

A STUDY OF THE PAINTING OF  
ARTHUR HUGHES

by  
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This Work's interpretation was made more clear by the addition of a quotation from Wordsworth in the catalogue: "Our Birth is but a Sleep and A forgetting" It is an affectionately painted work from his daughter and grandchild as the principal figures. There are numerous touches of unstressed symbolism and many reminiscences of the work of other artists. The angels who benevolently view the new mother, to whom they have just presented the baby, have obvious affinities with Burne-Jones' figures on the "Golden Stairs" and the child's rustic father, who has entered so hurriedly was surely suggested by Van der Goes' "Portinari Alterpiece".

Only a small proportion of the paintings which Hughes produced between the end of the 1860s and the middle '80s can now be traced. Although he considered portraiture an important area of his professional activity, and would have welcomed appreciative acknowledgment, the unforceful character of his work was at a serious disadvantage when competing for the limited exhibition wall space. A lively and attractive portrait group<sup>x</sup> is his canvas of four of the seven children of Dr. George Birkbeck Hill, headmaster of Bruce Castle School. The painting is undated, but can be calculated from the appearance of the children as being close to 1868. Another characteristic example of the same period is "Mrs. Finch and two Children"<sup>x</sup> (1872) informally seen



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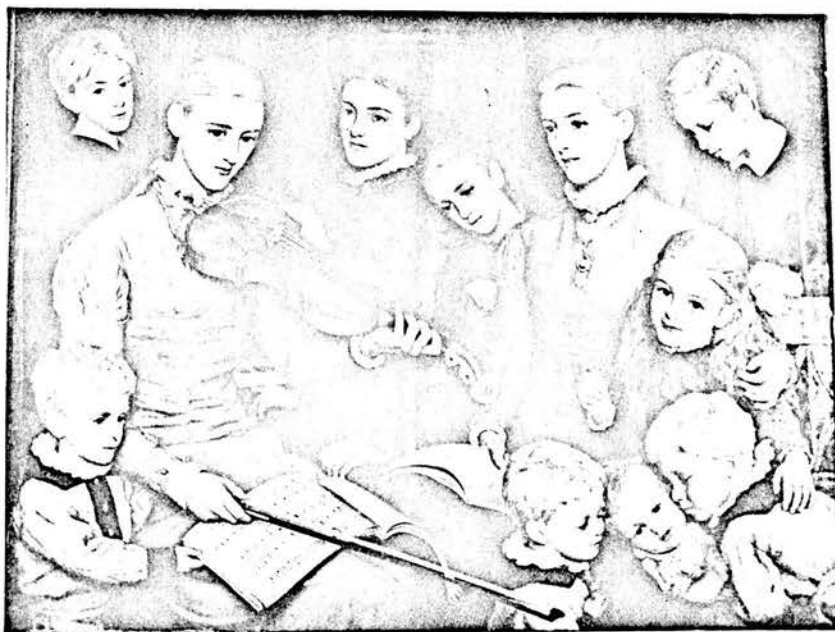
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1.

in their garden after the manufacture of daisy chains. Hughes responded so well to the innocent charm of children and the company of his friendly patrons, that a portrait like this rises far above the standard of simple good likeness and competency to become a work of considerably merit with his range of endeavour. His portrait of the childrens' father, Mr. Charles Waring Finch, dates from the next year and is an example of Hughes unpretentious imagery, a quiet, plain record of his patron who assisted Hughes by purchases and recommendations.

One of the most fascinating of all <sup>THE PORTRAITS</sup> of the '70s is the second family group which, he did for James Leathart, known as "The Christmas Carol at Bracken Dean", finished in 1879. By this time Mr. Leathart's family had grown enormously since the portrait of Mrs. Leathart and three of her children, in 1863. In picturing eleven children together Hughes was presented a very considerable problem of grouping. If his solution is not quite as elegant as might have been adopted by a Frans Hals, it is an arrangement which is pleasing - and doubtless could have been improved if Hughes had been able to assemble all the family together for his painting sessions. However, a number of the family were away from home (the boys were at boarding school) during the portion of time when he worked at Newcastle, and he had to give separate sittings. The quality of



1.

"A Christmas Carol at Bracken Dene" 37 x 61 in. 1879

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his craftsmanship in the painting of these children is ample evidence that Hughes' artistic powers had not declined. The family knowledge confirms that the portraits were individually and severally regarded as authentic in point of likeness and personality. It is fascinating to compare this group portrait with the earlier one, for it shows very clearly how his brushwork modified during the intervening years. The group includes some of the most wonderful passages of paintwork he had produced up to this time in portraiture. Especially fine is the head of the little girl on the right with gold-brown hair.

Only a few of the informal portraits of friends which Hughes carried out during the 1870s and 1880s have survived. One, which is known to have been a rapidly executed portrait<sup>x</sup>, presented as a gift to his friend portrays in a soft manner Mr. <sup>JOHN</sup> James Hamilton Trist the appreciative patron admiring one of his small paintings, his wife by his side sharing his interest. Though in part the sketchy treatment was related to the limitations upon the time of artist and sitters, it is in part an exercise in loose handling. It is remarkable how close this picture is to the work of younger painters following Impressionist principles, and Hughes may well have felt their influence. Unfortunately nothing of Hughes opinions about the Impressionist methods is known, beyond the fact that in conversation he was exceedingly tolerant of their experiments.

In the autumn of 1886 Arthur Hughes spent a month in



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Oct. 14<sup>th</sup> 1879

Receipt of Mrs Leadman. Esq. in sum of  
One hundred and fifty seven pounds  
ten shillings. payment for a picture  
called "Christmas Carol at Bracken Dene"

Oct 14<sup>th</sup> 1879

£157-10

Arthur Hughes

Receipt in respect of fee for painting "A Christmas Carol  
at Bracken Dene" 1879.

Detail from "A Christmas Carol at Bracken Dene".

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Scotland in the company of William Bell Scott, now invalided with heart trouble, and being cared for by Alice Boyd at Penkill Castle. There Hughes undertook many studies of a landscape very different in type from his English woodland - though few of them have survived. A letter to their mutual friend, Vernon Lushington,<sup>1</sup> written by Scott shortly after Hughes' departure is revealing in comment upon Hughes:<sup>2</sup> "We had Arthur Hughes until Friday, and have found him one of the most amiable of men and most agreeable of guests, entertaining himself and others and busy all day long with painting or reading, until he had an amusing collection of studies and landscapes more or less finished - his latest being a portrait of me"<sup>3</sup>

From the middle 70s Hughes paints Genre pictures, starting with those which had their location in Brittany where he was accustomed to spend summer holidays with his family. Most of them can not now be located, and are known only from literary references of the identification drawings in the various gallery guides. While it is likely that Hughes was encouraged to undertake this type of work by the current popularity for Genre, and the hope that it might bring him some better success with the public, I consider that he was in a large measure persuaded to explore the new area by the pleasant environmental associations when abroad and momentarily freed from the commitment to his routine professional work.

1. I regret that I have not been able to examine the portrait group of Mrs. Lushington and her three daughters, "The Home Quartet" which was shown at the Royal Academy in 1886. The drawing which accompanied the catalogue entry to Blackburn's "Academy Notes" provides an approximation to the appearance of the painting's composition, but does not convey anything of the charm of colour and agreeable atmosphere which was noted by W.B. Scott and others in his circle.
2. 10th October, 1886. Formerly at Penkill Castle, now at University of British Columbia, Canada.
3. Portrait of W.B. Scott later discussed in text.

These pictures are characterized by a lightness of approach which is consistent with Hughes' Holiday mood, Although the finished pictures are studio productions incorporating many refinements of technique, I feel confident that the original studies were produced for his own pleasure and amusement.

George Boyce had recorded in his diary entry for the 26th February, 1875 that he had seen Hughes at work upon a subject located in Brittany where girls were engaged in washing clothes. A little less than a year afterward, the work was still in progress when the correspondent of "The Art Monthly" visited Hughes studio and reported that he was working upon this picture which contained "old and young meeting together". If, as is very likely Hughes was preparing the work for the Royal Academy Summer exhibition, he was to be disappointed, for it was not hung, and he had to wait until 1879 before a Brittany scene was shown there. It is possible, that there was a certain amount of difficulty for Hughes to break into the Genre field, for he was not known as an artist engaged in that work in the middle '70s, and not being an A.R.A. his own wishes could be frustrated by the unpredictable selection committee.

An interesting example of his ~~Brittany~~<sup>2</sup> genre painting is provided by "The Sluggard", signed and dated to 1876, a painting with many touches of Humour, but a

1. "The Art Monthly," January, 1876, "Studio Gossip".
2. Rochester Library and Art Gallery.

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large number of clever touches of characterization and much careful observation of human and animal behaviour. The scornful laughter and the contemptuous gestures with which the smarter market women greet their tardy colleague is described with great effectiveness. The action takes place on a tree-lined route to market, and predictably he takes pains to record the rich variety of the foliage and the colours of the wayside features.

Unfortunately the painting hung at the Royal Academy in 1879, "The Old Neighbour Gone Before", which also had a Brittany location, can not now be traced. The illustration in Blackburn's Royal Academy Notes for 1879, shows a street scene with an aged woman and a young child passing the doorway of a neighbour's house where a coffin is laid. Hughes rarely painted town or even village environments, and it would be most interesting to learn if he idealized the colouring and textural description, but in the absence of the picture it is unprofitable to speculate. What is worth noting is that he has included his frequently employed contrast between the generations. It is interesting that in these Genre works his preference is for the introduction of either children or romantic couples.

Some appreciation was shown for Hughes new works: "The Art Journal" critic, reviewing the Summer Exhibition at the Royal Academy of 1880, wrote "... we would also

note with emphatic approval (several works) ..... including "En Penitence" by Arthur Hughes." But he did not achieve popularity nor financial rewards. The fact that he continued to paint them for many years, although with a reduction in size, indicates that he had developed a personal liking for them. His "Potter's Courtship" shown at the Royal Academy in 1886, is an example of him combining the Genre with the Romantic. X By this time Arthur Hughes had ceased to travel to Brittany for holidays and was then often visiting Cornwall, which is believed to be the location of his craftsman's wooing. The work has much charm, particularly in regard to the choice of colour scheme in this seascape setting - he had lost none of his cunning in the skill of balancing delicate hues at the time he worked upon this subject. As is usual with Hughes the emotion is restrained, but convincing, and his sensitive description encourages the viewer to sympathize with the hopeful expectations of the potter, and the pleasurable surprise which is replacing the girl's shyness.

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1. Laing Art Gallery, Newcastle upon Tyne.

Much of the work which Hughes produced during the later 1880s and the '90s can not now be traced, in part because he himself repainted some of the unsold pictures, and in part through losses during the two world wars, but mostly because his art has been hidden under other attributions in the intervening period since he painted it. These years are marked by a further decline in Hughes popularity. Although he continued to show work at the Royal Academy, The Grosvenor Gallery, The New Gallery and the Dudley Gallery, he sold only a small portion of it - often with difficulty, and always at very modest prices. The cycle of shifting tastes had acted in his disfavour, so that his conception and mode of representation was no longer attractive to the younger picture buyers. His situation was made more difficult by the fact that his two sons, Arthur Foord Hughes, and Godfrey Hughes, who had both initially trained under him before studying at the Slade School, had based their styles upon his, and their work met with the same resistance, so they could make no financial contribution to the family budget. The letters which survive from these years testify to the dignity and the honourable character of the artist during his trials and hardships.

The categories of art into which his painting can be divided during the 1890s (as far as it is possible to judge by the surviving works, and those which can be identified by illustration or description) are similar to those of earlier years: there are many Romantic studies, rather fewer chivalrous episodes and Genre subjects, a



THE WOODCUTTER'S DAUGHTER COMPLETED C.1890

few important religious works, and some portraits of friends. The major change of activity can be seen in the landscapes, for he concentrates upon paintings done for his own pleasure and, for the first time in his life, it would appear, devotes much effort to pure landscape.

During this last decade of the century Hughes paints several very lovely works dealing with the Romantic dream-life of girlhood. He has retained his sensitivity for recording the deeply-felt emotions of adolescence and young womanhood, and the pleasure that it gains from imaginative day-dream, and he pictures this with kindly indulgence in a series of studies which were partly inspired by his reading of poetry, partly drawn from his own fund of creative resources, and partly based upon family experience.

A picture which can not be accurately dated by reason of the fact that it was worked upon during several periods, but which appears to have been finished around 1890, is "A Passing Cloud".<sup>x</sup> This work, beautiful in itself and full of painterly interest, illustrates very well Hughes understanding of girlhood emotion. His subject is seen in a moment of despair occasioned by the letter which she holds in her hand. Beside her the pet dog senses her turmoil of mind, and looks inquiringly towards her as she rests her head upon the mantelpiece. With the minimum of dramatic engineering Hughes sets the mood, and retains the observer's interest by clever organization of the subsidiary

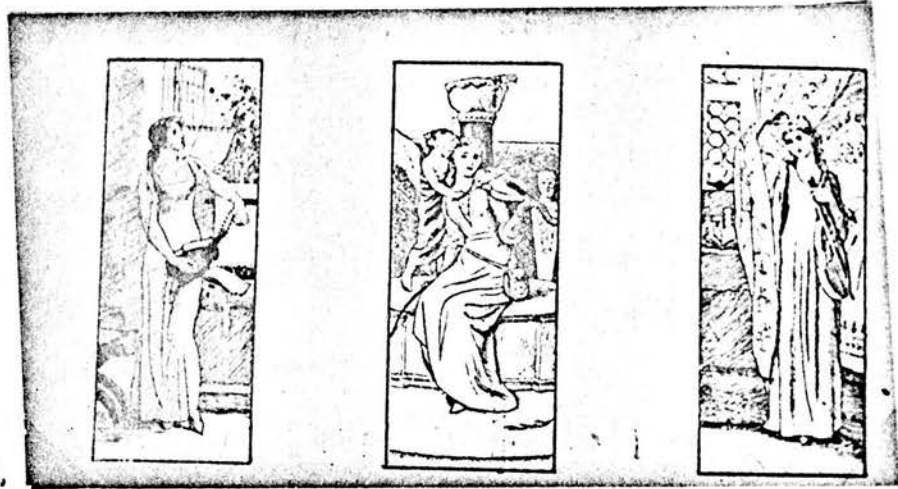
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elements of the composition. His directional guides lead the eye to the window, where the brilliance of the illuminated flower garden beyond is foil against which to match the girl's gloom. The situation is quietly recommended to the observer's consideration, rather than forced upon his attention. It is a discriminating and personal manner of conveying the poignancy.

A comparable work is the triptych "Viola d'Amore"<sup>1</sup> hung at the Royal Academy in 1892. Although it can only be visualized from the drawing which is in Blackburn's "Academy Notes" for that year, it appears to have been very lovely, and we can gather something of Hughes intentions from his description in a letter to Miss Alice Boyd written while the Academy exhibition was in progress.

"...It is rather a decorative design, and really did not need all the treatment of the very latest patent realism ... it just shows a young girl at morning tuning her fiddle to the birds among the blossoms outside the window she has just opened. Then, next, at midday she has walked out into the garden and met Love, who has stepped down from a pedestal in the centre of a circular seat on which she sits and putting his bow across her fiddle and is teaching her a new strain. Last, at evening she has lit her lamp, and is taking off a wreath, and with a serious face about to say her prayers at her bedside, at the head of which preside little angels."

Also in 1894 The New Gallery accepted his small



"Viola d'Amore" 43 x 18 in. each 1891

amorous picture suggested by the 17th century poem "You cannot barre Love Oute". The work has not survived, but Hughes described it in a letter to Miss Alice Boyd: "It illustrates a rather pretty verse I found somewhere, and I represent a girl who has been making thread from a distaff in a window-seat, and Love comes to her thro' the window-bars. This is the verse:<sup>1</sup>

"You cannot barre love oute,  
 Father, Mother, and you alle;  
 For marke mee love's a crafty boy,  
 And his limbes are very smalle.  
 He's lighter than the thistle downe,  
 He's fleeter than the Dove,  
 His voice is like the Nightingale;  
 And so beware of Love." 1647

It is also a pity that his "Dreamland"<sup>2</sup>, hung at the Royal Academy of 1895, can not be traced, for the illustration in Blackburn's "Academy Notes" for that year suggests that it, too, was endowed with much charm.

In 1896 Hughes was persuaded by his readings in Shakespeare to return to that very fruitful source of imagery, Audrey within the Forest of Arden. He wrote of it to Alice Boyd: "I think of calling it 'Audrey's Toilet' for she stands by a little stream arranging her red hair, floating about her bare neck - she having cast off her shepherdess' smock for a wash; her feet are bare, her sabots and smock and crook lie beside her on the grass and heather grows about, in which two very young goats are having high jinks with her straw hat, one biting its edge dislocating the rings of plait, the other jumping over it in great

"Dreamland" 31 x 43 in. 1895



29

1. Based on a dialect poem by William Barnes.

appreciation of the game. Audrey with a lazy smile also enjoying it." This work is also untraced.

In 1893 Arthur Hughes undertook a large scale work with a chivalrous subject, his "La Belle Dame Sans Merci." It seems never to have been shown at any exhibition, nor is there any record of it being offered for sale during or after Hughes lifetime. Hughes describes his troubles with the subject in a letter to Alice Boyd:<sup>2</sup> "I never in all my life had a subject giving me half the trouble and worry that "La Belle Dame" has - and I never worked half as hard as I have lately on it. Since the Winter I have begun as soon as I could, these last few days at work before 6, and leaving off after 6 in the evening." And again: "...to tell of my luckless "La Belle Dame" - I was evidently in the Evil Web - and at my time of life it seems a little dispicable, doesn't it? Well, anyway, they didn't hang it at last, tho' it was not rejected, but out from want of space, with 'regret' as they courteously phrase it."

Close in time to that work are two other paintings on a smaller scale, both dealing with a knight engaged in removing rust from his sword in a beautiful landscape, one "Rust" was exhibited at the New Gallery in 1895, and the second - probably painted as a variation on account of the successful sale of the first - is an unnamed panel formerly in the collection of Terrance Rowe. Both works provide ample evidence of Hughes undiminished abilities in the matter of technique and poetical invention. The last work recorded

1. 3rd March, 1894. Formerly Penkill Castle, now  
the University of British Columbia.

2. Undated letter written between March and August 1894

dealing with a subject of Chivalry was shown at the New Gallery in 1908, "The Overthrowing of the Rusty Knight". It is possible that the painting shown in the same year at the Royal Academy, "The Rescue" was also of the same genre.

Arthur Hughes for many years had maintained a warm friendship with W.B. Scott and was indebted to him for several acts of generosity. When illness obliged Scott to retire from his post as one of the Examiners of Art at South Kensington (now the Victoria and Albert) Museum, the authorities accepted his recommendation that Arthur Hughes should take his place. For ten years Hughes had the security of this official position which provided him with a small income in return for weeks of intensive marking of examinees drawings in the late Spring and early Summer.

In the Autumn of 1886 Arthur Hughes spent a month at Penkill Castle where Scott was invalided by heart trouble and being cared for by his friend Alice Boyd. While there he began, and it would seem, carried to a fair degree of finish, a portrait of Scott.

Arthur Hughes maintained a correspondence with W.B. Scott following his visit in 1886. When Scott died in November 1890 he continued to write to Alice Boyd until the end of her life, in April 1897. These letters gave items of news which he knew would be of interest to Scott who was obliged to live isolated from the centres of artistic activities. They contain a number of interesting passages concerning work which Arthur Hughes had in progress and

1. The collection of some 600 letters to Alice Boyd and William Bell Scott, which was stored in the attic of Penkill Castle, contained 72 letters from Arthur Hughes. Professor William E. Fredeman purchased these in 1963 for his University (The University of British Columbia, Vancouver, Canada.) He has given me permission to quote from these letters

some comments about his own attitude to his art. The latter are not numerous for Hughes unselfishly suppressed his personal interests in favour of his friends.

In the spring of 1890 he wrote a particularly illuminating paragraph: "There is again an enormous increase of pictures everywhere. I believe about 11 or 12 thousand were sent to the Academy, and the work is all excellent, and the pictures much larger in average size, and I must make myself contented to know that my kind of painting is old fashioned and weak now - that in fact I have had my little day, tho' I hardly knew of it, and it is over, and though mine were never large, they were too large to sell apparently - and I must try if I can sell smaller ones somehow - and try to illustrate again, unless indeed I may again be too old in manner, but I mean to be very very sprightly indeed. And to finish up a dismal story, I fear I must try and get our nice old house let and go to London, or a thatched cottage in the country further off, try in some way to stop the dreadful annual loss I have been recording here. But do not think dear Scotus I'm grieving very much. I read some lovely scraps of philosophy in M. Aurelius Antoninus lately, and he showed how these disappointments that actually robbed one of nothing and did no injury to self or family, etc., were not real sorrows or injuries at all, and who knows, perhaps, I might look back later on it all as a blessing. I fear I am not quite angelic enough for all this however, and where should I be if it were not for S.K. exams! I wonder. So very best thanks to you again dear Scotus."

1. Undated letter between April - May, from Wandle Bank. Formerly Penkill Castle, now University of British Columbia.

When W.B. Scott died in 1890 he left a legacy to Arthur Hughes and Tryphena of £100 each and half that sum to each of their children. This from a man who was far from wealthy is an indication of the high regard in which he held Hughes.

In the spring of 1891 Arthur Hughes moved to Kew where he was to live for the rest of his life in quiet but continuing artistic activity. Few records other than the exhibition catalogues have survived to give information upon his painting, but one useful source is the correspondence with Miss Boyd. It is known from Alice Boyd's diaries and correspondence that Arthur and Tryphena Hughes spent a month of the autumn of 1891 at Penkill Castle. It was during this visit that he painted two studies of the castle to be included in Bell Scott's autobiography, a scene showing the mural painting on the staircase wall, and a view of the Hall (designed and supervised in construction by W.B. Scott).

On that visit to Penkill Castle Hughes had brought the 1886 portrait of Scott. From various references in Alice Boyd's day-diaries and correspondence it is possible to learn that Miss Boyd was not pleased with his rendering of W.B. Scott in that portrait. She desired the likeness to be considerably idealized, and to meet her wishes in the matter Arthur Hughes copied the first portrait, making such alteration as she required, assisted by some of her photographs. The portrait presents W.B. Scott as the elderly poet, sitting by his table awaiting inspiration.



Portrait of William Bell Scott 1891 14 x 16 in.

View of Staircase Mural. Watercolour. 1891. 12 x 10 in.



There is a degree of woodenness about the features which may have been due to the absence of the live model, but otherwise the work is thoroughly competent and well executed.

From the information which is at present available it seems clear that the only portraiture which Arthur Hughes painted from the middle of the 1880s to the end of his life was that done for friends, and of such work only a few examples can today be located.

In 1897 Hughes painted Mrs. Norman Hill and her son and daughter, showing them during an interval in a fairy story reading.<sup>x</sup> The intended effect is not entirely satisfactory, for there is something of the character of a formally posed portrait in what was intended to be a spontaneously observed family situation; nevertheless, the quality of the painting is technically excellent, providing another example to evidence that his command over the painter's craft had not deteriorated by that date. The only other painted portrait which is later than "Mrs. Norman Hill and Children" is that of his friend, Harry Bolus, which is signed and dated to 1911. I have not yet had the opportunity of examining this work which is at the University of Cape Town, South Africa.

In the 1890s Hughes added to the range of his painting by undertaking a number of religious works, of which only two can be located at the present. In 1893 his "Door of Mercy"<sup>l</sup> was shown at the Royal Academy and judged to be one of his finest productions. Arthur Hughes was so pleased



1.

"The Door of Mercy" 43 x 35 in. 1893.

PLEASE SEE SLIDE No. 62

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with a letter of appreciation which he received from his old friend, William Rossetti, that he quotes it when writing to Alice Boyd in July of that year: "Yesterday for the first time I saw your picture in the R.A. and I found it so beautiful and touching a thing that I am impelled to send you a few words of acknowledgement and congratulation, at the risk of troubling you for I dare say you have heard the like from other quarters. I think the picture is in some respects your best work, and in all respects among the best. It ought to be engraved, and I am sure would furnish a balm to hundreds of gentle and wounded spirits. In fact as a sample of true Christian Art your picture has few rivals."

Only one religious painting which was shown at the Royal Academy of these years can today be examined: "The First Easter",<sup>x</sup> which is at the William Morris Gallery, Walthamstow. The treatment of the subject is unusual, and on first acquaintance it gives the impression of extreme naivety on the part of the artist, for the angel is pictured with such softness of oversaturated hues that he takes on the appearance of a childish representation; however, after study the work acts persuasively upon the eye, and it is possible to understand that Hughes was employing greater subtlety: the highly spiritualized being serves to direct our attention to the more substantial figures of the two Maries on the left, painted in darkest shades of blue and green. These figures stand in front of an inclined tree

"The First Easter" 22 $\frac{1}{2}$  x 44 $\frac{1}{2}$  1896



1. Arthur Hughes to Alice Boyd, 27th July, 1893.  
Formerly at Penkill Castle, now University of  
British Columbia.

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CAT. No. 138

reminiscent of his frequently repeated formula. The sombre elements in the shadowed early morning scene are lightened by the horizontal band of pink carpeting flowers of the foreground - a very effective pictorial device.

Also of much interest is the return to a subject first painted in early youth, "The Adoration" now interpreted as a combined Adoration of Kings and Shepherds,<sup>x</sup> a work which seems never to have been exhibited in public. In this Hughes borrows from his memory many references to earlier paintings. In the arched group of angels it is possible to see the adaption of <sup>an</sup> idea designed for the "Nativity" and "Annunciation", of the 1850s. But it is characteristic of Hughes that he was ever inventive, and here there is novelty in the softly merging pinks and blues and greens, linked to the reclining form of the Virgin below, and compositionally related to the Kings and Shepherds beyond.

Hughes Genre and Domestic Narrative subjects continued into the 1880s employing material suggested by day to day activities under his observation. All the known subjects deal with family matters, but regretfully not a single example of this work is available for examination. From the drawings used in Blackburn's "Academy Notes" it is possible to see how the subjects could have been derived from Hughes' interest in children's behaviour and the domestic environment. They are not works designed to play upon the popularity of sentimental association - as was certainly the case with many of Millais' contemporary

PLEASE SEE SLIDE No. 64

CAT. No. 148

1. I have recently located another version of this painting having some differences in composition and costume. It was included in Christie, Manson and Woods, auction sale of 16th March, 1973, as Lot No. 153.

Genre pictures, particularly those featuring children. It is reasonable to suppose that a work like "The Skipper and his Crew" (R.A. 1882) was suggested by Hughes' holiday visits to the sea-coast villages of Cornwall where such scenes and such a descriptive phrase would be commonplace. Similarly, the small events of domestic narrative used in "Sunday Morning"<sup>2</sup> (R.A. 1885) and "Home from Market"<sup>3</sup> (R.A. 1886) may be received with sympathetic interest because it is recognized that they have their origin in the events of ordinary human experience. The children or young people behave appropriately - in strong contrast to Millais' Genre and Domestic subjects of the 1880s, which are patently artificial. Most of his child studies are contrived to win the approval of adults who hanker after a sentimental imagery. Such typical examples as "Cherry Ripe" (1881) and "Little Miss Muffet" (1884) are rather untruthful representations of childhood, technically skilful, but engineered to appeal to fashionable tastes. Hughes' humble children are convincing, whereas Millais' are not: Millais, the successful portrait painter, more frequently than not, records the over-dressed children of his wealthy clients.

A mong the most fascinating, but as yet largely unappreciated works of the 1890s are Hughes' informal holiday paintings. These works, often rapidly executed and marked by the spontaneity of impression, were painted during vacations entirely for his own pleasure, and have rarely appeared on the London market, and until very recently



have been dismissed as of trivial interest (despite their pictorial charm) because they were not associated with Hughes' painting seen in the public galleries. These small pictures are however important for any study of Hughes' painting for they display his personal appreciation of natural beauty in a direct manner. They were always painted on location under circumstances which can not now be known, but it would seem that they do represent his vision at the time freed from the prejudices of patrons or friends.

An example of this type of modest production is his "Above the Cove", (North Cornwall), a small oil panel which has charm and interest far beyond a mere record of location. His choice of viewpoint is one which allows him to balance the masses of sky and sea in weight, and he studies these in terms of tone and colour with the most pleasing results, skilfully building up horizontal stresses which lead the eye to the cove. Small touches of hue are distributed about the foreground which add up cumulatively to a pleasing texture of grass and stone and wild flowers. It is a scene of quiet attraction which refreshes and satisfies. Also characteristic of these holiday paintings are the three little spring landscapes formerly in the collection of L.M. Krige which were recently sold at Sotheby's.<sup>x</sup> Delightfully fresh, unpretentious works, fluently painted in a light, soft touch which is characteristic of Hughes' recreational painting.



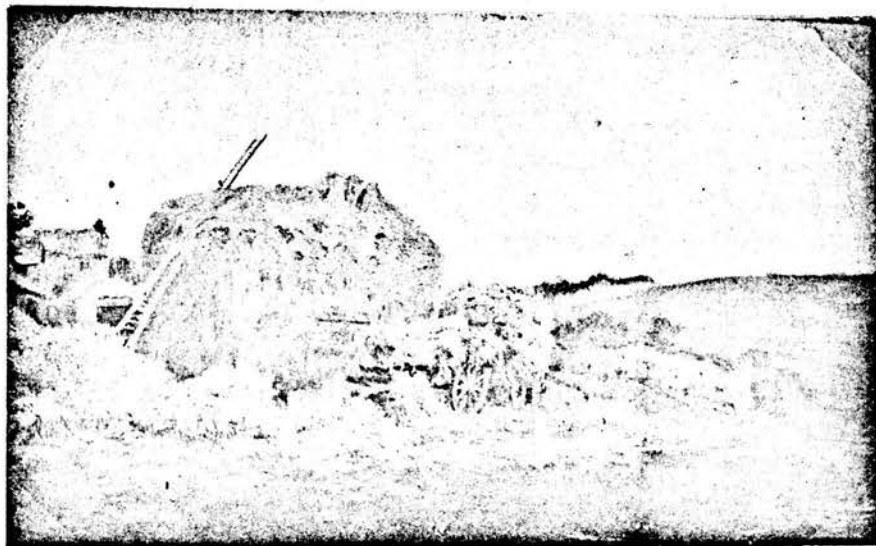
1.  
"THE MARCH FARM" 1897 SLIDE 65  
"SPRING LANDSCAPE" SLIDE 66  
"COAST SCENE" SLIDE 67

In July 1900 Hughes had a show of his work at The Fine Art Society's gallery in London, sharing the accommodation with an exhibition of the pastels of Esther S. Sutro. The catalogue lists 80 titles, most of which were small oil studies made during his holiday visits to Cornwall, with the addition of a set of chalk designs, "The Life of the Virgin" which he had been commissioned to draw in the previous year. The works were officially described as "Cabinet Pictures illustrating byways of Cornwall, etc." To add variety to the display some of his earlier work had been borrowed from owners. Few of the pictures in that exhibition can today be identified, but one is in a public gallery: at Lincoln there is his "Rest", a pleasant, competently-handled little oil study of unattended hay-carts beside a stack.

Hughes sold little at that exhibition, and it is possible to see many of the titles repeated in his next exhibition, and in the records of the auction sales through which his studio remainders were sold after his death. Except for a small circle of friends and admirers, Hughes was now thoroughly neglected among the influential art authorities, and his exhibition passed without any interest being taken in it.

For a second and last time, Hughes tried in 1904 to interest the public in his work and to sell it through an exhibition. In his Spring Exhibition at the Rembrandt Galleries, London, he offered 49 titles, the majority

"Rest"  $8\frac{3}{4} \times 15\frac{1}{2}$   
~~10 x 15~~ in. c. 1897



of which were small landscapes or Genre pieces dealing with the agricultural life of Cornwall and Sussex. On this occasion the exhibition received a slight passing mention in the "Athenaeum" (Fine Art Gossip column) which noted the date of the Private View, and there were some brief lines in "The Art Journal"! From my interviews with very old persons who attended this exhibition I know that the few items which were sold were purchased by friends who wished to help him.

In 1905 Hughes was pressed into assisting with the arrangements for the exhibition of Victorian Paintings at the Whitechapel Gallery ("British Art 50 Years Ago"). Here he showed "April Love", "Home from Sea", "The Eve of St. Agnes", "The Long Engagement", "The Font", "The Rift in the Lute", "Good-Night", "Silver and Gold", "Home from Work", "The Knight of the Sun", and "Sir Galahad". Despite the appearance of a range of his finest works there was no upsurge of interest in his art. Taste had moved so far away from painting in his manner that neither the general public nor the art critics were moved.

In 1904 Longmans, Green & Company published Lilia Scott MacDonald's delightfully attractive book of nursery poetry, "Babies' Classics" illustrated by Hughes. In this very beautiful book for infants the delicate sentiment of the words was exactly matched by the tender drawings of an artist who understood as well as any other living individual how designs could be used to enchant innocent children.

Two illustrations from "Babies Classics" 1904

a) Baby Song

b) Tailpiece to 23rd Psalm



### *Baby Song*



HAT does little birdie say  
In her nest at peep of day?  
Let me fly, says little birdie,  
Mother, let me fly away.  
Birdie, rest a little longer,  
Till the little wings are stronger.  
So she rests a little longer,  
Then she flies away.

4. Notices of 'Current London Exhibitions', Spring 1904.

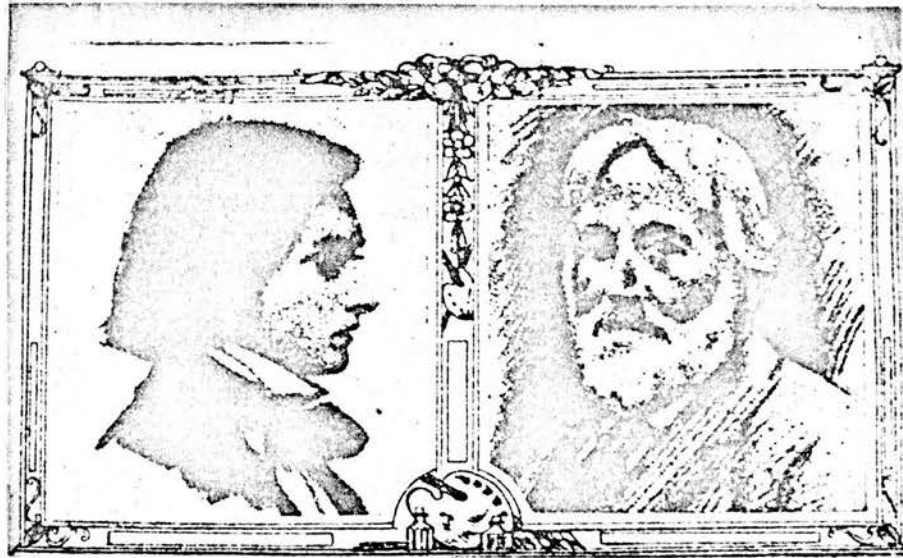
The book contained 67 designs which unobtrusively maintain and further the spirit of the poetry. Even in Hughes own illustrations in earlier years it would be difficult to find examples more delicately attractive and suitable for the text than these. Drawings like those which accompany "Baby Song" on page 6, and the tailpiece to George Herbert's version of the 23rd Psalm on page 43, raise this work to a level of excellence which is comparable to his own in "Sing Song." Only very slightly less pleasing are the illustrations to the 1905 edition of George MacDonald's "Phantastes". Greville MacDonald had been very unhappy about the unauthorized and unsatisfactory illustrations which had appeared to accompany his father's fairy story, and had called upon Hughes to provide appropriate drawings. These proved to be admirably suited to the text. In particular those designs in which fairies carry little children, and the glimpses of wild animals within the wood, and the scene of the fairies' (landscape) Palace are memorable.

Hughes continued to have work hung at the Royal Academy until 1911 when his "Morning Call" and "St. Cecilia" were shown. Unfortunately, the records which are kept at the Royal Academy deal only with the last few years of Hughes' career - from those it is clear that during this time nothing of his work was sold.

The older generation, however, retained Hughes in high

esteem on both personal and professional grounds, and in 1911 he was invited to open the exhibition of "The Works of Ford Madox Brown and the Pre-Raphaelites" held at Manchester. Hughes accepted, and at the ceremony he reminisced about the early days of the Pre-Raphaelite movement, most respectfully referring to the major figures and Madox Brown (whose work he admired, but by whom he was never influenced). Always exceedingly modest, he declined to entertain the suggestion that he was one of them, but insisted that he was an independent who sympathized with their principles and followed a parallel direction.

In 1912 Arthur Hughes, who had received neither professional honours nor adequate compensation for his extended labour, obtained a slight recognition of merit and integrity in the award of a Civil List Pension of £100 per annum. To mark the occasion the "Pall Mall Gazette" printed an account of an interview with Hughes at his home at Kew. His personal character emerges very well from the question and answer quotations given: they are consistent with every account I have received from those who knew him: he appears an individual of extreme benevolence, and natural modesty, who is quite without envy towards those who gained honour and financial success while pursuing a similar career in art, and a person perfectly sincere in his dedication. He was appreciative of the qualities of his contemporaries, and the younger men who had come to the attention of the critics at the end of his career. "Friends of mine who



1. "Pall Mall Gazette" 13th July, 1912

who have been more prosperous through painting portraits have had to live in town and attend two or three gatherings a night, but this was not the life for me. I wanted time to paint figure subjects, which is, after all what painters are for, in my opinion: and if I had to live again I dare say I should repeat all the same mistakes and have to endure some miserable times. But I know I should make the same choice cheerfully, for art with all its trials and all its disappointments is a happy life if you don't ask more of it than it can give." Strangely, he does not mention his great love of landscape painting - or such words did not reach the finished article. When asked if he considered that there was then sufficient encouragement given to those who deserved to be fully trained in art, he replied: "There is no question, either way, and never was. Encouragement must come from within". The expression of that belief seems to me to be significant, for in the absence of encouragement Hughes had persisted in following his ideals, supported largely through strength of internal conviction.

Perhaps the chief glory of these latter years lies in his illustration for the fairy tale books of Greville MacDonald, for whom Hughes illustrated three books between 1911 and 1913. The first of these, "The Magic Crook, or the Stolen Baby" contains an abundance of delightful animal illustrations, characteristically delicate and sensitive, and often amusing. The second, "Jack and Gill", published in 1913, deals with the adventures of seven year old twins,



Photograph of Arthur Hughes c. 1910

Hughes illustrations faithfully convey the make-belief world so pleasing to young children, but without any terrifying imagery: his witches and dragons encountered by the twins are harmless and almost good-humoured.

In 1913 Hughes undertook his last book illustrations, providing for Greville MacDonald's "Trystie's Quest" some of the most beautiful of all his drawings. The quality of the 28 illustrations is extraordinarily high by any standards, and almost unbelievable when Arthur Hughes' age is considered. They exhibit a fluency of execution and knowledgeable sympathy with juvenile tastes which distinguished his illustrations of 40 years earlier. These works demonstrate indisputably that even at the end of his life, Hughes remained a most elegant and charming draughtsman whose power of imaginative invention was especially adapted to the needs of children, while yet retaining features which charm the adult with a recollection of long lost joys.

Hughes never retired: he drew and painted well until a day or two before his final illness in December 1915. I have been able to locate some of the very late works, and I consider that they give substantial proof that his skill, taste and judgment in pictorial creation remained undiminished to the end of his life.

One example of this category is the chalk drawing inscribed "Looking towards Torquay, Arthur Hughes, May 1914".<sup>†</sup> It is the record of an exceedingly sensitive observer of the tranquil quality of the late spring



Illustration to "Trystie's Quest" 1913

PLEASE SEE SLIDE No. 68

landscape, noted with a fine judgment of essentials. He has preserved the delicacy of the slightly moistened atmosphere, and the texture of the undulating flower-filled fields, and the modulated hues of distant hills, and there is the perfect knowledge and perfect control of an outstanding landscapist in the presentation of the reflected hues upon the water. Cumulatively the small visual attractions come together to create a work which calms and refreshes the spirit.

## C O N C L U S I O N

The study of Arthur Hughes' painting establishes the character of his work in terms of subject matter and treatment, and makes it possible to compare his work with that of others who shared common ideals. The artist who emerges is, in my opinion, a person of far greater stature than has formerly been believed, and one whose range is wider, whose quality of production from youth to old age remains on a higher level of inspiration, conception, and technique.

Arthur Hughes, above all, is a poetically inspired artist whose works are invariably marked by a sensitivity of spirit which few artists enjoyed; moreover, he maintained a lyrical strain far beyond the enthusiasm of first youth. His response to the inspiration of other poets was immediate and intense, and his recreations in visual form retained the elevated spirit, while serving as a medium to express his own personal emotion, and his own philosophy. He is a painter with the deepest affection for English countryside, its woodland and its streamside, which he views romantically, and records in various moods. He is a most sensitive observer of children and family life, and one who presents the ways of young people without condescension and without sentimentality, but

with a great affection and understanding. Hughes is a painter of the finely balanced romantic sentiment; an artist who observes young femininity at home or within beautiful woodland setting evocative of tranquil mood - tranquil, for Hughes' art does not encompass the dramatic nor the passionate. He is the unemphatic portrait artist who records benevolently, and who achieves his finest characterization when the sitters are close to him in affection or friendship.

In the earlier part of his career he was influenced by Millais, Rossetti, and Holman Hunt to paint with a virtuoso interpretation of Pre-Raphaelite realism; when this influence declined his work changed in technique and appearance, due to a combination of circumstances which made it impractical for him to continue with the slowest and most minute manner of representation, but the essential quality did not deteriorate, as is generally believed. The inspiration remained, and there are masterpieces produced long after the initial excitement of that first Pre-Raphaelite period.

Hughes had a pattern of work which pleased him and in which he was comfortable. He devoted himself to an interpretation of the natural landscape into which he allowed romantically endowed figures to enter. Or he painted subject pictures lightly tinged with elegiac mood. An unforced symbolism and a restraint in exposition underlie

works like "Home from Sea", "The Mower", and "Viola d'Amore". His commentary upon the evanescence of life is subtle and unobtrusive, and the beauty of his representations give added force and poignancy to the occasion. He borrows freely from Millais, and he does so also from Rossetti, but he assimilates and individualizes the ideas received.

Technically, Hughes learned most from Millais, and his works produced beyond earliest youth are at least comparable to those of Millais, in point of beauty and visual effect. His romantic imagery in "April Love" and "The Long Engagement" is more convincing than Millais' in "The Huguenot" or "The Black Brunswicker". Millais tends to attract the eye with an obtrusive virtuosity of technique, and his striving after realism steals conviction from the romance; whereas Hughes is genuinely concerned with human situations, and his sympathies may be read more easily. Hughes' child studies are less sentimental than Millais, and more natural in behavior. The artificiality which is present in Millais' "Woodsman's Daughter" or in his "Minuet" has no place in Hughes' work.

Hughes may be compared with Holman Hunt on grounds of equality of idealism, and equality in industriousness in the pursuit of a Pre-Raphaelite imagery. Although almost as self-critical and painstaking as Hunt, his works lack Hunt's laboured appearance. Their treatment reveals



2

Hughes as the more polished artist who can create a mood and a situation of greater naturalness. "A Passing Cloud" wins conviction more easily than "Isabella and the Pot of Basil", and the rustics of Hunt's "Hireling Shepherd" flirt within a landscape far more sharply detailed, but yet less comprehensive in description than almost any of Hughes'. Arthur Hughes far exceeds Hunt in the creation of a romantic atmosphere: "The Lantern-Maker's Courtship" is forced and ugly beside Hughes' elegant scenes of courtship.

When Hughes borrows from Rossetti he is not overwhelmed by the exuberance of Rossetti's conceptions. A number of Hughes' single-figure subjects like his "Elaine with the Armour of Lancelot" partake of Rossetti's vision without losing contact with Hughes' own individual manner. The medievalism of Hughes' work does not have the contrived appearance of an imitation of Rossetti. The subtlety of Hughes' borrowings can best be seen in his "Nativity" into which he injected the essence of Rossetti's own two early religious works.

Hughes has many weaknesses and limitations: he is unable to cope with the dramatic; he frequently disappoints in characterization and there are weak passages in well-known works, yet Hughes does command attention in his finer paintings, and these are by no means restricted to the earliest years of his career, as is supposed. In addition to the brilliant works of youth, like his "Ophelia" and "The Eve of St. Agnes", and the "Rift in the Lute", there are

others which are later, such as the portrait of "Mrs. Leathart and her 3 Children" and "The Music Party", and "Silver and Gold" in the 1860s, and the "Convent Boat" of 1874, from his middle period, and the late landscapes, which confirm the need for a reconsideration of the long-held belief that inspiration failed him early.

I believe that Arthur Hughes is much under-rated in point of merit as a Pre-Raphaelite painter, and that his works deserve to be studied with the same attention which has been given to his more famous contemporaries. It was gratifying to me to observe how much interest in his work was generated by "The Arthur Hughes Exhibition" at the National Museum of Wales, Cardiff, and Leighton House, London, during November to December, 1971. I am convinced that the reappraisal of Hughes' painting which is now beginning will establish his position among British Artists on a much higher level than ever before.

C A T A L O G U E

1849

1

MUSIDORA

Oil on canvas

33 x 22 in  
83.8 x 55.9 cm

Unsigned

Undated

Present location: City Museum and Art Gallery, Birmingham

Collection: Miss Emily Hughes (Arthur Hughes' daughter).  
Gifted 1935

Exhibited: Royal Academy, 1849, No. 571, with quotation:

"With timid eye around  
The banks surveying, stripped her beauteous limbs  
To taste the lucid coolness of the Flood".

James Thomson "The Seasons"

Note, in Emily Hughes' handwriting on the back of the frame:

"Musidora by the late Arthur Hughes. 1849"

References: "Catalogue of Paintings", City Museum and Art  
Gallery, Birmingham, 1960, P. 75.

R. Ironside & J. Gere, "Pre-Raphaelite Painters",  
1948, Page 41

1849

2

MUSIDORA

Oil on card

$7\frac{1}{8} \times 4\frac{3}{8}$  in (Arched top)  
18.1 x 11.1 cm

Unsigned

Undated

Present location: City Museum and Art Gallery, Birmingham.

Collection: Alexander Munro  
Dr. J.A.R. Munro  
Charles Alexander Munro (Gifted 1957)

An oil sketch for the larger version of Musidora exhibited at the Royal Academy, 1849, No. 571.

References: "Catalogue of Paintings", City Museum and Art Gallery, Birmingham, 1960, P. 75.

"Pre-Raphaelite Art and Design", 1970, Raymond Watkinson, P. 136. Reproduced Plate 79.

c. 1849 - 1850

THE YOUNG POET

Oil on canvas

25 x 36 in (Arched top)  
63.5 x 91.4 cm

Unsigned

Undated

Present location: City Museum and Art Gallery, Birmingham

Collection: Emily Hughes (Arthur Hughes' daughter). Gifted 1935

Exhibited: "British Portraits", Burlington House, 1956-7 No. 441

The work is a self-portrait which can be dated to 1849-50 by reference to the Self-Portrait at the age of 19 (at the National Portrait Gallery), and on grounds of execution, being close to the "Musidora" and considerably less technically fluent than the 1852 "Ophelia".

Reference: "Catalogue of Paintings" 1960, City Museum and Art Gallery, Birmingham

c. 1849 - 1850

4

THE YOUNG POET

Oil on millboard

$9\frac{1}{2}$  x  $13\frac{1}{2}$  in. (Arched top)  
24.1 x 34.3 cm

Unsigned

Undated

Present location: City Museum and Art Gallery, Birmingham

Collections: Alexander Munro  
Dr. J.A.R. Munro  
Charles Alexander Munro (Gifted 1957)

An oil sketch for the larger painting.

c. 1850

LANDSCAPE WITH GIPSY CHILDREN ROUND A FIRE

5

Oil on canvas

15½ x 17¾ in (Oval)

39.3 x 45.1 cm

(very indistinctly)

Signed: "Arthur Hughes"

Undated

Present location: Private Collection

Collection: James Leathart

Sold: Christie, Manson & Woods, 21st January, 1966  
Lot No. 139

The work must be dated to a period shortly before Hughes was influenced by the Pre-Raphaelite fellow students at the Royal Academy. The handling gives evidence of a considerable fluency in following the example of Linnell's landscape style. Circumstantial evidence supports the suggested date of c. 1850.

SLIDE No. 2

c. 1850

THE ADORATION OF THE SHEPHERDS

Gouache on board

8 x 10 $\frac{1}{4}$  in. (Arched top)  
20.3 x 26 cm

Unsigned

Undated

Present location: The Munro Family

Collections: Alexander Munro  
Miss Annie Munro  
Mrs. M.C.N. Munro

"Pre-Raphaelite Exhibition", Russell Place 1957  
No. 39

Exhibited: The Arthur Hughes Exhibition, National Museum of  
Wales, Cardiff, and Leighton House, London 1971.  
No. 2. Reproduced Page 12.

There is no record of this sketch having been enlarged. The handling of the paint is consistent with the Munro family tradition that this sketch was painted when Hughes was not more than 18 years of age.

It is very probable that this is the "Adoration of the Shepherds" shown by Hughes at the "semi-private Pre-Raphaelite Exhibition" at Russell Place in June, 1857, as No. 39.

Reference: L. Cowan, "Catalogue to the Arthur Hughes Exhibition, 1971, Reproduced Page 12.

SLIDE No. 3

1851

7

SELF PORTRAIT

Oil on millboard

6 x 5 in  
15.2 x 12.7 cm

Unsigned

Dated "1851" by a hand other than Hughes

Present location: National Portrait Gallery, London

Collection: Miss Emily Hughes (Arthur Hughes' daughter).  
Gifted 1935

Exhibition: The Arthur Hughes Exhibition, National Museum of  
Wales, Cardiff, and Leighton House, London 1971  
No. 1

Inscribed, lower left, in Emily Hughes' writing:

"Arthur Hughes, by himself. Age 19"

Reproduced: The Burlington Magazine, March 1964, Pages 221-3

1851

8

PORTRAIT OF A LADY

Oil on canvas

35½ x 27½ in  
92 x 69.8 cm

Signed: "Arthur Hughes" lower right

Dated: "1851"

Present location: Unknown

Offered for sale, Christie, Manson & Woods, 15th December 1966  
Lot no. 134. Bought in.

SLIDE No. 4

1852

OPHELIA

Oil on canvas

27 x 48 $\frac{3}{4}$  in (Arched top)  
68.6 x 123.8 cm

Signed: Lower right, "Arthur Hughes"

Undated

Present location: City Art Gallery, Manchester

Collections: Francis MacCracken  
T.E. Plint  
J. HingstonSold: Christie, Manson & Woods, 7th November 1952, Lot  
No. 149. Bought by F. Dent 30 gin;<sup>1/5</sup> sold to  
J. Hingston. J. Hingston sold to City Art  
Gallery, Manchester, 1952.Exhibited: Royal Academy 1852, No. 1247  
Pre-Raphaelite Exhibition, Russell Place, 1857,  
No. 34  
British Painting, America, 1857  
Shakespeare in Art, Nottingham University Art  
Gallery, 1961 No. 69  
Shakespeare in Art, Arts Council, 1964, No. 63  
The Arthur Hughes Exhibition, National Museum of  
Wales, Cardiff, and Leighton House, London  
1971, No. 3References: "Selected Pictures from Galleries and Private  
Collections of Great Britain", vol. 1 S.C. Hall,  
London 1862.  
Raymond Watkinson, "Pre-Raphaelite Art and Design"  
1970, Reproduced, Plate 84  
Leslie Cowan, "Catalogue to the Arthur Hughes  
Exhibition", 1971, Page 13.

SLIDE No. 5

1853

10

PORTRAIT

Exhibited at the Royal Academy, No. 107

No information, other than the brief entry in the Royal Academy Catalogue, is available concerning this work. There is, however, reason to offer an informed guess that it was the "Portrait of a Lady" of 1851. Hughes, who had now adopted the painstakingly slow early Pre-Raphaelite methods, had no new work ready for the 1853 Royal Academy exhibition. He wished to keep his name before the public and to follow up the success of the "Ophelia" of the previous year: it is likely that he submitted his best unexhibited work to date, the 1851 portrait. In this case it is probable that he repainted it in part, taking advantage of his improved technique in the intervening years. The fluency of the brushwork is considerably in advance of his portrait technique of the other portrait of 1851.

c. 1854

FERDINAND AND ARIEL

Oil on panel

15½ x 11½ in (Arched top)  
39.4 x 28.9 cm

Unsigned

Undated

Present location: Munro Family

Collection: Alexander Munro  
Miss Annie Munro  
Mrs. M.C.N. Munro

Exhibited: "Exhibition of the 1860's", Tate Gallery 1923  
"The Pre-Raphaelites", Whitechapel Art Gallery, 1948  
No. 34  
"Paintings and Drawings of the Pre-Raphaelites",  
Russell Cotes Art Gallery, Bournemouth, 1951  
No. 42  
The Arthur Hughes Exhibition, National Museum of  
Wales, Cardiff, and Leighton House, London,  
1971, No. 4

No documentary evidence exists which could exactly date this picture. The Munro Family tradition, which originated from the recollection of Annie Munro (Alexander Munro's sister), that it was painted c. 1854 is supported by the technique.

References: J. Maas, "Victorian Painters", 1969, Page 148  
R. Ironside and J. Gere, "Pre-Raphaelite Painters",  
1948, Reproduced, Plate 63.

SLIDE No. 6

1854

FAIR ROSAMUND

Oil on board

15 $\frac{7}{8}$  x 12 in.  
40.3 x 30.5 cm

Signed: "A. Hughes" lower left

Undated

Present location: National Gallery of Victoria, Melbourne

Collections: Daniel Gilchrist  
Miss Eva K. Gilchrist (Gifted 1956)

Exhibited: "Winter Exhibition", French Gallery 1854  
"Pre-Raphaelite Exhibition", Russell Place, 1857,  
No. 36  
"Exhibition of Paintings and Drawings by the Pre-  
Raphaelites" Russell Cotes Art Gallery 1951,  
No. 56  
(On loan to the Tate Gallery London, by Miss E.K.  
Gilchrist, 1920-56)  
"Pre-Raphaelite Art" National Gallery of South  
Australia, 1962, No. 31

Reference; R. Ironside and J. Gere, "Pre-Raphaelite Painters"  
1948, Reproduced, Plate 64

1855

## APRIL LOVE

Oil on canvas

35 x 19 $\frac{1}{2}$  in (Arched top)  
88.9 x 49.5 cm

Signed: "Arthur Hughes" lower right

Dated: "1856"

Present location: Tate Gallery, London

Collections: William Morris  
Henry Boddington  
The Leicester Galleries (from whom it was  
purchased, 1909)

Exhibited: Royal Academy, 1856, No. 578 with the quotation:

"Love is hurt with jar and fret.  
Love is made a vague regret.  
Eyes with idle tears are wet.  
Idle habit links us yet.  
What is love? For we forget:  
Ah, No! No! "

"Art Treasures of the United Kingdom", Manchester  
1957 No. 572

"Loan Collection of Modern Pictures", Birmingham,  
1891, No. 202

"City of Bradford Exhibition", 1904

"British Art of 50 years Ago", Whitechapel Art  
Gallery, 1905, No. 465

"The Pre-Raphaelites", Whitechapel Art Gallery,  
April - May, 1948, No. 30

"The Pre-Raphaelites, Their Friends and Followers"  
Lady Lever Gallery, June - August, 1948  
No. 110.

"Centenary Exhibition of the Pre-Raphaelite  
Brotherhood", Tate Gallery, September 1948  
No. 7

SLIDE No. 7

Although Hughes dated "April Love" 1856, there is documentary evidence that it was completed the previous year. William Allingham, when writing to Hughes on the 19th November, 1855, refers to Ruskin's unsuccessful attempt to persuade his father to purchase the work. Also, Ford Madox Brown noted his appreciation of the painting in his diary entry for 8th September, 1855 (describing the work as "A Lovers' Quarrel").

References: R. Ironside and J. Gere, "Pre-Raphaelite Painters",  
1848, Page 43  
Sacheverell Sitwell, "Narrative Pictures", 1937,  
Page 83.  
Reproduced: J. Maas, "Victorian Painters", 1969,  
Page 140

1855

APRIL LOVE

Oil on Panel

18 x 10 $\frac{1}{4}$  in  
45.7 x 26 cm

Signed: "Arthur Hughes" lower right

Undated

Present Location: <sup>J</sup>Gohn Gere Esq.

Collection: A. Campbell Blair

Exhibited: "Pre-Raphaelite Exhibition", Russell Place 1857,  
No. 37  
"British Painting", New York, America, 1857  
"Ford Madox Brown and the Pre-Raphaelites",  
Manchester, 1911, No. 253.  
"Loan Exhibition of works by Pre-Raphaelite Painters,  
from the collections in Lancashire", Tate  
Gallery, 1913, No. 25  
"Victorian Art", Bath, 1913  
"The Pre-Raphaelites", Whitechapel Art Gallery,  
1948, No. 28  
"Victorian Painting", Agnews, 1961, No. 60  
"Victorian Painting", Arts Council, 1962, No. 29

This work is a highly finished replica of the larger picture at  
the Royal Academy, 1856, No. 578

1855

15

Portrait of E.R. HUGHES AS A CHILD IN A NIGHTGOWN

Oil on canvas

$22\frac{5}{8}$  x  $11\frac{5}{8}$  in (Arched top)  
57.5 x 29.5 cm

Signed: "Arthur Hughes", lower left

Present location: Fitzwilliam Museum, Cambridge

Collection: E.R. Hughes (bequeathed, 1914)

Exhibited: "Pre-Raphaelite Exhibition", Russell Place 1857,  
No. 38

"British Painting", America, 1857

"A Century of Art" Grafton Galleries, 1911

In this work the appearance of E.R. Hughes (born in November, 1851) is consistent with that of a 4 year old child. Alexander Munro, in a letter to his sister, dated May 1855, (in the possession of the Munro Family) mentions that the Royal Academy had rejected Hughes' "Child in a Nightgown".

1856

EVE OF ST. AGNES

Oil on Paper

Triptych. Centre,  $25\frac{3}{4} \times 22\frac{1}{2}$  in  
65.4 x 57.1 cm

Sides,  $23\frac{1}{4} \times 11\frac{3}{4}$  in (each)  
59.1 x 29.8 cm

Signed and

Dated:

"Arthur Hughes 1856"  
Centre, lower right

"Monogram, 1856"  
Sides, lower right

Present location: Tate Gallery, London

Collections: J.G. Kershaw  
E.A.S. Toms (bequeathed 1931)

Exhibited: Royal Academy, 1856, No. 1190  
"Loan Collection of Modern Pictures",  
Birmingham, 1891, No. 205

Reference: Timothy Hilton, "The Pre-Raphaelites", 1970  
Pages 113-115. Reproduced, Pages 114-115

SLIDE Nos. 8, 8b, 8c

1856

THE EVE OF ST. AGNES

Oil on panel

Triptych, Centre,  $10\frac{1}{4}$  x 12 in  
26 x 30.5 cm

Sides,  $10\frac{1}{4}$  x 6 in  
26 x 15.2 cm

Signed: "A. Hughes" lower right, each panel

Undated

Present location: Ashmolean Museum, Oxford

Collection: Alexander Munro  
Miss Annie Munro  
Dr. J.A.R. Munro (bequeathed 1944)

Exhibited: "Paintings and Drawings of the 1860's period"  
Tate Gallery, 1923, No. 23

"The Arthur Hughes Exhibition," National  
Museum of Wales, Cardiff, and Leighton  
House, London 1971, No. 5

SLIDE No. 9

1857

THE DEATH OF ARTHUR

Distemper upon whitewashed plaster applied to the fresh bricks  
(The Painting is almost invisible today)

16 feet 8 inches x 12 feet 6 inches

5.08 metres x 3.81 metres

Present location: Upper wall, Oxford Union Library (formerly  
the Debating Hall).

References: Holman Hunt, Preface to "The Story of the Painting  
of the pictures on the walls of the Old Debating  
Hall," 1906.

1858-9

THE KING'S ORCHARD

Oil on canvas

Present location: Unknown

Exhibited: Royal Academy, 1859, No. 609 with the quotation:

"And songs tell how many a page pined  
For the grace of one, etc. R. Browning"

The work was finished the previous year, for Ruskin in his Notes to the 1858 Royal Academy mentions with approval this painting, and questioned why it had not been sent for exhibition.

Reference: John Ruskin, "Academy Notes", 1858 P. 22  
("The King's Garden)

John Ruskin, "Academy Notes", 1859 P. 31

1858-9

20

Version of  
THE KING'S ORCHARD

Oil on canvas

11 x 11 $\frac{1}{2}$  in  
27.9 x 29.2 cm

Signed: "A. Hughes", lower right

Undated

Present location: Fitzwilliam Museum, Cambridge

Collection: J. Hamilton Trist

Exhibited: The French Gallery, Winter 1862, No. 27

Written in Hughes' hand on the back of the painting: "Finished sketch for the picture exhibited at the Royal Academy, 1859. Price 45 Guineas. Arthur Hughes."

SLIDE No. 12

1858

21

THE NATIVITY

Oil on canvas

24 x 14 $\frac{3}{8}$  in (Arched top)  
60.9 x 36.5 cm

Unsigned

Undated

Present location: City Museum and Art Gallery, Birmingham  
(Purchased 1891)

Collection: James Leathart

Exhibited: Royal Academy, 1858, No. 284  
"Loan Exhibition of Modern Pictures",  
Birmingham, 1891, No. 169  
"Ford Madox Brown and the Pre-Raphaelite  
Exhibition", Manchester 1911, No. 249  
"Works by English Pre-Raphaelite Painters",  
Tate Gallery, 1911-12, No. 21  
"Exhibition of Retrospective British Art",  
Brussels, 1929, No. 90  
"Paintings and Drawings from the Leathart  
Collection", Newcastle 1968, No. 44

References: Ruskin, "Academy Notes", 1858, Pages 162-3  
"The Athenaeum", 13th September, 1873 Page 344  
T. Hilton, "The Pre-Raphaelites", 1970 Page 115  
Reproduced: R. Ironside and J. Gere  
"Pre-Raphaelite Painters" 1948, Plate 69

SLIDE No. 10

1858

## THE ANNUNCIATION

Oil on canvas

24 x 14 $\frac{3}{8}$  in (Arched top)  
60.9 x 36.5 cm

Signed: "Arthur Hughes" lower right

Undated

Present location: City Museum and Art Gallery, Birmingham (Purchased 1891)

Collection: Thomas Plint  
James Leathart

Exhibited: "Loan Collection of Modern Pictures", Birmingham  
1891, No. 168  
"Ford Madox Brown and the Pre-Raphaelite  
Exhibition", Manchester 1911, No. 257  
"Works by English Pre-Raphaelite Painters, Tate  
Gallery, 1911-12. No. 19  
"Exhibition of Retrospective British Art",  
Brussels, 1929, No. 89  
"Paintings and Drawings from the Leathart  
Collection", Newcastle, 1968, No. 43

On the stretcher, a label in Hughes' writing:

"The Annunciation. And in the sixth month the angel  
Gabriel was sent from God into a city of Galilee,  
named Nazareth. To a Virgin espoused to a man whose  
name was Joseph of the house of David; and the Virgin's  
name was Mary. Luke 1.26.27. Arthur Hughes, Buckland  
Terrace, Maidstone, Kent."

It is almost certain that this work was painted as a companion  
piece to the Nativity at the same Gallery.

Reference: "The Athenaeum", 13th September, 1873 Page 344  
T. Hilton, "The Pre-Raphaelites", 1970 Page 115  
R. Ironside and J. Gere, "Pre-Raphaelite Painters"  
1948, P. 43  
Reproduced: T. Hilton "The Pre-Raphaelite" 1970  
Plate 75

SLIDE No. 11

completed 1859

THE LONG ENGAGEMENT

Oil on canvas

41½ x 20½ in  
105.4 x 52.1 cm

Signed: "A. Hughes" lower right

Dated: "1859"

Present location: City Museum and Art Gallery, Birmingham

Collection: Dr. Edwin T. Griffiths (Gifted by the executors  
of Dr. Griffiths, 1902)

Exhibited: "The Royal Academy, 1859, No. 524 with the  
quotation:  
"For how myght ever sweetnesse have been known  
To hym that never tasted bitternesse?"  
"British Art 50 Years Ago", Whitechapel Art  
Gallery, 1905, No. 306  
"Ford Madox Brown and the Pre-Raphaelites  
Exhibition", Manchester 1911, No. 248  
"Works by English Pre-Raphaelite Painters", Tate  
Gallery, 1911-12, No. 25  
"Burlington House, British Art", 1934, No. 563  
"The P.R.B.", Birmingham, 1947, No. 27  
"The Pre-Raphaelites", Whitechapel Art Gallery,  
April-May 1948, No. 34  
"Centenary Exhibition of Pre-Raphaelite  
Brotherhood", Tate Gallery, September  
1948, No. 8  
"The First Hundred Years of the Royal Academy,"  
1951-2, No. 285  
"The Arthur Hughes Exhibition", National Museum  
of Wales, Cardiff, and Leighton House, London  
1971, No. 7

SLIDE No. 13

Begun in 1853 as "Orlando in the Forest of Arden". Rejected by the Royal Academy in 1855. Thereafter it underwent various modifications to become "The Long Engagement" completed in 1859.

- References:
- H. Allingham and E.B. Williams, "Letters to William Allingham" 1911 pages 51-3
  - Old Watercolour Society Club, Vol. 19, 1941 p. 29<sup>0</sup>
  - R. Ironside and J. Gere "Pre-Raphaelite Painters" 1948, p. 43
  - Sacheverell Sitwell, "Narrative Pictures" 1937, p. 83-4
- Reproduced: J. Nicoll, "The Pre-Raphaelites" 1970, plate 99

in progress 1855-59

AMY

Oil on panel

$12\frac{5}{8}$  x  $7\frac{1}{4}$  in  
32.1 x 18.4 cm

Signed: "A. Hughes" lower left

Undated

Present location: City Museum and Art Gallery, Birmingham  
(Purchased 1925)

Collection. Benjamin Godfrey Windus

Sold: Christie, Manson and Woods, 19th June 1862  
Lot 38

Exhibited: "The Pre-Raphaelites", Whitechapel Art Gallery,  
April-May, 1948, No. 32

"Victorian Painting", Agnews, 1957, No. 49

It seems most probable that this work was a study to allow Hughes to experiment with the modifications he proposed to apply to "Orlando" rejected by the Royal Academy in 1855.

Reproduced: Graham Reynolds, "Victorian Painting", 1969,  
Plate 48

1860

THE KNIGHT OF THE SUN

Oil on canvas

40 x 52 3/16 in  
101.6 x 132.1 cm

Signed: "Arthur Hughes" lower right

Undated

Present location: Private collection

Collections: Thomas Plint  
Jacob Burnett  
William Graham

Sold: Christie, Manson & Woods, 8th March 1862, Lot No. 220  
Christie, Manson & Woods, 25th March 1876, Lot No. 97  
Christie, Manson & Woods, 4th November 1953 Lot No. 324  
(as Death of Arthur) (Leverton, £50)

Exhibited: Cosmopolitan Club, 1863, with the quotation:

"Better a death when work is done  
Than earth's most noble birth -  
Better a child in God's high house  
Than king of all the earth."

(George MacDonald, "Better Things")

British Art 50 Years Ago", Whitechapel Art  
Gallery, 1905, No. 442

"Ford Madox Brown and the Pre-Raphaelites",  
Manchester, 1911, No. 251

"The Arthur Hughes Exhibition", National Museum  
of Wales, Cardiff, and Leighton House, London  
1971, No. 9

References: "Athenaeum", 31st March, 1860 p. 448  
"Athenaeum", 20th September, 1873 p. 374  
"Burlington Magazine", July 1970 reproduced p. 451

SLIDE No. 16

## THE KNIGHT OF THE SUN

(Version, commissioned copy of 1893)

Oil on canvas

10 x 14 in  
25.4 x 35.5 cm

Unsigned

Undated

Present location: Penkill Castle, Scotland

Collection: Miss Alice Boyd  
Miss Margaret Boyd  
Miss Courtney-Boyd

Miss Alice Boyd's day-diary for 1893 shows that she sent Arthur Hughes a commission for a small copy of "The Knight of the Sun" in January. Arthur Hughes' letter of 25th April, 1893, shows that it was dispatched to Penkill Castle on that date. His fee was £25. (Documents at University of British Columbia, Canada).

THE KNIGHT OF THE SUN  
(Version, 1860)

Watercolour and Body-colour on cartridge paper

$8\frac{3}{4}$  x  $12\frac{1}{2}$  in  
22.3 x 31.8 cm

Signed: "A. Hughes" Lower left

Undated

Present location: Ashmolean Museum

Collection: B.G. Windus  
J.F. Austin  
Mrs. Reginald Cripps (gifted to Ashmolean  
Museum 1949)

Sold: Christie, Manson & Woods, 9th July 1862 No. 10  
Christie, Manson & Woods, 10th June 1931, No.41  
(sold as The Death of King Arthur)

A replica of the oil painting of 1860, purchased by Thomas Plint.

1860

AURORA LEIGH

(Formerly known as "The Tryst")

Oil on canvas

15 $\frac{1}{4}$  x 11 $\frac{3}{4}$  in (Arched top)  
38.7 x 29.8 cm

Signed: "A. Hughes", lower right

Undated:

Present location: Tate Gallery, London

Collection: Miss Ellen Heaton  
Mr. Beresford Remington Heaton  
Miss GilchristReference: Rosalie Mander, "The Tryst Unravelled",  
Apollo, March, 1964, p.221-3

Commissioned by Miss Ellen Heaton. It illustrates an episode in Mrs. Browning's poem Aurora Leigh. From Hughes' correspondence with Miss Heaton (in possession of the executors of the late Miss K.O. Heaton) the work can be dated to 1860. Hughes was paid 30 guineas.

SLIDE No. 25

1860

29

THE WOODSMAN'S CHILD

Oil on canvas

24 x 25 $\frac{1}{4}$  in (Arched top)  
60.9 x 64.1 cm

Signed and Dated: "Arthur Hughes 1860", lower right

Present location: Tate Gallery, London

Collection: James Leathart  
Thomas Hedley  
Mrs. Lindsay Watson  
Mrs. P.L. Holland (gifted to the Tate Gallery  
1958)

Exhibited: "International Exhibition" 1862, No. 743  
"The Leathart Collection", Laing Art Gallery,  
Newcastle, 1968, No. 46  
"The Arthur Hughes Exhibition", National  
Museum of Wales, Cardiff, and Leighton  
House, London, 1971 No. 8

Reference: The painting is noted as despatched to James  
Leathart in an undated letter, Arthur Hughes  
to James Leathart, (in the possession of the  
Leathart family).

T. Hilton, "The Pre-Raphaelites", 1970  
p. 116, Reproduced, Plate 80

SLIDE No. 23

1861

HOME FROM WORK

Oil on canvas

40 $\frac{1}{2}$  x 31 in (Arched top)  
102.8 x 78.7 cm

Signed: "Arthur Hughes"

Undated

Present location: Huggins Family, Trinidad

Collection: James Leathart  
John Hingston  
Sir George Huggins

Sold: Christie, Manson & Woods, 17th February 1928  
No. 39 (purchased, Croal Thompson, £30 9s)

Exhibited: Royal Academy, 1861, No. 624  
"A Pre-Raphaelite Collection", Goupil Gallery  
1896  
"British Art 50 Years Ago", Whitechapel Art  
Gallery, 1905, No. 398

Reference: A Pre-Raphaelite Collection, W.M. Rossetti,  
"The Art Journal", June 1896

1862

BED TIME

31

Oil on Paper laid on canvas

$39\frac{3}{4}$  x  $51\frac{3}{4}$  in  
100.9 x 131.4 cm

Unsigned

Undated

Present location: Harris Museum and Art Gallery, Preston

Collection: S.H. Paviere (gifted to Harris Museum 1956)

Exhibited: Royal Academy 1862, No. 598

"The Arthur Hughes Exhibition", National  
Museum of Wales, Cardiff, and Leighton  
House, London, 1971 No. 10

"English Romantic Painting", Paris 1972

Reference: "The Art Journal, 1862, page 131

Reproduced, "The Burlington Magazine",  
December 1971, p. 759

SLIDE No. 24

1862

32

THE RIFT WITHIN THE LUTE

Oil on canvas

21½ x 36½ in (Arched top)  
54.6 x 92.7 cm

Signed: "Arthur Hughes", lower right

Undated

Present location: City Art Gallery, Carlisle

Collection: James Leathart  
John Hingston  
Gordon Bottomly (bequeathed to the City Art  
Gallery, Carlisle, 1949)

Sold: Christie, Manson & Woods, 19th June, 1897 no. 33

Exhibited: Royal Academy 1862, No. 129, with the quotation:

"It is the little rift within the lute,  
That by and by will make the music mute,  
And ever widening slowly silence all."

(Tennyson, Merlin and Vivian, from the "Idylls  
of the King")

Goupil Gallery, 1896, No. 44

"British Art 50 Years Ago", Whitechapel Art  
Gallery 1905, No. 338

"Winter Exhibition", Royal Academy, 1962, No. 56

"The Leathart Collection", Laing Art Gallery,  
Newcastle, 1968, No. 45

"Gordon Bottomley Collection", Carlisle, 1970 no. 23

"The Arthur Hughes Exhibition", National Museum of  
Wales, Cardiff, and Leighton House, London 1971  
No. 6

"English Romantic Painting", Paris 1972

Reference: "The Art Journal", 1895, p. 343

L. Cowan Catalogue to the "Arthur Hughes Exhibition"  
1971 p. 16

Reproduced, Catalogue "Victorian Painters", Carlisle  
City Art Gallery, 1970 p.18

SLIDE No. 14

1862

THAT WAS A PIEDMONTESE

Oil on panel

16 x 12 in  
40.6 x 30.5 cm

Unsigned

Undated

Present location: Tate Gallery, London

Collection: Miss Ellen Heaton  
Mr. Beresford Remington Heaton  
Miss Gilchrist

Reference: Rosalie Mander, The Tryst Unravelling,  
"Apollo", March 1964 p. 221-3

Commissioned by Miss Ellen Heaton. It illustrates an episode in Mrs. Browning's poem, "A Court Lady" from the collection of Poems Before Congress, 1860. From the correspondence between Hughes and Miss Heaton (in the possession of the executors of the late Miss K.O. Heaton) the completed work can be dated to July 1862. The fee was 35 guineas.

SLIDE No. 26

1862

HOME FROM SEA ("The Mother's Grave")

Oil on panel

20 x 25 $\frac{3}{4}$  in  
50.8 x 65.4 cm

Signed and Dated: "Arthur Hughes 1862", lower left

Present location: The Ashmolean Museum, Oxford

Collection: T.E. Plint  
John Hamilton Trist  
J. Macandrew  
Vernon Watney (Gifted to Ashmolean Museum  
1907)

Sold: Christie, Manson & Woods, 14th February 1903,  
No. 64, bought V. Watney

Exhibited: "The Pre-Raphaelite Exhibition", Russell Place,  
London, 1857, No. 35, ("The Mother's Grave")  
"British Painting", America, 1857  
Royal Academy, 1863, No. 530  
"The International Exhibition", Dublin 1865  
"British Art 50 Years Ago", Whitechapel Art  
Gallery, 1905, No. 354  
"Ford Maddox Brown and the Pre-Raphaelites",  
Manchester, 1911 No. 247  
"The Pre-Raphaelite Brotherhood", Birmingham,  
1947 No. 29  
"The Pre-Raphaelites", Whitechapel Art  
Gallery, 1948, No. 33  
"The First Hundred Years", Royal Academy  
1951-2 No. 288  
"Pre-Raphaelite Art", State Museum of  
Australia, 1962, No. 32  
"Bicentenary Exhibition", Royal Academy 1969  
No. 372

Reference: "The Critic", 15th June 1857  
"The Athenaeum", 11th July, 1857

SLIDE No. 27

Francis Palgrave, "Essays on Art", Royal Academy 1863

R. Ironside & J. Gere, "Pre-Raphaelite Painters" 1948, p. 43, reproduced p. 12

J. Maas, "Victorian Painters" 1969 p. 135

G. Reynolds, "Painters of the Victorian Scene", 1953, p. 80

It is almost certain that "Home from Sea" is substantially the same painting as "The Mother's Grave" exhibited as the 1857 "Pre-Raphaelite Exhibition" at Russell Place. The contemporary descriptions in the Athenaeum correspond with the Ashmolean painting in every detail other than the presence of the girl. Her figure must have been added after the painting returned from America in 1858, most probably in 1862 when Hughes signed and dated it.

1862-3

ENID AND GERAINT

Oil on canvas

9 x 14 in  
22.9 x 35.5 cm

Signed: "A. Hughes", lower right

Undated

Present location: Lady Anne Tenant

Collection: James Hamilton Trist  
Mr. Dunlop  
Mrs. Elliot  
Mr. E.O. Kay

Sold: Christie, Manson & Woods, 13th November 1964  
(as "The Brave Geraint", bought Maas £630)

Exhibited: "Ford Maddox Brown and the Pre-Raphaelites",  
Manchester 1911, No. 249  
"English Romantic Painting 1800-1900", Maas  
Gallery, London 1965, No. 16

Reference: Reproduced, J. Maas, Catalogue to "English  
Romantic Painting 1800-1900" 1965 p. 18  
Unpublished letter, Arthur Hughes to James  
Hamilton Trist, 24th February, 1863  
James Hamilton Trist's manuscript note of  
paintings in his possession records that  
the picture was purchased in 1863,  
the youth's figure was <sup>probably</sup> added at his  
suggestion at that date.

The measurements of this painting and that of "The Rift within  
the Lute" show the proportions which Hughes usually chose for  
a study and the enlarged picture, but the finish of the smaller  
work proves that it was reworked before being sold as an  
independent painting.

SLIDE No. 15

1863

36

MRS. H.S. TRIST AND SON

Oil on canvas

16 $\frac{1}{2}$  x 13 in  
41.9 x 33 cm

Signed and Dated: "Arthur Hughes 1863", lower right

Present location: P.J.O. Trist, Esq., O.B.E.

Collection: John Hamilton Trist  
Herbert Hardwick Trist  
Miss Maud Trist

Exhibited: "The Arthur Hughes Exhibition", National  
Museum of Wales, Cardiff, and Leighton  
House, London 1971, No. 11

Reference: John Hamilton Trist's manuscript note of  
paintings in his possession recorded that  
this work was a gift from Arthur Hughes,  
painted in 1863.

The picture represents Mrs. Harriet Susanna Trist (1815-96) and  
her son Herbert Hardwick Trist (1852-1935).

SLIDE No. 28

1863

COPY OF AN ITALIAN PAINTING, "Portrait of Dante"

Watercolour on paper

18 x 20 in  
45.7 x 50.8 cm

Unsigned

Undated

Present location: Brotherton Library, University of Leeds

Inscribed on lower front surface:

"Traced and copied in facsimile from an ancient oil  
painting",

in the handwriting of Arthur Hughes

Hughes spent some weeks travelling in Italy during the summer of 1863. Although I have not been able to locate any documentary reference to this watercolour, I consider that it is highly probable that it was made while upon the first exploratory visit to Italy, which can be dated from a letter to John Hamilton Trist (in the possession of the Trist family) written from Venice on the 15th May, 1863.

SLIDE No. 29

1863

LA BELLE DAME SANS MERCI

Oil on canvas

$60\frac{3}{8}$  x  $48\frac{1}{2}$  in  
153.3 x 123.2 cm

Signed and Dated: "Arthur Hughes 1863", lower left

Present location: National Gallery, Victoria, Australia  
(Acquired through the Alfred Felton Bequest,  
1919)

Collection: The Executors of Thomas Plint's estate

Exhibited: "The Cosmopolitan Club", London May 1863

Reference: "Athenaeum", 30th May 1863

1863

39

ARTHUR AND GUINEVERE

Oil on canvas

$37\frac{1}{2}$  x  $27\frac{1}{2}$  in  
95.2 x 69.8 cm

Signed and Dated: "Arthur Hughes 1863", lower left

Present location: Unknown

Sold: Leggatt Brothers, December 1951 to Mr.  
Knoedler and Company

Reference: Reproduction in advertisement in Apollo,  
November, 1950

It has not been possible to trace this painting. Messrs. Knoedler believe it was purchased by a private collector resident in Northern Europe.

1863

40

THE FONT

(Alternative Titles: "Sunbeam"  
"An Age of Mysteries"  
"Then by a Sunbeam I will climb to Thee")

Oil on canvas

40 x 35½ in (Arched top)  
101.6 x 92 cm

Signed and Dated: "Arthur Hughes 1863", lower left

Present location: Private collection

Collection: John Hamilton Trist  
W.G. Rigden  
Miss G. Fownes Rigden

Sold: Christie, Manson & Woods, 9th April 1892  
No. 76  
Sotheby, 10th June 1964, No. 4835 (As "At  
Church") (Dent £240)

Exhibited: Royal Academy, 1864 No. 384 with the  
quotations:

"Then by a sunbeam I will climb to Thee"  
(George Herbert)

"An Age of Mysteries, which he must live  
twice that would God's face see"  
(Henry Vaughan)

"British Art 50 Years Ago", Whitechapel Art  
Gallery, 1905 No. 317 (as "The Font")

"Victorian Painting", Newmann Gallery,  
London May 1962

Reference: Lewis Carroll's diary, 2nd April 1864  
"The Times", 30th May 1864

The picture was known as "The Font" while in the possession of  
the first three owners.

SLIDE No. 32

1863

SILVER AND GOLD

41

Oil on canvas

39 x 26 in

99 x 66 cm

Signed: "Arthur Hughes" lower right

Undated

Present Location: Hartnol & Eyre, New Bond Street, London

Collections: John Hamilton Trist  
Herbert Hardwick Trist  
Lt. Colonel L.H. Trist, D.S.O.

Sold: Christie, Manson & Woods, 23rd April 1937  
Lot 79, Property of Mrs. Trist. Purchased  
by Lt. Colonel L.H. Trist (24 guineas)  
  
Christie, Manson & Woods, 15th December 1972  
Lot 133, Property of Lt. Colonel L.H. Trist,  
D.S.O. Purchased by Messrs. Hartnol & Eyre  
(6,500 guineas)

Exhibited: Royal Academy 1864, No. 486  
Guildhall Exhibition 1900 No. 82  
"British Art 50 Years Ago", Whitechapel Art  
Gallery, 1905, No. 316  
  
The Arthur Hughes Exhibition, National Museum  
of Wales, Cardiff, and Leighton House,  
London 1971 No. 16

References: F.T. Palgrave, "Essays on Art", The Royal  
Academy of 1864  
  
Catalogue to auction sale, Christie, Manson  
& Woods, 15th December, 1972, reproduced  
opposite page 40.

John Hamilton Trist's manuscript note of paintings in his  
possession records that the work was painted and purchased in  
1863, price £170.

SLIDE No. 33

1863

SILVER AND GOLD

42

(Version)

Oil on mill-board

10 $\frac{1}{4}$  x 7 in (Arched top)  
26 x 17.8 cm

Unsigned

Undated

Present location: Private collection

Exhibited: "English Romantic Paintings 1800-1900",  
Maas Gallery, London November 1965

Reference: Catalogue to November, 1965 Exhibition,  
Maas Gallery, Reproduced No. 17

This work is undoubtedly a sketch for the larger painting purchased by James Hamilton Trist in 1863. It is almost identical to that picture in all but detail of finish.

1863

Study of Background for SILVER AND GOLD .

43

Oil on mill-board

$11\frac{3}{4}$  x  $6\frac{3}{4}$  in  
29.9 x 17.2 cm

Unsigned

Undated

Present location: Private collection

Sold: Christie, Manson & Woods, 21st November 1921  
"The remaining works of the late Arthur  
Hughes", part lot No. 44, titles "Sundial".

A study of the background, principally the peacock upon the  
sundial.

1864

44

THE LADY WITH THE LILACS

Oil on panel

17 $\frac{1}{2}$  x 8 $\frac{1}{2}$  in (Arched top)  
44.4 x 21.6 cm

Signed: "Arthur Hughes", lower right

Undated

Present location: "The Art Gallery of Ontario", Toronto, Canada

Collection: Lewis Carroll  
Mrs. Grace J. Collingwood

Sold: Christie, Manson & Woods, 16th July 1965  
No. 5615 (bought Agnew £294)

Reference: "News and Notes", Art Gallery of Ontario,  
January 1966

The painting was purchased from Hughes studio by Lewis Carroll. It can be dated from the entries in Carroll's diary for 8th and 12th October, 1864, when he notes first its imminent delivery, then receipt.

SLIDE No. 34

1864

## THE MOWER

Oil on canvas

36 x 25 $\frac{1}{2}$  in  
91.4 x 64.8 cm

Signed: "Arthur Hughes", lower left

Undated

Present location: Lord Cowdray

Collections: Viscountess Clifton  
Lord CowdrayExhibited: Royal Academy, 1865, No. 554, with quotation  
"Passing away saith the world,  
passing away."

Christina Rossetti

"Art et Travail", Geneva, 1957

References: Unpublished letter, from Ford Maddox Brown to James Leathart, postmarked 16th February 1864, in which the work is noted as available for sale at Hughes' studio.

Unpublished letter, from Arthur Hughes to James Leathart, dated 9th May, 1865, advises that Viscountess Clifton saw the work at the "Private View" at the Royal Academy and purchased it on the following Monday evening.

(Both letters owned by the Leathart family)

1864

THE MOWER

46

Oil on board

$12\frac{1}{2}$  x  $12\frac{1}{4}$  in

31.7 x 31.1 cm

Unsigned

Undated

Present Location: Private Collection

A study for the Royal Academy painting of 1865, No. 554.

SLIDE No. 35

1864

47

A MUSIC PARTY

Oil on canvas

22 $\frac{1}{2}$  x 29 $\frac{3}{4}$  in  
57.1 x 75.6 cm

- Signed and Dated: "Arthur Hughes 1864", lower left
- Present location: Lady Lever Art Gallery, Port Sunlight
- Collections: George Rae  
William Lever, Bt. (afterwards 1st Viscount  
Leverhulme)
- Sold: By George Rae's trustees' to William  
Lever, Bt., 1917
- Exhibited: Royal Academy, 1864 No. 62  
Leeds Exhibition, 1868, No. 1327  
Birmingham Museum and Art Gallery, Loan  
Collection of Modern Pictures, 1891 no.204  
Edinburgh Exhibition, 1886, No. 900  
Lady Lever Art Gallery, Port Sunlight 1948  
no. 3  
"Victorian Painting 1837-1890", Mappin Art  
Gallery, Sheffield, 1968, No. 103  
The Arthur Hughes Exhibition, National Museum  
of Wales, Cardiff, and Leighton House,  
London 1971, No. 13
- References: Lewis Carroll's diary 17th May 1864  
"Athenaeum", 9th October, 1875

SLIDE No. 30

1864-5

## MRS. LEATHART AND THREE CHILDREN

Oil on canvas

30½ x 41 in  
77.5 x 104.1 cm

Signed: "Arthur Hughes", lower right

Undated

Present location: Mrs. M.C. Mele (Granddaughter of James  
Leathart)Collection: James Leathart  
Mrs. Ruth LeathartExhibited: Royal Academy, 1865, No. 311  
Liverpool Academy, 1865, No. 41  
"Leathart Collection", Laing Art Gallery,  
Newcastle, 1968, No. 47  
"The Arthur Hughes Exhibition", National  
Museum of Wales, Cardiff, and Leighton  
House, London, 1871, No. 12Reference: Letter from Ford Maddox Brown to James  
Leathart, 18th July, 1864 (in possession  
of the Leathart family)(the picture in  
progress)  
Letter from Arthur Hughes to James Leathart  
3rd February, 1865 (the picture completed)  
Hughes' receipt to James Leathart 3rd March  
1866 for 250 guineasReference: "Athenaeum", 13th September 1873 page 344  
"Burlington Magazine", November 1963 pp 490  
and 495, reproduced as plate 27  
Neyrs Johnson, Catalogue to the "Leathart  
Collection", 1968 p. 21

SLIDE No. 31

c. 1864

SUMMERTIDE

(Alternative titles: "Summer" and "In the Grass")

Oil on canvas

$10\frac{7}{8}$  x  $14\frac{3}{8}$  in  
27.6 x 36.5 cm

Signed: "Arthur Hughes", lower left

Undated

Present location: Mappin Art Gallery, Sheffield

Collections: George Rae  
Mr. Hutton

Sold: Christie, Manson & Woods, 13th May 1890  
No. 56 (as "Summertime")  
Christie, Manson & Woods, 1st December 1933  
No. 110 (as "Summer")

Exhibited: "Victorian Painting 1837-1890", Mappin Art  
Gallery, Sheffield, September, 1968 No. 53

SLIDE No. 39

c. 1864

MADELINE

Oil on canvas

17 $\frac{1}{2}$  x 9 in

44.5 x 22.9 cm

Signed: "A. Hughes", lower left

Undated

Present location: Carlisle City Art Gallery

Collection: Gordon Bottomley (bequeathed 1949)

Exhibited: "The Gordon Bottomley Collection", Carlisle  
City Art Gallery, 1970, No. 24

"The Arthur Hughes Exhibition", National  
Museum of Wales, Cardiff, and Leighton  
House, London 1971, No. 14

Reference: Reproduced in Catalogue to the Arthur Hughes  
Exhibition, page 23.

I have not been able to trace any reference to this work before Gordon Bottomley's ownership. The close similarity to the "Music Party" in point of costume, treatment of paint, and modelling confirms the probability of the date of execution as about 1864. (Although the title "Madeline" is given on the frame, the records at Carlisle spell the name as Madeleine.)

SLIDE No. 20

1865

51

STUDY OF A GIRL'S HEAD

Oil on canvas

10 $\frac{1}{2}$  x 9 in

26.7 x 22.9 cm

Signed: "Arthur Hughes", top right

Present location: City Museum and Art Gallery, Birmingham

Collection: Sir Thomas Lane Devitt, Bt. (Gifted 1922)

A label on the back in the artist's hand reads:

"Study - painted 1865"



c. 1865

52

THE GUARDED BOWER

Oil on canvas

46½ x 27½ in  
118.1 x 69.9 cm

Signed: "Arthur Hughes", lower left

Undated

Present location: Bristol Art Gallery

Collection: The Misses Budgett

Exhibited: The Royal Academy, 1866, No. 457 with the  
inscription: "Over my head his arm he  
flung against the world" - Robert Browning

Bristol Academy of Fine Art 1878

Loan Exhibition of Art 1883

"The Last Moment of Raphael", Bristol Art  
Gallery, 1969

References: Unpublished letter from Arthur Hughes to James  
Leathart, dated 1866 (3rd March) in which  
reference is made to the work being  
available for sale, described as "The Old  
lovers with the sword, which you know".  
The use of the word "old" must be regarded  
as a piece of humorous rhetoric, as the  
treatment of the paintwork indicates a date  
close to the writing of the letter.  
(Leathart family)

"Review of the Royal Academy Exhibition",  
Art Journal June 1866

SLIDE No. 17

1865

## BEAUTY AND THE BEAST

Oil on canvas

39 x 25 $\frac{1}{2}$  in  
99.1 x 64.8 cm

Signed: "Arthur Hughes", lower left

Undated

Present location: Private collection

Exhibited: Royal Academy, 1865, No. 190 with  
inscription:

"Beauty in her own mind thanked the  
beast for his kindness, and put on  
the plainest gown she could find  
among them."

Reference: F.T. Palgrave's "Essays on Art: Royal  
Academy, 1865".

c. 1865

54

Study for MARIANA WITH LUTE

Oil on canvas mounted on board

21 x 15 $\frac{3}{8}$  in  
53.3 x 39.7 cm

Signed: "AH" monogram lower left

Undated

Present location: Private collection

Collections: Frank Rinder  
David Clayton-Stamm

Exhibited: Arthur Hughes Memorial Exhibition, Walkers'  
Gallery, London 1916 No. 23  
The Arthur Hughes Exhibition, National  
Museum of Wales, Cardiff, and Leighton  
House, London 1971, No. 15

Reference: Reproduced as Plate No.3, Arthur Hughes  
Memorial Exhibition Catalogue 1916

The work is unfinished. On the reverse, in the handwriting of Emily Hughes (Arthur Hughes' daughter) is the note: "Study for Mariana c. 1865". No documentary record relating to this work has been found, nor any evidence that a more finished version of the subject was painted by Hughes.

SLIDE No. 21

c. 1865

OPHELIA

Oil on canvas

37 5/16 x 23 3/16 in (Arched top)  
94.8 x 58.9 cm

Signed: "Arthur Hughes", lower left

Undated

Present location: Toledo Museum of Art, U.S.A.

Collections: Charles K. Prioleau  
John Bibby  
Sir Frank Swettenham

Sold: By Sir Frank Swettenham at Christie, Manson & Woods, 22nd November, 1946, Lot 1197, (bought by Browne & Phillips, price £47-5s); sold to Leicester Galleries.  
Purchased by Toledo Museum of Art, 1952 from Leicester Galleries with donation from Edward Drummond Libbey.

Exhibited: Liverpool Academy, 1867, No. 95  
Walker Art Gallery, Liverpool, 1886 No. 1176  
"Victorian Romanticism", Leicester Gallery, 1949  
Russell Cotes Art Gallery, June 1951, No. 6  
University of Kansas, 1958  
Herron Museum of Art Indianapolis, February 1964, No. 41

Reference: "Toledo Museum News", No. 2 1960, Reproduced page 42

The treatment of the subject and the appearance of the figure and landscape (as far as it is possible to judge from photographs) is consistent with a date close to 1865.

c. 1865

56

Sketch for OPHELIA

Oil on panel

14 $\frac{1}{4}$  x 8 $\frac{1}{2}$  in  
36.2 x 21.6 cm

Unsigned

Undated

Present location: John Bryson Esq.

Exhibited: "Loan Exhibition of Victorian Painting",  
Agnew & Co., New Bond Street, London  
November, 1961, No. 64

c. 1865

57

ELAINE WITH THE ARMOUR OF LANCELOT

Oil on panel

$17\frac{3}{8} \times 8\frac{7}{8}$  in (Arched top)  
44.1 x 22.5 cm

Unsigned

Undated

Present location: W.S. Taylor Esq.,

Collections: W.Pattison, J.P  
R.H. Shillito  
H. Boot

Sold: By R.H. Shillito at Christie, Manson & Woods,  
18th March, 1935 (bought Jelk)

Christie, Manson & Woods, 26th April, 1935  
(bought by Henry Boot)

Exhibited: "Victorian Painting 1837-1890", Mappin Art  
Gallery, Sheffield, September 1968 No. 51  
The Arthur Hughes Exhibition, National Museum  
of Wales, Cardiff, and Leighton House,  
London 1971, No. 17

The treatment of the Romantic Arthurian subject, together with the brushwork in textural detail is so close to other works of the mid-60's that there is a strong case for the suggested date.

SLIDE No. 19

1866

MRS. THOMAS WOOLNER

Oil on canvas

Present location: The Woolner family

Collection: Mrs. Thomas Woolner, thence to her great-grandchildren

Exhibited: Royal Academy, 1866, No. 397

Reference: "Review of the Summer Exhibition", Art Journal, June 1866

Reproduced in "Thomas Woolner, R.A." by his daughter, Amy Woolner, published by Chapman & Hall, 1917.

1866

59

GOODNIGHT

Oil on canvas

39 x 25½ in  
99 x 64.8 cm

Signed: "Arthur Hughes", lower right

Undated

Present location: Agnew & Co. New Bond Street, London

Collections: John Hamilton Trist  
Herbert Hardwick Trist  
Lt. Colonel L.H. Trist, D.S.O.

Sold: Christie, Manson & Woods, 23rd April, 1937  
Lot 78, property of Mrs. Trist. Purchased  
by Lt. Colonel, L.H. Trist (22 guineas)  
Christie, Manson & Woods, 15th December, 1972  
Lot 134, the property of Lt. Colonel L.H.  
Trist, D.S.O. Purchased by Agnew & Co.  
(6,000 guineas)

Exhibited: Royal Academy, 1866, No. 359 with quotation:  
"Day's turn is over, now arrives the  
night's". Browning  
"British Art 50 Years Ago", Whitechapel Art  
Gallery, 1905, No. 317  
The Arthur Hughes Exhibition, National Museum  
of Wales, Cardiff, and Leighton House,  
London 1971, No. 21

Reference: "Review of the Summer Exhibition, Royal  
Academy", Art Journal, June 1866

SLIDE No. 38

1866

60

MARY MUNRO AND CHILD

Oil on panel

$10\frac{3}{4}$  x  $11\frac{1}{4}$  in (Arched top)  
27.3 x 28.6 cm

Unsigned

Undated

Present location: Munro Family

Collections: Alexander Munro  
Annie Munro  
Mrs. M.C.N. Munro

Exhibited: The Arthur Hughes Exhibition, National Museum  
of Wales, Cardiff, and Leighton House,  
London 1971, No. 19

Reference: Reproduced in catalogue to the Arthur Hughes  
Exhibition, page 28

The Munro family have identified the child as J.A.R. Munro who was born in 1864, and it has therefore been possible to establish that the date of the painting is 1866.

SLIDE No. 36

c. 1866

THE SINGER

Oil on panel

$17\frac{3}{8}$  x  $8\frac{7}{8}$  in  
44.1 x 22.5 cm

Signed: "Arthur Hughes", lower left

Undated

Present location: W.S. Taylor Esq.,

Collections: W. Pattison, J.P.  
R.H. Shillito  
H. Boot

Sold: By W. Pattison, February 1886; by R.H.  
Shillito at Christie, Manson & Woods, 18th  
March, 1935 (bought Jelk)  
Christie Manson & Woods, 26th April, 1935  
(bought by Henry Boot)

Exhibited: The French Gallery, 1866 No. 119  
"Victorian Painting 1837-1890", Mappin Art  
Gallery, Sheffield, September 1968 No. 52  
The Arthur Hughes Exhibition, National Museum  
of Wales, Cardiff, and Leighton House,  
London 1971, No. 18

SLIDE No. 18

1867

62

CECIL URSULA AGED 3 YEARS

Oil on canvas

$27\frac{1}{2} \times 16\frac{3}{4}$  in  
69.8 x 42.5 cm

Unsigned

Undated

Present location: The Ashmolean Museum, Oxford

Collection: F.T. Palgrave

Exhibited: The Royal Academy 1867, No. 598 with  
quotation:  
"Cissy, so Tall" (Palgrave: "5 Days  
Entertainment")

Reference: Lewis Carroll's diary, 7th April, 1867  
(description of the picture which was  
ready for submission to the Royal Academy).

F.T. Palgrave used an illustration of this painting of his  
daughter as a frontispiece to his book "The 5 Days Entertainment  
at Wentworth Grange", published Macmillan, 1868.

SLIDE No. 41

1867

A BIRTHDAY PICNIC (portraits of the children of W.W. Pattison)

Present location: Unknown

Exhibited: Royal Academy 1867, No. 418

Reference: "Royal Academy Review", The Art Journal, June 1867

1866-7

L'ENFANT PERDU

64

Oil on canvas

38 x 29 $\frac{1}{2}$  in

96.5 x 74.9 cm

Signed: "Arthur Hughes", lower left

Undated

Present location: Evelyn Waugh Trust

Collection: Evelyn Waugh (purchased 1949)

Exhibited: Royal Academy, 1867, No. 506

Reference: Unpublished letter in possession of the  
Leathart family, Arthur Hughes to James  
Leathart, March 1866 (the painting was in  
progress)

"Royal Academy Review", The Art Journal  
June 1867

1867

65

(version of)

L'ENFANT PERDU

Oil on canvas

$20\frac{3}{4}$  x  $13\frac{3}{4}$  in  
52.7 x 34.9 cm

Signed: "Arthur Hughes", lower left

Undated

Present location: City Art Gallery, Birmingham

Collection: Cotterill Deykin

Exhibited: Leicester Gallery, London, September, 1921  
No. 53

"10 Decades - A Review of British Taste  
1851-1951", Royal Society of British  
Artists, 1951, No. 40

This version is almost identical to the larger picture shown at the Royal Academy in 1867, except that the figure of the woman on the left has been omitted and the foreground is less fully finished.

1868

66

THE PAINED HEART

Oil on canvas

36 x 42 in  
91.4 x 106.7 cm

Present location: Unknown

Collection: Harold Rathbone

Sold: By Harold Rathbone at Christie, Manson & Woods,  
26th April, 1909, Lot 97 (bought Watney,  
£210)

Exhibited: Liverpool Art Gallery, 1872

The date "1868" was recorded at Christie's 1909 auction. It is probable that this was authorized by a date painted on the canvas.

1868

## SIGH NO MORE, LADIES

Present location: Unknown

Exhibited: Royal Academy, 1868, No. 510

Reference: Lewis Carroll's diary, 5th April 1868  
(description of the picture as "A dreamy  
melancholy, young lady with hands clasped  
round one knee, looking into vacancy.")

1868

68

MRS. EDWARD RHODES

Present location: Unknown

Exhibited: Royal Academy, 1868, No. 683

1869

69

THE NURSLING DONKEY

Present location: Unknown

Exhibited: Royal Academy, 1869, No. 337

Reference: Letter at Bodleian Library, D.G. Rossetti to Stevens, 28th<sup>^</sup> May 1869 (mentioning the Hughes' work as "A very charming picture")

c. 1870

THE WHITE HIND

Gouache

15 x 20 in  
38.1 x 50.8 cm

Signed: "Arthur Hughes", lower right

Undated

Present location: Victoria and Albert Museum

Exhibited: Arthur Hughes Memorial Exhibition 1916 No. 36  
The Arthur Hughes Exhibition, National Museum  
of Wales, Cardiff, and Leighton House,  
London 1971 No. 22

SLIDE No. 47

c. 1868-70

GIRL WITH CALF

Oil on panel

17½ x 13½ in  
44.5 x 34.3 cm

Signed: "Arthur Hughes", lower left

Undated

Present location: Peter Eaton, Esq.

Exhibited: The Arthur Hughes Exhibition, National Museum  
of Wales, Cardiff, and Leighton House,  
London, 1971, No. 28

Reference: Reproduced, page 36, Catalogue to the Arthur  
Hughes Exhibition, 1971

The treatment of the landscape detail and the modelling of the figure are close to other works of the suggested date. No documents related to the work have been discovered.

SLIDE No. 42

1866-1870

SIR GALAHAD

Oil on canvas

44 $\frac{1}{2}$  x 66 in  
113 x 167.7 cm

Signed: "Arthur Hughes", lower left

Undated

Present location: Walker Art Gallery, Liverpool

Collection: Alexander M. Synge  
Mrs. Alexander M. Synge (gifted to the  
Walker Art Gallery 1935)

Exhibited: Royal Academy, 1870, No. 324  
Liverpool Autumn Exhibition, 1872, No. 136  
The Arthur Hughes Exhibition, National  
Museum of Wales, Cardiff, and Leighton  
House, London 1971 No. 23

Reference: Lewis Carroll's diary, 24th June 1866 (the  
work in progress) and 7th April 1867  
(the work not yet finished)

"Royal Academy Review", The Art Journal,  
June 1870

SLIDE No. 46

1870

73

(version of)

SIR GALAHAD

Oil on canvas

35 x 52 in  
88.9 x 132.1 cm

Signed: "Arthur Hughes", lower left

Undated

Present location: Unknown

Sold: by Arthur Hughes executors at Christie, Manson  
& Woods, 21st November, 1921, No. 65.  
Bought by Sampson (10½ guines)

Christie, Manson & Woods, 9th June 1961,  
No. 178

A smaller replica of the work shown at the Royal Academy 1870.

c. 1868-70

74

GIRL WITH SWANS

Oil on canvas

19 $\frac{1}{4}$  x 28 in

48.9 x 71.1 cm

Signed: "Arthur Hughes", lower left

Undated

Present location: Peter Eaton Esq.,

Exhibited: The Arthur Hughes Exhibition, National Museum  
of Wales, Cardiff, and Leighton House,  
London, 1971, No. 27

Reference: Reproduced, page 35, Catalogue to the Arthur  
Hughes Exhibition, National Museum of Wales,  
Cardiff, and Leighton House, London 1971

No document relating to this work has been located. The  
brushwork of the greater part of the picture indicates a date at  
the end of the 1860's. However, the swan on the left appears  
to have been a slightly later addition.

SLIDE No. 40

1870

75

ENDYMION

29 x 42 in

73.7 x 106.7 cm

Present location: Unknown

Collection: William Graham  
Mr. Bibby

Sold: Christie, Manson & Woods, 18th July, 1940  
No. 165, bought, Allan (12 guineas)

Exhibited: Royal Academy 1870, No. 388, with quotation:  
"Brain-sick shepherd prince". Keats

Loan Collection of Modern Pictures, Birmingham  
Art Gallery, 1891, No. 203

Reference: Letter at the Bodleian Library, Oxford,  
Arthur Hughes to F.G. Stevens, June 1899  
(advising him that the painting was owned  
by Mr. Bibby)

1871

THE THREE MAGPIES

Present location: Unknown

Exhibited: Royal Academy, 1871, No. 546 with quotation:

"One for sorrow  
Two for mirth  
Three for a wedding  
Four for a birth."

1871

EVENING

Present location: Unknown

Exhibited: Royal Academy 1871, No. 1025 with quotation:

"So service shall with steel sinews toil",  
etc.

Shakespeare

c. 1872-4

78

WINTER

Oil on Board

$11\frac{3}{4}$  x  $9\frac{1}{4}$  in  
29.9 x 23.5 cm

Signed: "Arthur Hughes", lower left

Undated

Present location: Private collection

Collection: E.B. Finch

Exhibited: Arthur Hughes Memorial Exhibition, 1916,  
No. 34

A label on the reverse reads: "Bought by E.B. Finch at  
Memorial Exhibition. Painted about 1872-74."

1872

MRS. E.B. FINCH AND TWO CHILDREN

Oil on canvas

 $42\frac{1}{4}$  x 51 in  
107.3 x 129.5 cm

Signed and Dated: "Arthur Hughes 1872", lower right

Present location: Private collector

Collection: E.B. Finch

SLIDE No. 55

1872

80

POLL'S THE MILKMAID O' THE FARM

Oil on canvas

17½ x 34½ in  
44.5 x 87.6 cm

Signed: "Arthur Hughes", lower right

Undated

Present location: Private Collector

Collection: P. Withers Esq.

Sold: Christie, Manson & Woods, 19th November 1970

Exhibited: Royal Academy, 1872, No. 303

SLIDE No. 42

1872-3

AS YOU LIKE IT

Oil on canvas

Triptych

Centre            28 x 39 in  
                   71.1 x 99.1 cm

Wings            28 x 18 in  
                   71.1 x 45.7 cm

Signed and Dated: "Arthur Hughes 1872-3", lower left, left wing

Present location: Walker Art Gallery, Liverpool

Collection: Joshua Sing (bequeathed to Walker Art Gallery, 1908)

Exhibited: Royal Academy, 1872, Nos. 489-491 with quotation:  
                   Amien's song "Blow blow, thou winter wind  
                   ... this life is most jolly". Shakespeare  
                   Liverpool Autumn Exhibition 1873 No. 223  
                   Whitechapel Winter Exhibition, 1908, No. 5  
                   Whitechapel Gallery, 1910, No. 94  
                   "Coming of Age Exhibition", Bradford 1925  
                   Arts Council Exhibition, Aberystwyth and Swansea, 1955  
                   "Shakespeare in Art", Nottingham Art Gallery, 1961, No. 68  
                   Ulster Museum, Belfast, 1964, No. 21  
                   The Arthur Hughes Exhibition, National Museum of Wales, Cardiff, and Leighton House, London 1971, No. 24

Reference: "Academy Review", The Art Journal June 1872

SLIDE No. 44

1873

## THE LADY OF SHALOTT

Oil on canvas

36 $\frac{1}{2}$  x 62 $\frac{1}{4}$  in  
92.7 x 158.1 cm

Signed and Dated: "Arthur Hughes 1873", lower left

Present location: The Fine Art Society, New Bond Street, London

Collections: G. Trist Esq.  
E. Barnes Esq.

Sold: Christie, Manson & Woods, 17th December 1937  
Bought by Tessie (£6-16-6)  
Sotheby & Co., 13th July, 1966, No. 115  
Sotheby & Co., 18th June, 1969, No. 79

Exhibited: Royal Academy, 1873, No. 949  
Arthur Hughes' Exhibition, Rembrandt Gallery,  
London, 1904, No. 44  
Arthur Hughes Memorial Exhibition, 1916 No. 29

Reference: "The London Exhibitions", The Art Journal,  
June 1904  
Sacheverell Sitwell, "Narrative Pictures,"  
1937, page 56

SLIDE No. 50

1873

Portrait of CHARLES WARING FINCH

Oil on canvas

$23\frac{1}{2}$  x  $18\frac{1}{2}$  in  
59.7 x 47 cm

Signed: "Arthur Hughes", lower left

Dated: "1873"

Present location: Private Collector

Exhibited: The Arthur Hughes Exhibition, National Museum  
of Wales, Cardiff, and Leighton House,  
London, 1971, No. 25

Charles Waring Finch (1835-1905) was a patron and friend of  
Hughes.

*SLIDE No. 56*

1874

THE CONVENT BOAT

Oil on canvas

37 x 61 in  
94 x 154.9 cm

Signed and Dated: "Arthur Hughes 1874", lower right .

Present location: Private collector

Collection: Graham Hughes

Sold: Christie, Manson and Woods, 4th June 1948,  
Lot 114. Bought, Bentley (48 guineas)  
Christie, Manson and Woods, 1st October 1948,  
Lot 70, purchased Hughes (6 guineas)

Exhibited: Royal Academy, 1874, No. 584  
The Arthur Hughes Exhibition, National Museum  
of Wales, Cardiff, and Leighton House,  
London 1971, No. 26

References: "Academy Review", The Art Journal, June 1874  
Reproduced as illustration on the poster and  
catalogue to the Arthur Hughes Exhibition  
1971

SLIDE No. 51

1874

(version of)

THE CONVENT BOAT

Oil on canvas

$17\frac{1}{2}$  x  $28\frac{3}{4}$  in  
44.5 x 73 cm

Signed: "Arthur Hughes", lower right

Undated

Present location: Unknown

Sold: Christie, Manson & Woods, 25th March, 1966  
Lot no. 145

Sotheby & Co., 30th October, 1968, Lot No. 118

A study for the larger picture hung at the Royal Academy in 1874,  
identical in all but degree of finish.

c. 1875

Ellen Terry as "THE ENCHANTRESS"

Oil on canvas

15 $\frac{1}{2}$  x 9 in  
39.4 x 22.9 cm

Present location: Unknown

Sold: Christie, Manson & Woods, 5th June, 1942  
Lot 130

Reference: The National Portrait Gallery has a photograph  
of this painting, Reference No. 3047

Up to the time of writing it has not been possible to establish the date of this theatrical production, entitled "The Enchantress". The indications of style given by the photograph suggest a date of the mid-1870's.

1876

MR. AND MRS. JAMES HAMILTON TRIST

Oil on canvas

38 x 27 in  
96.5 x 68.6 cm

Unsigned

Undated

Present location: The Trist family

Collections: James Hamilton Trist  
Herbert Hardwick Trist  
Miss Maud Trist

James Hamilton Trist's manuscript note of pictures in his possession records: "1876 - A gift".

SLIDE No. 58

c. 1876-78

THE DANGEROUS PATH

Oil on canvas

18 x 28 in  
45.7 x 71.1 cm

Signed: "Arthur Hughes" lower right

Undated

Present location: Watkin Williams Esq.

Collection: F.E. Williams

Exhibited: Arthur Hughes Memorial Exhibition, Walker's  
Galleries, London 1916, No. 25  
The Arthur Hughes Exhibition, National Museum  
of Wales, Cardiff, and Leighton House,  
London, 1971, No. 29

Reference: Reproduced, catalogue to the Arthur Hughes  
Exhibition, 1971, page 37

There are indications of painting of several different periods in this work. The greater part of the landscape is consistent with his brushwork at the suggested date.

1876

THE SLUGGART, MARKET WOMEN, BRITTANY

Oil on canvas

$32\frac{1}{2}$  x  $53\frac{1}{2}$  in  
82.5 x 135.9 cm

Signed and Dated: "Arthur Hughes 1876" lower right

Present location: Rochdale Public Library

Reference: The Art Journal, January, 1876 (the work in progress.)

The records at Rochdale Public Library are limited to a note that the work was in their possession during the stock-taking of 1948.

SLIDE No. 59

1878

UNCERTAINTY

Present location: Unknown

Exhibited: Royal Academy, 1878, No. 602

Reference: The Art Journal, June 1878, "The Academy  
Review".

1878

TWO DOGS

Oil on canvas

19 $\frac{1}{2}$  x 23 $\frac{1}{2}$  in  
49.5 x 59.7 cm

Signed and Dated: "Arthur Hughes '78" lower right

Present location: Gilbert Leathart, Esq.

Collection: James Leathart

Exhibited: "The Leathart Collection", Laing Art  
Gallery, Newcastle, 1968 No. 49.

1878

92

MABEL AND RUTH ORRINSMITH

Oil on canvas

16 x 30 in  
40.6 x 76.2 cm

Signed: "Arthur Hughes" lower right

Undated

Present Location: William Morris Gallery, Waltham<sup>m</sup>stow

Collection: Mabel Orrin Smith  
Mrs. Hitch (donated 1954)

Exhibited: Royal Academy 1878, No. 498

Reference: The Art Journal, June 1878, "The Academy  
Review".

1878

VANITY

Present location: Unknown

Exhibited: Royal Academy, 1878, No. 988 with quotation:

"Time doth transfix the flourish set on  
youth". Shakespeare

c. mid 1870s

THE PAST GENERATION

Oil on board

11 $\frac{1}{4}$  x 9 $\frac{1}{4}$  in  
28.6 x 23.5 cm

Signed: "Arthur Hughes", lower left

Undated

Present Location: Unknown

Collection: P. Withers Esq.

Sold: "Remainder of the works of the late Arthur Hughes" Christie, Manson & Woods, 21st November 1971, Part Lot No. 54 (bought Sampson)

Sotheby & Co., 29th May, 1968, Lot No. 188

The greater part of the paintwork is characteristic of Hughes' handling in the mid-seventies; however, various areas show evidence of his attention at a later date.

1878-9

## THE CHRISTMAS CAROL AT BRACKEN DEAN

Oil on canvas

25½ x 38 in  
64.8 x 96.5 cm

- Signed and Dated: "1879 Arthur Hughes", lower left
- Present location: Gilbert Leathart, Esq.,
- Collections: James Leathart  
Mrs. Ruth Leathart
- Exhibited: The Leathart Collection, Laing Art Gallery  
1968, No. 48
- Reference: Letter (in possession of the Leathart family), Arthur Hughes to James Leathart, 16th December, 1878 (the canvas is not to be looked at until he returns to work upon it).
- Receipt, dated 14th October, 1879, for £157 10s (in possession of the Leathart family).
- Reproduced, catalogue to the Leathart Exhibition, Plate No. 9

SLIDE No. 57

1879

96

MARGORY AND LETTICE WORMOLD

Present location: Unknown

Exhibited: Royal Academy, 1879, No. 313

1879

## THE PROPERTY ROOM

Location: Unknown

Exhibited: Royal Academy, 1879, No. 929

Reference: The Art Journal, 1879, June, "The Review of the  
Royal Academy".

1879

THE OLD NEIGHBOUR GONE BEFORE: A STREET EPISODE IN BRITTANY

Oil on canvas

30 x 44 in  
76.2 x 111.7 cm

Present location: Unknown

Exhibited: Royal Academy, 1879, No. 1366

Reference: Henry Blackburn, Academy Notes, 1879  
drawing reproduced.

1880

EN PENITENCE

Oil on canvas

37 x 24 in  
94 x 61 cm

Present location: Unknown

Exhibited: Royal Academy, 1880, No. 422

Reference: Henry Blackburn, Academy Notes, 1880  
drawing reproduced.

The Art Journal, June, 1880, "Review of the  
Royal Academy."

1881

100

THE SAILING SIGNAL GUN

Oil on canvas

35 x 40 in  
88.9 x 101.6 cm

Present location: Unknown

Exhibited: Royal Academy 1881, No. 1005

Reference: Henry Blackburn, Academy Notes, 1881,  
Drawing reproduced.

1882 (with later additions)

SUMMER IS ICUMEN IN

Oil on canvas

32 $\frac{1}{4}$  x 52 in  
81.9 x 132.1 cm

Unsigned

Undated

Present location: The Stone Gallery, Newcastle

Sold: Sotheby & Co., 19th November, 1969, Lot 141,  
bought Marshall (£320)

Exhibited: Grosvenor Gallery, 1882, No. 167  
The Arthur Hughes Exhibition, National Museum  
of Wales, Cardiff, and Leighton House,  
London, 1971, No. 30

References: Grosvenor Gallery Catalogue, 1882  
Reproduction (without the figure on the  
left).  
Stone Gallery Catalogue, Spring Exhibition,  
1971, Reproduction (picture in final form,  
with figure on left).

Hughes was not successful in selling the work at the Grosvenor  
Gallery Exhibition of 1882, and subsequently modified the  
composition by *ALTERATIONS TO THE* third figure on the left, (The  
brushwork indicates that this was done not long after.) *AND THOSE*  
*ON THE RIGHT.*

SLIDE NO. 45

1882

## THE SKIPPER AND HIS CREW

Oil on canvas

31 x 36 in  
78.7 x 91.4 cm

Present location: Unknown

Exhibited: Royal Academy 1882, No. 1529

Reference; Henry Blackburn, Academy Notes, 1882  
drawing reproduced.

1883

## MEMORIES

Oil on canvas

33 x 23 $\frac{1}{2}$  in  
83.8 x 59.7 cm

Signed: "Arthur Hughes", lower left

Undated

Present location: The Watts Gallery, Compton

Collection: Watkin Williams Esq.

Exhibited: Royal Academy, 1883, No. 13

The Arthur Hughes Exhibition, National  
Museum of Wales, Cardiff, and Leighton  
House, London 1971, No. 31

SLIDE No. 52

1882-3

THE HOME QUARTET (Mrs. Lushington and Children)

Oil on canvas

39 x 51 in  
99 x 129.5 cm

Present location: Unknown

Collection: Judge Vernon Lushington  
Margaret Lushington

Exhibited: Royal Academy 1883, No. 170

Reference: Henry Blackburn, Academy Notes, <sup>1883</sup> drawing  
reproduced.

Letter from W.B. Scott to James Leathart,  
dated 31st December, 1882, (mentioning  
the fact that Arthur Hughes was at that  
time painting the Lushington Group).  
(In the possession of the Leathart family).

1884

HEAD OF A GIRL

Oil on panel

 $9\frac{7}{8}$  x 8 in  
25.1 x 20.3 cm

Signed and Dated: A.H. 1884"

Present Location: Mrs. Catto-Ray

1884

106

THE SWOLLEN STREAM

Present Location:

Unknown

Exhibited:

The Dudley Gallery, 1884 No. 110

1884

## PAST WORK

Present Location: Unknown

Exhibited: The Dudley Gallery, 1884, No. 150

1884

## WANDERERS

Present Location: Unknown

Exhibited: The Dudley Gallery, 1884, No. 192

1885

109

SUNDAY MORNING

Oil on canvas

45 x 51 in  
114.3 x 129.5 cm

Present location: Unknown

Exhibited: Royal Academy, 1885 No. 672

Reference: Henry Blackburn, Academy Notes, 1885  
drawing reproduced.

1886

## THE POTTER'S COURTSHIP

28 $\frac{1}{4}$  x 34 in  
71.8 x 86.4 cm

Signed: "Arthur Hughes", lower right

Undated

Present location: Laing Art Gallery, Newcastle

Collection: James Richardson  
Dorothea Richardson (gifted 1938)

Exhibited: Royal Academy, 1886, No. 760  
The Arthur Hughes Exhibition, National  
Museum of Wales, Cardiff, and Leighton  
House, London, 1971, No. 34

Reference: Henry Blackburn, Academy Notes, 1886, drawing  
reproduced  
Laing Art Gallery Booklet, 1970, photograph  
reproduced

SLIDE No. 60

1886

111

HOME FROM MARKET

Oil on canvas

38 x 28 in  
96.5 x 71.1 cm

Present location: Unknown

Exhibited: Royal Academy, 1886, No. 985  
Arthur Hughes Memorial Exhibition, Walker's  
Galleries, London 1916, No. 27

Reference: Henry Blackburn, Academy Notes, 1886,  
drawing reproduced.

1887

112

IN THE FOREST OF ARDEN

26 x 41 in  
66 x 104.1 cm

Present location: Unknown

Collection: W.L. Peacock

Sold: Christie, Manson & Woods, 6th February, 1925  
Part lot No. 230 (Stone)

Exhibited: Royal Academy, 1887, No. 940

Reference: Henry Blackburn, Academy Notes, 1887, drawing  
Reproduced.

1888

## THE THREADS OF FATE

Oil on canvas

24 x 37 in  
60.9 x 94 cm

Signed and Dated: "Arthur Hughes 1888", lower left

Present location: Unknown

Collections: Henry Boddington,  
Sir Thomas Jaffrey, Bart.Sold: Christie, Manson & Woods, 8th July, 1960 Lot  
No. 60. Bought Vickers, (£57 15s)

Exhibited: Autumn Exhibition, Manchester, 1911, No. 307

Reference: Reproduction, Catalogue to Christie, Manson  
and Woods, Sale, 8th July 1960

1888

## THE THREADS OF FATE

(Study for)

Oil on board

 $8\frac{1}{2} \times 11\frac{1}{2}$  in  
21.6 x 29.2 cm

Unsigned

Undated

Present location: Private collection

Exhibited: Arthur Hughes Memorial Exhibition, Walker's  
Galleries, London 1916 No. 15

1888

LITTLE ONE WHO STRAIGHT HAS COME DOWN THE HEAVENLY STAIRS

Oil on canvas

 $69\frac{1}{2} \times 34\frac{3}{4}$  in  
176.5 x 88.3 cm

Signed: "Arthur Hughes", lower right

Undated

Present location: Russell-Cotes Gallery, Bournemouth

Collection: Sir Merton Russell-Cotes

Exhibited: Royal Academy, 1888, No. 680, with title  
quotation from George McDonald's poemReference: Henry Blackburn, "Academy Notes", 1888,  
drawing reproduced.William E. Fredeman, Rylands Journal, Vol. 49,  
No. 2, 1967, "A Pre-Raphaelite Gazette",  
pages 17-18

SLIDE No. 53

1888

LAST OF THE SNOW

Oil on canvas

19 x 30 in  
48.3 x 76.2 cm

Present location: Unknown

Exhibited: New Gallery, 1888, No. 128

Reference: Drawing reproduced, New Gallery Catalogue,  
1888

c. 1888-1900

MOUNTS BAY

Oil on panel

9 x 15 $\frac{3}{4}$  in  
22.9 x 40 cm

Signed: "Arthur Hughes," lower right

Undated

Present location: C. Munro Esq.

Exhibited: Arthur Hughes Memorial Exhibition, Walker's  
Galleries, London, 1916, No. 66

The handling of the paint is close to that of other landscapes which were included in Hughes' 1900 exhibition, and had been executed as a 'holiday picture' not long before that exhibition.

1889

THE FOOTSTEP

Oil on canvas

19 x 28 in

48.2 x 71.1 cm

Present location: Unknown

Exhibited: The New Gallery, 1889, No. 266

Reference: Drawing reproduced in catalogue to the  
New Gallery Exhibition, 1889.

c. 1890

THE WOODCUTTER'S DAUGHTER

(alternative title: "Home from Work")

Oil on canvas

30 x 42 $\frac{1}{2}$  in  
76.2 x 108 cm

Signed: "Arthur Hughes", lower right

Undated

Present location: Russell-Cotes Gallery, Bournemouth

Collection: George Knight

Exhibited: The Arthur Hughes Exhibition, National  
Museum of Wales, Cardiff, and Leighton  
House, London 1971, No. 32

The painting displays conflicting chronological elements which can only be explained by Hughes' habit of altering works which had remained for a long time in his studio. The composition, in character and atmosphere, indicates a date of the 1860's, but the brushwork of the greater part of the canvas is clearly that of the late 80's or early 1890's. It seems probable that Hughes re-worked an old canvas. This belief is supported by some uneven portions of surface, together with underpainted areas beginning to appear through translucencies of thinly applied later paint. However, only an examination by X-rays could confirm this suggestion.

1890

THE GARDINERS

18 x 14 in  
45.7 x 35.5 cm

Present location: Unknown

Exhibited: The New Gallery, 1890, No. 246

Reference: Drawing reproduced in The New Gallery  
Catalogue 1890

1891

NORTH CORNWALL

Oil on panel

$8\frac{7}{8}$  x  $15\frac{1}{8}$  in  
22.5 x 38.5 cm

Sold: On the London Market, per Spinks & Co., August  
1970.

Exhibited: New Gallery, 1891, No. 118  
The Fine Art Society, Autumn Exhibition, 1970

Written in Hughes' handwriting on the back of the panel: "North  
Cornwall - Price £10 10s."

1891

copy of PORTRAIT OF WILLIAM BELL SCOTT

Oil on canvas

14 x 16 in

35.6 x 40.6 cm

Signed: "Arthur Hughes", lower left

Undated

Present location: Private collection

Collections: Miss Alice Boyd  
Miss Margaret Boyd

A copy of the 1885 portrait painted for Miss Alice Boyd. Hughes records beginning upon it in his letter to Miss Boyd, received 15th April, 1891 (in possession of the University of British Columbia).

1892

THE SEA GULL'S MIRROR

Present location: Unknown

Exhibited: The New Gallery 1892, No. 249  
Arthur Hughes Exhibition, The Fine Art Society  
July 1900, No. 15

1892

View of PENKILL STAIRCASE MURAL

Watercolour on paper

12 x 10 in  
30.5 x 25.4 cm

Signed: with initials "AH", lower right

Undated

Present location: Miss M. Courtney-Boyd

Collections: Miss Alice Boyd  
Miss Margaret Boyd

Reference: Letter, Arthur Hughes to Alice Boyd, 15th  
January, 1892 (Hughes is arranging for the  
view to be included as a reproduction in  
W.B. Scott's posthumous "Autobiographical  
Notes", edited by W. Minto, published by  
Osgood & Co., 1892)  
(In possession of the University of British  
Columbia)

1892

VIOLA d'AMORE

Oil on canvas

Triptych, each

$42\frac{1}{2}$  x  $17\frac{1}{2}$  in  
108 x 44.5 cm

Present location: Unknown

Collection: Sir Henry Devitt, Bt.

Sold: Christie, Manson & Woods, 31st March, 1913  
(bought Gooden & Fox, £131-5s)

Christie, Manson & Woods, 16th May, 1924  
Lot 4288, (bought Mitchel, £52 10s)

Christie, Manson & Woods, 12th May, 1932  
Lot 3026, (bought Blairman, £17 17s)

Exhibited: Royal Academy, 1892, No. 893-5

Reference: Henry Blackburn, Academy Notes, 1892, drawing  
reproduced.

1892

WOMAN'S WORK

Location: Unknown

Exhibited: The New Gallery, 1892, No. 308

1893-95

127

DREAMLAND

Oil on canvas

29 x 41 in  
73.7 x 104.1 cm

Present location: Unknown

Exhibited: Royal Academy, 1895 No. 760  
Liverpool Art Gallery, 1895  
Manchester Art Gallery, 1896  
"Ford Maddox Brown and the P.R.B.",  
Manchester, 1911, No. 313  
"Contemporary Welsh Artists", National  
Museum of Wales, 1913, No. 9 (Lent by  
the Artist, price £150)

Reference: Photograph reproduced in catalogue to 1913  
exhibition, plate 13

Information given in artist's handwriting upon submission form  
at National Museum of Wales.

1893

128

THE DOOR OF MERCY

Oil on canvas

43 x 35 in (Arched top)  
109.2 x 88.9 cm

Present location: Unknown

Exhibited: Royal Academy, 1893, No. 828

Reference: Henry Blackburn, Academy Notes, 1893  
drawing reproduced

William E. Fredeman, Rylands Journal,  
Vol. 49. No. 2, 1967, "A Pre-  
Raphaelite Gazette", p. 53

1893

129

A SUMMER HARVEST

Location: Unknown

Exhibited: The New Gallery 1893, No. 350

Reference: Reproduced in the New Gallery Catalogue to  
Exhibition 1893

1893

130

**FLOTSAM AND JETSAM**

10 x 16 in  
25.4 x 40.6 cm

**Exhibited:** The New Gallery, 1893, No. 368

**Reference:** Reproduced in the New Gallery catalogue to 1893  
Exhibition

1893-5

131

LA BELLE DAME SANS MERCI

Oil on canvas

Present Location: Unknown

Reference: "A Pre-Raphaelite Gazette", p.58-63.  
William E. Fredeman, Bulletin of the  
John Rylands Library, Vols. 49-50,  
1967.

1894

- 132

YOU CANNOT BARRE LOVE OUTE

Location: Unknown

Exhibited: The New Gallery 1894, No. 377  
Arthur Hughes Exhibition, Fine Art Society,  
July, 1900 No. 11

Reference: William E. Fredeman, Rylands Journal, Vol 49,  
1967, page 59

1895

- 133

RUST

Oil on canvas

18 x 13 in  
45.7 x 33 cm

Location: Unknown

Exhibited: The New Gallery, 1895, No. 108  
The Rembrandt Gallery, 1904, No. 3

Reference: Drawing reproduced in the New Gallery Catalogue,  
1895

c. 1895

THE OVERTHROWING OF THE RUSTY KNIGHT

Oil on board

13 x 18 in  
33 x 45.7 cm

Signed: "Arthur Hughes", lower right

Undated

Present location: Private Collection

Exhibited: The New Gallery, 1908 No. 49

c. 1895

135

THE COMPLEAT ANGLER

Oil on canvas

14 x 23 in.

35.6 x 58.4 cm.

Signed: "Arthur Hughes", lower left

Present Location: Lord Henley

Collection: George Howard

Exhibited: "George Howard and his Circle",  
City Art Gallery, Carlise, 1968,  
No. 171.

c. 1895 - 1900

136

SPRING LANDSCAPE

Oil on board

11½ x 17½ in.

29 x 44.5 cm.

Signed: "Arthur Hughes", lower right

Undated

Present Location: London art market

Collection: L. M. Krige

Sold: Sotheby & Co. Ltd., 27th March, 1973,  
Lot No. 136.

The handling is close to that used in the holiday pictures produced during the suggested period and shown at the 1900 Arthur Hughes exhibition.

c. 1895 - 1900

137

Coast Scene

8 $\frac{1}{4}$  x 14 $\frac{1}{4}$  in.

21 x 36 cm.

Signed: "Arthur Hughes", lower left

Undated

Present Location: London art market

Collection: L.M. Krige

Sold: Sotheby & Co. Ltd., 27th March,  
1973, Lot No. 138

The handling is close to that used in the holiday pictures produced during the suggested period and shown at the 1900 Arthur Hughes exhibition.

SLIDE No. 67

1896

133

THE FIRST EASTER

(Alternative title, "He is Risen")

Oil on canvas

33 x 45 in  
83.8 x 114.3 cm

Signed and Dated: "Arthur Hughes 1896", lower right

Present location: William Morris Gallery, Walthamstow

Sold: Christie, Manson & Woods, 21st November, 1921  
No. 69 (as "He is Risen"), bought Sampson  
£26 5s.

Exhibited: Royal Academy 1896, No. 976  
Arthur Hughes Memorial Exhibition 1916,  
No. 24  
The Arthur Hughes Exhibition, National Museum  
of Wales, Cardiff, and Leighton House,  
London 1971, No. 36

Reference: Henry Blackburn, Academy Notes, 1896,  
photograph reproduced.

SLIDE No. 63

1896

Study for

THE FIRST EASTER

Oil on panel

$5\frac{3}{8} \times 8\frac{1}{8}$  in  
13.7 x 20.6 cm

Signed: "Arthur Hughes", lower left

Undated:

Present location: E. Lloyd Esq.

A preliminary study for the work exhibited at the Royal Academy  
1896.

1897

140

AUDREY'S TOILET

Oil on canvas

Location: Unknown

Exhibited: Royal Academy, 1897, No. 115

Reference: Henry Blackburn, Academy Notes, 1897

William E. Fredeman, Rylands Journal, Vol. 49,  
No. 2, 1967, page 72

(letter, Arthur Hughes to Alice Boyd, 25th  
November, 1896, in possession of the University  
of British Columbia).

1897

141

MRS. NORMAN HILL AND CHILDREN

Oil on canvas

27 5/16 x 36 15/16 in.

69.3 x 93.8 cm.

Signed: "Arthur Hughes" lower right

Dated: "1897"

Present Location: Bruce Castle, Tottenham

SLIDE No. 62

1897

THE MARSH FARM

142

Oil on panel

8½ x 14½ in.

22 x 37 cm.

Signed: "Arthur Hughes" lower left

Undated

Present Location: London Art Market

Collection: L.M. Krige

Sold: Sotheby and Son, Ltd., 27th March,  
1973, Lot No. 137

Exhibited: The New Gallery, 1897, No. 312

SLIDE No. 65

1898

## THE CURFEW

Present location: Unknown

Exhibited: The New Gallery, 1898, No. 294

1899

144

BENEDICITE

Present location:

Unknown

Exhibited:

The New Gallery, 1899, No. 394

with quotation:

"O all ye works of the Lord

Bless ye the Lord."

c. 1898-1900

GUNWALLOE BAY

- 145

Oil on canvas

$8\frac{1}{4}$  x  $14\frac{1}{4}$  in  
20.1 x 36.2 cm

Indistinctly Signed: "Arthur Hughes", lower left

Undated

Present location: D. Clapham Esq.

Collection: Miss Emily Hughes

Exhibited: Arthur Hughes' Exhibition, The Fine Art  
Society 1900, No. 54

c. 1900-1904

REST

146

Oil on canvas

$8\frac{3}{4}$  x  $15\frac{1}{2}$  in  
22.2 x 39.3

Signed: "Arthur Hughes", lower right

Undated

Present location: Lincoln Art Gallery

Exhibited: The Rembrandt Gallery, 1904, No. 18

A quiet farm scene characteristic of Hughes 'Holiday Pictures' of the suggested date.

1901

THE SEA KING'S DAUGHTER

Present Location: Unknown

Exhibited: The New Gallery, 1901, No. 399

1902

148

ADORATION OF THE KINGS AND SHEPHERDS

Oil on panel

20 x 14 $\frac{3}{4}$  in  
50.8 x 37.5 cm

Signed and Dated: "Arthur Hughes 1902", lower right

Present location: Peter Eaton Esq.

Exhibited: The Arthur Hughes Exhibition, National Museum  
of Wales, Cardiff, and Leighton House,  
London, 1971, No. 37

Reference: Reproduced in catalogue to the Arthur Hughes  
Exhibition, 1971, page 43.

SLIDE No. 64

1902

NOT TODAY

Present location: Unknown

Exhibited: Royal Academy, 1902, no. 314

1902

150

FORGET ME NOT

Location: Unknown

Exhibited: Royal Academy, 1902, No. 373

Arthur Hughes Memorial Exhibition, Walker's  
Galleries, London, 1916 No. 17

1902

- 151

SUNDAY

Location: Unknown

Exhibited: Royal Academy, 1902 No. 586

1902

152

FREEDOM

Location: Unknown

Exhibited: The New Gallery, 1902, No. 85

c. 1902

153

ADORATION OF THE KINGS AND SHEPHERDS

Oil on panel

14 x 11 in.

35.5 x 27.9 cm

Signed: "Arthur Hughes", lower left

Undated

Present Location: London Fine Art Market

Collection: George MacDonald  
Greville MacDonald  
Emily Rose Goodwin

Sold: Christie, Manson & Woods, 16th March,  
1973, Lot No. 153, "Property of J.H.  
G. Goodwin."

c. 1900-1904

TOWARDS THE LIZARD

154

Oil on board

12 x 18 $\frac{1}{4}$  in  
30.5 x 46.3 cm

Signed: "Arthur Hughes", lower right

Present location: The Hale-White family

Collection: Dr. R. Hale-White

Exhibited: The Rembrandt Gallery, 1904, No. 11  
(As "Mounts Bay").

On the back of the board, in Arthur Hughes' handwriting: "Mounts Bay, Towards the Lizard".

Also, a label from The Rembrandt Gallery with the date 1904, on which is noted: "No. 11".

1904

MRS. STEPHEN MASSINGBERD

155

Present Location: Unknown

Exhibited: The New Gallery, 1904, No. 373

c. 1900-1905

THE RAVEN'S HAUNT

136

Oil on Board

10 $\frac{1}{2}$  x 18 in  
26.7 x 45.7 cm

Signed: "Arthur Hughes", lower left

Present location: The Hale-White family

Collection: Dr. R. Hale-White

Exhibition: Arthur Hughes Memorial Exhibition, Walker's  
Galleries, London, 1916 No. 58

A holiday sea coast painting, which is characteristic of Hughes' style at the suggested date.

1907

157

LANDSCAPE

Oil on board

$8\frac{1}{4}$  x  $16\frac{1}{2}$  in  
21 x 41.9 cm

Signed and Dated: by inscription on back of board

Present location: Private Collection

Collection: Miss Mary Finch

Inscription on back of board in Arthur Hughes' handwriting:

"To Mary from A.H. July 27th 1907".

ST. CECILIA

- 158

Present location: Unknown

Exhibited: Royal Academy 1911, No. 621

THE RESCUE

159

Oil on canvas

(2 paintings in single frame)

43 x 21 in each  
109.2 x 53.3 cm

Present location: Unknown

Sold: Christie, Manson & Woods, 21st November 1921  
Lot 70, bought Sampson, £26 5s.

Christie, Manson & Woods, 5th March, 1926  
Lot 3500, bought in.

Exhibited: Royal Academy, 1908, Nos. 891-2

THE MORNING CALL

- 160

Present location: Unknown

Exhibited: Royal Academy, 1911, No. 604

1911

PORTRAIT OF HARRY BOLUS

161

Oil on canvas

25 x 27 in  
63.5 x 68.6 cm

Signed and Dated: "Arthur Hughes 1911", lower right

Present location: University of Cape Town, South Africa.

### Arthur Hughes' Pupils

Arthur Hughes had only a few pupils, and of these only his son Arthur Foord Hughes (1856 - 1934) had any extensive training with him. Two other children, Amy and Godfrey, did some semi-professional work and showed three or four works at public exhibitions. Nothing of this survives. Godfrey Hughes (died 1914) abandoned painting in 1893 and entered the Insurance profession. Arthur Foord Hughes is remembered as a minor illustrator and painter of Sussex countryside - he became a specialist in recording the decaying windmills. In the works I have been able to examine there is only a superficial resemblance to his father's manner.

Albert Goodwin (1845-1956) had some little initial training with Arthur Hughes before becoming a pupil of Ford Madox Brown. Except for a few early works of landscape, I have not been able to trace influence from Arthur Hughes. The most which could be claimed is that he helped to make Goodwin alive to the emotional 'keying' of the evening light (which frequently appears in his works).

E.R. Hughes was also given some basic training with Arthur Hughes (his uncle). I have been able to find some influence in early professional work only, e.g. "The Lady of Belmont" and the musical subject illustrated. E.R. Hughes subject pictures are weaker and more sentimental than Arthur Hughes. His mature work is quite different in character to Arthur Hughes, (being principally Portraiture and Italian subjects, with some illustration).

WORK BY E. R. HUGHES



"MY LADY OF BELMONT"



"MUSICAL SUBJECT"

WORK BY ALBERT GOODWIN



"A PLEASANT LAND" 1875. ONE OF THE  
FEW WORKS IN WHICH IT IS POSSIBLE TO SEE  
SOME INFLUENCE FROM ARTHUR HUGHES

OIL PAINTING BY ARTHUR FOORD HUGHES

EMILY HUGHES IN GARDEN

12 x 9 in. C. 1893

SLIDE No. 69

PUBLISHED ILLUSTRATIONS

THE MUSIC MASTER, A LOVE STORY, AND TWO SERIES OF DAY AND NIGHT SONGS. By William Allingham. London, Routledge, 1855. 9 Illustrations. (Illustrations also by Millais and Rossetti)

THE QUEEN. 1861. Christmas Number. Two illustrations.

THE CORNHILL MAGAZINE. Vol. 3 1863. One illustration.

GOOD WORDS. 1864, One illustration.

LONDON SOCIETY. 1865. One Illustration.

Tennyson, Alfred. ENOCH ARDEN, London, Moxon, 1866. Twenty-five illustrations and a cover design.

Woolner, Thomas, MY BEAUTIFUL LADY. 3rd edition. London, Macmillan. 1866. One illustration.

Macdonald, George. ALEC FORBES OF HOWGLEN (Standard Library) London, Hurst and Blackett, (1867) One illustration.

DEALINGS WITH THE FAIRIES. London. Strahan. 1867. Twelve illustrations.

ENGLAND'S ANTIPHON. (The Sunday Library) London: Macmillan. 1868. Three illustrations.

Palgrave, Francis Turner. THE FIVE DAY'S ENTERTAINMENTS AT WENTWORTH GRANGE. London. Macmillan. 1868. Seventeen illustrations.

Farrer, F.W. SEEKERS AFTER GOD. London: Macmillan. 1868  
One illustration.

GOOD CHEER. (Christmas Issue of GOOD WORDS) 1868 One illustration.

GOOD WORDS FOR THE YOUNG. 1868-1869. Thirty-eight illustrations.

THE SUNDAY MAGAZINE. 1868-1869. One illustration

(Hughes Thomas), TOM' BROWN'S SCHOOL DAYS: BY AN OLD BOY.  
6th edition. London. Macmillan. (1868, dated) 1869

GOOD WORDS. 1869. Two illustrations

GOOD WORDS FOR THE YOUNG. 1869-1870 Ninety illustrations

MacDonald, Louisa Powell, CHAMBER DRAMAS FOR CHILDREN.  
London. Strahan. 1870. One illustration.

GOOD WORDS. 1870. Two illustrations.

LONDON SOCIETY. 1870. One illustration.

NATIONAL NURSERY RHYMES. London. Novello. (1870-1871)  
Two illustrations.

GOOD WORDS FOR THE YOUNG. 1870-1871. Forty-six illustrations

THE SUNDAY MAGAZINE. 1870-1871. Three illustrations.

MacDonald, George AT THE BACK OF THE NORTH WIND. London:  
Strahan. 1871. Seventy-six illustrations. Reprints.

CHRISTMAS CAROLS. London, Novello. 1871. Three illustrations

Kingsley, Henry. THE BOY IN GREY. London. Strahan. 1871.  
Fourteen illustrations. Reprints.

Browne, Matthew, LILLIPUT LECTURES. London, Strahan. 1871.  
Four illustrations. Reprints.

Macdonald, George, RANALD BANNERMAN'S BOYHOOD. London: Strahan, 1871. Thirty-six illustrations, Reprints.

GOOD WORDS, 1871. Four illustrations.

GOOD WORDS FOR THE YOUNG. 1871-1872. Thirty-three illustrations.

THE SUNDAY MAGAZINE. 1871-1872. Three illustrations

(Browne, Matthew) LILLIPUT LEGENDS. London. Strahan. 1872  
Two illustrations. Reprints.

Hake, Thomas Gordon. PARABLES AND TALES. London. Chapman and Hall. 1872. Nine illustrations.

MacDonald, George, THE PRINCESS AND THE GOBLIN. London. Strahan. 1872. Thirty illustrations. Reprints.

Rossetti, Christina. SING SONGS. A NURSERY RHYME BOOK. London. Routledge. 1872. One hundred and twenty illustrations.

GOOD WORDS. 1872. Five illustrations.

GOOD THINGS FOR THE YOUNG OF ALL AGES. A PICTURESQUE MAGAZINE FOR BOYS AND GIRLS. 1872-1873. Fifteen illustrations.

MacDonald, George, THE HISTORY OF GUTTA PERCHA WILLIE; THE WORKING GENIUS. London. King. 1873. Eight illustrations. Reprints.

GOOD WORDS. 1873. One illustration. A Reprint.

Rossetti, Christina. SPEAKING LIKENESSES. London. MacMillan 1874. Twelve illustrations.

Thackeray (Ann) OLD KENSINGTON. (Vol. 1. OF WORKS) London. Smith, Elder, 1875. One illustration

THE VILLAGE ON THE CLIFF (Vol. 2 OF WORKS) London. Smith, Elder. 1875. One illustration

// FIVE OLD FRIENDS AND A YOUNG PRINCE. (Vol.3 OF WORKS)  
London, Smith.Elder.1875, One illustration.

THE GRAPHIC. Christmas Number.1887, One illustration.

THE LONDON HOME MONTHLY.1895. Seven illustrations.

BABIES' CLASSICS. Chosen by Lilia Scott MacDonald.  
London. Green.1904. 67 illustrations.

MacDonald, George. PHANTASTES: A FAERIE ROMANCE FOR MEN  
AND WOMEN. A NEW EDITION. Thirty-Three illustrations

MacDonald, Greville, THE MAGIC CROOK OR THE STOLEN BABY.  
A FAIRY STORY, London:Vineyard Press.1911. fifty-three  
illustrations.

JACK AND JILL. A FAIRY STORY.London.Dent.1913. Twenty-  
eight illustrations.

TRYSTIE'S QUEST OR KIT KING OF THE PIGWIDGEONS. London  
Vineyard Press,(1913). Twenty-eight illustrations.

UNLOCATED PAINTING LISTS IN SLIDE VOLUME