

Shepherd.  
Conque sent  
Aug. 19/97.  
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TELEGRAPHIC ADDRESS. SILHOUETTE, LONDON.

8449

27, KING STREET, ST. JAMES'S

SHEPHERD BROS.  
DEALERS IN  
WORKS OF ART,  
LONDON AND  
NOTTINGHAM

London, S.W. Aug 10 1897

General Pitt Rivers, DEAR SIR,

We have the honour to acknowledge  
your note of the 9<sup>th</sup>

We are sending you today  
4 packages, carefully packed.

The portrait of Lady Kavasow, (sold  
as "An art student") as desired.

We regret to say that we do not  
bear anything of the other picture  
to which you refer us: portraits of  
"George Marcia Pitt riding side by  
side." Was it sold at the same

sale? If not can you give us any  
clue to date. Please to say we  
will then take all possible steps  
to find it.

We bought 2 other portraits  
at the sale of "An Art Student"  
viz. one of "Lord John Belasyse, Baron  
of Worlaby, created by Charles I<sup>st</sup> for his  
eminent services & son of Thomas Belasyse  
1<sup>st</sup> Lord Viscount Fauconberg" (this is  
written at back of picture.) There is also  
written on the sketch

1861 M. G. Kavasow - for Milly  
Heirloom -

It is the portrait of a gentleman in a wig &  
a steel cuirass.

The other portrait is of a gentleman  
in armour, wearing his own hair, and  
the only writing on the back is

1861. M. G. Kavasow - for Milly Heirloom



They are in frames & if desired we  
should be pleased to send them for  
your inspection

Yours

Yours respectfully

Shepherd Bros

BT

The 2 portraits are rather out of  
condition (one of them has a hole  
through it) but when carefully  
cleaned they would be of much  
interest & value. They are now in  
a perfectly genuine state, and  
are evidently contemporaneous  
portraits of the 17<sup>th</sup> century



and reality. They are "The Valley of the Stour," "Showery Weather," "East Bergholt," "Hampstead," and "Dedham Vale." Some excellent works of Morland are here, and although "A Moonlight Landscape" scarcely belongs to his style, it exhibits to perfection the marvellous power of the artist. "Carnarvon Castle" is a splendid example of Ibbetson. The grand old pile could never be more powerfully nor vigorously expressed. Richard Wilson, Romney, Shayer, Gainsborough, Niemann, and Sir Godfrey Kneller are all worthily represented, and help to make this exhibition extremely enjoyable to lovers of the Early British Masters.

**"HORSE AND HOUND," April 17th, 1897.**

Messrs. Shepherd's spring exhibition of works by the Early British School, and by modern artists, is, as usual, an interesting one. Prominent amongst the modern pictures are several really beautiful landscapes by Mr. Alfred East, of landscape fame, who has been very properly described as the English Corot. No. 34, "Sunrise, Normandy," by him, is a picture full of poetic feeling and quiet colour. The effect of the salmon-tinted sky behind the sombre grey trees is particularly fine, and gives a lovely effect to the pictures. "The Village by the Sea" (No. 35), a typical east coast of Norfolk Village, by Mr. Blandford Fletcher, is extremely good, and gives a good idea of a quaint old hamlet, with its rich red-tiled roof and fine old church tower standing sentinel over the moss-grown church, where many a son of the sea sleeps his long last sleep. The evening sun reflecting on the red tiles throws a rich warm glow on the scene, and gives the picture a natural and pretty aspect. A large portrait of Kemble as Hamlet, by Lawrence, is good; and so is one of Mrs. Siddons, by G. H. Harlow. There are two good Gainsboroughs, one an early landscape, and the other a portrait of his friend John Festin, the musician, who is engaged in playing the piccolo. The Norwich School is, as usual, well represented by John Crome, Stark, and Vincent. A rich woody landscape by the first named (probably Chapel Field Gardens, Norwich) is very nice; and the same can be said for Stark's landscape (No. 98), with cattle drinking at a limpid stream overhung by pollard willows. "In the Valley of the Stour," by Constable, is clever, and so are one or two others by the same master. Sir Peter Lely's portrait of the Countess of Albemarle, a voluptuous-looking lady in gorgeous raiment, is good, and better than most of Lely's work, the background being particularly well done. Chingford Churchyard, with its spreading yew trees and the fine view in the distance, is a good example of E. J. Niemann's brush; and a little landscape with setters, by Morland, is nice. No. 75, a portrait of an unknown nobleman, by Antony Russell, a painter of Charles II.'s time, is very well finished, and much like a portrait by the same artist of the Earl of Berkeley, which is, I think, in the National Gallery.

**"THE STAR," May 26th, 1897.**

"Early British Masters" are to be found at Messrs. Shepherd's Gallery in King-street. They include Gainsborough, Romney, Lely, Kneller, Constable, Bonington, Crome and Cotman. I find I have brought away with me specially pleasant impressions of a group of little landscapes by Constable, and a water-color by Cotman.

**"DAILY CHRONICLE," June 3rd, 1897.**

Here, as often before, interest centres in the pictures of the "Early British Masters." The portraits of Lely, Kneller, Gainsborough, and Romney, have positive excellence to recommend them. With Richard Wilson one goes back to a great period, when stateliness and beauty were prized above tedious or trivial truth in a landscape. To one or two of the six little studies by Constable Mr. Ruskin might object as records of the "great-coat weather," to which he thought this artist over partial. But if you are fortunate enough not to share Mr. Ruskin's prejudices, you will find them very charming impressions of spacious cloud-swept skies, and fresh green fields and hill-sides. Charming also are the wooded landscapes by Crome, and Cotman's water-colour, "On the Yare," full of atmosphere and the golden light he loved. And there is a little "Court of Francis I.," by Bonington, that in colour and grouping might have served as model for the big compositions of Delacroix or Devéria.



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# MESSRS. SHEPHERD BROS.'

SPRING EXHIBITION OF WORKS BY

## EARLY BRITISH MASTERS,

27, KING STREET, ST. JAMES'S, LONDON.

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### CRITIQUES OF THE PRESS.

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"THE TIMES." *March 30th, 1897.*

The admirers of our older art should find their way to Messrs. Shepherd's, in King-street, where, as usual, are some interesting pictures and sketches by many of the good men of 50 and 100 years ago. The chief picture is a repetition or study, to about half scale, of Sir Thomas Lawrence's famous "John Kemble as Hamlet," an important picture, rather low in tone, but interesting for the firmness of its handling. There is a genuine early landscape by Gainsborough (113), there are six of Constable's sketches from the latest and probably the last of the sales made by the family, there is a very pretty unfinished portrait of a lady in a hat, attributed to Hoppner, while Crome, Morland, Ibbetson, Lemuel Abbott, and other masters are represented in a fairly characteristic way.

"THE MORNING POST," *April 10th, 1897.*

MESSRS. SHEPHERD'S GALLERY.—Art pilgrims in search of pictures by the Early British Masters will do well to visit Messrs. Shepherd's Gallery, King-street, St. James's-square, where they will find them in brilliant abundance. The present exhibition is of more than ordinary interest and value. Five small landscapes are dainty examples of Constable's art "in little," to quote Hamlet's phrase. They are in perfect condition. Some of the places represented are "Dedham Vale," the "Valley of the Stour," "East Bergholt," where the artist was born, and "Hampstead," where he died, leaving the world somewhat richer in things of beauty than he had found it. No particular locality is assigned to the last painting of the series. It is simply called "Showery Weather," a theme which it illustrates with such alarming fidelity of atmospheric effect as calls to mind Fuseli's complimentary criticism, "I am going to look at one of Constable's rainy pictures. Give me an umbrella." The Norwich School is effectively represented in such attractive works as James Stark's "Landscape with Cattle," George Vincent's picture similarly named, John Sell Cotman's "On the River Yare," Joseph Stannard's "Near Lakenham, Norwich," and a beautiful sylvan landscape by John Crome, noteworthy for the skill displayed in the drawing, modelling, and leafing of the trees, and the subtle play of lights and shadows on the affluent foliage. "Ut poema sic pictura." A veritable poem in colour is that by Thomas Gainsborough representing a ruined priory and a romantic landscape steeped in the golden effulgence of an autumnal sunset. "Haymaking," by W. F. Witherington, R.A., is a gay sunshiny little "Georgic," picturesque in scenery, dramatically diversified in character and incident, and particularly effective in the expression of a silvery sky, here and there draped with white clouds racing swiftly before the summer breeze. This painting and his "Hop Garden," still at South Kensington, would alone suffice to establish the artist's right to honourable remembrance. Hunted by bailiffs and distracted by do-



mestic sorrow, from which he vainly sought refuge in drink, Julius Cæsar Ibbetson had so sad and stormy a life of it that his proved capacity to produce excellent pictures may well awaken surprise. True, his architectural views and pastoral scenes with figures, now so highly prized, failed to win much popularity with the million during his lifetime, but they were held in high esteem by competent judges, more particularly by Benjamin West, who called Ibbetson "The Berchem of England." Of his expertness in the treatment of antique architecture his fine view of "Carnarvon Castle" is a notable example. His versatility is attested by "On the Sea Coast," a calm nocturnal scene, impressively suggestive of what Dr. Johnson prettily calls "the solemn silence of faint moonshine." Of George Morland, an artist whose fame augments with lapse of time, as is proved by the yearly increase in the prices his pictures command, there are several small but very choice examples, which show his equal aptitude for the illustration of several dissimilar themes, such as "Setters in a Wood," "A Wintry Day," "A Shipwreck," "A Moonlight Landscape," "A Coast Scene," and "Fisher Girl and Sailors," a capital group. E. J. Niemann's reputation, though improving with posterity, is still somewhat in the lee-way of his merit, a fact the more to be regretted seeing that he was a painter who with rare technical skill combined that poetic sentiment without which there is no true art. A weird expression of tragic loneliness and death-like silence pervades his "View of Chingford Churchyard." William Shayer, usually remembered for his sheep and cattle and his seaside scenes, is yet at his best in such peopled landscapes as "Gleaners Resting," and such rock and river pieces as "Langdale Pikes, Windermere." Barker of Bath, Richard Wilson, George Romney, and many other eminent English artists are represented by works not unworthy of their names. Besides landscapes and *genre* pieces of various kinds there is a goodly array of portraits, including, *inter alia*, two fine studies of female heads, the one of Mrs. Siddons, by George Harlow, the other of Lady Almeria Carpenter, to whose remarkable beauty and charming air of refinement and distinction John Hoppner has done the fullest justice. Among the male likenesses are those of "John Festin," a famous flautist, by Thomas Gainsborough; young "William Duke of Gloucester," by Sir Godfrey Kneller; "Admiral Sir T. Pasley," by F. L. Abbott; and, though last by no means least, a spirited study by Sir Thomas Lawrence of his celebrated full-length of "John Kemble as Hamlet," now in the National Portrait Gallery. In a smaller room will be found a few excellent pictures by living painters—Mr. Leader, Mr. E. M. Wimperis, Mr. J. Orrock, Mr. Edwin Hayes, Mr. Dendy Sadler, and Mr. Alfred East in the number.

"DAILY NEWS," March 5th, 1897.

MESSRS. SHEPHERD'S GALLERY.—The old and the new are blended as usual at Messrs. Shepherd's, in King-street, St. James's. The pictures by past artists include one of the many views in the neighbourhood of Bettws-y-coed by David Cox, numerous Constable sketches, some of them slight notes, others more complete studies; a large restful painting of the City of Gloucester, pervaded by a warm glow, from the brush of E. J. Niemann, a careful artist who believed in the necessity for pictorial composition and elaborate transcript of detail; a fine stretch of Surrey Common by R. Hilder; and amongst the portraits a large one of John Kemble as Hamlet from the hand of Sir Thomas Lawrence, and a lovely head, catalogued as Mrs. Siddons, by G. H. Harlow, a refractory pupil of Lawrence, and a constant exhibitor at the Academy before the year 1819. Amongst several landscape painters of to-day well represented, and in some instances by works fresh from the easel, are Mr. Alfred East, Mr. Clayton Adams, Mr. Blandford Fletcher, Mr. Joseph Knight, and Mr. Wimperis.

"MAGAZINE OF ART," February, 1897.

Messrs. SHEPHERD BROTHERS have an interesting exhibition of works of British artists early and modern. Among the best are several Constables; "Ophelia," by Romney; "Elaine," by P. F. Poole, R.A.; and one or two typical examples by the late Henry Moore, R.A.



**"ATHENÆUM,"** April 3rd, 1897.

Messrs. Shepherd Brothers exhibit Early English and other modern paintings at 27, King Street, St. James's Square.

**"LADY'S PICTORIAL,"** April 10th, 1897.

Variety is the key-note of the collection of pictures Messrs. Shepherd have on view in their spring exhibition; they show early British masters and modern painters, and so they make their appeal to many tastes. In the lower gallery Mr. Wimperis shows a fine work in "Chequered Light and Shade," a large landscape full in colour, the light and shadow strongly emphasised. It is pleasant to see the blue sea of Henry Moore again, and in "Trawlers off Jersey" his colour is particularly characteristic. Mr. Alfred East, who seems to have a peculiar gift for understanding certain moods of Nature, in "Sunrise: Normandy," has realised with delightful tenderness the quiet and placid beauty of rosy dawn, when the earth seems scarcely awake, and the film of night dew is still stretched across the meadows. A very attractive picture is Mr. Blandford Fletcher's "A Village by the Sea," the foreground quiet and sombre in shade, a man ploughing in the middle distance, which is mellowed in soft pink sunlight, and beyond the ripple of blue sea. The artist has very skilfully conveyed to his canvas a curious atmospheric effect such as you only get along the coast. Mr. Dendy Sadler, whose pictures enjoy an enviable popularity in engraved form, is here in oils, and his "Shell-ing Peas" is very well and carefully painted. Mr. Clayton Adams has a style peculiarly his own, and, in painting a scene such as "A bend of the River," has few equals. The water which runs between well-wooded banks is clear in the open, the feathery masses of meadow grass and flowers growing at its edge are mirrored in the stream, big boulders which cumber the pathway are covered with moss, painted with such truth that it seems to live in the canvas before you. Amongst the early masters you may find small and altogether beautiful Constables, some early Morlands, little coast scenes. Works by Crome, Barker (of Bath), a fine Herring, a little David Cox, a large Lawrence ("John Kemble as Hamlet"), a good Chambers in oil, and works by Cotman, Vincent, both Starks, and many others, of which space forbids due notice to be taken.

**"NOTTS. GUARDIAN,"** April 3rd, 1897.

Early British masters are once again the *piece de resistance* of Messrs. Shepherd's spring exhibition in King-street, St. James's. The Nottingham school is, as usual, well represented, there being some excellent examples of Bonington and others. The soft and subdued landscapes of Niemann are especially deserving of notice, his sky effects being charming. There are in all nearly one hundred and fifty works on the wall, and it is only necessary to say that these include examples of Gainsborough, Morland, Constable, Landseer, and Sir Peter Lely to show how rich the collection is in choice examples of the early British masters. Some of the more modern school are also represented. There is a bold well-executed landscape by Mr. E. M. Wimperis, and Mr. George Cole shows us in his "Welsh Valley" from whom his son, Mr. Vicat Cole, inherited his talent. Mr. James Webb is represented by several landscapes, and there is a characteristic example of Mr. Dendy Sadler.

**"HEARTH AND HOME,"** April 22nd, 1897.

A feast of Early British Masters awaits admirers at Messrs. Shepherd's Gallery, King Street, St. James's. First must come those by Constable, perfect gems, so full of atmosphere