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Corporation Art Gallery, York.

LOAN
EXHIBITION OF PAINTINGS

by

WM. ETTY, R.A.,

February 20th to April 8th, 1911.

OFFICIAL . . .
CATALOGUE.

PRICE SIXPENCE.



Corporation Art Gallery, York.

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WILLIAM ETTY, R.A.

Born 10th of March, 1787.

Died 13th of November, 1849.

BIOGRAPHICAL NOTE.

It is sixty-two years since William Etty organized an Exhibition of his Pictures at **The Society of Arts**, which made a deep impression upon his contemporaries.

The time for a second Exhibition is due, but not, I think, overdue, and is well chosen in this, to be, memorable year, 1911.

My father was fortunate in the character of the two men to whom he dedicated his short life to write about—William Etty and William Blake. In Etty it would be difficult to find a man whose standards were higher and who had greater will power. “Good Yorkshire stuff” was Carlyle’s verdict after reading the Life of William Etty.

With the death of Etty the **first period** of British Art in figure painting closed. The great tradition lingered on in landscape painting, but for the rest artists were wholly occupied with other and newer problems. Moreover, the men in the new Pre-Raphaelite movement were all to a man Gothic in thought, in temperament, and in imagination, whereas William Etty possessed a bias towards Hellenic Art. First and foremost, at the close of Etty’s life, was F. Madox Brown, who was occupied in revisualising English History upon canvas from a more naturalistic standpoint, and which he vitalized by his fierce Gothic thought. I do not think that any of these men were antagonistic to Etty, but artists since Etty’s death have been engrossed with other aims.

In 1807 Etty was placed for a year under Sir Thomas Lawrence. Etty’s genius enabled him to work out his own salvation; and, on his own account, he achieved that fine realization of hue and form which has an affinity with the Hellenic in a large distinguished vision; the juxtaposition of finely-balanced masses and at times a rare elegance of form. Pagan rather than Gothic in simplicity and

conception, "the bent of Etty's genius attunes him to gather delight, vivid and unalloyed, in the luxuriant sunny world of the Poetic Pagan—Giulio Romano."

I look upon Etty as an impressionist in the sense that Tintoret, or, later, Goya was; and to-day the incomparable Sargent is! Strong men, men who take quick aim with the bow of Ulysses.

The note of Etty's painting is full—his effects are grand and cumulative, built and resting upon a craftsmanship which in oil painting is unrivalled.

Not only is his work fresh to-day, but its brilliance is quite extraordinary. The fine result is brought about by a sound method, a sensitive eye, enormous practice with the brush, and a fervid temperament. "He paints with the fury of a devil and the sweetness of an angel" said the Italian artists and students who watched him at work! For Etty's quality of paint, we must go back to Veronese—and even so, I think that at its very best there was brilliance with impasto all his own; even though we miss that last touch of genius—the sullen splendour—the fire of the Indian diamond to be found in the colour of Rembrandt.

William Etty possessed the character of a simple-minded Christian. And intellectually, if not practically, there is surely a niche in your glorious Minster—a niche for the Grecian Urn containing the ashes of that rather lonely child of genius which cast its lustre on the ancient and historic City of York.

HERBERT H. GILCHRIST.

THE ARTS CLUB,
LONDON,
February 15th, 1911.

Loan Collection of Pictures by Wm. Etty, R.A.

Born 10th of March, 1787. Died 13th of November, 1849.



. . CATALOGUE . .



GALLERY B.

No.

1—**Etty's Sketches (many of them) for the "Joan of Arc."**

R. W. Anderson & Sons.

2—**Pen and Ink Sketch of Etty studying at the Langham Club.**

Mr. Harold Rathbone.

3—**Etty's Sketches (many), "Joan of Arc" Picture.**

R. W. Anderson & Sons.

4—**Copy, by Etty, from P. Veronese, "Apatheosis."**

The Earl of Northbrook.

5—Copy, by Etty, from Tintoretto, “Crucifixion” (Venice).

The Earl of Northbrook.

6—Ganymede and the Eagle.

Mr. W. S. Dimes.

7—Study, Back View of a Man.

Mr. Wm. Hood, M.R.C.S.

8—Copy, by Etty, from Rubens, “Ixion” (Grosvenor House).

The Earl of Northbrook.

9—Study of a Nude Male Model.

Mr. E. F. Bell, Ashmolean Museum, Oxford.

10—Nude Study of Man.

Mr. R. J. Jefferson Price £15 0s. Od.

11—The Bather.

Mr. George Benson.

12—Study of a Woman’s Head.

Mr. J. I. Jefferson.

13—Study of a Male Figure.

Mr. Wm. Hood, M.R.C.S.

14—Copy, by Etty, from Titian, “Cupid Blindfolded by Venus” (Rome).

The Earl of Northbrook.

15—**Negro Boy (said to be Etty's Page Boy).**

Mr. R. J. Jefferson Price £100 0s. 0d.

16—**Copy, by Etty, "Suffer Little Children to come unto Me."**

Mrs. A. J. Finberg.

17—**Head of a Child.**

Mrs. A. B. Lamb.

18—**Female Figure.**

Mr. Charles E. Simpson Price £10 10s. 0d.

19—**Portrait of Wm. Etty, R.A., by E. F. Holt.**

Mr. George Benson.

20—**Givendale Church, before Restoration.**

Mrs. Singleton.

21—**The Three Graces.**

The Corporation of Glasgow.

22—**The Fishponds, Givendale.**

Mrs. Singleton.

23—**Venus and Cupid.**

Rev. James S. Holden Price £130 0s. 0d.

24—**Female Figure.**

Mr. E. J. Hardcastle.

25—**Copy, by Etty, from P. Veronese, “Darius” (National Gallery).**

The Earl of Northbrook.

26—**An Ancient Briton.**

The Corporation of Wolverhampton.

27—**Portrait of a Lady.**

Mrs. A. B. Lamb.

28, 29, 30—**Studies, “Judith” Series.**

Messrs. Rainy & Cameron.

31—**Copy, by Etty, “Marriage at Cana.”**

Mrs. George Lock.

32—**The Brides of Venice.**

Mr. E. L. Cappel, C.I.E.

33—**The Water Lillies.**

Mr. Charles W. Swanson.

34—**Copy, by Etty, “Supper at Emmaus.”**

Mr. J. I. Jefferson.

35—**Nude Study of a Man.**

Mr. R. J. Jefferson Price £15 Os. Od.

36—**Cupid in a Shell.**

The Corporation of Preston.

37—**Copy, by Etty, from Vandyck, “Holy Family.”**

The Earl of Northbrook.

38—**The Bathers.**

The Corporation of Glasgow.

39—**Head of a Girl.**

Mr. Chas. E. Simpson Price £10 10s. Od.

40—**A Seaside Study.**

Colonel W. H. Land.

41—**Adam and Eve.**

Mrs. C. Singleton.

42—**Huntress and Clapping Faun.**

Mr. John Windass Price £30 0s. Od.

43—**A Dead Pheasant.**

Mrs. A. B. Lamb Price £100 0s. Od.

44—**Grave and Gay. Portraits of the Misses Singleton.**

Mrs. Singleton.

45—**The Wrestlers.**

Mr. W. J. Foot Price £5 10s. Od.

46—**Study of a Head.**

Mr. O. G. Taylor,

47—Sketch of Wm. Etty, R.A., made in 1841.

Mr. Wm. Jones, Cheltenham Municipal
 Art Gallery Price £10 10s. 0d.

48—Head of a Boy.

Mr. J. I. Jefferson.

49—A Study.

Sir James D. Linton, P.R.I.R.O.I.

50—Portrait of George Steeple (as North American Indian).

Mr. A. T. S. Wilkinson Price £200 0s. 0d.

51—Reclining Female (Half Figure).

Rev. C. E. Roe.

52—Female Study.

Mr. H. Ernest Leetham.

53—Study of a Head.

Mr. O. G. Taylor.

54—Sketch for “The Rape of the Sabines.”

Mr. Harold Rathbone Price £25 0s. 0d.

55, 56, 57—Three Frames, Sketches, and Letters.

R. W. Anderson & Sons.

**58—Etty’s Passport, Letters, and Envelope, with Sketches,
 Card, and a Portrait.**

Mr. Wm. Wilkinson.

59, 60, 61—**Engravings, after Etty, by Wass—Set of three
“Joan of Arc” Pictures.**

Mr. George Benson.

62—**Portrait —Wm. Etty, R.A. (Engraved by Wass).**

Mr. George Benson.

63—**Etty’s Royal Academy Associate Diploma.**

Mr. J. J. Jefferson.

64—**Sketches and Engraving.**

Mr. Wm. Wilkinson.

65—**Pencil Sketch.**

Mr. W. M. Temple.

66—**Study.**

Mr. John Windass.

67—**Engraving, after Etty.**

Virtue & Co.

68—**Two Engravings, after Etty.**

Virtue and Co. (These plates have appeared in the “Art Journal.”)

69—**Two Engravings, after Etty.**

Virtue & Co.

70—**Two Engravings, after Etty.**

Virtue & Co.

71—Male Figure Study.

Presented to the Corporation of York by Henry Vaughan, Esq., of
28, Cumberland Terrace, Regent's Park, London, 9th November,
1869. Alfred Ely Hargrove, Esq., Lord Mayor.

72—The Combat (Pen and Ink Drawing), by J. E. Batman.

Mr. T. C. Thompson.

73—Landscape and Figures (Water Colour).

Mr. T. Laughton.

74—Portrait of Wm. Etty, R.A., by Wm. Nicholson, R.S.A.

The Royal Scottish Academy.

75—Landscape with Figure (Water Colour).

Mr. T. Laughton.

76—The Combat (Engraving).

Mr. John Windass.

77—Study.

Mr. John Windass.

78—Two Engravings, after Etty.

Virtue and Co.

79—Two Engravings, after Etty.

Virtue & Co.

80—Engraving, after Etty.

Virtue & Co. (These plates have appeared in the "Art Journal.")

ON EASEL.

81—**Portrait of Wm. Etty, R.A., by himself,**

The Corporation of Manchester.

GALLERY C.

82—**Cupid and Psyche.**

Mr. W. H. Lever.

83—**Joan of Arc.**

Dr. E. C. Carter Price £50 0s. 0d.

84—**Jew's Head.**

The Corporation of Nottingham.

85—**Sketches for "Judith" Series of Pictures.**

The Royal Scottish Academy.

86—**Woodland Nymphs.**

Phillips, Cross, & MacConnel Price £45 0s. 0d.

87—**The Bather.**

Mr. T. W. Bacon.

88—**Cupid Disarmed by Venus.**

Mr. F. G. Mayne.

89—Figure Reposing.

Mr. W. H. Lever.

90—The Bather.

Mr. Alex. T. Hollingsworth.

91—Venus and her Doves.

Dr. Lloyd Roberts.

92—Lady preparing for the Bath.

Mr. H. Ernest Leetham.

93—Flora.

Mr. Bernard Evans, R.I.

94—The Three Graces. Cupid and Psyche.

Mrs. A. B. Lamb.

95—Portrait of Mr. John Brook.

The Yorkshire Philosophical Society, York.

96—"Youth on the Prow, and Pleasure at the Helm."

"Fair laughs the morn, and soft the zephyr blows,
 While proudly riding o'er the azure realm,
 In gallant trim, the gilded vessel goes,
 Youth on the prow, and Pleasure at the helm,
 Unmindful of the sweeping whirlwind's sway,
 That, hushed in grim repose, expects his evening prey."

GRAY.

Canvas, 62 in. by 46 in. Exhibited at the R.A., 1832.

The Trustees and Director of the National Gallery, London.

97—**The Three Graces.**

Arthur Tooth & Sons. Price £200 0s. 0d.

98—**Portrait of Mr. James Atkinson.**

The Yorkshire Philosophical Society.

99—**The Lute Player.**

A gentleman and two ladies, a black page bearing refreshments.

“When with sweet notes I the sweet lute inspired,
Fond fair ones listen'd, and my skill admired.”

Wood, 25 in. by 20½ in. Exhibited at the R.A., 1833.

The Trustees and Director of the National Gallery, London

100—**Woman Bathing.**

Mrs. R. Langton Douglas.

101—**Study of the Nude.**

Dr. E. C. Carter.

102—**Venus and Cupid.**

Mr. James Gresham.

103—**Figure Reposing.**

Mr. W. H. Lever.

104—**Nude Male Study.**

Mr. F. G. Mayne.

105—**Female Figure.**

Mr. Frank Green.

106—**Bather. (Sketch.)**

Mrs. Godfrey Walker.

107—**Life-sized Study.**The late Mr. J. McWhirter, R.A. Price **£200 0s. 0d.**108—**Decorative Head.**Phillips, Cross, and MacConnel Price **£12 12s. 0d.**109—**Study of a Woman.**

Mr. T. W. Bacon.

110—**The Gladiator.**

Major T. H. Lindberg.

111—**The Bather.**

Mr. W. H. Lever.

112—**Life-sized Male Figure, back view.**

The Council of the Manchester Academy of Fine Arts.

113—**The Bather.**

Mr. W. H. Lever.

114—**Full-length Study of a Young Man.**

Mr. Claude Phillips.

115—**Benaiah Slaying the Two Lion-like Men of Moab.**

Mr. James Brownlee Hunter.

116—**In the Harem.**

Alderman and Sheriff Charles Johnston, London.

117—**Female Bathers surprised by a Swan.**

Wood, circular, 38½ in. in diameter. Exhibited at the R.A., 1841.

The Trustees and Director of the National Gallery, London.

118—**Judgment of Paris.**

Mrs. Fountaine Price £1,500 Os. Od.

119—**The Concert Champetre, by Giorgione, in the Louvre.**

Copy by Wm. Etty, R.A.

Sir Luke Fildes, R.A.

120—**In the Harem.**

Mr. James King Price £52 10s. Od.

121—**Youth and Pleasure.**

Mr. James Gresham.

122—**Venus.**

Mr. D. L. Murdock.

123—**Study of a Head.**

Mr. Richard Farrow.

124—**Aaron, the High Priest.**

The Corporation of Sunderland.

125—**Man in Persian Costume.**

The left hand resting on a shield

Canvas, $15\frac{1}{2}$ in. by $11\frac{1}{2}$ in. Exhibited at the British Institution, 1834.

The Trustees and Director of the National Gallery, London.

126—**Head of a Man.**

Mr. T. W. Bacon.

ON EASEL.

127—**The late Rev. James Richardson, of York.**

Colonel R. W. Richardson.

128—**Portrait of John Camidge, Mus. Doc.**

The Fitzwilliam Museum, Cambridge.

GALLERY D.

129—**Study of a Female Figure.**

Rev. C. E. Roe.

130—**Copy from Titian, "Venus and Cupid with Bow."**

The Earl of Northbrook.

131—**Copy from Titian, "Sacred and Profane Love" (Rome).**

The Earl of Northbrook.

132—**Study of a Lady.**

Mr. George Benson.

133—**Male Figure Study.**

Mr. C. Marwood.

134—**Study of Nude Female and Negro Attendant.**

Mr. A. G. B. Russell.

135—**Still Life (unfinished).**

Said to have been on Easel at Etty's death.

Mr. G. Herbert Fowler.

136—**Cupid and Psyche.**

Mr. J. N. Graham.

137—**The Prodigal.**

Mr. Josiah Rhodes.

138—**Female Figure.**

Mr. Ellis Hiller.

139—**Copy from P. Veronese, "Venus and Cupid" (Dulwich).**

The Earl of Northbrook.

140—**Pandora Crowned by the Seasons.**

As early as 1819 Etty marked down Pandora as a subject to be sketched. In 1820 he exhibited, at the British Institution, a small picture, highly finished and carefully wrought, called a "Sketch from Hesiod—Pandora formed by Vulcan, and crowned by the Seasons" (17 in. by 22 in.). During his absence in Italy, his sketch-books were filled, among others, with rough scrawls for the second "Pandora," which was exhibited in Royal Academy, 1824, and purchased by Sir Thomas Lawrence, his old master, the President of the Academy. This picture was 48 in. by 57 in. Owing to it he was elected an Associate. The picture in the Birmingham Gallery (5 ft. 7½ in. by 7 ft. 11 in.) is a large unfinished study for the 1824 picture.

Pandora was the Pagan Eve, the first mortal woman according to the poet Hesiod. She was made with clay by Vulcan, at the request of Jupiter, who wished to punish the impiety and artifice of Prometheus by giving him a wife. When this woman of clay had been made, and had received life, all the gods vied in making her presents. Venus gave her beauty, Apollo taught her how to sing, Mercury instructed her in eloquence, and Minerva gave her rich and splendid ornaments. From all these valuable gifts from the gods, she was called Pandora. Jupiter gave her a beautiful box which she was ordered to present to the man who married her. But Prometheus, distrusting Jupiter and the gods, since he had stolen fire from the sun to animate his man of clay, refused Pandora; but his brother, Epimetheus, was not possessed of the same prudence, and married her. When he opened the box, there issued from it a multitude of evils and distempers, which dispersed themselves all over the world, and have since then afflicted the human race. Hope alone remained at the bottom of the box. The above painting represents Pandora before Venus and Cupid, being crowned by the Seasons—

"To deck her brow the fair-tressed Seasons bring

A Garland breathing all the sweets of Spring."

ELTON'S HESIOD.

The Corporation of Birmingham.

141—**Fruit.**

Mr. R. Langton Douglas Price £70 Os. Od.

142—**Female Figure.**

Mr. Ellis Hiller.

143—**A Bather.**

Mrs. W. K. Wilkinson.

144—**Figure subject.**

Mrs. George Lock.

145—**A Bacchanalian Dance.**Mr. W. J. Foot Price **£25** Os. Od.146—**Female Bather.**

Mrs. Wm. Hill.

147—**Study for the Crochet-Worker.**

Mr. J. I. Jefferson.

148—**Study for the Deluge.**Mr. Herbert H. Gilchrist. Price **£35** Os. Od.149—**The Imprudence of Candaules, King of Lydia,**

Who showed his wife by stealth to his Minister, Gyges. The Queen, Nyssia, indignant, gave Gyges the choice either to suffer death himself or to slay the King. The Minister chose the second alternative, married Nyssia, and reigned over Lydia 38 years.

HERODOTUS I, 8.

Three small figures.

Canvas, 17 $\frac{3}{4}$ in. by 22 in. Exhibited at the R.A., 1830.

The Trustees and Director of the National Gallery, London.

150—**Venus.**Mr. F. C. Talbot Daniel Price **£230** Os. Od.151—**Grief.**

Mr. H. Ernest Leatham.

152—**The Corsair.**Messrs. Dowdeswell & Dowdeswell Price **£60** Os. Od.153—**John the Baptist.**Mr. T. Laughton Price **£400** Os. Od.

154—**Venus and Cupid.**

Mr. F. G. Lawrence.

155—**Copy from Tintoretto, "Crucifixion," Venice.**

The Earl of Northbrook.

156—**Miss Margaret Camidge as Lady Macbeth.**

Mr. Edwin Gray Price £21 0s. 0d.

157—**Portrait, The Honble. Mrs. Norton.**

Sir John Stirling-Maxwell, Bart.

158—**A Study.**

Mr. Herbert H. Gilchrist Price £40 0s. 0d.

159—**The Cave Dwellers.**

Dr. J. Seymour Maynard Price £105 0s. 0d.

160—**Life Study.**

Mr. Wm. Hood, M.R.C.S.

161—**The Birth of Venus.**

Mr. John Sowden Price £150 0s. 0d.

162—**Maternal Affection.**

Mr. George Carnes.

163—**Adam and Eve.**

Mr. Josiah Rhodes.

164—**Flowers of the Forest.**

Mr. Alex. T. Hollingsworth Price £175 0s. 0d.

165—Judith and Holofernes.

Mr. Louis D. Shirlaw.

166—Sketch for Judith and Holofernes.

Mr. D. Shirlaw.

167—Group of Jewish Captives.

"By the waters of Babylon we sat down and wept."—Psalm cxxxvii.

The Corporation of Preston.

168—The Prodigal in the Far Country.

Mr. Josiah Rhodes.

169—Study from Life.

Mrs. Lindsay.

170—Diana and Endymion.

Mr. Ralph Brocklebank.

171—The Reading Girl.

Mr. Alex. T. Hollingsworth.

172—A Figure Study.

Mr. Louis E. Fry.

173—Clio.Mr. John King Price **£150 0s. 0d.****174—The Dangerous Playmate.**A female figure seated in the open air, with the winged boy, Cupid, upon her knees.
Wood, circular, 11 in. in diameter. Exhibited at the British Institution, 1833.

The Trustees and Director of the National Gallery, London.

175—Female Study.

Mrs. E. M. Selmes.

CENTRAL HALL.

178—Judith and Holofernes.

FIRST PENDANT—JUDITH'S MAID OUTSIDE THE TENT.

Towards the middle of the composition a young woman sits outside a tent, and, looking round towards the opening, whence light falls upon her, seems to sign with her raised finger to some one within. Behind her two sentinels sleep, leaning against the tent, and a third lies beneath a palm tree to the left. The darkness of the night is scarcely modified by the faint moonlight which finds its way through the clouds. Her shoulders and arms are bare; she wears a green gown and a dark brown mantle, and on her knees is the rolled-up bag for Holofernes' head.

Canvas, 118½ in. high by 108 in. wide. Exhibited, R.A., 1831.

Commissioned by the Royal Scottish Academy, 1829.

Loaned by the Board of Trustees for The National Galleries of Scotland.

179—Judith and Holofernes.

THE CENTRE PICTURE.

To the left Judith, in a loose white tunic, embroidered with yellow, and a scarlet robe, stands facing us, her face looking upward, a sword in her raised right hand, and her left resting on the white-covered couch (towards the right) on which the almost nude Holofernes lies asleep on his back. The scene is laid in a tent, which is shrouded in gloom behind the figures; his armour stands on a blue-covered table to the left, and on the skins which cover the floor lie an overturned wine vase and goblet. The picture is lit from the left, and the light and shade is strongly marked.

Canvas, 157 in. wide by 120 in. high. Exhibited, R.A., 1827; R.S.A., 1829.

Purchased from the Artist by the Royal Scottish Academy, 1829.

Loaned by the Board of Trustees for The National Galleries of Scotland.

180—Judith and Holofernes.

SECOND PENDANT—JUDITH COMING OUT OF THE TENT.

Suddenly Judith emerges from the tent on the left, bearing the head of Holofernes, which, looking fearfully round the while at the sleeping sentinels, she places hastily in the hands of her maid, who kneels on the ground and looks up at her mistress with admiring eyes. Light from the tent falls upon the two women in the centre and left, and on the reclining soldier in the right; and beyond the darkened foreground the distant watch-towers and hills of Bethulia catch the light of dawn.

Canvas, 118½ in. high by 108 in. wide. Exhibited, R.A., 1830; R.S.A., 1831.

Commissioned by the Royal Scottish Academy, 1829.

Loaned by the Board of Trustees for The National Galleries of Scotland.



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