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The Victorian Scene

La Salle University Art Museum

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La Salle University

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The Victorian Scene

Selections From the Collection
Of
William F. Fischelis

La Salle College Art Gallery

April—May 1982
From the Collector

Collecting things was always a part of my growing up years—baseball cards, stamps, college pennants, autographs, etc. However, the collecting of art did not become a part of my life until several years after graduating from college. Art had always been on the fringes of my life until I took a basic course in art history during my senior year in college. A first rate instructor was an enormous help in opening my eyes to pictures and artists.

As open as my eyes did become, it was not until my college roommate started to seriously collect old master drawings that I became "turned on" to buying art. For awhile, there was no focus to my collecting although it seemed to gravitate towards the 20th century. The focus came in 1956 when in the basement of the Rijksmuseum in Amsterdam, I stumbled across an exhibition of English watercolors done in the 18th and 19th centuries. Dazzled and overwhelmed by what I had seen I left the exhibition vowing that I would concentrate from that moment on English 18th and 19th century drawings and watercolors. At that time, I owned only one English drawing, the Andrew Carrick Gow, which is in the exhibition. Two weeks later in London, I bought my second, a little Sir Thomas Lawrence, wash sketch for a portrait. And I was off and running, never to look back.

Early in the 70's, I decided to specialize within a specialty and concentrate on English ladies. Not blessed with the money to
collect in the grand manner, the specialization gave me the means to put aside a lot of temptation. It also added a great deal of beauty to my walls.

Essentially, I buy only what pleases me aesthetically and, unfortunately, financially. Thus, my collection is a very personal one and is not studded with big names. It is amazing, however, what one can still find of quality in gallery closets and basements, particularly in London. It is also amazing what one can still find with a limited amount of money to spend.

The Victorian Age produced a large number of first rate artists who lived long and productive lives. Some of them went into eclipse through a large part of the 20th century, but they have, like Phoenix, risen from the ashes.

One does not have to be an art historian to collect. Don't be afraid to trust your own eye, but sharpen that eye by carefully and slowly looking at small collections such as the La Salle Art Gallery, then the larger museums and bookstores, finally constantly perusing through art books. In the end what counts is whether you like the picture, not whether anyone else likes it.

William E. Fischelis
Introduction


It should be recalled that prior to 1750, with the exception of miniature portrait painters, England had few native-born artists of international repute, and for the most part relied heavily on the immigration of European artists. Indeed, the birth and development of an independent British School of painting was largely the product of the Victorian age. In the field of portrait, landscape, and watercolor painting, Victorian Britain stood in the forefront.

Many of the drawings on exhibit here were spontaneously executed as sketch book notations and used later as preliminary studies in the execution of a finished oil painting or sculpture. However, 19th century collectors recognized their intrinsic worth as the most direct and fluent expression of an artist's style. Likewise, we are indebted to British artists and their 19th century patrons for the establishment of 'pure' watercolor as an independent art work, valued for its own sake rather than as a means to an end.

After the French Revolution, 'tourism' to the continent resumed and sketches, watercolors, and their reproductions in print became
highly regarded as picturesque mementoes of visited sites. The more adventurous artists such as David Roberts and Edward Lear (both represented in this exhibition), traveled to the Middle East and the farthest reaches of the British Empire. Their works were later printed as aquatints, mezzotints, etchings, or lithographs, often in large folio publications, providing 'arm-chair' travel for the less adventurous patrons.

The subtle, unfinished and elusive nature of drawings and watercolors, while appealing to the Romantic temperament of the 19th century, can be misleading for today's collector, making the media vastly underrated both from a qualitative and monetary point of view. But as this collection points out, with time, reflection, and imagination, one can learn to appreciate the subtle, lyrical and intimate expression which such works provide.

This is a quiet, restful exhibition, reflective of an age in which the 'leisured class' found time to cultivate their tastes by contemplating images in literature and the visual arts rather than the fleeting, flickering image of the television screen to which we, perhaps, too easily devote our leisure time today. We are most grateful to the lender, William Fischelis, for giving us the opportunity to inspire and, thereby, forge future collectors with all the rewards such activity can provide—not the least being the chance to adorn his/her walls with permanent images of lasting, proven value.

Caroline P. Wistar
Curator
1. Thomas Miles Richardson, Jr. (1813-1890), British
   *Loch in the Scottish Highlands* 1856
   Watercolor
   10 x 16 ins.

2. Fredrick Goodall, R. A. (1822-1904) British
   *A Moorish Woman* 1862
   Pencil and Watercolor
   19 1/8 x 10 3/8 ins.

3. Thomas Miles Richardson, Jr. (1813-1890), British
   *In the Grundewald*
   Watercolor.
   9 x 12 1/4 ins.

4. John Varley (1774-1857), British
   *Sheep Grazing Near a Stream, Wales (?)*
   Watercolor
   8 1/4 x 12 ins.

5. Sir William Orpen (1878-1931), Irish
   *Portrait of a Woman*
   Pencil
   13 1/2 x 14 1/2 ins.
6. Robert Bateman (1840-after 1889), British

   A Mother and Child July 20, 1880

   Wash drawing

   9 3/4 x 8 1/8 ins.

7. Robert Anning Bell (1863-1933), British

   Girl with Tambourine

   Lithograph

   9 1/4 x 6 7/8 ins.

8. George Richmond, R. A. (1809-1896), British

   Mr. Watt

   Watercolor

   12 5/8 x 9 1/4 ins.

9. Sir Hubert von Herkomer (1840-1914), British

   Entranced 1888

   Etching

   21 x 16 ins.

10. Fredrich, Lord Leighton, R. A. (1830-1896), English

    Female Portrait Study

    Charcoal and White Chalk

    9 x 7 ins.
11. Fredrick Goulding (1842-1909), British

**Portrait of a Lady** 1899
(possibly Lady Beerbohm-Tree)

Lithograph

10 1/2 x 9 3/8 ins.

12. Anthony Frederick Sandys (1882-1904), British

**Judith** 1903

Pencil and Watercolor

17 3/4 x 13 3/8 ins.

13. Sir William Allen (1782-1850), British

**Study of Hands**

Charcoal heightened with Red Chalk

9 3/4 x 5 7/8 ins.

14. Sir William Blake Richards (1842-1921), British

**Study of Drapery and Kneeling Figure**

Charcoal heightened with White Chalk

11 1/4 x 18 ins.

15. Unattributed

**Portrait of an Edwardian Beauty**

Watercolor

(sight) 12 x 9 ins.
16. William Leighton Leitch (1804-1883), British

Gateway in Palermo

Watercolor

4 1/2 x 8 1/8 ins.

17. Edward Lear (1812-1888), British

Preliminary Sketch for Topographical Water Color (Possibly Sicily)

Drawing

4 1/2 x 13 3/8 ins.

18. Walter Westley Russel (1867-1949), British

The Cello Player

Charcoal

9 3/8 x 6 1/2 ins.

19. John Henry Frederick Bacon (1865-1914), British

George Frampton, A.R.A.

Lithograph

11 1/2 x 8 ins.

20. Sir George Hayter (1792-1871, British

The Bank of a Stream

Drawing

8 1/4 x 10 1/2 ins.
21. David Woodlock (1842-1929), British
   Illustration of Maude for Tennyson's Maude
   Watercolor
   17 3/4 x 12 1/8 ins.

22. Henry Wolf (1852-1916, American
   After Louis Loeb (1866-1909), American
   Portrait of a Woman c. 1900
   Wood engraving
   4 3/4 x 7 1/2 ins.

23. William Edward Frost (1810-1877), British
   Female Nude, Partly Draped
   Watercolor
   6 1/8 x 3 1/2 ins.

24. Henry Wolf (1852-1916), American
   After Edmund Charles Tarbell (1862-?), American
   The Coral Necklace c. 1911
   Wood engraving
   4 3/4 x 6 ins.

25. Charles Richard Bone (Exhibited 1826-1848), British
   A Lady Sewing
   Watercolor
   9 3/4 x 8 3/4 ins.
26. Lithograph by Louis Hughe (1806-1885), British
After a Watercolor by David Roberts, R.A. (1796-1864), British

Jaffa 1834

Hand colored lithograph illustration for
The Holy Land, 1842. (Published by
F. G. Moon)

(sight) 13 x 18 3/4 ins.

27. Lithograph by Louis Hughe (1806-1885), British
After a Watercolor by David Roberts, R.A. (1796-1864), British

Jerusalem 1834

Hand colored lithograph illustration for
The Holy Land, 1842. (Published by
F. G. Moon)

(sight) 12 1/2 x 11 3/4 ins.

28. Andrew Carrick Gow (1848-1920), British

Portrait Head of a Middle-age Man

Charcoal

7 1/4 x 4 3/8 ins.

29. Charles Green (1840-1898), British

A Fisherboy

Watercolor

4 1/8 x 5 5/8 ins.
30. Unattributed (Circa 1825)

Lady Hamilton as Baccante
(Inspired by Romney)

Watercolor
15 x 10 3/4 ins.

31. John Hayter (1800-1891), British

A Girl Reading
Pen and Brown Ink
7 1/2 x 5 1/2 ins.

32. William Mulready (1786-1863), British

A Bishop and Another
Pencil
4 1/4 x 3 1/2 ins.

33. William Strutt (1826-1915), British

A Lion
Pencil
6 3/4 x 10 1/4 ins.

34. Sir William Orpen (1878-1931), British

Bearded Man in Antique Costume
Charcoal
14 7/8 x 11 1/2 ins.
35. William Callow (1812-1908), British

A Fishing Boat on the Beach at Low Tide

Watercolor

7 x 10 1/4 ins.