assisted with a number of recent purchases.

Please note that due to limitations of space, and the fact that certain items are awaiting restoration, not all the paintings listed in this catalogue can be on display at any one time.

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Catalogue of Pictures

The main collection of paintings is described alphabetically by artist. The Cary collection of paintings and other items is described in a separate section.

Harry William ADAMS, RBSA RBA (1868-1947)

‘On Malvern’s Lonely Heights’, 1902
Oil on canvas, 124.5 x 150 cm

Adams was a Worcester based landscape painter for whom the nearby Malvern hills were an endless inspiration. He specialised in wintry scenes with titles like ‘December’s Royal Robe’ and ‘Winter’s Sleep’, and worked as a decorative designer at the Royal Worcester Porcelain Works.

John Clayton ADAMS, RSA (1840-1906)

‘Homewards’, 1896
Oil on canvas, 59.5 x 100 cm

‘A June Day’, 1892
Oil on canvas, 49 x 74.5 cm

Adams is one of the most individual and least recognised of the late Victorian painters. Born in Surrey, most of his paintings are landscapes of the southern counties. Painted in a rich, broad technique, they are natural and realistic, and full of feeling for light and colour.

ANONYMOUS, 18th Century

‘Waldon Hill and Abbey Place, Torquay’, c. 1780
Oil on canvas, 29.5 x 40.5 cm

‘The Strand, Torquay’, c. 1780
Oil on canvas, 29.5 x 40.5 cm

‘The Harbour, Torquay’, c. 1780
Oil on canvas, 29.5 x 40.5 cm

These three paintings, though of little artistic merit, show Torquay before it became a holiday resort. No. 193, of Waldon Hill and Abbey Place, shows a house in the centre in the shade of a large tree and surrounded by a wall. To the right is the opening of George Street, now the site of the Fleet Walk car park, and the River Fleete, which once flowed from Upton down the route of the present Union Street and Fleet Walk, but is now piped. Beyond is the ‘Bird in Hand’ Inn. To the left of the house in the centre are three cottages, in what was then known as Canes Lane. The open water in the foreground has since been reclaimed from the sea to become the site of Cary Green, while the cliff face to the left is now obscured by a row of amusement arcades.

No. 194 depicts the old fishermen’s cottages on the Strand. On the left is the River Fleete while the ‘Bird in Hand’ is enclosed by a wall. A fishing smack is being built on the beach. On the right is the stream that flowed down the valley of Torwood, which, like the Fleete, is now piped. Just visible in

the background is part of Torwood Manor, built for the Ridgeway family in the mid 16th century, but demolished in 1843.

No. 195, shows the old inner harbour at Torquay. When the first quay was constructed is not known but it was the canons of Torre Abbey who first realised its potential. Buildings can be seen along what is now Victoria Parade, although the harbour is only half of its present size.

ANONYMOUS, 19th century

‘Hampton House, St. Marychurch’, 1870
Watercolour, 12 x 20 cm

‘Portrait of Grandpa Griffiths’
Oil on canvas, 91.5 x 78.5 cm

‘Near Laira, Plymouth’, 1851
Watercolour, ??? x ??? cm

ANONYMOUS, 19th Century

‘Coastal View to Teignmouth from Watcombe’
Watercolour, 17.5 x 26 cm

‘View from Lincombe Drive, Torquay’
Watercolour, 17.5 x 26 cm

‘Torquay from Lincombe Hill’
Watercolour, 17.5 x 26 cm

‘Thatcher Rock from Lincombe Hill’
Watercolour, 17.5 x 26 cm

‘St. Marychurch and the Racecourse from Petitor’
Watercolour, 17.5 x 26 cm

‘View from Petitor, Torquay’
Watercolour, 17.5 x 26 cm

‘Babbacombe from Petitor’
Watercolour, 17.5 x 26 cm

ANONYMOUS, 19th century

‘Robert Shedden Sulyarde Cary’
Oil on canvas, 29 x 24 cm

For information on R.S.S. Cary, see p. 000.

ANONYMOUS, 19th Century

‘Mrs. Brydges Williams’
Pen and ink, 8 x 13.5 cm

Mrs Sarah Brydges Williams lived at Mount Braddon, Torquay. She was a noted eccentric and was often seen walking the lanes around her home with her two large bulldogs. She formed a friendship with Benjamin Disraeli which Froude (a biographer of Disraeli) described as ‘a curious and delicate idyll’. They commenced corresponding in the spring of 1851, when she was probably eighty years old. Disraeli and his wife subsequently made several visits to Mount Braddon. Mrs Williams died suddenly on November 11th, 1863, having bequeathed to Disraeli over £50,000, plus Mount Braddon and most of its contents. Disraeli and his wife were later buried with Mrs Williams, outside the east end of the church at Hughendon, Buckinghamshire.

‘Old Granary at Torre Abbey’, August 13th, 1853
Pencil, 17.5 x 25.5 cm

ANONYMOUS, 19th Century

‘Exeter Cathedral, West Front’
Watercolour, 53.5 x 38 cm

‘Exeter Cathedral, East Front’
Watercolour, 53.5 x 38 cm

This pair of late 19th century watercolours, by an unknown but competent hand, show the Gothic cathedral at Exeter. Most of the building dates from 1270 to 1370, but the massive twin towers of the earlier Norman cathedral still survive. The West Front is decorated with a large number of sculpted figures, mostly in the local Beer stone.

ANONYMOUS, 19th Century

‘Torre Abbey’, 1820
Oil on canvas, 29 x 37.5 cm

ANONYMOUS, Early 20th Century

‘Torquay Town Hall’, 1905
Pen and ink wash, 37 x 62.5 cm

The design that was eventually chosen for the construction of the new library and Town Hall in Torquay was that submitted by Thomas Davison, a London based architect. The foundation stone was laid by the Mayor, Councillor John Smerdon, on February 14th, 1906, and the library opened in 1907. The building of the adjoining Town Hall was delayed for several years, but construction restarted in 1911, and the whole complex was completed in 1913. This drawing shows the design submitted by Thomas Davison in 1905, although the name of the actual artist is not known. The form of the central tower was modified before construction began.

ANONYMOUS, early 20th Century

‘Torbay from Torre Abbey Meadows’, 1911
Watercolour, 18.5 x 25.5 cm

Richard ANSDELL, RA (1815-1885)

‘Rabbits’
Oil on canvas, 30 x 38 cm

Born in Liverpool in 1836, Ansdell was a popular and prolific painter of animal and sporting scenes. He first exhibited at the Royal Academy in 1840, contributing over 150 works during his lifetime. Following the 1840s vogue for all things Scottish, Ansdell started to paint deer, cattle, sheep, etc., in the Highlands, in the style of Landseer. In 1856 and 1858 he visited Spain, where he also painted a large number of works. He became President of the Liverpool Academy, earning a fortune from the sale of etchings and prints of his animal paintings.

George ARMFIELD (c. 1808-after 1892)

‘Spaniels in a Barn Interior’
Oil on canvas, 24 x 29 cm

Armfield was a London based painter who concentrated on painting dogs, especially Terriers chasing cats, birds, mice, etc.. His small dog paintings are often confused with those of Landseer.

Thomas ARMSTRONG (1832-1911)

‘Dawn over Teignmouth’
Oil on canvas, 30.5 x 53.5 cm

Ivy J. ATTWELL (1895-1985)

‘Village in the Seychelles’, 1950
Gouache, 54 x 69 cm

Miss Ivy Attwell, the great-niece of illustrator Mabel Lucy Attwell, moved to Torquay from her native Essex in the early 1930’s. Joining the Devon Art Society in 1946, she was its chairman for 27 years. In the mid 1950’s she became a co-opted member of Torquay Council’s Library and Art Committee, advising the local authority on the development of the art gallery at Torre Abbey .

Miss Atwell travelled the world, pursuing her painting as a fare paying passenger on cargo boats, shunning the comfort of passenger liners. These vessels took her to remote ports of call in the Far East, Africa, the Caribbean, the South Pacific Islands and South America. She would often leave the ship in these out of the way places, and stay for weeks until another vessel called in. She was still painting and travelling the world, unaccompanied, in her eighties. In the early 1980’s, she was the subject of a half hour television documentary ‘Have Palette - Will Travel’.

In her later years, Miss Atwell became a familiar sight in Torre Abbey, wearing a thick, heavy overcoat, and huddled as close to the nearest radiator as possible (she hated the cold), brush in hand, busily working at another painting.

Frank AUERBACH (1931-)

Preparatory sketch for 'Camden Town'
Black chalk on paper, 24 x 30 cm

Auerbach was born in Berlin in April 1931. He was sent to England in 1939, but his family perished in Nazi Germany. Following a period at a Quaker school in Kent, he came to London in 1947 and acquired British nationality. He attended David Bromberg's classes at the Borough Polytechnic, and in 1954 moved into the Primrose Hill Studio which he has occupied ever since.

Nathaniel Hughes John BAIRD (1865-1936)

'A Dainty Morsel', 1892
Oil on canvas, 44 x 39.5 cm

'On Summer's Eve by Haunted Stream', 1885
Oil on canvas, 50 x 100.5 cm

'A Devon Farm'
Watercolour heightened with bodycolour, 24 x 28 cm

'Portrait of Agatha Miller'
Oil on canvas, 61 x 41 cm

Born at Yetholm, Roxburghshire, Baird was the son of the Reverend John Baird, the minister famed for his labours in reforming the gypsy population and founding the first 'Ragged Schools' for them. He studied under his father, and later at the Coldstream Academy, Edinburgh University and in Paris. He lived in Devon from the early 1880's (in Dawlish and Exeter) until the death of his wife in 1919, then moved to Sussex where he lived and worked until his death in 1936.

While he was living in Dawlish, Baird was commissioned by Mr. and Mrs. Miller of Ashfield House, Torquay, to paint all the members of their family, including their younger daughter Agatha, later to become world famous as the crime writer Agatha Christie.

Oliver BAKER, RBA RPE (1856-1939)

'The Old Mill'
Watercolour, 45 x 35 cm

'The Farmyard'
Watercolour, 44.5 x 34 cm

The youngest son of S.H. Baker, Oliver Baker painted in oils and watercolours. He exhibited at the Royal Academy, the Royal Institute of Painters in Watercolours and in Birmingham from 1874-1913. He spent most of his life in Stratford-on-Avon, the majority of his works being scenes from that locality. He was also a noted silver designer, much of his work being manufactured by Liberty and Co.

John BARKER (1889-1953)

‘In Charge’
Oil on canvas, 126 x 100.5 cm

Jules BASTIEN-LEPAGE (1848-1884)

‘A Girl in a Pink Veil’
Oil on canvas, laid on panel, oval, 38 x 30.5 cm

Lepage was a French artist who lived and worked in Paris. He painted scenes of French peasant life in a style close to that of the impressionists, although his best known works are the small somewhat unnerving portraits like this example, which were hailed for their psychological depth. His ‘plein-air’ methods and realist paintings influenced many others, including members of the Newlyn School in Cornwall, particularly Stanhope-Forbes.

Josias Crocker BEARE

‘Projected Design for the Central Rendezvous’, 1909
Watercolour, 39 x 88 cm

Following the failure of the private syndicate to finance the Torquay Pavilion, the Borough Surveyor Harvey A. Garrett, was asked to design an alternative. This watercolour of his proposed design was painted by the architect Josias C. Beare. Born in Newton Abbot, Beare lived and worked all his life in the area, exhibiting many of his architectural studies at the Royal Academy.

George BEDFORD (1849-1920)

‘A Barn Interior’, 1883
Oil on board, 25 x 35 cm

‘A Figure with Cattle’
Oil on board, 15 x 22.5 cm

‘A Rustic Barn’
Oil on board, 18 x 27 cm

‘Italian Ruins’, 1868
Pencil study, 14 x 22.5 cm

‘Galmpton Mill’
Watercolour, 35 x 53 cm

‘Portrait of a Fisherman’
Oil on board, 45.5 x 31 cm

‘A Barn Interior’, 1883
Watercolour, 25 x 35 cm

‘Oddicombe Beach’, 1887

Watercolour, 24.5 x 34.5 cm

‘Hope Farm, Ilsham’, 1914

Pastel, 34.5 x 29.5 cm

‘At Hayling Island’

Watercolour, 9.5 x 14.5 cm

‘Trees by a Country Lane’

Watercolour, 17 x 11.5 cm

‘Off Torquay’, 1881

Watercolour, 12.5 x 18 cm

‘Chelston’, 1890

Watercolour, 11 x 17 cm

‘A Pair of ring Doves’, 1859

Watercolour, 25.5 x 20 cm

‘Figures in an Orchard’, 1886

Watercolour, 11.5 x 17.5 cm

‘Broadsands’, 1892

Watercolour, 10 x 18 cm

‘A Village Street’, 1892

Watercolour, 12.5 x 18 cm

‘Torcross’, 1892

Watercolour, 10 x 18 cm

‘Anstey’s Cove’, 1880

Watercolour, 36 x 53 cm

The above represent just part of Torre Abbey’s collection of works by George Bedford. There are also numerous drawings, etchings, aquatints and prints, plus several sketchbooks covering periods between 1880 and 1920.

Born in the village of Broadhempston, near Totnes, George Bedford trained at the Art School in the Vivian Institute of Science and Art, Torquay, under the headmastership of Sydney Morrish. He was an assistant master there in 1878, living with his mother at 44 Park Road, St. Marychurch, and also doing casual work at the Watcombe Pottery. After his marriage he moved to 4, Chatsworth Terrace, and then to Berners Hill, a detached house in Tor Church Road. He succeeded Sydney Morrish as Headmaster in 1884. He went frequently to Germany while his elder daughter Kitty was finishing her education in Dresden. He was later being appointed Inspector of Art Schools, retiring in 1918.

Charles BENTLEY, RWS (1808-1854)

‘San Giorgio Maggiore, Venice’
Watercolour, heightened with bodycolour, 66 x 91 cm

Charles Bentley was apprenticed as an engraver to Theodore Fielding. He engraved a number of Bonnington’s watercolours and was influenced by his style. He specialised in marine watercolours with varying effects of sunset, evening, storm and calm, on the British, Irish and Normandy coasts. He visited Italy at least twice, staying in Venice, which was a constant attraction for artists on account of its architectural elegance, cosmopolitan population and ever changing light. The island monastery of San Giorgio Maggiore, lies in the Venetian lagoon near Piazza San Marco and the Doge’s Palace.

J. BEZOUR

‘Cattle by a River’
Oil on panel, 19 x 24.5 cm

‘Figures by a River’
Oil on panel, 16 x 21 cm

R. BINMORE (flourished 1920’s)

‘View of St. Marychurch’, 1920
Watercolour, 21 x 29 cm

‘Haytor from Berry Pomeroy’, 1920
Watercolour, 25 x 35 cm

‘Sportsmen in Milber Woods’, 1920
Watercolour, 22 x 37 cm

‘Horses Watering at a Farmyard Pond’, 1926
Watercolour, 12 x 14.5 cm

Binmore was a Torquay market gardener who delivered fruit and vegetables by horse and cart to houses in the area. He had an orchard near Hele Cross, in a corner of which was his office and workshop, where he would paint when not working.

William BLAKE (1757-1827)

‘Illustrations for the Book of Job’, 1825
Engraved proof illustrations, set of 21, each 20.5 x 15.5 cm

William Blake was a painter, engraver, poet and unique imaginative genius. As an apprentice to the engraver Basire, he made drawings of the monuments in Westminster Abbey which gave him a great love for mediaeval art. He ran a print-sellers shop with his brother Robert, until the latter’s death in 1787.

Blake's famous 'Illustrations to the Book of Job' began in 1820 as a series of watercolours. At the request of John Linnell they were engraved on copper plates and published in 1825. This is the proof copy from Linnell's own collection, and is one of just three proof sets to survive.

Attributed to IL BORGOGNONE (Jacques Courtois, 1621-1676)

'Battle Scene'

Oil on canvas, 96 x 198 cm

'A Skirmish'

Oil on canvas, 96 x 198 cm

Born in St. Hippolyte, France, Jacques Courtois was the son of an obscure painter, Jean Courtois, who taught him the rudiments of design. At fifteen he went to Milan and joined the army, sketching marches, attacks and skirmishes. After three years service, he quit the military and took up painting full time. He moved to Bologna where he worked alongside Guido Reni and Francesco Albani. His name had by this time been Italianised to Giacomo Cortese, but he was increasingly referred to as 'Il Borgognone' (The Burgundian). Moving to Rome, he at first tackled straightforward historical scenes, but soon afterwards began to produce the large and dramatic battle scenes for which he is best known. At the height of his fame and popularity, his wife, with whom he had not lived on amicable terms, died suddenly. No charges were brought, but popular rumour said she was poisoned. He abandoned society, taking refuge with the Jesuits, but continued to paint until his death in Rome in 1676.

Irene BOSCAWEN

'Torre Abbey, The Chapter House Door', 1925

Watercolour, 25 x 36 cm

Samuel BOUGH, ARSA (1822-1878)

'A Shady Lane near Wetherall'

Oil on canvas, 61 x 73.5 cm

The son of a Carlisle shoemaker, Sam Bough was first employed as a painter and designer of stage scenery. He took up landscape painting after moving to Edinburgh in 1844, and his subjects are chiefly Scottish and northern England views. He was made a Royal Scottish Academician of the Royal Scottish Academy in 1875.

J. F. BRANEGAN (flourished 1841-1875)

'Belfast Lough'

Watercolour, 23.5 x 52 cm

Little is known of this artist, who was probably born in Ireland. He specialised in coastal scenes and is known to have been working in Dublin in 1841, later visiting many parts of the British Isles. He exhibited at the Royal Academy in the early 1870's, at that time living in London.

Charles Edward BRITTAN, Junior (1871-?)

‘A Dartmoor Landscape’, 1907
Watercolour heightened with bodycolour, 63.5 x 99 cm

Charles Edward Brittan was a Plymouth artist who studied under his father of the same name. He lived near Princetown on Dartmoor, and painted predominantly moorland watercolours. He exhibited at the Royal Academy and illustrated a 1911 edition of ‘Lorna Doone’.

Aya BROUGHTON (1912-1997)

‘Purple Sunshade, a Self-Portrait’
Oil on canvas, 100 x 76.5 cm

Born in Kyoto, Japan, Aya Broughton moved to Torquay in 1936 following her marriage to Bernard Broughton, an Oxford professor some 30 years her senior. Her innovative, colourful and lively canvases won her awards throughout Europe, and also membership of the National Society of Painters, Printers and Sculptors, and the Women’s International Art Club. Closely involved with many local charities, she would support their fund raising events by producing quick but lifelike sketches of visitors in return for a donation to the charity.

R. A. BROWN (????-????)

‘Woodbine Cottage, Torquay’, 1826
Watercolour, 19.5 x 34.5 cm

Woodbine Cottage stood on Park Hill, Torquay, behind the Imperial Hotel. Built in the early 1800s to the designs of John Foulston, it was owned by Mrs. Johnes who also owned the wood covering the top of Park Hill (now known as Vane Hill) which she donated to the town. It was long known as ‘Mrs Johnes Wood’. She died in Woodbine Cottage on September 27th, 1847, aged 97, following her return from London, where she had been to inspect the new carriage designed by Lord Brougham, the journey proving too much for her advanced years. Woodbine Cottage was demolished around 1860.

J. M. BURBANK (flourished 1825-1872, died 1873)

‘Head of a Lion’
Watercolour, 91.5 x 73 cm

An animal painter and watercolourist, Burbank exhibited at the Royal Academy and elsewhere from 1825 to 1872. He lived in Camberwell, London, but travelled extensively, mainly in America.

Sir Edward Coley BURNE-JONES, ARA RBSA RBA (1833-1898)

‘The Planets’, a series of seven window designs, 1878

- a) ‘Saturn’
- b) ‘Jupiter’
- c) ‘Luna’
- d) ‘Venus’
- e) ‘Sol’
- f) ‘Evening Star’

g) 'Earth'
Pencil and coloured crayon, each 82 x 52 cm

'The Fountain of Youth', 1873
Pencil, 51.5 x 119.5 cm

'Study of a Head'
Watercolour and gold on paper, 34.5 x 24 cm

Burne-Jones was one of the most influential and successful artists of his era. Although not one of the founder members of the Pre-Raphaelite Brotherhood, he was an ardent supporter of their ideals. On a visit to Italy he was profoundly affected by the paintings of Botticelli, whose influence can be seen in many of his works. He painted scenes derived from Arthurian legends, the Bible, myths and fairy tales. He also designed stained glass, tapestries and ceramics for his lifelong friend, William Morris. He was created a Baron by Queen Victoria in 1894.

The pencil and coloured crayon sketches of 'The Planets' are preparatory studies for a set of stained glass windows designed in 1878 for Angus Holden, several times Mayor of Bradford and later Member of Parliament for Bradford East. Holden commissioned the windows for his family home, a large Victorian mansion called Woodlands on the outskirts of Bradford which he had built in 1866. They were supplied by Morris and Co. in 1879. A publication of 1885 refers to:

'... the music room, added to the north-east end of Woodlands some years after the original construction was finished ... includes a large window containing in its upper compartment nine stained glass figures, the work of the celebrated artist Burne-Jones'.

There are three relevant entries in Burne-Jones' account book:

- (i) dated 18th August, 1878: '1st four figures of Planets £15 each viz. Venus, Luna, Morning and Evening Stars. £60'
- (ii) dated 22nd August, 1878: 'Two more, namely Saturn and Mars, £30'; and
- (iii) dated 1st November, 1878: 'Figures of Earth, Jupiter, Apollo £45'.

Each entry is marginally annotated in another hand 'Woodlands'. Of the nine designs made for the window, Torre Abbey possesses seven of the studies. The study for 'Mars' is in the collection of the Birmingham City Art Gallery and Museum while that for 'Morning Star' is at Lady Margaret Hall, Oxford. The title of 'Sol' was evidently a later substitution for the original title of 'Apollo'.

The Holden family left Woodlands around 1890 and moved to Nun Appleton Hall, near York. Woodlands was demolished in 1899 but it is not known if the Burne-Jones windows were still in the house at the time or if the Holdens had them transferred to Nun Appleton. In any case, a large part of Nun Appleton Hall was itself demolished in 1920 and no trace of the windows has survived.

The design of several of the figures, notably 'Saturn', 'Venus' and 'Sol' are based on Burne-Jones' earlier works entitled 'The Seasons', painted between 1869 and 1871. In 1996, the Friends of Torre Abbey, to mark the 800th Anniversary of the founding of the Abbey, commissioned a stained glass window based on the drawing of 'Earth'.

The 'Fountain of Youth' drawing must date from 1873, when that subject is first mentioned in the artists' records. Burne-Jones made several designs on this theme and other versions may be found in the Tate Gallery, the Carlisle City Art Gallery and the Sargeant Art Gallery, Wanganui, New Zealand.

Edward Herbert BURT-SMITH (????-1935)

‘Greenway Ferry’, 1920
Watercolour, 29.5 x 54 cm

‘Seascape’
Watercolour, 12 x 22 cm

‘Offshore’
Watercolour, 19 x 28 cm

Burt-Smith was an active member of the local artistic community, becoming honorary curator of Torre Abbey when it opened to the public in the early 1930’s. He was responsible for selecting items to be displayed, and arranging and hanging the pictures. He was a member of the Philharmonic Society and was associated with the Court of Governors of the Torbay Hospital. He died quite suddenly in 1935, following an operation at Finchley, London. He had once said: ‘I particularly wish that at my funeral no mourning shall be worn, and that there shall be no flowers, and that my passing shall be as happy as my life has been’. He bequeathed a painting by John Fraser to Torre Abbey, his wardrobe of clothes to the Salvation Army and £100 to the Torbay Hospital. He had no professional art training, but his paintings were highly regarded locally.

Ruth BURT-SMITH (????-????)

‘Valley of the Rocks’
Watercolour, 25 x 37 cm

‘View from the Acropolis, Athens’, 1920
Watercolour, 35.5 x 25 cm

‘River Scene’
Watercolour, 36 x 25 cm

The wife of E. H. Burt-Smith, first honorary curator of Torre Abbey, Ruth Burt-Smith had studied art at the Slade School in London. She painted throughout her life, but decided against painting professionally.

Attributed to John CALLOW, RI (1822-1878)

‘River Scene with Bridge’
Watercolour, 23 x 35 cm

Callow was predominantly a painter of landscapes, marine and coastal views. His uncertain income was supplemented by teaching at the Royal Military Academy at Woolwich. This painting is said to have come from his posthumous studio sale in December 1878.

After CANALETTO (1697-1768)

‘The Rialto Bridge’

Oil on canvas, 31 x 54 cm

‘The Doge’s Palace’

Oil on canvas, 31 x 54 cm

Antonio CANELLA

‘The Guitarist’

Watercolour and bodycolour, 16.5 x 11.5 cm

‘The Violinist’

Watercolour and bodycolour, 16.5 x 11.5 cm

John Wilson CARMICHAEL (1800-1868)

‘Whalers Entering the Tyne’

Oil on canvas, 74 x 123.5 cm

A Newcastle marine painter, Carmichael was the friend and pupil of T.M. Richardson, senior. He exhibited at the Northern Academy of Arts in Blakett Street, Newcastle, which was next door to his studio, and his paintings are mostly set in the north-east of England

The sight of whaling ships in the Tyne was commonplace throughout the 18th and 19th centuries. This painting is thought to commemorate the whaling careers of the Beautyman brothers. Cuthbert Beautyman was a Tyneside whaler captain during the early 1800s, and from 1821-1830 was master of a French whaler operating out of Dieppe. His brother William was also a whaler captain, principally at Hull in the 1790’s. In 1816, the brothers undertook a joint venture, and this picture is thought to depict the two whalers returning to the Tyne after their voyage. The ‘Grenville Bay’ in the foreground was commanded by William, while the ‘British Queen’ was commanded by Cuthbert. The event would have been remembered with pride by William Beautyman, junior, who was first mate of his uncle’s ‘British Queen’, and who may have commissioned this painting some years later.

Brian CARTER (1937-)

‘The Torbay Lifeboat’, 1984

Pencil drawing, 24 x 33 cm

‘Windfall’, 1991

Coloured pencil, 41 x 61.5 cm

Carter was born and bred in Paignton and has lived there for most of his life. He describes himself as ‘a footballer [he played professionally for Preston North End] who writes and paints, and loves wildlife, the countryside and cider’! He has published six novels, is a regular and respected contributor to the local newspaper, and has appeared many times on television, usually championing the cause of nature conservation. His works of art encompass a variety of styles and mediums, from cartoon-like sketches to detailed observations of animals and the countryside. He has exhibited at the Royal Academy and Paris, and has mounted one man exhibitions in Torquay and Vancouver.

Joseph Newington CARTER (1835-1871)

‘Ilsham Grange and Chapel’
Pencil, 12 x 17.5 cm

A son of Henry Barlow Carter, whose style and subjects he inherited, J.N. Carter lived and worked nearly all his life in Scarborough. He nevertheless paid a number of visits to Torquay to visit his father, who had retired here in 1862. This detailed drawing of the medieval monastic grange and chapel at Ilsham was doubtless executed on one of those visits.

C. CARY

‘Torre Abbey’, 1850
Watercolour, 23 x 46 cm

Lieutenant General William John CHAMBERLAYNE (1821-1910)

‘Babbacombe Beach’
Watercolour, 24 x 31 cm

‘Barewell Lane, St. Marychurch’
Pencil, 17.5 x 25.5 cm

These views of Babbacombe and St. Marychurch are of special interest because very few of the General’s amateur works relate to the Torquay neighbourhood. Most were made in the tropical places where he was posted, or consist of bizarre illustrations in Indian ink on literary subjects. The vivid scenery of the West Indies, West Africa and Mauritius, where he spent most of his army life, were expressed not only in his graphic achievements, but in two volumes of poems: The Tropic Bird (1878) and The Enchanted Lands (1892) which were published together as one book in Torquay in 1892.

The General was well known at the Vivian Institute, Torquay, where his works were sometimes exhibited. In his military career he had never needed to draw a sword or fire a gun in anger; even so his character in old age was very much that of the Victorian war veteran - aggressive yet courteous, opinionated yet genial, with side whiskers joining a full moustache. Chamberlayne died in Torquay in 1910 in his house, ‘Las Flores’, 55 Ash Hill Road.

H. C. G. CHARLTON (????-????)

‘The River Arno Florence’, 1921
Unfinished watercolour, 23 x 29 cm

In the early 1900’s, Charlton lived at Hampton House, St. Marychurch, in one of the flats that had been made out of the old servants’ quarters. (These were demolished in the late 1970s when the first stage of the St. Marychurch relief road was built.) Charlton had been a partner in a printing firm and had a noted collection of rare books. He retired early to paint. His customary style was to use colours much diluted with blobs of water, often dried up quickly with blotting paper.

George C. CLARE (1844-1899)

‘Still Life with Fruit’
Oil on canvas, 44 x 59 cm

‘Still Life with Fruit’
Oil on canvas, 44 x 59 cm

As a young man, George Clare worked in his family’s fruit merchant business in Birmingham until his growing popularity as an artist enabled him to paint full time. He had natural flair for painting, concentrating on still lifes in which fruit played a prominent part, along with birds eggs, flowers, etc., mostly set against a background of dark green leaves. Several of his early works were painted on the underside of orange boxes.

Oliver CLARE (c. 1853-1927)

‘Still Life with Fruit’
Oil on canvas, 49 x 59.5 cm

Oliver Clare was the son and pupil of George Clare, and painted in exactly the same style. His works are generally of a slightly lower standard, but this is one of his finest works, matching the best that his father produced.

Sir George CLAUSEN, RA RWS RP RI RBA PS (1852-1944)

‘Torquay Harbour by Night’, 1911
Watercolour heightened with white, 22 x 28.5 cm

‘Evening Glow’, 1897
Watercolour, 18 x 28 cm

George Clausen was the son of a Danish sculptor. His works were influenced by the Hague School, and endeavoured to capture the atmosphere of a place or an object rather than its details. He became Director of the Royal Academy Schools and was knighted in 1927.

Maud Hogarth CLAY, RA

‘August - Gold of Earth’, c. 1914
Oil on canvas, 121 x 275.5 cm

Maud Hogarth Clay was one of three daughters of Dr. Robert Clay of Wembury House, near Plymouth. A direct descendant of Hogarth, she studied at the Slade School, and became a member of the Royal Academy. After being struck by a spinal disease she continued to paint, but confined her subjects to those within easy reach of Wembury.

‘August - Gold of Earth’, was exhibited at the Royal Academy in 1914. It was painted on the home farm at Wembury, and shows an early Hornsby mechanical reaper and binder at work. Whereas in most parts of the country two horses were sufficient to tow the binder, on the steeply sloping fields of South Devon three and four horse teams were a regular sight.

Sam COLLINGWOOD

‘A Continental Church Tower’
Watercolour, 22.5 x 15.5 cm

‘A Continental Church Tower’
Watercolour, 22.5 x 15.5 cm

Charles COLLINS, RBA (active from 1867, died 1921)

‘Cawsand Bay’
Oil on panel, 17 x 24 cm

Charles Collins was a painter of rustic genre, figure subjects and small landscapes, based at Dorking, Surrey. He enjoyed several holidays in the south west, when he is presumed to have painted this charming study of Cawsand Bay, on the Cornish bank of Plymouth Sound.

Edward Harrison COMPTON (1881-1960)

‘Winters Loveliness’, 1904
Oil on canvas, 85 x 138 cm

E.H. Compton, the son and pupil of Edward Theodore Compton, was born in Feldafing, a small town in Bavaria, where he lived and worked for most of his life. Crippled by polio at the age of 20, he was confined to a wheelchair for the last twenty years of his life. This painting, which is typical of his work, shows the lake of Starnberg, close to Feldafing, with the Alps just visible in the background.

Edward Theodore COMPTON (1849-1921)

‘Glacier de Saleinaz’, 1906
Oil on canvas, 119 x 93 cm

Edward Compton was a self taught artist. He began by painting fairly ordinary landscapes, but following a tour of the German and Swiss Alps he became one of the first artists to devote himself to painting the remote and inaccessible heights of the Alps. An active painter and climbing member of the Alpine Club right in to old age, Compton scaled the Gross Glockner when he was over seventy. In the days before colour photography made such views easy to record, his Alpine paintings achieved great success, and were used as illustrations in guide books.

J. Douglas CONNAH

‘Portrait of Agatha Miller, later Agatha Christie’, 1910
Pastel, oval, 47 x 34.5 cm

William COOK of Plymouth (flourished 1877-1881)

‘The Derelict’, 1879
Watercolour, 39.5 x 74.5 cm

Little is known of William Cook, other than that he lived in Plymouth during the latter half of the 19th century. He was probably the son of Samuel Cook, another Plymouth artist. Most of his paintings are of the Cornish coast; this work showing the wreck of a large sailing vessel is therefore unusual.

Style of Thomas Sydney COOPER, RA RI (1803-1902)

‘Canterbury Meadows’
Oil on canvas, 30 x 40 cm

‘Cattle Watering by a Farmyard’
Oil on canvas, 59.5 x 105.5 cm

Encouraged to take up painting by Sir Thomas Lawrence, T.S. Cooper entered the Royal Academy Schools later becoming an art teacher in Brussels where he was influenced by the Belgian animal painter Verboeckhoven. Returning to England, he exhibited his ‘Landscape with Cattle’ at the Royal Academy in 1833, the first of 266 exhibits shown there until 1902 without a break, making a record for continuous exhibiting at the Academy.

David COX, Senior, RWS RBSA (1783-1859)

‘Landscape with Cattle and Figures’, 1845
Watercolour, 17 x 26 cm

‘Stokesay Castle’
Watercolour, 18.5 x 27 cm

David Cox was born in Deritend, Birmingham, and was taught by Joseph Barber and John Varley. These small watercolours are typical of his work, which was popular throughout the 19th century. He used textured wrapping paper to achieve rough atmospheric effects and a similar paper today is known as ‘David Cox’ paper.

Alwyn CRAWSHAW (1934-)

‘Brixham Harbour, Devon’, 1990
Oil on canvas, 76 x 102 cm

‘It Will Be Thicker Tomorrow’, c. 1987
Watercolour, 35.5 x 53 cm

Crawshaw began his artistic career by painting illustrations for advertisements and product packaging. After turning freelance in 1957, he slowly turned from commercial to fine art painting, in which he achieved considerable success. His biggest breakthrough came in 1991 when his first television series, ‘A Brush with Art’, and the accompanying book, brought him national popularity. He has since made several more television series, and has published numerous books and art videos. He and his wife June, also an artist, moved to Devon in 1981, living firstly near Ottery St. Mary, and then in Dawlish. They currently reside in Norfolk.

The oil of Brixham Harbour was painted shortly after Alwyn moved to Dawlish, and throughout his stay in the town it hung on his studio wall. It is reproduced in his autobiography The Artist at Work (????). The watercolour depicts a scene near his former home in Ottery St. Mary, which he has painted many times, and in all seasons.

Style of John CROME (1768-1821)

‘The Mill’
Oil on panel, 32 x 39.5 cm

John Crome came from a humble background and after a short spell as an errand boy was apprenticed to a decorative painter. His talent as a landscape artist eventually earned him the support of influential families and he became a successful drawing master and painter. Most of his works are set in East Anglia, where he founded the Norwich Society of Artists.

Harry Edmund CRUTE (????-1976)

‘Harts Farm and Old Cottages at Pavor, Torquay’, 1930
Watercolour, 51.5 x 73.5 cm

Hart’s Farm and cottages were sited near the junction of Lummaton Place, just off the Teignmouth Road at St. Marychurch. This view faces towards the present council estate at Coombe Pafford. The surrounding land was owned and farmed for generations by the Hart family, and the entrance to their farmhouse and dairy can be seen at the spot where the black cow is standing. The area was generally known as Harts Farm, their cattle also grazing the land at Watcombe, now the King George VI playing fields. The cottage on the right side of the picture now forms part of a much longer building, sub-divided into two cottages. The farm buildings on the left were demolished in the mid 1950’s.

Style of Aelbert CUYP (1620-1691)

‘Cattle on the Banks of the Maas’
Oil on panel, 83 x 126 cm

Born at Dordrecht, Holland, where he lived for most of his life, Cuyp was the son and pupil of Jacob Geritsz Cuyp (1594-1651). In the 1640’s he was strongly influenced by the Italian style paintings of the Utrecht School. His favourite subject was cattle, and the River Maas, near his home, often features in his work.

David DAVIES (1864-1937)

‘Dieppe Fish Market and Quay’, 1911
Watercolour, 28 x 33 cm

Alfred DE BREANSKI, Senior (1852-1928)

‘The River Wey’
Oil on canvas, 59.5 x 90 cm

‘Hayes Common, Kent’

Oil on canvas, 49.5 x 75 cm

De Breanski was a landscape painter who specialised in Welsh and Scottish mountain scenery. He also occasionally painted views along the Thames valley and in the Home Counties.

DE GEER

‘Design for a Fan’

Watercolour, 24 x 47 cm

General Boris DE HEROYS (1876-????)

‘Porthmeor Beach, near St. Ives’

Oil on board, 34 x 44.5 cm

‘Dolce far Niente, St. Ives’

Oil on canvas, 50 x 60 cm

‘St. Ives’

Oil on board, 29.5 x 38 cm

De Heroys was a portrait and landscape painter. He was born in Russian Turkestan and studied at the Imperial School of Arts in St. Petersburg. He became a General in the Imperial Russian Army, and in 1915, Chief of Staff of the 11th Army Division. A fierce opponent of the Russian revolution, he came to England in 1919, studying at the Chelsea School of Art and the Slade School.

Philippe Jacques DE LOUTHERBOURG, RA (1740-1812)

A series of eight studies with freemasonry subjects, c. 1787

- a) Tableau de Reflexions pour les apprentifs
- b) Tableau de la Loge des apprentifs
- c) Tableau de Reflexions pour les compagnons
- d) Tableau de la Loge des compagnons
- e) Tableau de la Loge des compagnons
- f) Tableau de Reflexions pour les maîtres
- g) Tableau de la Loge des maitresses
- h) Tableau de la Loge des maîtres

Watercolours, each 20 x 15 cm

De Louthembourg was born in Strasbourg, the son of artistic parents. In 1771 he moved to London, where he made his name as a painter and designer of stage scenery, especially for David Garrick at Drury Lane. He later specialised in paintings of historical and religious subjects.

In 1786 de Louthembourg became acquainted with ‘Count’ Cagliostro, the infamous self-styled alchemist, fortune teller and faith healer. Cagliostro was a freemason and in 1788 attempted to found a new Lodge in the Swiss town of Riehen, near Basle. It was probably for this that Cagliostro instructed de Louthembourg to make these designs. They were based on Cagliostro’s suggestions for a series of elaborate rituals that new supplicants of the order would undergo prior to their examination. Plans for the Lodge fell through when Cagliostro was finally publicly exposed as a charlatan and a

fraud. It is not known whether the full size completed paintings, for which these small watercolours are studies, were ever completed.

Lionel Maurice DE SAUSMAREZ, RBA (1915-1969)

‘Near San Quirico, Tuscany’
Oil on canvas, 29.5 x 35 cm

De Sausmarez studied at the Royal College of Art from 1936 to 1939, later becoming head of the Department of Fine Art at Leeds University.

John DOWNMAN, RA (1750-1824)

‘Portrait of a Lady wearing a Bonnet’
Pencil and coloured chalk, oval, 20.5 x 17 cm

Downman was an English painter who worked mainly in London and Cambridge. His major work consisted of small society portraits, frequently oval like this one, in pencil, coloured chalks and in watercolours. He also sometimes painted life size oil portraits and small scale histories.

After Gaspard DUGHET (1615-1675)

‘Travellers Resting’
Oil on canvas, 126 x 168 cm

A. DUNDAS

‘Garden of the Villa Santa Catarina’
Watercolour, 22.5 x 30 cm

‘Glen Spear, Scotland’
Watercolour, 17 x 34 cm

18th Century DUTCH SCHOOL

‘Cavalier Changing Horses’
Oil on canvas, 58.5 x 48.5 cm

Edwin EARP (active c. 1900)

‘By the Riverside’
Watercolour, 42 x 61 cm

‘The Mountain Lake’
Watercolour, 42 x 61 cm

Earp was a member of the Brighton family of Earps who were all prolific painters of landscapes and coastal scenes.

John EMMS (1843-1912)

‘At the End of the Day’
Oil on canvas, 49 x 74.5 cm

Emms was a member of the popular school of late 19th century sporting and animal painters. He produced set-piece compositions such as this and portraits of horses and hounds.

17th Century ENGLISH SCHOOL

‘Portrait of a Gentleman’
Oil on canvas, 75 x 58.5 cm

18th Century ENGLISH SCHOOL

‘Berry Pomeroy Castle’
Oil on canvas, 29 x 37.5 cm

18th Century ENGLISH SCHOOL

‘Portrait of a Quaker Lady’
Oil on canvas, 75 x 58.5 cm

18th Century ENGLISH SCHOOL

‘Portrait of a Lady’
Oil on canvas, 73.5 x 60.5 cm

18th Century ENGLISH SCHOOL

‘Portrait of a Young Man, said to be George Morland’, c.1780
Oil on canvas, 73.5 x 61 cm

Early 19th Century ENGLISH SCHOOL

‘Portrait of George Elliott Header’
Oil on canvas, 74 x 61 cm

Header was a member of a long established and prominent Torquay family. (His brother William ran Header's Family Hotel - later the Queens Hotel - in the 1830's.) He was employed in a public capacity from 1863, first as Clerk to the Town Commissioners, and later as Clerk to the Local Board of Health, by which the former body was superseded. He also acted as Magistrates Clerk from 1838. On his retirement in September 1867, the Board voted him a gratuity of two hundred guineas in acknowledgement of his long and faithful service.

‘Portrait of Mr John Abbott’
Oil on canvas, 73.5 x 61 cm

‘Portrait of Mrs Abbott’

Oil on canvas, 73.5 x 61 cm

John Abbott was one of the twenty members of the 1825 Select Vestry for the parish of Tor, and is also listed for the years 1829, 1833 and 1835. The first recorded elected governing body of Torquay, the Select Vestry was established under an Act of Parliament which provided that such Vestries should consist of not more than twenty and not less than five substantial householders and occupiers nominated and elected by the ratepayers. It is believed that the first Select Vestry was elected in 1820, although the earliest Select Vestry to be recorded was in 1825. Among other tasks, the members were concerned with the relief of paupers and the conduct of the workhouse, and arranged the construction of 'a lock-up house for securing vagrants'. The Select Vestry was replaced in 1835 by the Board of Improvement Commissioners, and John Abbott's name appears once, as a commissioner for 1837. Nothing more is known of Mr. and Mrs. Abbott, except that their son John junior replaced his father on the Board after 1838.

19th Century ENGLISH SCHOOL

'Ilsham Chapel, Torquay'
Watercolour, 16 x 22.5 cm

'Ilsham Grange, Torquay'
Watercolour, 18 x 25.5 cm

'Corbyn Head from Torre Abbey'
Watercolour, 23.5 x 32.5 cm

'Stoke Gabriel', 1872
Watercolour, 21.5 x 29 cm

'A Castle Ruin'
Watercolour, 23.5 x 30.5 cm

ENGLISH NAIVE SCHOOL, 19th Century

'Banbury's Cottage, Upton', c. 1845
Pen, ink and sepia wash, 19 x 26 cm

'Upton from Stantaway Hill', c. 1845
Pen, ink and sepia wash, 21 x 26 cm

'Upton from the Bridge', c. 1845
Pen, ink and sepia wash, 23.5 x 31 cm

'From Windmill Hill', c. 1845
Pen, ink and sepia wash, 22 x 35 cm

'Upton from Windmill Hill', c. 1845
Pen, ink and sepia wash, 22 x 30 cm

'Upton from below Brotherton', c. 1845

Pen, ink and sepia wash, 21 x 27.5 cm

‘Oliver’s Cottage, Upton’, c. 1845
Pen, ink and sepia wash, 23.5 x 31 cm

‘Sheward’s Sunday School Houses, Upton’, c. 1845
Pen, ink and sepia wash, 22 x 33 cm

‘Lawrence’s, Bond’s and Lane’s Cottages, Upton’, c. 1845
Pen, ink and sepia wash, 21 x 27.5 cm

‘From Chapel Hill’, c. 1845
Pen, ink and sepia wash, 22.5 x 35 cm

‘Torbay from the Rock Walk’, c. 1845
Pen, ink and sepia wash, 22.5 x 32 cm

‘Ilsham from the New Cut’, c. 1845
Pen, ink and sepia wash, 22.5 x 35 cm

‘On the way to Cockington’, c. 1845
Pen, ink and sepia wash, 21 x 29 cm

The majority of these paintings by an unknown hand are of the village of Upton, now engulfed by the town of Torquay. Upton Valley was renowned for its scenery and was a popular destination for short excursions by those staying in the budding resort of Torquay during the late 18th and early 19th centuries. The valley is hemmed in by high limestone cliffs which, together with the cottages and farms that formed the village of Upton, were a favourite subject for artists. In the late 19th century a wave of new building swept up the valley and only four or five of the original buildings survive, of which Penney’s Cottage is the best known.

William ETTY, RA RSA (1787-1849)

‘Venus, Vulcan and Cupid’
Oil on canvas, 39.5 x 66 cm

After seven years as an apprentice printer, Etty spent a year as the pupil of Sir Thomas Lawrence, the famous portrait painter. He made his reputation with paintings of fanciful subjects in the Romantic taste, especially scenes from Greek and Roman mythology. A visit to Venice influenced his later development, and his colour was inspired by the Venetian School and by Rubens.

This work is probably an oil sketch for a later, more detailed painting. Etty often produced a several ‘trial runs’ before commencing the actual painting.

Jessie Benton EVANS (1866-????)

‘Desert Cacti’
Watercolour, 38.5 x 35 cm

Jessie Evans was an American artist, born in Akron, Ohio. She studied art at the Art Institute in Chicago, and later in Venice and Florence.

This watercolour shows Superstition Mountain as seen from Camelback in the Arizona Desert, USA.

G.L.B. EYRE

‘Aber, North Wales’, 1866
Watercolour, 29.5 x 50.5 cm

Thomas FAED, RA RSA RBA (1826-1900)

‘Study of a Girl’
Watercolour over pencil, 23.5 x 12 cm

A Scottish painter of domestic genre and Highland scenes, Thomas Faed was born at Burley Mill, Kirkcudbrightshire. He studied in Edinburgh together with his brother John. In 1855 he established his popularity with his ‘The Motherless Bairn’, which became widely known through engravings. His subjects are mainly sentimental scenes of Scottish peasant life. He gave up painting in 1893 due to increasing blindness.

Anthony Vandyke Copley FIELDING, RWS (1787-1855)

‘Cattle by a Lake’
Watercolour heightened with bodycolour, 19 x 27.5 cm

‘Cattle Watering’
Watercolour heightened with bodycolour, 19 x 27.5 cm

These views are almost certainly set in the Lake District, of which Copley Fielding produced a vast number of basically similar views after his family moved to the region when he was fifteen. Although fellow artists encouraged him to attempt something different, he had found his style, and stuck to it for the rest of his life.

The painting of Torquay Harbour comes from a set of four similar views, the others being set in the morning, noon and evening.

Alexander FISHER (1837-1925)

‘The Riverside Park’
Watercolour, 34 x 25 cm

‘Torquay’
Watercolour, 34 x 25 cm

‘Poppies’
Watercolour, 73.5 x 54 cm

‘Bishop’s Walk, Torquay’

Pastel, 45.5 x 67 cm

Fisher moved to Torquay from Stoke-on-Trent in 1875 to work for the Torquay Terra Cotta Company at Hele Cross. He and Holland Birbeck produced some of the best decorative panels from that short lived pottery, which closed in 1905. Fisher then retired to a shop in Lucius Street, using the window for exhibitions of his work and the back parlour as a studio for teaching.

18th Century FLEMISH SCHOOL.

‘Landscape with Shepherds’
Oil on canvas, 70 x 70 cm

FLEMISH SCHOOL

‘Johannis V. Dale’
Oil on panel, 34 x 23.5 cm

Although dated 1502 in the lower right hand corner, this portrait of a Flemish merchant was painted in the late 19th century. This type of painting was popular during the Victorian era, when many copies and forgeries were produced.

John Simpson FRASER, RBA (1858-1927)

‘Barges on the Medway’
Watercolour, 36 x 74.5 cm

John Fraser came from a nautical family. His brother, William, went to sea and in 1890, at the age of eighteen, was washed overboard and lost while outward-bound for Australia. His older brother, Rodney, was also drowned at sea. In 1885 John Fraser sailed to North America without telling his family. He stayed there for around three years and spent the next twenty years travelling the world.

It is not known where John Fraser studied, but his style emulates those of Thomas Somerscales and Edouardo de Martino. De Martino was marine painter to several crowned heads, including Queen Victoria, Edward VIII and George V. He had more commissions than he could handle, and persuaded Fraser to paint some of his commissions, which he would then finish and sign. In later life Fraser kept a print shop in the Grosvenor Road, Westminster, where he collapsed and died on April 25th, 1927. Between 1954 and 1956 his widow, who was in reduced circumstances, sold the residue of his studio to the National Maritime Museum, Greenwich.

George Arthur FRIPP RWS (1813-1896)

‘Mont Blanc from above Courmayeur’
Watercolour, 33.5 x 47.5 cm

Taught to paint by J.B. Pyne and S. Jackson, Fripp started his career as a portrait painter in Bristol. He produced landscapes following a visit to Italy in 1834, and exhibited with the Old Society of Painters in Watercolour in 1837. Queen Victoria admired his work, and in 1864 he stayed at Balmoral to produce a series of local views for the Queen.

After GAINSBOROUGH (1727-1788)

‘Portrait of a Girl’
Pencil, 19 x 13 cm

Harvey A. GARRETT

‘Projected Design for the Torquay Pavilion’, 1911
Pen and ink, 40.5 x 82.5 cm

In 1909, the Borough Surveyor, Harvey A. Garrett, had submitted a design for the proposed Torquay Pavilion. It had been accepted, but before construction began a number of modifications were made, probably on grounds of cost. The ornamental decoration was simplified and a projected ten feet wide veranda running around the building was entirely omitted. This drawing shows the modified design that was eventually constructed.

Roger GEARY (1934-1990)

‘North Bovey’, 1985
Watercolour, 24.5 x 33.5 cm

Roger Raymond Geary was born in Leicestershire. He became a professional painter in 1982 after being made redundant and moved to Devon in 1985. He became a resident artist at the Palace Hotel, Paignton, during the summer and conducted adult art classes at Paignton and Brixham Colleges in the winter. He specialised in a ‘tromp l’oeil’ style of painting, but enjoyed producing more traditional views of the Devon countryside, such as this charming study of North Bovey, a small village on the eastern flanks of Dartmoor.

Peter GHENT, RA (1856-1911)

‘Near Bettws-y-Coed’
Watercolour, 63.5 x 94 cm

Peter Ghent was born in Birkenhead, where he later worked as a hairdresser while studying painting at Birkenhead Art School. He exhibited at the Royal Academy in 1879, and on becoming a full time artist, moved to Tal-y-bont in the Conway valley. He specialised in watercolours of Welsh valleys and was one of the original members of the Royal Cambrian Academy, founded in 1882. He returned to Liverpool in 1905, and later died there.

Frances GIFFARD

‘Chapel Hill from Old Woods Hill’, 1791
Pen and watercolour, 32 x 47 cm

Frances Giffard was a pupil of Francis Towne, an Exeter based watercolourist, and was probably related to the first husband of Mrs George Cary III, who shared the same surname. This watercolour of the medieval St. Michael's Chapel was probably executed while she was staying at Torre Abbey. The records of the Torre Abbey chapel show that she was a frequent visitor to the Abbey and attended Easter mass there in 1791.

Frederick GOODALL, RA RI (1822-1904)

‘A Street in Cairo’, 1866

Watercolour heightened with bodycolour, 19.5 x 30.5 cm

‘The Bedouin’, 1866

Pen and ink, 32 x 24 cm

Frederick Goodall studied engraving in his father’s studio, but was encouraged to take up painting by Ruskin and Turner, both frequent visitors to the studio. In 1858 he paid the first of several visits to Egypt, of which he later produced a large number of paintings. He had an Egyptian style house and garden built for himself in this country.

Albert GOODWIN, RWS (1845-1932)

‘Lucca, Italy’

Watercolour, 14.5 x 21 cm

‘Lucca, Italy’

Watercolour, 12.5 x 23 cm

The son of a builder, Goodwin studied art under Arthur Hughes and Ford Madox Brown. In 1872 he toured Italy with Ruskin, and continued to travel widely, sometimes with his brother Harold (also an artist). Goodwin's style was described as a reversal of the usual process with the drawing coming last. He paid great attention to effects of light and atmosphere and experimented with methods of sponging and stippling.

The city of Lucca, in Tuscany, some forty miles west of Florence, was founded by the Romans. It was the capital of a small independent republic until captured by Napoleon, who presented Lucca to his sister, Elisa Baciocchi. It is surrounded by the finest surviving city walls in Italy, and has a splendid Romanesque Cathedral.

Agnes M. GRAHAM

‘December Sunshine on the Road to Becky Falls’, c. 1930

Watercolour, 47 x 35.5 cm

Frank GREEN

‘Architects impression of the proposed Torquay Town Hall’, 1905

Pencil, 25.5 x 57 cm

As early as 1877 there had been complaints about the lack of accommodation in the old Torquay Town Hall, at the lower end of Union Street. It was not until 1900 that a suitable site for a new building became available, when the construction of the Lymington Road junction with Union Street created a spacious central area dubbed Castle Circus. In 1903, Andrew Carnegie donated a sum of money to erect a public library in Torquay, and the local authority, the Castle Circus site being sufficiently large, decided to build a library and Town Hall adjoining. Architects were asked to

submit designs for the combined library and Town Hall. This one, by local architect Frank Green, was one of those rejected.

Weedon GROSSMITH (1854-1919)

‘Such is Life’, 1885
Oil on canvas, 131 x 90 cm

Best known as the author of Diary of a Nobody, Grossmith was also an actor, author and painter. He studied art at the Slade School, London University and the Royal Academy Schools. From 1880 until his death he exhibited at several major galleries, including the Royal Academy where ‘Such is Life’ was exhibited in 1885.

Arthur HACKER, RA RI RP (1858-1919)

‘Portrait of the Artist’s Mother’, 1907
Oil on canvas, 99 x 124.5 cm

‘St. Paul's Cathedral’, 1912
Oil on canvas, 129 x 93 cm

A painter of portraits, genre and historical scenes, Arthur Hacker studied in London and Paris and exhibited at the Royal Academy from 1878. His brother’s family lived at Newton Abbot, although Arthur Hacker lived mainly in London, where he achieved considerable success as a society portraitist.

Joseph HAIER (1816-1891)

‘The Doge marrying Venice to the Sea’
Oil on canvas, 98 x 71 cm

Oliver HALL, RA RWS RPE (1869-1957)

‘Richmond Castle’
Oil on canvas, 32.5 x 44.5 cm

Born in Brixton, as a boy Oliver Hall made colour copies of illustrations in Harpers magazine, which were shown to a Mr. Sparkes of the Royal College of Art. He consequently entered the Royal College of Arts where he studied until 1890. He was much influenced by D.A. Williamson, a painter of the Liverpool school. At first painting in watercolour, he later turned to oils, working in the north of England. This view of the castle at Richmond, Yorkshire, is typical of his work.

James Duffield HARDING, RWS (1797-1863)

‘A Highland Torrent’, 1851
Watercolour heightened with white, 33.5 x 51 cm

Harding was taught by Samuel Prout, and specialised in landscapes and topographical works. He pioneered the movement for art instruction in schools and the training of art masters, and published

many books on teaching and drawing. Harding taught Ruskin, amongst others, and visited Italy with him in 1845. He was among the best known artists of his generation, and was also an engraver and lithographer.

Frederick Daniel HARDY (1826-1911)

‘An Anxious Time’, 1876
Oil on board, 30 x 25 cm

The son of a musician, Frederick Hardy specialised in genre scenes, in particular interiors with children. He studied under Thomas Webster and exhibited at the Royal Academy from 1851 to 1898.

Claude HAYES, RI ROI (1852-1922)

‘Tantallon Castle’
Oil on canvas, 103 x 138.5 cm

Claude Hayes was the son of marine artist, Edwin Hayes. After running away to sea, he eventually returned from his travels to exhibit his first painting at the Royal Academy in 1876.

The ruins of Tantallon Castle in East Lothian, Scotland, are perched on a high rock overlooking the Firth of Forth. It was the chief stronghold of the Douglas Earls of Angus who were often in open rebellion against the Scottish Crown and in receipt of assistance from English armies. As a result, the castle was besieged, unsuccessfully, by the Royal Scots army in 1491 and 1528. During a third siege by Commonwealth forces in 1651, General Monk captured the castle after a twelve day bombardment. This was the last time that Tantallon served a serious defensive role. In 1699, the Douglas family sold the castle, and it fell into decay.

Charles Napier HEMY, RA RI RWS (1841-1917)

‘Winning the Cup’, 1903
Oil on paper, 104.5 x 211.5 cm

Hemy was born in Newcastle, the eldest son of a composer. He studied for a short time under W.B. Scott, but at the age of eleven moved with his family to Australia where he later found work as a gold miner. He returned to England in 1919 and entered Ushaw College in Durham to train as a priest. After a spell as an apprentice on a Collier, he did in fact become a monk, serving in monasteries in Newcastle and in Lyons, France. He nevertheless left before taking his final vows and took up painting full-time. Hemy put all of his wide experience into his work, and although his paintings became ever broader and more impressionistic in style, he never lost the accuracy that he always strove to achieve.

‘Winning the Cup’ is probably a full-sized study for ‘Youth’ (owned by the Gray Art Gallery and Museum, Hartlepool), the first of Hemy’s larger dramatic yachting subjects, which was exhibited at the Royal Academy in 1903. It was probably painted on board the ‘Vandemeer’, Hemy’s floating studio in Falmouth harbour, from which he was able to observe racing yachts and other vessels at close quarters. The artist has scored the surface of the painting, possibly to make it easier to transfer the major details of the composition to the finished canvas,

One of Hemy's favourite compositional devices is shown to particular effect in this work. The racing yacht slices through the waves at a dramatic diagonal, while the sense of speed is accentuated by the daring exclusion from the top of the painting of the upper half of the mast, suggesting the immediacy of an action photograph.

After John Frederick HERRING, Senior (1795-1865)

'Farmyard'

Oil on canvas, 35 x 48 cm

J. F. Herring was a sporting and animal painter who made his name by painting famous racehorses. Towards the end of his career he turned to repetitious farmyard scenes which were much copied and imitated. Many of the copies now in circulation could have been painted by his son Benjamin.

Rowland Henry HILL (1873-1952)

'Fish Market, Bruges', 1911

Watercolour, 52 x 38 cm

Hill studied at the Halifax and Bradford Schools of Art, and at the Herkomer School in Bushey. He specialised in landscapes and country genre scenes, making frequent painting trips to the continent.

Peter Richard HOARE (1772-1849)

'Torquay', c. 1820

Pen, grey ink and brown wash, 19 x 53.5 cm

Peter Hoare was the younger half brother of Sir Richard Hoare of Stourhead and a member of the Hoare banking family. He specialised in drawings of West Country scenes.

The view shows Beacon Hill in the centre left, before the summit of the promontory was flattened to enable the Marine Spa to be built in the 1850's. The large detached house on the right is Marine Villa, since demolished.

J. Sidney Willis HODGES (1829-1900)

'Torquay'

Oil on canvas, 23 x 46 cm

J.S.W. Hodges was a London based portrait painter, who also exhibited the occasional landscape.

This view across Torbay to Berry Head is from the grounds of Ehrenberg Hall, one of three large detached villas built in 1860 on the site of what is now the Riviera Centre in Torquay. It was the home for fifteen years of Angela, Baroness Burdett-Coutts, who had inherited an immense fortune and used much of it to fund missionary work abroad. She was a great supporter of the Torquay Natural History Society and the excavations at Kents Cavern. This painting is believed to be from the Baroness's own collection at Ehrenberg Hall.

Miss E. HORTON

‘A Quiet Corner in a Torquay Garden’, 1930
Watercolour, 25.5 x 35.5 cm

George Edward HORTON (1859-1950)

‘The Wellesley Training Ship Lying in the Tyne’
Watercolour over pencil, 48.5 x 61 cm

Horton was a watercolourist of shipping and Dutch coastal scenes who painted in a very individual and impressionistic style. He exhibited in The Hague and at Rotterdam before moving to London in 1918.

E. H. HOWARD

‘The Dart near Eagle Rock’, 1930
Oil on canvas, 49.5 x 63.5 cm

Cecil Arthur HUNT, RWS (1873-1965)

‘Falaise Castle, Normandy’
Watercolour heightened with bodycolour, 53.5 x 70 cm

Born in Torquay, Hunt was educated at Winchester and Trinity College, Cambridge. After travelling widely throughout Europe, he took up painting professionally, settling in London, but later returning to Devon, where he spent the rest of his life.

William Henry HUNT, RWS (1790-1864)

‘The Old Workshop’, 1859
Watercolour, 24 x 34.5 cm

W.H. Hunt was an influential painter and watercolourist of fruit, flowers, rustic genre and landscapes. His attention to the most minute details, down to the last twig or branch, led to his nickname of ‘Hedgerow’ Hunt.

William Holman HUNT, ARSA RWS OM PS (1827-1910)

‘The Children’s Holiday’, 1864
Oil on canvas, 214 x 147 cm

One of the giants of the Victorian art world, Holman Hunt trained at the Royal Academy Schools and was a founder member, with Millais and Rossetti, of the Pre-Raphaelite Brotherhood. Technical perfection and richness of quality are the hallmarks of the pre-Raphaelites, and Holman Hunt went to great lengths to ensure that his paintings embodied ‘Truth to Nature’ (the movement's motto). The success of his ‘The Light of the World’ (versions of which may be seen in St. Paul's Cathedral and Keble College) induced him to pay several visits to Palestine to undertake research for his religious works.

‘The Children's Holiday’ depicts members of the family of Thomas (later Sir Thomas) Fairbairn, one of the industrial magnates of Victorian Britain. Fairbairn's Manchester factories earned him great wealth, much of which he used to help and support a number of artists, including Holman Hunt, whose patron he became. Fairbairn commissioned the painting to hang at the top of the main staircase at Burton Park, near Petworth in Sussex, his country estate. He may also have influenced its composition, which follows Van Dyck's portrait of ‘The Five Eldest Children of King Charles I’. This work had been shown at the 1857 Manchester Art Exhibition, of which Fairbairn was Chairman.

‘The Children's Holiday’ is set in the grounds of Burton Park, and shows Thomas Fairbairn's wife, Allison, with the couple's five younger children, from left to right; Reginald, Mary, Florence, James and Thomas. The two elder children, Constance and Arthur, are omitted, possibly because Fairbairn felt that a statue of them by Thomas Woolner, sculpted a few years earlier, could not be bettered.

Hunt's progress with the painting is recorded in some letters to a friend. He first went down to Burton Park in mid August, 1864, and despite his admiration for Fairbairn, found that:

‘I have not the love of the country general among artists, not enough to make me quite happy in it after the first two weeks of rustication’.

In late September, Thomas and Allison Fairbairn left for a two month European tour, leaving Hunt to work on the portraits of the children. As one who was ill at ease in children's company, Hunt became increasingly miserable and resentful that the work was taking him longer than anticipated. Christmas came and went, and another letter, dated February 27th, 1865, records:

‘My wretched fate still keeps me in this intolerably dreary, miserable country at this agonising task. I work like a madman, but what with the interruptions from natural causes, endless darkness and little, petty social considerations I lose half my time and see my work drivel on most demonically. I am now desperate and will stay no longer; whether the work be finished or not on Thursday or Friday I shall come to town and breathe again in my own house’.

As late as April 8th he was still working on the painting in his studio when he had a visit from Lewis Carroll, who noted in his diary ‘Hunt still dabbling with the Fairbairn group, for which I suggested the name "The Children's Holiday"’, which he ultimately adopted. The work was completed in time to be the centrepiece of Hunt's one man exhibition at 16 Hanover Street, London, which opened at the end of April., where it attracted considerable comment.

Whereas superficially ‘The Children's Holiday’ may be seen as an informal family group, it was also intended to show the social status and wealth of the Fairbairn family, highlighting their rich fabrics, silverware and valuable jewellery. It is also the portrayal of an ideal of Victorian family life - a large harmonious family presided over by a serene and graceful mother. The absence of Thomas Fairbairn reinforces the Victorian notion that it was the woman's role to be guardian of the home and family - a role central not only to family life, but to the orderly conduct of society.

Dolly IGGLESDON (????-????)

‘Maidencombe’, 1900
Watercolour, 21.5 x 24.5 cm

‘Maidencombe’, 1900
Watercolour, 21.5 x 24.5 cm

‘Unfinished Sketch’
Watercolour, 24 x 32 cm

Miss Dolly Igglesdon produced a number of fresh and lively local watercolours in the late 19th and early 20th centuries. She taught needlework for a time, an assistant teacher at the Art School of the Vivian Institute. She was widely regarded as an ‘eccentric’, and came from a very eccentric family. She had at home a brother, Edmund, who insisted on being confined to one room, and on taking his meals through a hatch in the wall.

Henry INLANDER (1925-1983)

‘Hills above Anticoli’, 1959
Oil on canvas, 90 x 100 cm

Born in Vienna in 1925, Henry Inlander’s family came to England in 1938 in the aftermath of the Anschluss. After the war he studied at the Camberwell School of Art and later at the Slade School. In 1952 he won the Prix de Rome, cementing a lifelong connection with Italy. He spent two years in Rome, then established himself in a studio in the village of Anticoli in the hills to the east, where he spent his summers and autumns and became well known and liked by the locals. Although he also taught at the Camberwell School and spent periods in Canada and the USA, it was primarily the valleys and looming hillside of Anticoli that shaped his vision as a landscape painter.

Inlander's landscapes - of which this work is typical - were noted for their swirling paint and richness of colour. His highly individual manner of perceiving his subjects won him a reputation as one of the country’s most original post Expressionists.

ITALIAN SCHOOL

‘Portrait of a Lady’
Oil on panel, 63 x 43 cm

18th Century ITALIAN SCHOOL

‘River Landscape with Castle’
Oil on canvas, 47 x 59.5 cm

19th Century ITALIAN SCHOOL

‘Italian Boy with Accordion’
Oil on canvas, 75 x 62 cm

‘Italian Girl with Tambourine’
Oil on canvas, 75 x 62 cm

Colin T. JOHNSON (1942-)

‘Porthmeor Studio Window, St. Ives’, 1994
Oil on canvas, 69 x 90.5 cm

‘Porthmeor Studio Window, St. Ives’, 1980
Pencil and watercolour, 30 x 52 cm

‘St. Nicholas Chapel and Godrevy Lighthouse from Mans Head, St Ives’, 1990-1991
Oil on canvas, 74 x 190 cm

Born in Blackpool in 1942, Johnson studied at Salford and Manchester Schools of Art before starting to paint full time in 1960 at a Manchester studio. He subsequently lived and worked for some years in St. Ives, later moving to Teignmouth, where he had a home and studio, although he has now returned to St. Ives. His work is ‘abstracted’ but largely figurative.

The setting for Johnson's ‘Porthmeor Studio Window’ works was No. 7, Porthmeor Studios, St. Ives, an administrative studio of the Arts Council overlooking Porthmeor Beach. The pencil and watercolour study was made in 1980 and was intended as the basis for an oil painting, although it was not until 1994 that Johnson realised it would form an excellent background for a still life featuring a selection of art materials, jugs, pottery and fruit.

Mans Head, the first outcrop of rocks on the coastal path out of St. Ives, has been a special place for the artist since he did his first work there in 1959. In the summer of 1990, he set out one day to the cliff top with a large canvas. As before, he positioned himself looking towards St. Ives with the sea appearing on either side of the great slabs of rock that he intended would dramatically divide the canvas. His intention was to capture the moment when a shaft of light hit the distant St. Ives ‘Island’, surmounted by St. Nicholas Chapel, while a large section of the foreground rocks still lay in shadow. As he worked that first day, a strong wind came up, so that with such a large canvas he was forced to lower the easel, attach heavy rocks, paint kneeling down, and ‘hang-on’! He has tried to capture the force of the wind in the sweeping brush strokes on the canvas. Johnson worked on the canvas for three consecutive days, then paused, completing the work the following spring.

Louise JOPLING, RP RBA (1843-1933)

‘Stella’
Oil on canvas, 36.5 x 28.5 cm

‘Portrait of George Bernard Shaw’
Pastel, 84.5 x 66 cm

Born in Manchester, Louise Jopling (née Goode) was a portrait, genre and landscape artist. She married Frank Romer at the age of seventeen. He was appointed private secretary to Baron Rothschild in Paris in 1865, and Louise was advised by the Baroness to take lessons with Monsieur Chaplin. Frank Romer died in 1873, and a year later, Louise married Joseph Middleton Jopling, a watercolour painter. Following his death, she married George W. Rowe. She was a highly respected teacher and, in 1902, became the first woman to be elected RBA.

After Angelica KAUFFMAN, RA (1741-1807)

‘Putti Frolicking’
Oil on canvas, 122.5 x 103 cm

Samuel E. KELLY (active 1885-1915)

‘Oddicombe’, 1900
Watercolour, 30 x 52 cm

‘Waves breaking on a Rocky Shore’
Watercolour, 19.5 x 36 cm

‘Figures on a Jetty’
Watercolour, 15 x 23 cm

Kelly was a prolific painter of local scenes, in oil and watercolour. He lived at 61, Park Road, St. Marychurch, selling his pictures in the Strand shops and painting terracotta from Watcombe Pottery in its biscuit state. His drawings were very precise. He gave a hard-edged appearance to cliffs and rocks, yet his colouring was curiously limited, his seascapes being rendered in varying shades of blue and brown.

Charles Grey KENNAWAY (1860-1925)

‘Torquay Historical Pageant, Episode 4: The Wedding of Alicia de Brewer and Reginald de Mohun in 1205’, c.1924
Oil on canvas, 75 x 100 cm

This painting depicts a dress rehearsal held at Torre Abbey at 5 p.m. on June 19th, 1924. The rehearsal was for Episode 4 of the 1924 Torquay Historical Pageant. While most of the other rehearsals were held at the Pageant Ground at Rockend, Torquay, or at the Baths, this one was held at the Abbey so that it could be filmed using the Abbey as a backdrop.

Episode 4 depicted the marriage of Alicia de Brewer to Reginald de Mohun in 1205 - an event that actually took place in Somerset. For the purposes of the Pageant, Torre Abbey nevertheless seemed appropriate, because as a result of the marriage the manor of Tor (or Torre) was transferred from the de Brewer family to the de Mohun family, and the name of the local village was altered from Tor Brewer to Tormohun, still the official name of the parish.

The figures in the painting are believed to be true portraits of the actors and actresses, who were mainly local residents. The Bride was played by Miss M. Addison, the Groom by Mr D. Bindon and the Bride’s father (Lord William de Brewer), by E. Oliver.

The Pageant was devised, arranged and written by Arthur Aplin, while the music was composed and arranged by Dr. Harold W Rhodes. It was performed at Rockend from June 23rd to 28th, 1924, with matinee performances on two of those days. Billed as ‘Torquay’s Greatest Effort for Local Charities’, the Pageant attracted sponsorship from numerous local worthies and was the social occasion of the year.

Emma Anne Whitehead KEYSE (1816-1884)

‘The View from my Bedroom Window’, 1870
Watercolour, 23 x 16.5 cm

This simple watercolour sketch is of interest because of the painter. Miss Keyse lived at 'The Glen', which stood just above the beach at Babbacombe. It has been written that she was once a lady-in-waiting to Queen Victoria, but the Royal Archives show no evidence of this. She was a genteel lady of some substance, highly regarded, mildly eccentric, and a great churchgoer, devoted to 'good works'.

In 1879 she employed John Henry Lee, a fifteen year old youth from Abbotskerswell, to help out in the house. After eighteen months he left to join the Royal Navy, but was invalided out after contracting pneumonia. He was convicted of stealing from his next employer and was sent to prison for six months. On hearing this news, Miss Keyse contacted the prison Governor and undertook to give John Lee a job as a gardener and be responsible for him. On the night of November 14th, 1884, 'The Glen' was found to be on fire with five separate fires, all started with paraffin. In the dining room lay the body of Emma Keyse, with great wounds to her head and her throat cut.

Lee was charged with her murder on the grounds that he was the only man in the house, and a bloodstained knife belonging to him was found by the body. He was given little chance to defend himself, was found guilty and sentenced to hang. When he was placed on the scaffold, the trapdoor jammed and the execution could not take place, so Lee was removed, the scaffold tested and found to be working perfectly. Two further attempts to carry out the sentence were made, the trapdoor failing to open both times. His sentence was commuted to life imprisonment, and he served twenty years. On his release, he lived for a while with his widowed mother in Abbotskerswell, later marrying and moving to London. Numerous books and several films have been made about 'The Man they Couldn't Hang'.

Henry John Yeend KING (1855-1924)

'Evening in the Village', 1897
Oil on canvas, 86.5 x 120.5 cm

King was a typical late Victorian painter of rustic scenes, his favourite subject being gardens with pretty girls. He studied under William Bromley, and also with Bonnat and Cormon in Paris, and this French training is reflected in his use of bold colours. This painting shows a view of the village of South Harting in Sussex.

School of KNELLER (1649-1723)

'Portrait of King Charles II'
Oil on canvas, 73.5 x 61 cm

John Berney LADBROOKE (1803-1879)

'Cottage in a Wooded River Landscape'
Oil on panel, 55 x 69.5 cm

Like Robert his father, John Ladbrooke was a member of the influential Norwich School of Artists. He was a landscape painter and lithographer, and studied with his father and his uncle by marriage, John Crome, until he in turn became a much patronised drawing master. He started exhibiting at the age of thirteen, and was a prolific artist, mostly of picturesque wooded scenes painted with small,

sharp brush strokes. A characteristic of his work was to exaggerate the contrast between light and shade so as to highlight part of the painting.

Style of John Berney LADBROOKE (1803-1879)

‘Travellers on a Wooded Road by a Pond’
Oil on canvas, 97 x 120.5 cm

John LAWRENCE (1946-)

‘The Clock Tower, Torre Abbey’, 1993
Oil on canvas, 49 x 39 cm

Born in Stoke-on-Trent, John Lawrence studied 3-dimensional design at the local College of Art. He worked as a graphic designer, architects assistant, interior design consultant and museum illustrator in the UK. and Germany until 1987, when he took up painting and moved to Devon. He currently lives in Torquay and says of himself: ‘I don’t consider myself an artist. I have no imagination. I am simply trying to raise art to the dignity of photography’.

This view of the mediaeval tower at Torre Abbey shows the structure prior to its conservation and repair in 1996-1997.

Attributed to Sir Thomas LAWRENCE, RA NA RSA RHA (1769-1830)

‘Head of a Youth’
Crayon sketch, 22 x 19 cm

Born in Bristol, Lawrence was perhaps the last great English portrait artist. By 1792 he had succeeded Sir Joshua Reynolds as Painter in Ordinary to the King, later establishing a European reputation. He was knighted in 1815, and made President of the Royal Academy in 1820.

Dora Easterbrook LEAMAN (1897-1965)

‘The Rotunda, Torquay’, 1946
Watercolour, 37 x 52 cm

‘Rood Screen at the Victoria and Albert Museum’
Oil on canvas, 59.5 x 90 cm

Miss Dora Easterbrook Leaman was born in Torquay and lived most of her life in the town. She studied at the Torquay School of Art and Crafts and later in London, exhibiting a number of works at the Royal Academy.

The Rotunda, in Torwood Street, Torquay, was built in 1820 as a public market. It formed a complete circle, with only one entrance, facing the Strand. When in 1852 a larger, covered market was built in Market Street, the Rotunda fell into disrepair and half the circle was demolished. This remaining portion was substantially rebuilt in the 1860’s and was converted into a china shop which in 1888 passed into the hands of Messrs. Allams and Son. It was almost completely destroyed in an air raid during the Second World War. A note on the back of this watercolour reads:

‘1947, the blitzed Rotunda, formerly Messrs Allams China Shop. Presented to the Borough by the artist in cooperation with Messrs Boots. The monetary value of the watercolour, which has been subscribed by various friends, is being sent to the Mayor’s fund to aid the flooded areas’.

Charles Blair LEIGHTON (1823-1855)

‘The Oath’

Pen and ink, ?? x ?? cm

The son of Stephen Leighton and Helen Blair, at the age of fourteen Leighton was apprenticed to a silver engraver, but abandoned engraving at the end of his apprenticeship, becoming a student at the Royal Academy. He painted portraits and figure-pieces, and was an occasional exhibitor at the Royal Academy. He also practised for a time as a lithographer working with his brother, George Cargill Leighton, in the chromolithographic business of Leighton Brothers.

School of LELY (1618-1680)

‘Sweet Innocence’

Oil on canvas, 73.5 x 61 cm

Thomas LINDSAY, RI (1793-1861)

‘A Welsh Scene’

Watercolour, 35.5 x 61 cm

Lindsay was a landscape painter who was elected to the newly formed Royal Institute of Painters in Watercolours in 1833, and between then and 1861 exhibited nearly 350 works. He was born in London and specialised in drawing and painting views of the Thames. In later life he moved to Hay-on-Wye. Thereafter his output consisted solely of Welsh views such as this - probably a scene on the River Wye near his home.

After Lorenzo LOTTO (1480-1556)

‘Christ Carrying the Cross’

Oil on canvas, 85.5 x 70.5 cm

Alberto LUDOVICI, Junior (1852-1932)

‘Secrets’

Oil on panel, 21.5 x 11.5 cm

Thomas LUNY (1759-1837)

‘The Exile’s Departure’, 1826

Oil on canvas, 50 x 68 cm

‘Man of War off the South Coast’, 1830

Oil on canvas, 84 x 128 cm

‘Man of War in Torbay’, 1809
Oil on canvas, 86 x 129 cm

Born in London, Thomas Lunny lived and worked mainly in Teignmouth, painting views of the Ness and the coastline along the Exe estuary. He tended to use a greyish, subdued palette for his works, steering away from the brighter, bolder colours favoured by his contemporaries. Lunny continued to paint after being crippled with rheumatism, holding the brush stiffly at arm’s length. The sight of him being pushed onto the Den at Teignmouth in his bath chair was common towards the end of his life.

Two of these paintings reflect the fact that during the Napoleonic wars, Torbay was a regular anchorage for the Channel Fleet. The primary duty of the fleet was to blockade the French ports and thus prevent Napoleon's army from crossing the Channel. Painting No. 51 shows a man of war at anchor in Torbay with a squadron of the Channel Fleet rounding Berry Head to enter the Bay. Painting No. 50 recalls the time when Napoleon was brought to Torbay following his defeat at the Battle of Waterloo.

Following the battle, the Emperor Napoleon hoped to escape to America or to seek asylum in England, living privately, and with this in mind had surrendered himself to Captain Maitland of HMS Bellerophon on July 15th, 1815. The Bellerophon immediately headed for Torbay, arriving in late July. While Captain Maitland awaited orders from London as to what should be done with his ‘guest’, word spread that the great ‘Boney’ was on board. Thousands gathered on the cliffs, and a flotilla of small boats surrounded the warship in hope of catching a glimpse of the man who had terrified and conquered most of Europe. Napoleon frequently showed himself to the multitude, doffing his hat in salute. Many sent gifts of fruit, flowers and wine (including the Cary family of Torre Abbey). This news alarmed the government, who were embarrassed by Napoleon's presence on board a King’s ship. In the event, the Bellerophon and her human cargo sailed to Plymouth, before returning to St. Mary’s Bay, just south of Berry Head, where Napoleon was transferred to HMS Northumberland to be taken to exile on St. Helena, where he died on May 5th, 1821.

This painting shows the scene at 1.30 p.m. on August 7th, 1815. The Bellerophon is to the right and the Northumberland, under the command of Captain Ross, is to the left, the central man-of-war being the Tonnant, flagship of Admiral Lord Keith, Commander-in-Chief, Plymouth. To the right of the Northumberland the Tonnant’s barge is conveying Napoleon, Count Bertrand and his wife, General Gourgaud, Count de Las Casse and Admiral Keith to the Northumberland, which sailed for St. Helena at 6 p.m. Lunny knew a number of naval personnel who were involved with this operation, and ‘The Exile’s Departure’ was doubtless painted from their accounts.

Style of Thomas LUNY (1759-1837)

‘Dutch Coaster heading for an East Indiaman’, 1792
Oil on canvas, 54 x 84.5 cm

John Edmund MACE, RBA (1889-after 1956)

‘New Bridge, Dartmoor’, 1946
Watercolour, 33 x 49.5 cm

‘Old Man of Storr - Isle of Skye’, 1946

Watercolour, 33 x 49.5 cm

‘Dittisham’

Watercolour, 31 x 48 cm

‘Sketches of Dinghies and Boatmen’, 1947

Pencil, 20.5 x 25 cm

Four drawings of ‘An Italian Hill Village’, 1950

Pencil, each 27 x 34 cm

‘A Villa in Italy’, 1950

Pencil, 27 x 34 cm

Five drawings of ‘Torre Abbey’, 1951

Pencil, each 20.5 x 25 cm

‘Torre Abbey’, 1957

Pencil, 20.5 x 25 cm

Two drawings of ‘The Terrace, Torquay’, 1947

Pencil, each 20.5 x 25 cm

‘The Terrace, Torquay’, 1950

Pencil, 35 x 45 cm

Mace was a landscape painter and marine artist. In 1918 he was an official war artist in France and Belgium. Moving to Torquay in the late 1930's, he produced numerous watercolours and drawings of local scenes, plus views of Italy where he travelled extensively.

Thomas MAIDMENT (1871-????)

‘Cornish Moors’

Oil on canvas, 71 x 90 cm

‘Cornish Cottage’

Watercolour, 26.5 x 37 cm

‘Farm near St. Ives’

Watercolour, 26 x 36 cm

A landscape painter, Thomas Maidment was born in London and studied at the Royal College of Art. In the early 1900's he moved to Cornwall where like many others he was inspired by the scenery. He lived for periods in Newlyn, St. Ives and Helston.

Robert MANN (flourished 1869-1892)

‘The River Severn, near Bewdley’, 1876

Oil on canvas, 75.5 x 126.5 cm

Mann was a provincial landscape painter who lived mainly in Birmingham. The valley of the River Severn through Shropshire and Worcestershire was one of his favourite subjects.

John MARTIN, RSA RI (1789-1854)

‘Battle Scene’, 1837
Oil on canvas, 89.5 x 120 cm

A painter, engineer and visionary, Martin was one of the most interesting figures of his era. Born in Haydon Bridge, Northumberland, the thirteenth child of an odd job man, he developed a flair for painting while at school. He went to London to seek work, painting imaginative historical scenes in his spare time, exhibiting at the Royal Academy for the first time in 1812. Over the next few years he produced a series of large canvases depicting spectacular events such as ‘The Fall of Babylon’, painted in 1819. His vast ‘Belshazzar's Feast’ rocked the art world when it was exhibited at the British Institution, in Pall Mall, in 1821.

Aside from painting, Martin submitted numerous engineering schemes: for an underground railway system circling London, for a raised embankment along the Thames between the Tower and the Houses of Parliament, for piping fresh water into the Capital from reservoirs in the suburbs and for a vast network of sewers under the City. All of these schemes were, however, in advance of their time, and were rejected. Martin became a disillusioned man, and it was about this time, in 1837, that he produced this strange ‘Battle Scene’. In the centre, a frenzied knot of soldiers and horses struggles furiously, while on a higher shelf of rock, a single mounted warrior surveys the scene. The centre tangle of activity, placed in a driving swirl of water, rock formations and sky, is the only fully focused and elaborated part of the painting. The rest is darkness, broken only by pinpricks of flame and a distant citadel, rinsed in light from a crack in the clouds. The subject may be taken from Moore’s poem ‘Lalla Rookh’.

Mortimer L. MENPES, RPE RI RBA RA (1855-1938)

‘Japanese Street Scenes’
Watercolours, a pair, each 10 x 19.5 cm

Born in Australia, Menpes studied art and painting under Whistler. The broad, delicate colours and choice of subject show this influence, and that of Japanese art. He exhibited at the Royal Academy from 1880 to 1900, but is best known for the numerous small watercolour illustrations that he produced for guide books and other publications.

School of Pierre MIGNARD (1612-1695)

‘Lady with a Dog’
Oil on canvas, oval, 73.5 x 61 cm

Thomas MOGRIDGE

‘Old Walnut Tree and Cottage, Chelston’, 1905
Pencil and charcoal, 19 x 26 cm

‘Old Dairy, Chelston’, 1905
Pencil and charcoal, 19 x 26 cm

‘Thatcher Rock’, 1904
Sepia, 7.5 x 7.5 cm

‘Anstey’s Cove’, 1904
Sepia, 7.5 x 7.5 cm

‘Cockington Church’, 1904
Sepia, 7.5 x 7.5 cm

‘Cockington Village’, 1904
Sepia, 7.5 x 7.5 cm

‘Natural Arch, Torquay’, 1904
Sepia, 7.5 x 7.5 cm

‘Cockington Village/Anstey’s Cove’, 1901
Sepia, 21 x 13.5 cm

‘Natural Arch/Thatcher Rock’, 1901
Sepia, 21 x 13.5 cm

‘Cockington Church/Torquay Sea Front’, 1901
Sepia, 21 x 13.5 cm

‘Corbyn Head’, 1904
Watercolour, 9.5 x 14.5 cm

‘Anstey’s Cove’, 1904
Watercolour, 9 x 9 cm

‘Natural Arch, Torquay’, 1904
Watercolour, 9.5 x 14.5 cm

Mogridge was a member of a long established Torquay family, his father having run the Union Hotel in Union Street (since demolished) until 1880, and later ‘Mogridge’s’ haberdashers shop, also in Union Street. Thomas eventually joined the family firm, also becoming a local Councillor in the late 1920’s and a JP. He was a talented amateur artist, producing a number of local sketches.

Andreas MOLLER (1684-1760)

‘Portrait of the Marquis de Galles’, c.1726
Oil on canvas, 146 x 115.5 cm

Andreas Möller was born in Copenhagen and became famous as a painter of historical scenes and of portraits, a series of which hangs in Friedericksborg Castle. In 1724 and 1737 he visited Vienna,

where he was commissioned to paint portraits of Emperor Charles VI and the Empress Maria Theresa.

Edwin MORGAN (1881-????)

‘Beacon Cove, Torquay’, c. 1931
Oil on board, 59 x 72 cm

‘Self Portrait’, 1911
Watercolour, 33.5 x 24.5 cm

‘View over Torquay’
Watercolour, 38.5 x 29 cm

Morgan was born in Wimbledon, the son of the Reverend A. Morgan. Educated in Paris, America and London, he exhibited at a number of galleries, including the Royal Academy. In about 1930 he moved to Torquay where he spent the rest of his life, taking an active role in various local art societies.

His painting of Beacon Cove captures perfectly the spirit of the early 1930’s. The building in the background was built as the Torquay Lifeboat Station, but was converted into a tea room when the lifeboat was transferred to Brixham .

George Charles MORLAND (1763-1804)

‘Figures in a Tavern Interior’
Pencil and grey wash sketch, 12.5 x 15 cm

‘Figures in a Tavern Interior’
Pencil and grey wash sketch, 12.5 x 15 cm

Morland specialised in idealised scenes of country life. He trained with his father , Henry Morland, and worked mainly in Leicestershire, the Isle of Man and the Home Counties. Many of his works show tavern scenes, and these two small sketches were probably made in an alehouse, as the basis for a full size painting.

Sydney S. MORRISH (exhibited 1881-1894)

‘Domestic Peace’
Oil on board, 23.5 x 30.5 cm

‘Belstone Moor, Dartmoor’, 1893
Oil on canvas, 87.5 x 151 cm

‘Portrait of William Francis Splatt’, 1894
Oil on canvas, 138 x 111 cm

Sydney Morrish underwent his art training in London, becoming a successful painter of genre, landscape and portraits. He later moved to Torquay, becoming headmaster of the Art School in the Vivian Institute of Science and Art, a position he held until his retirement in 1884.

Morrish painted several portraits of local worthies, including William Kitson and Alderman J.B. Richardson, now in Torquay Town Hall. This portrait of William Francis Splatt, first Mayor of Torquay, was commissioned as a memorial following Splatt's death in October, 1893.

L. MORTIMER

'Polperro'
Watercolour, 44.5 x 30 cm

'Cockington'
Watercolour, 31 x 45 cm

'Gittisham, near Honiton'
Watercolour, 30.5 x 45 cm

Thomas Edwin MOSTYN, ROI (1864-1930)

'Moors near Dartmeet'
Oil on canvas, 54.5 x 75.5 cm

'Bettws-y-Coed'
Oil on canvas, 54.5 x 75.5 cm

'Dawn'
Oil on canvas, 100 x 126 cm

This painting uses symbols to convey a sombre message. A mysterious dawn mist clears to reveal an altar in a sacred grove. Above the altar, a last whisp of smoke shows that a sacrifice was burnt here during the night. Now, a desolate figure stumbles towards an uncertain and lonely future.

The picture reflects the feelings of one who experienced the painful loss of friends and relatives on the battlefields of the First World War. The tree on the right, in the form of a crucifix, reminds us of another personal sacrifice (also made in the dark) and the hope of resurrection.

The strength of the painting comes from the uncompromising austerity of the tall trees and the contrast between the remains of the night mist, indicated by the unusual use of thin, wiped paint, and the stark bright colours of dawn, which are thickly applied with a palette knife.

Born in Liverpool, the son of Edwin Mostyn, also an artist, Tom Mostyn studied at the Manchester Academy of Fine Arts and under Herkomer in Bushey. In later years he moved to Torquay where he was befriended by Hugh Goodson of Waddeton Court, whom he taught to paint and who became his patron. He had a strong and distinctive impressionistic style.

David MUIRHEAD, ARA (1867-1930)

‘Beaully Firth’

Oil on canvas, 126 x 170 cm

An Edinburgh based artist, Muirhead concentrated on Scottish landscapes, such as this of the countryside near Beaully Firth, on the east coast of Scotland, near Inverness.

School of MURILLO (1618-1682)

‘Santa Rosa da Lima’

Oil on canvas, 152.5 x 101.5 cm

Saint Rose of Lima, Peru, was born on April 20th, 1586. She was baptised Isabella, but was known as Rose because of her beauty. She refused to wear any form of jewellery or fine clothing, and when a young man complimented the beauty of her hands, she applied strong bleach to disfigure them. At the age of twenty she joined a religious order and was given to inducing self suffering by fasting, chains wrapped round her body and a crown of thorns which she wore daily. In later years she sought advice as to whether or not it was right for her to bear the name Rose. A voice, speaking within her, replied that the name was grateful to Christ, but she should add to it the name of Mary: henceforth she called herself Rosa Santa Maria. She died in 1617 aged thirty-one, after a long and painful illness. Miracle cures were said to have occurred to those who prayed at her tomb, and following an investigation ordered by Pope Urban VIII, she was canonised in 1630.

Paul Jacob NAFTTEL, RWS (1817-1878)

‘Gorran Ferry’

Watercolour over pencil, 23 x 35 cm

Naftel was a Guernsey painter of landscapes who moved to London after establishing himself as a successful drawing master. His early works are almost exclusively of the Channel Islands, but he went on to depict scenes throughout Britain and Italy.

Edmund John NIEMANN (1813-1876)

‘River Landscape’

Oil on canvas, 63 x 114.5 cm

Born in Islington of a German father, Edmund Niemann first found work at Lloyds of London. Office work did not suit him, and he sought an outdoor occupation and settled upon painting. He had a wide range of subjects, but is best known for his landscapes, seascapes and angling studies.

John NIXON, Junior (1760-1818)

‘Choristers, St. Marychurch’, 1812

Pen, ink and sepia wash, 10.5 x 15 cm

‘Congregation, St. Marychurch’, 1812

Pen, ink and sepia wash, 10.5 x 15 cm

‘Torquay from Corbyn Head’, 1810

Pencil and watercolour, 15 x 22.5 cm

John Nixon was a gifted amateur caricaturist and topographer, who came under the influence of his friend Rowlandson. He showed 41 exhibits at the Royal Academy between 1781 and 1813. Each summer he made extensive sketching tours, usually in southern England. In London he was a special juryman at the Guildhall and a captain in the Guildhall volunteers. He was also at the centre of a convivial circle of actors and wits who dined with him at his house in Basinghall Street.

Edward NOKE

‘Cockington Church’

Oil on canvas, 58.5 x 89.5 cm

Cockington and its church have long been favourite subjects for artists. Although there has been a church on the site since Saxon times, the earliest parts of the present building date from the end of the 11th century. The building took on its present form in the 18th century, although the Victorians made their customary sweeping changes to the interior.

Alfred OLIVER (1856-1939)

‘Capel Curig’

Oil on canvas, 75 x 151 cm

Alfred Oliver was a provincial landscape painter who occasionally exhibited at the Royal Academy. He worked in Nottingham, later moving to Capel Curig, a noted beauty spot in North Wales, which became a favourite subject.

Ferdinand Wilhelm PAUWELS (1830-1904)

‘Spaniards leaving the Netherlands’, 1871

Oil on canvas, 117 x 184 cm

By the mid 16th century, the Netherlands had been under Spanish domination for over a hundred years. In 1567, Philip II of Spain sent the Duke of Alva and a large Spanish army to put down the growing resistance by the Dutch to harsh government and religious persecution. For five years, Alva crushed all opposition, but in 1572 the Dutch seized the coastal towns of Brill and Flushing, initiating a thirteen year period of open rebellion throughout the Netherlands. In 1585 England allied herself with the Dutch, and the Spanish were forced back into what is now Belgium, leaving the Netherlands free from Spanish control.

This fine painting records a group of Spanish aristocrats fleeing a town in the Netherlands in the face of a Dutch attack. It’s an excellent example of the type of painting that was produced to satisfy a demand for historical subjects that was so prevalent in the latter half of the 19th century.

John PEDDER, RI (1850-1929)

‘Winter Hill’, 1892

Watercolour heightened with bodycolour, 60 x 100.5 cm

‘Country Cottages’

Watercolour heightened with white, 30 x 51.5 cm

John Pedder was landscape artist who worked in Liverpool and Maidenhead. He exhibited at the Royal Academy over a period of thirty-seven years. His painting of ‘Winter Hill’, a beauty spot near Cookham Dean in Berkshire, was exhibited by the Royal Institute of Painters in Watercolours in 1892.

Jane PEERS (flourished 1850-1866)

‘Old Cattle Shed in the Grounds of Torre Abbey’, 1859

Watercolour, 25 x 35 cm

‘Chapel Hill, Torquay’, 1859

Watercolour, 25 x 35 cm

The cattle shed stood in what was formerly a depression between the present Chestnut Avenue and Falkland Road. The plot was formerly known as Abbot’s Field, because the field and shed were rented by William Abbot, who had two butcher's shops in Torquay. The shed was demolished when Falkland Road was constructed in the 1860’s.

The tiny St. Michael's Chapel on the summit of Chapel Hill, has long been a local landmark. It appears to date from the 13th or 14th centuries and was possibly built by the canons of Torre Abbey.

Little is known of the artist other than she had a Torquay address in the 1860’s.

C. V. POPHAM

‘Coombe Cellars’

Oil on canvas, 43.5 x 59.5 cm

C. V. Popham was a Somerset artist who exhibited at a Manchester gallery.

Coombe Cellars, on the south bank of the estuary of the River Teign, was for centuries a wild and remote spot, frequented by smugglers. The present inn, though much altered, is believed to date from the 17th century.

Valentine Cameron PRINSEP, RA (1838-1904)

‘Sir Francis Layland-Barratt’

Oil on canvas, 140 x 110 cm

‘Lady Layland-Barratt’

Oil on canvas, 132 x 106 cm

An exceptionally versatile artist, Princep was influenced by the pre-Raphaelites. Socially gifted and very rich, he was in great demand as a painter of society portraits.

Francis Layland-Barratt was born in 1860, moving to Torquay in the early 1890's. Politics were his great interest, and he contested Torquay for the Liberal Party in the 1895 election. He only just lost, but won the seat in 1900, and was Member of Parliament for Torquay for ten years. One of his greatest achievements as an MP was to persuade the government to loan the money for the building of the Brixham breakwater. The Layland-Barratts lived at the Manor House on the slopes above Hesketh Crescent. They were great supporters of the old Torquay Hospital, and assisted the campaign for its replacement.

Thomas Glover READE (1870-1952)

'Near Bovey', 1911

Watercolour, 18.5 x 27.5 cm

'A Devon Estuary', 1905

Watercolour, 18.5 x 26.5 cm

'A Young Woman', 1910

Pencil, 13 x 17 cm

'Fishing Vessels in Harbour'

Watercolour, 24 x 22 cm

'A View near Manaton', 1913

Watercolour, 16.5 x 29 cm

'A Devon Cottage', 1900

Watercolour, 14 x 18.5 cm

'Devon Village by Moonlight', 1919

Watercolour, 17 x 30 cm

'View in a Dutch Coastal Town'

Watercolour, 11 x 15.5 cm

'View in a Dutch Coastal Town'

Watercolour, 11 x 15.5 cm

'Dutch Coastal Scene'

Watercolour, 9 x 16 cm

'Dutch Coastal Scene'

Watercolour, 9 x 16 cm

'Near Fingle Bridge', 1919

Watercolour, 17.5 x 25.5 cm

'Anstey's Cove'

Watercolour, 11.5 x 15 cm

‘Meadfoot Beach’
Watercolour, 11.5 x 15 cm

‘Saddle Rock, Torquay’
Watercolour, 8.5 x 12 cm

‘Corn Stalks’
Watercolour, 16.5 x 23.5 cm

Reade came from Staffordshire to St. Marychurch in 1880 as a child with his parents. He went to St. Winifred’s, a private school in Abbey Road, and then to the Art School in the Vivian Institute. As a student he undertook casual work at the Watcombe Pottery, drawing designs to decorate the pots and working as a modeller. By the turn of the century he had taken up jewellery, and between then and 1941 he produced a succession of pieces of enamelled metalwork (of which Torre Abbey has examples).

Reade painted in oils and watercolours, and was a skilful modeller in clay, his versatility qualifying him for the position of Second Master in the Art School. He was also at various times, Senior Art Master at many local schools. In 1918 he concentrated his work at Torquay Secondary School, or Grammar School as it became. While he was there, the school acquired a reputation for art teaching and was used by the Board of Education as the model for schools throughout the country. Reade himself became acting inspector for schools in Devon, retiring through ill health in 1930. The essence of his teaching lay in an emphasis on design over technique. He encouraged pupils to find their sense of design by practising a variety of crafts, replacing the former tradition based on still life and landscape drawing.

Ramsay Richard REINAGLE, RA RWS (1775-1862)

‘Girl with a Dog’, 1819
Pencil study, 24 x 19.5 cm

‘Woman and Child’
Pencil study, 26 x 21 cm

The son of Philip Reinagle, Ramsay Reinagle exhibited at the Royal Academy at the age of thirteen. The Lake District was his favourite sketching ground. He became a full member of the Royal Academy in 1823, but was forced to resign in 1848 following a scandal in which he exhibited another artist’s work as his own. After this he concentrated on producing copies of old masters.

Charles RICHARDSON (1829-1908)

‘In the Mediterranean’
Oil on canvas, 59.5 x 105.5 cm

Charles Richardson was a landscape painter and watercolourist. He was largely taught by his father, T.M. Richardson, Senior. Like many of his contemporaries, he drew inspiration from the many Greek and Roman ruins scattered along the shores of the Mediterranean. This painting is probably an imaginary scene intended to represent the area as a whole. It may have been inspired by a year long stay in a villa overlooking the Bay of Naples and the Sorrento peninsula in the south of Italy in 1881.

Thomas Miles RICHARDSON, Junior, RSA RI RWS (1813-1890)

‘Valley of St. Nicolas, Monte Rosa Range’, 1854
Watercolour, heightened with bodycolour, 85.5 x 117 cm

‘Tarn Crag’
Watercolour, 26.5 x 35.5 cm

The large, dramatic watercolour of the valley of St. Nicolas reflects the clarity of light found in the mountains of northern Italy. Like many of his contemporaries, Richardson, who came from an artistic family, undertook the ‘Grand Tour’ to study the art and architecture of Europe, ending with a stay of a few months in Italy. This painting was probably executed after Richardson’s return to England, worked up from sketches and small watercolours that he had made during his travels.

David ROBERTS, RSA RA (1796-1864)

‘Study of an Abbey’, 1819
Watercolour, 31 x 23.5 cm

This study of an Abbey, believed to be Melrose, Roxburghshire, in Scotland, was painted while David Roberts was working as a scenery painter with a travelling circus. He was born in Stockbridge, near Edinburgh, the son of a shoemaker. His success at painting stage scenery earned him a high reputation and in 1827 he designed the sets for the London premiere of Mozart’s ‘Il Seraglio’. He gradually abandoned scenery painting for architectural subjects, exhibiting at the Royal Academy in 1826 and 1864. He travelled widely on the continent, and to Egypt and the Holy Land. He became one of the best known of the later topographers, and his journeys are recorded not only in his oils and watercolours, but in his popular coloured reproductions, the sale of which brought him a fortune.

Forster ROBSON (exhibited 1888-1906)

‘A Surrey Common’
Watercolour, 33 x 51 cm

Charles H. ROGERS (active 1895-1929)

‘A Corner of Ilstington at Night’, 1919
Watercolour heightened with bodycolour, 23 x 29 cm

Rogers succeeded George Bedford as Principal of the Art School of the Vivian Institute in September, 1918. The school was subsequently reorganised and became known as the School of Arts and Crafts. For his paintings he tended to use a wet-in-wet technique, whereby colours, though controlled, merge together. He retired from the Art School in September, 1929, to a house called ‘Sea Mist’ on the Berry Head Road in Brixham.

Henry Martin ROKIS

‘Tavern Scene’

Oil on canvas, 42.5 x 61 cm

Herbert Kerr ROOKE, RBA (1872-1944)

‘Poole Quay’, 1900

Watercolour, 63.5 x 91 cm

‘Shipping in Poole Harbour’

Oil on canvas, 94.5 x 110 cm

Rooke painted marine scenes, specialising in views of shipping in British harbours. Many of his works were used for early travel posters in the 1920’s and 30’s. He studied at the South Kensington and Slade Schools of Art, and exhibited at the Royal Academy.

Salvator ROSA (1615-1673)

‘Landscape’

Oil on canvas, 66 x 48 cm

Born in Naples, Italy, Rosa studied under his uncle, Domenico Greco, before moving to live and work in Rome. He was influenced by the works of Ribera, although he painted in a variety of styles. His romantic landscapes, such as this, were especially popular.

S. G. Williams ROSCOE (1852-1922)

‘Bagtor, near Haytor, Dartmoor’

Watercolour, 24 x 42 cm

A landscape painter in oil and watercolour, Roscoe was christened Roscoe S. G. Williams. He studied art under his father, William Williams of Plymouth, and at the Exeter and West London Schools of Art. He exhibited at the Royal Academy from 1874 to 1888 using his Christian name, which from then on he used to sign his works. His principal subjects were views of Devon, North Wales, Yorkshire, Surrey and Scotland. He lived for a time in Topsham and was an enthusiastic sailor.

Henry RYLAND, RI (1856-1924)

‘The Young Orpheus’, 1901

Watercolour, 83.5 x 60.5 cm

Henry Ryland was born at Biggleswade, Bedfordshire, in 1856. He trained at the South Kensington Art School, and was then apprenticed to a glass painter. After working for some years at decorative painting and designing, he went to Paris to study, where he was influenced by the work of Benjamin Constant. He later came under the influence of Rossetti and the pre-Raphaelites. As well as watercolours, Ryland painted in tempera and oils. He exhibited regularly at the New Gallery, the Royal Academy and the Royal Institute. His works were often engraved and published and were particularly popular in Germany. He also undertook illustrative work for Christmas cards and advertising posters (especially for ‘Pears’). His wife, Mabel Louise Mann, whom he married in 1901, often modelled for him. They had two children and lived in Bedford Park, London.

'The Young Orpheus' was exhibited at the Royal Academy' in 1901 and is in its original frame which Ryland himself would have designed.

Frank Owen SALISBURY, RI RBA RP ROI (1874-1962)

'Tales of Enchantment', 1907
Oil on canvas, circular, diameter 109.5 cm

Frank Salisbury was born in 1874 at Harpenden, Hertfordshire. After moving to London he became a successful painter of society portraits and of historical and literary subjects. He received many Royal commissions to paint State occasions such as Coronations and Royal Weddings, and executed works for the House of Lords, the Royal Exchange and Buckingham Palace.

'Tales of Enchantment' depicts Lancelot and Winifred, the son and daughter of Mr and Mrs G Townsend Benison. Members of a long established Paignton family, the Benisons lived at Adelphi Towers, just off Paignton sea front. Lancelot eventually entered the Church, but continued to reside at the family home. His sister, Winifred, was engaged to a young man who was killed in the trenches at Passchendaele during World War I. She never married and became housekeeper to her younger brother. Lancelot and Winifred both died in the early 1970's.

John William SALTER (1825-1891)

'Eternal Snow', 1875
Watercolour, 37 x 53.5 cm

'The Tithe Barn, Torre Abbey', 1873
Watercolour, 48.5 x 66.5 cm

John William Salter was a Devon man, born of farming stock in North Tawton. In the 1840's he studied engraving 'at the Office of Messrs. Viztelly', London, and also worked for the 'Illustrated London News'. He returned to Devon in 1850, settled in Torquay and married Elizabeth Stabb of Tormohun in 1857, by whom he had ten children. Soon after his arrival in Torquay, Salter set up as a professor of drawing with a studio at 2, Park Place. He later moved to 3, Lower Terrace, and finally resided at a house called 'Romsdal' in Walnut Road, Chelston.

As well as working in oils and watercolours, Salter was an accomplished lithographer. He specialised in landscapes, particularly of Torquay and Dartmoor, though visits to other areas of the south coast and to Ireland, Italy, Canada, Switzerland and Norway have also been recorded. His local scenes are often enlivened by small groups of figures illustrating Victorian seaside leisure activities - paddling, picnicking, sketching and yachting, so that his pictures carry the viewer back to a world of never ending sunlit summers.

Salter died in Torquay in 1891. His obituary notice in the Torquay Directory and South Devon Journal concludes 'Mr Salter was a pious man, strong in his religious views, and did his utmost to promote the spiritual advancement of those among whom he lived'.

Aubrey T. C. SAWYER (1921-)

‘A Bomber Pilot’, 1943
Pencil, 35 x 26 cm

Sawyer served in the RAF during the Second World War, and for a time was stationed at Vanuvia Air Base in Ceylon (now Sri Lanka), where he sketched this portrait of a bomber pilot. He was a Member of Torbay Borough Council in the 1980’s and Mayor of Torbay in 1985/86.

Henry Thomas SCHAFER, RBA (1854-after 1915)

‘Morlaix, Brittany’
Watercolour, 46 x 35 cm

‘Rudez, France’
Watercolour, 46 x 35 cm

Schafer was a little known painter, probably of French origin. He painted only town scenes and building in Northern France and Brittany. He lived for a time in Islington, London, and increasingly produced very similar works as he fell into debt.

John Christian SCHETKY (1778-1874)

‘Daddyhole Plain, Torquay’, July 1863
Watercolour, 21.5 x 32.5 cm

‘Berry Head, Brixham’, July 1863
Watercolour, 21.5 x 32.5 cm

Schetky was the son of a Hungarian composer living in Edinburgh, and the artist Maria Reinagle. By the age of fifteen he was helping his mother in her drawing school. From 1811 to 1836 he was drawing master at Portsmouth Naval Academy, later becoming official marine painter to George IV and Queen Victoria.

S. SCHMIDT

‘The Pyramids of Giza’, 1928
Watercolour, 25.5 x 42.5 cm

Dorothea SHARP, RBA ROI SWA (1874-1955)

‘On the Beach’
Oil on board, 29 x 39 cm

‘The Flower Pickers’, 1925
Oil on board, 31 x 39 cm

A landscape, figure and flower painter, Dorothea Sharp lived and worked mostly in London. For a time, though, she lived in St. Ives, Cornwall, where these two works are believed to have been painted.

A. SOUTHEY

‘A Moorland Scene’, 19th century
Watercolour, 53 x 76 cm

William SHAYER, Senior, RBA (1788-1879)

‘Cattle in a Wooded Landscape’
Oil on canvas, 44 x 59.5 cm

‘Cattle by a River’
Oil on canvas, 44 x 59.5 cm

Shayer was a self-taught artist who painted landscapes and animals. He lived in Southampton and painted mainly in the New Forest and Hampshire. These paintings are typical of his work.

George SMITH (1829-1901)

‘The Soldier’s Wife’, 1878
Oil on canvas, 98 x 136 cm

George Smith was a prolific painter of genre scenes. He exhibited at the Royal Academy for over forty years, and ‘The Soldier’s Wife’, exhibited there in 1878, is typical of his work.

At the table sits a lady, the ‘soldier’s wife’ of the title, a crumpled newspaper on the floor by her side. The paper carries the headline ‘The War - Great Victory!’, presumably referring to a battle in the Zulu War in South Africa. Whether or not his name is listed in the paper, she clearly believes her husband cannot have survived and will never again sit in that old familiar chair. The couple’s eldest child, the girl standing to the left, is old enough to understand the implications. Apart from their personal loss, the family will be without any means of support, and may be destined for the workhouse. On the floor, the three younger children are unaware of the situation and continue to play happily, if somewhat ironically, with their toy soldiers. A note on the reverse of the canvas reads:-

‘Mutely she sits, the soldier’s wife,
her brave ones’ work is done;
She only knows that in fierce strife,
the battle has been won.’

James Burrell SMITH (1822-1897)

‘Upper Falls, Aberfeldy’, 1870
Oil on canvas, 89.5 x 69 cm

Smith was a landscape painter who lived for most of his life in Alnwick, Northumberland. This oil is typical of his favourite subject, streams and waterfalls, often with anglers in the foreground.

George Clarkson STANFIELD (1828-1878)

‘Lake Garda, Italy’, 1859

Oil on canvas, 49 x 75 cm

George Stanfield travelled extensively in Europe throughout his life, working in northern France, Holland, Germany and Switzerland. He was especially fond of marine subjects, the north Italian lakes and the Dolomite mountains. He exhibited at the Royal Academy over a period of thirty-two years.

Joan STANLEY-CARY

‘Prison Cats’, 1945

Watercolour, 6.5 x 16 cm

Joan Stanley-Cary, a relative of the Cary family of Torre Abbey, and her husband Jodie, were resident in Singapore at the time of the Japanese invasion in 1942. They were held as prisoners for three and a half years, Joan in the notorious Changi and Syme Road prisons, Jodie working on the Burma Railway. Throughout this period, neither knew the other was still alive.

Before the war, Joan was an enthusiastic amateur painter, a talent that she practised throughout her imprisonment. Using brushes made from twigs and human hair, and paints made from different coloured soils, brick dust or whatever came to hand, she produced a series of impressions of her time as a prisoner. Joan and her fellow prisoners managed to save enough food to look after two cats, shown in this small painting of 1945. Called Red Boy and Blackers, they also survived the war. When Joan and Jodie were reunited later in 1945 they left Singapore and moved to Ireland - together with the cats!

Robert STARK (1853-1931)

‘Ploughing’

Oil on canvas, 61 x 76 cm

Born in Torquay, Robert Stark studied art in South Kensington and in Florence. He was an animal and landscape painter, and an accomplished animal sculptor, exhibiting regularly at the Royal Academy and at Suffolk Street. He lived for some at Chagford, Devon.

Frederick Wilton Litchfield STOCKDALE (flourished 1803-1848)

‘Tor Abbey, Torquay’

Watercolour, 13 x 19.5 cm

‘Remains of the Bishop’s Palace, Paignton’

Sepia and pencil, 14 x 18.5 cm

Stockdale was a topographical and antiquarian draughtsman. He exhibited at the Royal Academy from 1808 to 1821. He worked for the East India Company but resigned due to ill health, coming to live in Torquay. He had two sons, Colebrook and William, both artists.

William STRANG, RA RP RPE (1859-1929)

‘The Red Cap’, 1920

Oil on canvas, 59 x 49.5 cm

Born in Dumbarton, Scotland, William Strang was a painter, etcher and engraver of portraits and figure studies. He studied at the Slade School in London

Philip STUBBS

‘A Wreck off a Rocky Coast’
Watercolour over pencil, 32.5 x 51 cm

Rev. John SWETE (1752-1820)

‘Torbay from Torre Abbey’, 1790
Watercolour, 19 x 27 cm

‘Torre Abbey from the Meadows’, 1793
Watercolour, 8.5 x 13.5 cm

‘The Mohun Gatehouse, Torre Abbey’, 1793
Watercolour, 8.5 x 13.5 cm

John Swete was born at Ashburton as John Tripe, but changed his name to Swete in 1781, in accordance with the will of his Godmother (a Mrs. Swete) whose estate he then inherited. He travelled throughout Devon, making sketches of the landscape and historic buildings. Although not of a high artistic quality, his works serve as an interesting topographical record of the time.

Leon Louis Antoine TANZI (1846-1913)

‘The Cavalier’
Oil on panel, 24.5 x 18 cm

Frederick THRUPP (1812-1895)

‘Illustrations from The Aeniad by Virgil’, 1841
Pen and ink, seven[?] drawings, various sizes, mostly c. 20 x 25 cm

‘The Good Shepherd’, 1859
Black ink on blue paper, 26 x 17.5 cm

‘Satan Returning’, 1880
Brown watercolour and black ink, 18.5 x 32.5 cm

‘The Fall of Satan’, 1880
Pen and brown ink, 29 x 42.5 cm

‘Suffer the Little Children’, 1872
Pencil and brown and red watercolour, 26 x 18 cm

‘Angel Musicians’, 1881

Black ink and red watercolour, 20.5 x 30.5 cm

‘A Tyrolean Boy’, 1850
Pencil and wash on plum coloured paper, 20 x 20.5 cm

‘A Tyrolean Boy’, 1850
Pencil and wash on plum coloured paper, 29 x 20 cm

‘A Tyrolean Man’, 1850
Pencil and wash on coloured paper, 32.5 x 21 cm

‘Adam and the Angel’, 1877
Pencil and sepia wash, 17 x 26 cm

‘Near Whitby’
Pencil, 18.5 x 25 cm

‘An Offering of Food’
Pen and ink, 26.5 x 18 cm

‘Landscape with Oak Tree’
Pen and sepia ink, 18.5 x 26 cm

‘Three Children at Play’
Sepia colour, 13.5 x 16 cm

‘Landscape with Lake’
Pencil, pen and ink, 25 x 36 cm

‘Seated Lady’, 1889
Pencil, 26 x 17 cm

‘Horse and Cart’
Pencil, 15 x 24 cm

‘Lane, Merrow’
Pen and ink, 18 x 11 cm

‘The Musicians’
Pencil, 13 x 13 cm

‘Oh, That I Were an Orange Tree’
Pen and ink, 24.5 x 31 cm

‘Of What an Easy, Quick Access’
Pen and ink, 25 x 32 cm

‘If Bliss had Lien in Art and Strength’
Pen and ink, 24.5 x 33.5 cm

‘First Peace and Silence All Disputes’
Pen and ink, 24.5 x 31 cm

‘Who Goeth in the Way’
Pen and ink, 25 x 32 cm

‘Ladies, Look Here’
Pen and ink, 25 x 32 cm

‘Almighty Judge’
Pen and ink, 26 x 35 cm

‘My God, Thou Art All Love’
Pen and ink, 25 x 31 cm

‘The Tree of Life’
Pen and ink, 25.5 x 33.5 cm

‘Welcome, dear Feast of Lent’
Pen and ink, 26 x 32 cm

‘Harvest Time’
Pencil, 17.5 x 25.5 cm

The above is a small selection from the Abbey's very large holding of the works of the sculptor Frederick Thrupp. These include finished drawings and works in pen and ink, sketches for sculpture, life studies, and working drawings. For information on the artist, see pp. 000-000, Nos. S2 to S19 in the Sculpture Section of this catalogue.

Charles Philogene TSCHAGGENY (1818-1873)

‘The Covered Wagon’
Oil on canvas, 71 x 109 cm

John Wallace TUCKER (1808-1869)

‘Torwood Manor’, 1863
Oil on panel, 28.5 x 21 cm

Tucker was an Exeter artist who painted a large number of local views during the early to mid 19th century. His style is somewhat naive and the main virtue of his work is its value as a topographical record of the Devonshire landscape as it then appeared.

Torwood Manor was built in 1579 for Thomas Ridgeway, but later passed into the ownership of Arthur Chichester, 4th Earl of Donegal. When Robert Palk acquired the property in 1768 he planned to enlarge the house, but decided instead to purchase Haldon House, on the Exeter side of Haldon Hill. Torwood Manor was demolished in the 1840's, and Tuckers painting of it, dated 1863, must have been copied from an earlier print or sketch.

Eric Erskine Campbell TUFNELL, Commander RN

‘HMS Torquay’, 1959
Watercolour, 37.5 x 52 cm

HMS Torquay was built by Harland and Wolff Ltd., Belfast, and was launched in 1954. This watercolour by Commander Tufnell, one of the ships officers, shows the vessel in her original condition, prior to numerous refits. She was adopted by the Borough of Torquay in 1960, and by the Borough of Torbay in 1981. She later became a training ship for marine engineer officers, and in this guise made many visits to Torbay. Decommissioned in 1985, the ship’s bell was presented to Torre Abbey.

School of Jan VAN DER HEYDEN (1637-1712)

‘Street Scene in Holland’
Oil on panel, 33 x 40.5 cm

Johannes Van DIEGHEM (active 1864-1909)

‘Sheep with a Shepherd’, 1882
Oil on panel, 39.5 x 29 cm

‘Sheep with Chickens’, 1882
Oil on panel, 39.5 x 29 cm

After VAN DYCK (1599-1641)

‘Portrait of King Charles I’
Oil on canvas, 65 x 87.5 cm

J. VAN RAVENSTEIN (1572-1657)

‘Portrait of a Gentleman’
Oil on canvas, 97 x 76.5 cm

Harold Alain RUSSELL (1893-????)

‘Sunset at Charleval, Normandy’, 1925
Watercolour, 10 x 12.5 cm

Born at Belle-Ile-en-Mare, France, Russell painted landscapes and marine subjects in France and England, exhibiting at both the Royal Scottish Academy and in Paris. In later years he specialised in painting fish and insects.

After J. VARLEY, Senior, RWS (1778-1842)

‘An Old Ruin’
Watercolour, 26.5 x 38 cm

Edward VIVIAN (1808-1893)

‘The Swiss Alps’, c.1890
Watercolour, 21.5 x 32.5 cm

For notes on Edward Vivian see p. 000, No. 332.

Baron Heinrich Franz Gaudenz VON RUSTIGE (1818-1900)

‘The Castle Ferry’, c. 1851
Oil on canvas, 77.5 x 94.5 cm

‘Horsemen Returning’, c. 1851
Oil on canvas, 77.5 x 94.5 cm

Baron von Rustige was born in Westphalia, Germany. He studied at Dusseldorf with Friedrich Wilhelm von Schadow, who imparted to his pupil a naturalistic approach to landscape which he had learnt from the French artists he met in Rome. Rustige became professor of the Stadel Institute in Frankfurt and then the Fine Art Academy in Stuttgart. He also spent some time in Paris. He followed the typical career of a 19th century academic painter, specialising in subjects from German history, peasant genre scenes and landscape.

These two pictures combine historical anecdote with romantic landscape, showing fortified mediaeval castles with figures in historical costume going about their daily life. They typify the romantic Continental landscapes favoured in European drawing rooms throughout the last century, which also became popular in Britain after Queen Victoria’s marriage to Prince Albert of Saxe-Coburg.

John Rawson WALKER (1796-1873)

‘Torquay Harbour’, c.1850
Oil on canvas, 76 x 122 cm

See also p. 000.

Walker was one of the more notable Nottingham landscape painters who rose to prominence in the mid 19th century. He first visited Torquay on his honeymoon in 1829 and later settled here from about 1845 to the early 1850’s, when no doubt this fine view of Torquay was painted. It shows the town in more spacious days, although many landmarks can still be identified, including the Terrace, the Strand and Vaughan Parade. The turreted building in the centre is Waldon Castle, a large early Victorian villa demolished in 1962. The painting can be dated fairly accurately as it shows the church of St. Mary Magdalene in Upton Vale, built in 1848-9 to designs by Anthony Salvin, but without its tower and the spire which were added in 1853-4, the former as a memorial to the Duke of Wellington. The two figures dressed in red at the bottom right hand corner of the painting are believed to represent the Misses Durnford, the eccentric twin sisters who became known locally as ‘The Alphington Ponies’.

Attributed to George Stanfield WALTERS, RBA (1838-1924)

‘The Ship’
Watercolour, 17 x 12 cm

Born in Liverpool but living in London, G. S. Walters was the son of Samuel Walters, also an artist. Immensely productive, he was a supporter of the Royal Society of British Artists, exhibiting 340 pictures at the Suffolk Street Galleries. His very popular watercolours tend towards the pink tones, particularly as he was fond of sunset and sunrise estuary and inshore scenes. He painted on the English South and East Coasts, and in Wales and Holland.

Richard WANE (1852-1904)

‘View along a Rocky Coastline’, 1886
Oil on canvas, 70 x 126.5 cm

Richard Wane was brought up by his photographer brother on the Isle of Man. A landscape and genre painter, he delighted in the use of strong colours. He exhibited at the Royal Academy from 1885 to 1904 and became President of the Liverpool Sketching Club.

WATSON AND WATSON, Architects

‘The proposed Torquay Pavilion - Sections’, 1906
Pen, ink and colour wash, 67 x 100 cm

‘The proposed Torquay Pavilion - Elevations’, 1906
Pen, ink and colour wash, 67 x 100 cm

‘The proposed Torquay Pavilion - Ground Floor Plan’, 1906
Pen, ink and colour wash, 67 x 100 cm

‘The proposed Torquay Pavilion - First Floor Plan’, 1906
Pen, ink and colour wash, 67 x 100 cm

In January, 1905, a private syndicate sought to lease part of the Princess Gardens in Torquay to build a Pavilion. This was discussed for over two years, the architects, Watson and Watson preparing a scheme. In 1907, the Local Government Board held a five and a half hours inquiry and the Council agreed to proceed with the lease. Terms having been settled, it came as a surprise to many when at the end of the year, the syndicate had failed to raise the necessary capital and the scheme was abandoned.

WEBB after Guercino

‘The Persian Sybil’
Oil on canvas, 137 x 98 cm

A 19th century copy of ‘The Persian Sybil’ by Guercino (1591-1666). The original hangs in the Capitoline Gallery in Rome. Another version, also believed to be by Guercino, is in Althorp House, Northamptonshire.

WEBB after Titian

‘Portrait of a Noblewoman’
Oil on canvas, 103 x 87.5 cm

Attributed to THOMAS WEBSTER, RA (1800-1886)

‘Donnybrook Fair’, c. 1830
Oil on canvas, 70.5 x 116.5 cm

Born in Kent, Thomas Webster was a senior member of the Cranbrook Colony, a group of artists who painted genre scenes of everyday life.

Bert B. WEST

‘Projected Design for the Proposed Screen, Torquay Pavilion’, 1912
Watercolour, 91 x 61 cm

Part of the ground floor of the Torquay Pavilion was designed as a cafe / restaurant. Shortly after it opened in August, 1912, it was decided to build a screen of oak and glass between the main part of the Pavilion and the cafe, and this watercolour shows the original design. It was slightly modified before being built.

Edgar E. WEST (active 1857-1889)

‘An Alpine Torrent’
Watercolour heightened with white, 67.5 x 47.5 cm

‘Waterfall’
Watercolour heightened with white, 67.5 x 47.5 cm

Clara Maria WHEATLEY (c. 1750-1838)
(Miss Clara Maria Leigh, Mrs Francis Wheatley and Mrs Alexander Pope)

‘Gleaners Sheltering’
Oil on canvas, 59.5 x 73.5 cm

The wife of artist Francis Wheatley, Clara exhibited at the Royal Academy from 1796 to 1807 as Mrs Francis Wheatley, at first exhibiting miniatures, then rustic scenes with children. Wheatley died in 1801, and in 1807 she married the actor Alexander Pope. From 1808 until her death in 1838 she exhibited as Mrs A. Pope, changing from around 1817 from rustic genre to studies of fruit and flowers.

Rowland WHEELWRIGHT, RBA (1870-1955)

‘A Lord of Creation’, 1897
Oil on canvas, 151 x 101 cm

Rowland Wheelwright was born in Queensland, Australia, but moved to England as a boy. He was educated at Tonbridge and studied art at Bushey under Herkomer. He exhibited twelve works at the

Royal Academy between 1895 and 1904, including 'A Lord of Creation' in 1897. He illustrated several children's books including an edition of 'Black Beauty'.

Thomas WHITCOMBE (c. 1752-1824)

'Shipping off the Coast of Dover'
Oil on canvas, 65 x 110.5 cm

A contemporary of Thomas Luny, Whitcombe was a noted marine artist whose work embraced naval engagements, ship portraits, coastal scenes and ships at sea in fresh breezes and storms. His output was considerable, exhibiting 56 paintings in the Royal Academy from 1783 to 1824.

Frederick J. WIDGERY (1861-1942)

'Dartmoor, near Lydford'
Watercolour, 19 x 28 cm

'Moorland River'
Watercolour, 23 x 33 cm

'Kingsbridge'
Watercolour, 23 x 33 cm

'Seascape and Cottages'
Watercolour, 23 x 33 cm

Frederick J. Widgery was the younger son of William Widgery (see p. 000, Nos. 114-129) and, unlike his father, had an extensive art training. On completing his studies he followed in his father's footsteps, and settled in Exeter, painting numerous Devon landscapes. He received many commissions for illustrations to books on Devon, including Lady Rosalind Northcote's Devon; Its Moorlands, Streams and Coasts (1914), and the revised edition of Samuel Rowe's A Perambulation of Dartmoor (????). He played an active role in Exeter's civic affairs and was Mayor in 1903-4.

William WIDGERY (1822-1893)

'Cattle by the Dart in Autumn'
Oil on canvas, 75 x 150 cm

'A Dartmoor Stone Cross'
Oil on canvas, 75 x 150 cm

'Ponies on Dartmoor'
Oil on canvas, 75 x 150 cm

'Cattle on Dartmoor'
Oil on canvas, 75 x 150 cm

'Stepping Stones', 1859
Oil on canvas, 79 x 129.5 cm

‘Rustic Courtship’, 1859
Oil on canvas, 79 x 129.5 cm

‘Death of the Otter’ (after Landseer), 1853
Oil on canvas, 156 x 120 cm

William Widgery was one of the most prolific West-country artists, producing about 3,000 works, mainly of local scenery, over a working life of around thirty years. Dartmoor was a continuing inspiration, and he portrayed the moors in all their varying weathers and moods. He had no formal art training, painting in his spare time until his work was noticed and encouraged by local patrons, including the first Earl of Iddesleigh, which enabled him to become a full time artist. His works are full of ‘atmosphere’, and are characterised by the rich, glowing colours so beloved by late Victorian painters.

Heather WILKINS (1928-)

‘The Torquay and Paignton Gas Works’, 1956
Oil on canvas, 47.5 x 60 cm

The Torquay Gas Company was incorporated in 1834. After its works in what is now Torwood Gardens and in Temperance Street proved inadequate, it purchased land from the Church Commissioners for a new works at Hollacombe. The Hollacombe works were in production from 1861 to 1968 when town gas was supplanted by natural gas. The works buildings were eventually cleared away and replaced by a park.

This painting was selected for an exhibition entitled ‘Industrial Britain’, sponsored by the steel firm Richard Thomas and Baldwins, held in 1956 at the Chenil Galleries, London. The artist was born in Paignton and for some years taught at the School of Art in Newton Abbot, where she now lives.

William WILLIAMS of Plymouth (1808-1895)

‘On the Teign’
Oil on canvas, oval, 75 x 61 cm

‘On the East Okement’
Oil on canvas, oval, 75 x 61 cm

‘On the Teign’
Oil on canvas, laid on board, 21 x 18 cm

‘Figures in a Village’
Watercolour, 24.5 x 30 cm

Known as ‘Plymouth’ Williams, from his almost lifelong residence in the town, William Williams painted scenes of Devon and Cornwall, and frequently exhibited at the major London art institutions.

John Henry WILLIS (1887-1989)

‘Twixt Devon and Cornwall’
Oil on canvas, 177 x 151 cm

John Willis was born at Bere Alston, near Calstock, in 1887. An exhibitor at the Royal Academy for over forty years, he rose to become Deputy Principal of Hornsey School of Art from 1922 to 1947. He was a founder member of the Paignton Arts and Crafts Society and exhibited many works at Torre Abbey. He also restored the ceiling painting at Oldway Mansion, Paignton, in the 1960’s..

This painting shows the railway viaduct over the River Tamar at Calstock, at which point the river marks the boundary between Devon and Cornwall.

J. H. WILLS (????-????)

‘Portrait of Edward Vivian, Esq., MA JP’, 1888
Oil on canvas, 75 x 65 cm

Born in Bushey, Hertfordshire, in 1808, Edward Vivian was educated at Oxford, obtaining the degrees of BA and MA. With a group of friends he joined the Royal Yacht Club, purchased a yacht, and sailed on an impulse to Torquay. The town made such a favourable impression on him that he settled here permanently. In 1840 he was elected to the Board of Improvement Commissioners, and when this was replaced in 1850 by the local Board of Health, he was elected vice-president. Having converted to Teetotalism shortly after his arrival in Torquay, Vivian founded the Torquay Temperance Society in 1843, and in the same year founded the Torquay Horticultural Society. The following year he co-founded the Torquay Natural History Society, and promoted the building of its museum. He was a noted amateur artist, establishing a School of Art in Torquay in 1864, which was later known as the Vivian Institute. He died at his home, ‘Woodfield’ in Torquay, in 1893 (see p. 000, No. 471).

Henry B. WIMBUSH (1861-1910)

‘Windsor’
Watercolour, 23 x 20 cm

‘Killarney’
Watercolour, 23 x 20 cm

School of WOUWERMAN (1619-1668)

‘Travellers resting by an Encampment’
Oil on canvas, 60.5 x 73.5 cm

William Lionel WYLLIE, RA RI RBA RPE (1851-1931)

‘Gourock Shipyard’
Watercolour, 75 x 122 cm

A marine painter, Wyllie began sketching as a boy at Wimeraux, on the French coast. He studied at Heatherleys and the Royal Academy School, and also studied the history and method of shipbuilding to help him gain accuracy in his paintings of dockyards. He exhibited at the Royal Academy when

only seventeen, and was elected to the Academy in 1907. He painted many pictures of the British Fleet which became well known through prints and engravings.

Frederick J. YATES (1922-)

‘A Secluded Beach’
Oil on board, 90 x 121 cm

Born in Manchester, Yates became an insurance clerk, later serving with the Grenadier Guards. In 1946 he entered art college, where he received a scholarship to study in Rome and Florence. In 1951 he won a competition on the theme of British Industry, and in 1954 gained another prize in a competition on the subject of football, organised by the Football Association.. He began teaching art in 1952, continuing to do so until 1969, when he took up painting full time. Since then he has won numerous awards and exhibited throughout the country.

The Cary Collection

The following paintings once formed part of the contents of Torre Abbey when it was the home of the Cary Family. A few were either donated or loaned by the family shortly after the Abbey was sold to the Local Authority, but most have only recently been returned on long term loan through the generosity of the present generation of Carys.

John KEENAN (active 1780-1819)

‘George Cary III’
Oil on canvas, 75.5 x 63.3 cm

George Cary III of Torre Abbey (1731-1805), was the son of William Cary and Dorothy Rowe. His first wife, Cecilia Fagnani (reputedly a relative of the Pope) died young after bearing him six sons and two daughters. His second wife, Frances Stonor, bore him two sons and two daughters. George Cary was a connoisseur and a collector. He also converted the Guest Hall of the Abbey into a chapel in 1779, shortly after the passing of the Catholic Relief Act in 1778, thus providing a place of worship for Catholics in Torquay.

This portrait is by John Keenan, an Irish painter of portraits and miniatures. He moved to London and then to Windsor in 1803, where he became portrait painter to Queen Charlotte.

John DOWNMAN, ARA (1750-1824)

‘George Cary III’
Watercolour, oval, ??-?? cm

This portrait of George Cary III shows in the background the Natural Arch in Torquay, known locally as ‘London Bridge’.

John Downman studied under Benjamin West, later visiting Italy with Joseph Wright of Derby, spending four years there. Downman is thought by some to be the most important watercolourist of the late 18th century. His style is characteristically soft and deliberate, with a preference for pale washes of colour over black chalk or charcoal.

ANONYMOUS, 18th Century

‘Pope Honorius II (Fagnani)’
Gouache, 11.5 x 9 cm

This miniature gouache of Pope Honorius II is of interest because he is reputed to have been distantly related to Cecilia Fagnani, the first wife of George Cary III.

Sir Martin Archer SHEE, RSA RHA RA RBSA (1769-1850)

‘George Cary IV’
Oil on canvas, 75 x 59.5 cm

George Cary IV, born at Torre Abbey on March 9th, 1769, inherited the Cary estates from his father, George Cary III, in 1805. He was a Lieutenant-Colonel in the Kingskerswell and Ipplepen volunteers. On February 6th, 1806, he married Elizabeth Franklin of Portsmouth, but the marriage proved childless. He died in 1828.

Shee studied under Benjamin West and at the Royal Academy Schools. He initially painted historical subjects and actors, and subsequently members of the Royal Family. He became President of the Royal Academy and was knighted in 1830. Shee continued the traditions of his predecessor, the portraitist Sir Thomas Lawrence. His style was considered old fashioned by the early Victorians, but he nevertheless built up a successful practice.

Henry THOMSON, RA (1773-1843)

‘John Cary’
Oil on canvas, 74.9 x 62.3 cm

John Cary (1770-1820), brother of George Cary IV, married Sophia, the daughter of Edward Sulyarde of Bury St. Edmunds. They had ten children, the eldest of whom was Henry George Cary, who later inherited Torre Abbey from his uncle, George Cary IV.

Henry Thomson was a pupil of John Opie and travelled widely in Europe, studying in Italy from 1793 to 1798. He was Keeper of the Royal Academy from 1825 to 1827 and is said to epitomise the upper class, rural, domestic style of painting.

ANONYMOUS, late 18th century

‘Portrait of a Boy, possibly George Cary IV’
Oil on copper, oval, 34.5 x 26.5 cm

‘Portrait of a Boy, possibly John Cary’
Oil on copper, oval, 34.5 x 26.5 cm

‘Portrait of a Boy, possibly William Cary’
Oil on copper, oval, 34.5 x 26.5 cm

From observation of the costume and hairstyle of the sitters, these three paintings can be dated to the late 18th century, and are therefore most likely to be the three eldest sons of George Cary III and his first wife, Cecilia Fagnani.

James RAMSEY (1786-1854)

‘Henry George Cary’
Oil on canvas, 74 x 61.2 cm

Henry George Cary (1800-1840), nephew of George Cary IV, inherited Torre Abbey in 1820. He married Emily Munro Shedden, the daughter of Robert and Millicent Shedden, of Virginian merchant stock. They had four sons and three daughters, two of whom died in infancy. Henry George himself died early, at the age of 39 years.

This elegant portrait is by James Ramsey, a portrait, history and genre painter who exhibited at the Royal Academy from 1803 to 1854. His sitters included Thomas Bewick and Earl Grey, although the majority of his portraits were of northern land-owning families.

ANONYMOUS, 19th century

‘Henry George Cary’
Watercolour, pastel and pencil, 15.5 x 12.8 cm

‘Emily Munro Cary’
Watercolour, pastel and pencil, 19.3 x 14.6 cm

Edward HASTINGS (flourished 1804-1861)

‘Millicent Shedden’, 1822
Pastel, 71.7 x 59.5 cm

Millicent Shedden was the daughter of Robert Duncan Munro and Elizabeth Esther Williamson. She married Robert Shedden, a Virginian merchant, and their daughter, Emily Munro Shedden, married Henry George Cary of Torre Abbey. A handsome memorial window erected to her in the church at St. Marychurch was destroyed when the church was wrecked during an air raid in the Second World War.

This most proficient pastel of Millicent, aged 37 years, was executed by Edmund Hastings, a portrait and landscape artist working mainly in the Durham area. He exhibited at the Royal Academy from 1804 to 1827.

Richard COSWAY, RA (1740-1821)

‘Millicent Shedden’, 1810
Tinted pencil, 23 x 14.5 cm

This delightful portrait is believed to be of Millicent Shedden.

It was skilfully executed by Richard Cosway, the leading miniaturist of his day. Much patronised by the Prince of Wales and the Court, Cosway became distinguished and prosperous. This work is typical of his style, with the head and hands more highly finished than the rest of the drawing.

ANONYMOUS, early 19th century

‘Portrait of a Lady, believed to be Millicent Shedden’
Pencil and gouache, 32.1 x 14.1 cm

‘Lady with a Ruff’
Pencil and wash, 11.6 x 7.5 cm

It is not known what connection this young woman has with the Cary family, although her hair style and dress would make her roughly contemporary with Emily Munro Cary, the wife Henry George Cary.

ENGLISH SCHOOL, early 19th century

‘Robert Shedden’
Oil on canvas, 74 x 62 cm

Robert Shedden was the father of Emily, who married Henry George Cary . When Henry George died young in 1840, Robert Shedden came to live at Torre Abbey and administered the estate until his grandson, R.S.S. Cary, came of age. Unfortunately, Robert and his daughter had a taste for entertaining on a lavish scale, and on his death in 1856 the estate’s finances were found to be in a parlous state. In 1858, most of the contents of Torre Abbey had to be sold to pay off some of the debts. In spite of strenuous efforts by later generations of Carys, the family fortunes never fully recovered, eventually forcing the sale of the Abbey in 1930.

ANONYMOUS, 19th Century

‘Robert Shedden Sulyarde Cary’
Oil on canvas, 73.6 x 61.6 cm

Born in 1828, R.S.S. Cary was only 12 years old when he inherited Torre Abbey in 1840, so his maternal grandfather, Robert Shedden, administered the estate until he attained his majority in 1849. Despite the three days of festivities held to mark this occasion, the finances of the estate had been so badly managed by Robert Shedden that Robert Cary was obliged to close up the Abbey in 1858, while he went to live on the continent. Meanwhile the entire contents of the Abbey, except for certain personal items, were sold at a great sale, and the Abbey was left to slowly deteriorate until the financial situation improved. In 1866, Robert married Margaret Stockman, a beautiful woman who was however the daughter of a fisherman. The pair returned to live at the Abbey in 1875 but were ostracised by the gentry on account of her parentage. He became something of a recluse in his later years, and, despite becoming President of the Torquay Amateur Boating Club, took little part in the social life of the growing resort. He did, however, give, or sell on generous terms, a number of valuable sites to the town, including Chapel Hill and Waldon Hill. A difficult man, Robert also

quarrelled with his younger brother Lucius, who, as Robert was childless, was also his heir. He died on September 2nd, 1898, after suffering for many months from cancer of the tongue.

ANONYMOUS, 19th century

‘R.S.S. Cary as a child’
Pencil and watercolour, 11 x 11 cm

‘R.S.S. Cary’, 1837
Pencil and wash, 17.2 x 14.8 cm

A portrait of Robert Cary aged nine, three years before his father’s unexpected death.

H. S. GOODRICH

‘Portrait of a Young Man’, 1857
Watercolour, gouache and pencil, 15 x 11.5 cm

Although the Cary family papers state that this portrait is of R.S.S. Cary, this cannot be right as the sitter is apparently about fourteen or fifteen years old, whereas by 1857 Robert Cary was around 31 years old. While it could be a copy of an earlier work, it is perhaps more likely to be the portrait of another member of the family or of a family friend.

ANONYMOUS, 19th Century

‘Henry Fraser Lovat Cary’
Tinted pencil, 28.5 x 21.5 cm

Henry Fraser Lovat was the second son of Henry George and Emily Cary, and the younger brother of R.S.S. Cary. Born in 1833, he died in 1838 aged just 5 years. This touching drawing bears the words:

‘Henry Fraser Lovat, the beloved child
of Henry George and Emily Munro Cary.
This star of comfort for a moment given,
just rose on Earth then set to rise in Heaven’.

Frank Samuel EASTMAN (1878-after 1939)

‘Colonel Lucius Cary’, 1911
Oil on canvas, 241.5 x 135.5 cm

‘Lieutenant Henry Cary, 1911
Oil on canvas, 241.5 x 135.5 cm

Lucius Falkland Brancalone Cary was born at Torre Abbey on February 1st, 1839, nineteen months before the death of his father, Henry George Cary. He served in the navy from 1851 to 1856, joining HMS Albion as a midshipman at the age of twelve. He later left the navy and joined the Rifle Brigade as Ensign, serving in the regiment for thirty-one years. As Captain, he participated in the

first Ashanti War in 1873 and the Burmese War of 1885-6. He retired from the army in 1887 as Colonel.

He married Bertha Elizabeth Phillips in 1868, by whom he had one son and three daughters. She died in 1875, aged thirty-five. Three years later, he married Louisa Rowley. Both sons of this marriage died young, Arminel living for only three and a half months, and Lionel for less than one month. In 1898, Lucius inherited Torre Abbey on the death of his elder brother, Robert, but did not take up residence until 1907, as the Abbey was occupied by Robert's widow.

Henry Cary, the Colonel's only surviving son, was Lieutenant in the Devonshire Regiment. Having been drafted to South Africa during the Boer War, he died of enteric fever at Standerton in January, 1901. His portrait was painted ten years posthumously from photographs.

ANONYMOUS, 19th Century

'Captain Lionel Cary'
Oil on canvas, 72.5 x 59.8 cm

When Colonel Cary died on July 1st, 1916, he was succeeded by his second cousin, Lieutenant Launcelot Sulyarde Robert Cary. Within three weeks of inheriting the estate, he was killed in the Battle of the Somme. Thus the direct male line of the Carys was brought to an end. Launcelot left Torre Abbey to Captain Lionel Henry St. Croix Coxon, the son of Colonel Cary's elder sister Millicent, and the last surviving grandson of Henry George Cary. It was a condition of his inheritance that he should substitute the name of Cary for his own surname.

Lionel had married Edith Selina Sussex, daughter of A.W.H. Meyrick, in 1884. They had two daughters and a son, Henry Lionel Meyrick Cary. This portrait of Lionel in his Captain's uniform was taken from a photograph in the family collection. He died in 1929, having resided for only a very short time at Torre Abbey, which, owing to heavy death duties, was severely hampered.

James YOUNG

'Augustus William Henry Meyrick', 1849
Oil on canvas, 126 x 100.5 cm

This full length portrait of Augustus Meyrick shows him as a young man, wearing the uniform of the Scots Fusilier Guards. He later rose to the rank of Lieutenant-General. His daughter, Edith Selina Sussex, married Lionel Coxon (later Cary) in 1884.

ENGLISH SCHOOL, 19th Century

'Lieutenant-Colonel William Henry Meyrick (1790-1865)'
Oil on canvas, 74 x 61.5 cm

The sitter was father to Lieutenant-General Augustus William Henry Meyrick, whose daughter Edith married Captain Lionel Henry St. Croix Coxon, who inherited Torre Abbey in 1916.

L. MADDARD(?)

‘Portrait of a Young Man’, c.1858
Pencil and watercolour, 23.5 x 19 cm

This portrait is recorded to be of A.W.H. Meyrick, but the date of 1858 inscribed on the portrait makes this unlikely. It bears a facial resemblance to a painting known to be of A.W.H. Meyrick (No. C25), so it is probably a portrait of another, younger member of the Meyrick family.

Henry Perronet BRIGGS, RA (1791-1844)

‘Sir Samuel Meyrick’
Oil on canvas, 126.4 x 100.5 cm

This striking three quarter length portrait is of Sir Samuel Meyrick, collector of armour and builder of Goodrich Court. He was related to Captain Lionel Cary's wife, Edith, née Meyrick.

H.P. Briggs was a history and portrait painter. He studied at the Royal Academy Schools, exhibited at the Royal Academy from 1814 to 1844 and was elected to the Academy in 1832. From 1835 he devoted his time to portraiture, and painted, among others, Charles Kemble, the actor, and the Duke of Wellington. The novelist William Thackeray placed Briggs first in his ‘List of Best Victorian Painters’.

ENGLISH SCHOOL

‘William Henry Vane, first Duke of Cleveland’
Oil on canvas, 61.6 x 49.5 cm

This portrait of William Vane, one of two in the Cary Collection, shows him in military uniform. He was a distant relative of Edith Cary, née Meyrick.

‘William Henry Vane, First Duke of Cleveland and Earl of Darlington’
Oil on canvas, 63.9 x 50.7 cm

This second portrait of William Vane shows him in civilian attire. The Vane family are connected with Raby Castle in County Durham (see below).

James MILLER, FSA (flourished 1773-1791)

‘Raby Castle, County Durham’, 1827
Oil on canvas, 92.5 x 127.5 cm

Raby Castle was the home of the Vane family, Dukes of Cleveland, and distant relatives of Edith, the wife of Captain Lionel Cary, née Edith Meyrick.. On the reverse of the painting is an inscription which reads ‘Raby Castle in Durham, 1827, presented to Lady Laura Meyrick by Lady Cleveland’.

James Miller was probably the younger son of John Miller. He exhibited at the Royal Academy and elsewhere and is best known for his many watercolour views of London.

Henry STONE (1616-1653), after Sir Anthony Van Dyck (1599-1641)

‘The Three Children of King Charles the First’, c.1640
Oil on canvas, 132.2 x 147.4 cm

This copy of a famous painting by Van Dyck reflects the Cary family's loyalty to the House of Stuart. It bears an inscription which reads: ‘Presented by H.M. King Charles II to Sir George Cary of Torre Abbey’.

The copy is purported to be by Henry Stone. Born in Woodbury, Devon, his father Nicholas was Master Mason to James I and Charles I at Windsor Castle, which provided Henry with the opportunity to copy paintings by the masters. He also travelled extensively in France, Holland and Italy, studying art. Stone became known as one of the most successful copyists of Van Dyck's work, and many portraits ascribed to the latter have been re-attributed to ‘Old Stone’.

after RAPHAEL (1483-1520)

‘Madonna and Child with St. John the Baptist’
Oil on canvas, 106 x 117 cm

This painting of the Madonna and Child does not appear to be a copy of an actual painting by Raphael, but rather a composite of some of his most famous ‘Madonna’ paintings. A manuscript of 1858, referring to the Cary family, mentions this picture as follows: ‘Holy Family by Raphael.. Superior to that in Earl Grosvenor's collection’, and ‘A superb picture collected by Fagnani, an ancestor of Mr. Cary’ (Devon and Exeter Institution). It is not known who executed the work.

School of RUBENS (1577-1640)

‘Death of a Martyr’
Oil on canvas, 74 x 109 cm

This picture by an unknown hand depicts a battle scene. The wounded hero in the central area is approached on the left by a ministering angel/goddess bearing a laurel wreath.

John Rawson WALKER (1796-1893)

‘Torre Abbey from Shedden Hill’
Oil on canvas, 69.3 x 89.5 cm

This view is of Torre Abbey as seen from Shedden Hill, which was named as a lasting memorial to Emily Shedden, wife of Henry George Cary.

For notes on J.R. Walker, see p. 000.

after PORTREYS

‘Aaron and the Lamb’
Oil on panel, 176 x 61 cm

This 19th century copy of a much earlier work is of little artistic merit. It was painted at a time when interest in early paintings was increasing, giving rise to a flourishing market in forgeries.

after VAN DYCK (1599-1641)

‘Christ on the Cross’

Oil on canvas, 168 x 101 cm

Photographs show that this painting was hanging in its present position behind the altar in the Chapel in 1917, though no doubt it had been there for many years previously. When the painting was cleaned and restored in 1985 it was discovered that sections at the top and bottom of the painting had been added some time after the centre section had been completed. They were by a different hand, were comparatively crude, and were in a deteriorated condition. Why the painting had been so extended is not known; it may have been to fit into an available frame or perhaps it was felt the original proportions were wrong. These later additions were removed, and the work restored to its original dimensions.

H. KINCH (flourished 1811-1826)

‘Old Friends’, 1826

Oil on canvas, 46.5 x 64.5 cm

ANONYMOUS

‘Christ with Orb and Cross’

Oil on canvas, 39.8 x 31.7 cm

‘Study of a Horse’

Oil on canvas, 35.7 x 50.8 cm

‘Abbey Road Catholic Church, Torquay’, 1856

Watercolour, 17 x 25.5 cm

The Church of the Assumption, in Abbey Road, Torquay, was built in 1854 on a site given by R.S.S. Cary of Torre Abbey, who also gave the east window of the church. This view shows the church in its original condition, before it was enlarged, and before the adjoining school was built in 1857.

Sculpture

Pietro CALVI (1833-1884)

‘Othello’

Bronze and white marble, height 90 cm

Calvi was an Italian Sculptor who lived and worked in his native Milan. He provided sculptures for Milan Cathedral and the dome of the Galleria Vittorio Emmanuale, and travelled and exhibited

widely throughout Europe and North America. He produced several versions of this bust of 'Othello', one of which is at the Theatre Royal, Drury Lane, London.

It is a portrait bust of Ira Aldridge, the first black American actor to take the part of 'Othello' on stage, earlier productions having relied on white actors being made up for the part. Aldridge was born in New York in 1804 and was set for a career in the Church until he met Edmund Keans, the famous English actor, on tour in America. Keans took him on as a personal assistant, and encouraged him to become a professional actor. After studying at the University of Glasgow, Aldridge made his debut at the Royalty Theatre in London playing 'Othello'. He was an instant success and subsequently toured widely in Britain and Europe, enjoying huge popularity. He was on tour in Poland in 1867 when he collapsed and died shortly before he was due to go on stage.

Filippo GIULIANOTTI (1852-1903)

'Mentana', 1901

White marble, height 188 cm

Born in Genoa, Filippo Giulianotti became a pupil of the sculptor Varni. His first exhibited work was a bust of Christopher Columbus. He lived and worked for most of his life in Rome, dying there in 1903. The Museum of Modern Art in Rome holds a large collection of his works.

At the start of the 19th century, Italy was a collection of small kingdoms and principalities, mostly under foreign domination. A movement to oust foreign rulers and unite Italy under one government spread rapidly during the middle years of the century, Giuseppe Garibaldi being one of its strongest supporters. This statue symbolises an episode in 1867, when Garibaldi and his forces were marching on Rome, then under French control. A combined army of French and Papal forces was sent to oppose him, Pope Pius IX siding with the French because he feared an independent Italy would curb the Pope's temporal powers. The opposing armies met outside the small town of Mentana, near Rome. Garibaldi had not anticipated the addition of the Papal forces to the French, and his army was on the brink of collapse when the women of Mentana rushed into the fray, picked up the weapons of the fallen, and tried to halt the French advance. Although they could not stop the French from decisively winning the battle, they nevertheless gave Garibaldi and his army time to arrange an orderly retreat. In spite of many such reverses, Italian troops marched into Rome three years later.

ITALIAN SCHOOL, 19th Century

'Faunus'

White marble, height 134 cm

A Roman god of nature, 'Faunus' evolved into a single deity from an earlier idea of the 'fauni', spirits of the countryside. 'Faunus' was worshipped as the guardian of crops and herds and was believed to possess oracular powers. In historical times he was identified with the Greek god 'Pan'.

This copy from an antique original was sculpted in Florence in the late 19th century.

Edwin Roscoe MULLINS (1848-1907)

'Two Boys', 1906

Bronze, height 27 cm

Mullins was born in London and studied art at Lambeth, the Royal Academy School and in Munich. Most of his output consisted of busts and ideal figures and groups in the classical style, in bronze or marble. He was also concerned with architectural sculpture, the chief surviving example of which is the group 'The School of Athens' in the Harris Museum and Art Gallery, Preston.

Francesco SANGUINETTI (1831-1870)

'Crouching Venus'

White marble, height 90 cm

Alexander K. SUTCLIFFE (died 1956)

'The Raider', 1921

Bronze, height 47 cm

Sutcliffe was the Head of Paignton School of Art during the early 1920's. He painted in oils and watercolours, but his first love was sculpture, and he produced a number of fine bronzes. He was an occasional exhibitor at the Royal Academy, and from 1952 until his death was Chairman of the Devon Art Society.

His poignant work 'The Raider', exhibited at the Royal Academy in 1921, is a portrait bust of his son, who was killed during a raid behind enemy lines during the First World War.

Frederick THRUPP (1812-1895)

'Young Dionysians'

White marble, height 107 cm

'The Good Shepherd', 1861

White marble, height 76 cm

'The Repentant Prodigal'

White marble, height 66 cm

'Mercy making Garments for the Poor', 1859

White marble, height 89 cm

'Achilles'

White marble, height 71 cm

'Penelope'

White marble, height 71 cm

'Hebe followed by an Eagle', 1844

White marble, height 102 cm

'Little Children, Love One Another'

White marble, height 76 cm

‘Eve’

White marble, height 69 cm

‘Girl with a Dog’

White marble, height 54 cm

‘Purete’

White marble and gilding, height 41 cm

‘Ariel’, 1844

White marble, height 59 cm

‘Arethusa’, 1846

White marble, height 45 cm

‘The First Lesson’, 1851

Plaster, height 107 cm

‘The Return of the Prodigal’, 1846

Bronze relief, 58 x 160 cm

‘The Road to Zion’

Bronze relief, 59 x 66 cm

‘Pan’

Bronze, height 64 cm

‘Seated Girl’

Bronze, height 41 cm

Frederick Thrupp was born on June 20th, 1812, the youngest son of Joseph Thrupp of Paddington Green, London. He attended the Academy of Henry Sass in Bloomsbury, where he studied modelling and drawing, later attending the Royal Academy Schools. At the age of twenty five he went to Rome for five years, studying for a time with John Gibson. After returning to London he became a regular contributor to the Royal Academy and the British Institution, eventually acquiring his own studios.

In 1846 a competition was held to choose a sculptor for the statue of Sir Fowell Buxton to be erected in Westminster Abbey. Thrupp was awarded the commission, but as one of the judges was a personal friend of his, it was rumoured that favouritism had been shown. The ‘Art Union’ called his entry ‘the worst statue of all’ commenting that ‘it is proceedings such as this which disgust our best artists with competitions’. Similar problems arose in 1851 when he secured the commission for the statue of Wordsworth in Westminster Abbey. The ‘Art Journal’ commented on the ‘sudden removal of Mr. Thrupp’s model as soon as the decision was declared, without the other competitors having had a chance to see it’, and concluded that ‘there must have been some lack of fair play if the successful artist is not successful enough to show his design’.

Thrupp rose above these criticisms, producing work for the House of Lords and the Mansion House. His works are scattered throughout the country and include a bas-relief for St. Martins Hall, Long

Acre; the monument to Lady Coleridge in the church at Ottery St. Mary ; the effigy of Canon Pearson at Sonning, Berkshire; and the series of ten bronze relief panels illustrating 'The Pilgrim's Progress' for the main doors of the Bunyan Chapel in Bedford. His chief aim in life was to create an English School of Religious Art, and the Bible and the works of Milton, Bunyan and George Herbert were a source of inspiration. His years in Italy gave him a lifelong interest in Greek and Roman mythology.

By 1885, Thrupp's health was failing, and after two years abroad he settled in Torquay, living at Thurlow House in Thurlow Road. He became a member of the Torquay School of Science and Art, but the only public work undertaken during this period was a bust of Mr. E. Vivian [where is this?]. He contracted double pneumonia and died at his home on March 21st, 1895. He was buried in Torquay Cemetery. The previous year he had given the sketches, drawings, plaster casts and sculptures in his studio to the City of Winchester. They were returned to his family in 1911, who presented them to the Torquay Corporation.

The Thrupp Collection at Torre Abbey is the largest and most important surviving collection of a Victorian sculptor's work. In addition to the items listed above and in the painting section of this catalogue, it includes numerous works in plaster, working drawings, sketches, and bozzetti (small clay and terracotta models used to experiment with shapes and designs for sculptures). The latter are particularly rare survivors as they were never designed as finished works and after use were usually discarded by the sculptor.

V. VICHI

'Mother and Child'
Alabaster, height 61 cm

Johan Heinrich VON DANNECKER (1758-1841)

'Ariane au Tigre'
Bronze, height 37 cm

Abbreviations

ARA	Associate of the Royal Academy
ARSA	Associate of the Royal Scottish Academy
FSA	Fellow of the Society of Antiquaries of London
NA	National Academy of Design
OM	Order of Merit
PS	Pastel Society
RA	Royal Academician
RBA	Member of the Royal Society of British Artists
RBSA	Member of the Royal Birmingham Society of Artists
RHA	Member of the Royal Hibernian Academy of Arts
RI	Member of the Royal Institute of Painters in Watercolours
ROI	Member of the Royal Institute of Painters in Oil-Colours
RP	Royal Society of Portrait Painters
RPE	Member of the Royal Society of Painters and Etchers
RSA	Member of the Royal Scottish Academy
RWS	Member of the Royal Watercolour Society
SWA	Society of Women Artists

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Acknowledgements

The writer would like to thank the following for information and assistance during the preparation of this catalogue: T. Barrow; Bearne's Fine Art Auctioneers, Torquay and Exeter; Birmingham Museums and Art Gallery; Bushey Museum and Art Gallery; Mr. and Mrs. H. Cary; Mrs. W. Cary; Devon Art Society; D.J.R. Green; Exeter ?? Library; L. Holgate; L.J. Hosking; C.T. Johnson; the Open University Library, Milton Keynes; The Paignton Art and Crafts Society; K.V. Ryland; Dr. M.J. Thorne; The Walker Art Gallery, Liverpool; Torquay Central Library. The catalogue was edited by Dr. M. Rhodes.