

**TORRE ABBEY**  
**Historic House & Gallery**

**Catalogue of the Art Collections**

by Leslie Retallick

**NOT TO BE TAKEN AWAY**

(If you would like a copy of this work,  
you may download it free of charge from  
the Torre Abbey website: [www.torre-abbey.org.uk](http://www.torre-abbey.org.uk))

**Torbay Council**  
**Learning and Cultural Services Directorate**  
**2004**

## Introduction

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

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

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

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

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

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## Catalogue of Pictures

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

### **Harry William ADAMS, RBSA RBA (1868-1947)**

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

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

### **John Clayton ADAMS, RSA (1840-1906)**

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

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

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

### **ANONYMOUS, 18th Century**

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

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

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

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

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

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

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

**ANONYMOUS, 19th century**

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

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

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

**ANONYMOUS, 19th Century**

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

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

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

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

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

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

‘Babbacombe from Petitor’  
Watercolour, 17.5 x 26 cm

**ANONYMOUS, 19th century**

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

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

**ANONYMOUS, 19th Century**

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

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

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

### **ANONYMOUS, 19th Century**

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

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

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

### **ANONYMOUS, 19th Century**

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

### **ANONYMOUS, Early 20th Century**

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

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

### **ANONYMOUS, early 20th Century**

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

**Richard ANSDELL, RA (1815-1885)**

‘Rabbits’  
Oil on canvas, 30 x 38 cm

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

**George ARMFIELD (c. 1808-after 1892)**

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

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

**Thomas ARMSTRONG (1832-1911)**

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

**Ivy J. ATTWELL (1895-1985)**

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

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

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

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

**Frank AUERBACH (1931- )**

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

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

**Nathaniel Hughes John BAIRD (1865-1936)**

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

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

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

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

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

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

**Oliver BAKER, RBA RPE (1856-1939)**

'The Old Mill'  
Watercolour, 45 x 35 cm

'The Farmyard'  
Watercolour, 44.5 x 34 cm

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

**John BARKER (1889-1953)**

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

**Jules BASTIEN-LEPAGE (1848-1884)**

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

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

**Josias Crocker BEARE**

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

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

**George BEDFORD (1849-1920)**

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

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

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

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

‘Galmpton Mill’  
Watercolour, 35 x 53 cm

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

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

‘Oddicombe Beach’, 1887

Watercolour, 24.5 x 34.5 cm

‘Hope Farm, Ilsham’, 1914

Pastel, 34.5 x 29.5 cm

‘At Hayling Island’

Watercolour, 9.5 x 14.5 cm

‘Trees by a Country Lane’

Watercolour, 17 x 11.5 cm

‘Off Torquay’, 1881

Watercolour, 12.5 x 18 cm

‘Chelston’, 1890

Watercolour, 11 x 17 cm

‘A Pair of ring Doves’, 1859

Watercolour, 25.5 x 20 cm

‘Figures in an Orchard’, 1886

Watercolour, 11.5 x 17.5 cm

‘Broadsands’, 1892

Watercolour, 10 x 18 cm

‘A Village Street’, 1892

Watercolour, 12.5 x 18 cm

‘Torcross’, 1892

Watercolour, 10 x 18 cm

‘Anstey’s Cove’, 1880

Watercolour, 36 x 53 cm

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

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

**Charles BENTLEY, RWS (1808-1854)**



















































































‘Meadfoot Beach’  
Watercolour, 11.5 x 15 cm

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

‘Corn Stalks’  
Watercolour, 16.5 x 23.5 cm

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

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

### **Ramsay Richard REINAGLE, RA RWS (1775-1862)**

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

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

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

### **Charles RICHARDSON (1829-1908)**

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

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

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

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

‘Tarn Crag’  
Watercolour, 26.5 x 35.5 cm

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

**David ROBERTS, RSA RA (1796-1864)**

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

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

**Forster ROBSON (exhibited 1888-1906)**

‘A Surrey Common’  
Watercolour, 33 x 51 cm

**Charles H. ROGERS (active 1895-1929)**

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

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

**Henry Martin ROKIS**

‘Tavern Scene’

Oil on canvas, 42.5 x 61 cm

**Herbert Kerr ROOKE, RBA (1872-1944)**

‘Poole Quay’, 1900

Watercolour, 63.5 x 91 cm

‘Shipping in Poole Harbour’

Oil on canvas, 94.5 x 110 cm

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

**Salvator ROSA (1615-1673)**

‘Landscape’

Oil on canvas, 66 x 48 cm

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

**S. G. Williams ROSCOE (1852-1922)**

‘Bagtor, near Haytor, Dartmoor’

Watercolour, 24 x 42 cm

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

**Henry RYLAND, RI (1856-1924)**

‘The Young Orpheus’, 1901

Watercolour, 83.5 x 60.5 cm

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

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

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

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

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

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

### **John William SALTER (1825-1891)**

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

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

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

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

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

### **Aubrey T. C. SAWYER (1921- )**

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

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

**Henry Thomas SCHAFER, RBA (1854-after 1915)**

‘Morlaix, Brittany’  
Watercolour, 46 x 35 cm

‘Rudez, France’  
Watercolour, 46 x 35 cm

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

**John Christian SCHETKY (1778-1874)**

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

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

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

**S. SCHMIDT**

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

**Dorothea SHARP, RBA ROI SWA (1874-1955)**

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

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

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

## **A. SOUTHEY**

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

## **William SHAYER, Senior, RBA (1788-1879)**

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

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

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

## **George SMITH (1829-1901)**

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

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

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

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

## **James Burrell SMITH (1822-1897)**

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

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

## **George Clarkson STANFIELD (1828-1878)**

‘Lake Garda, Italy’, 1859

Oil on canvas, 49 x 75 cm

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

### **Joan STANLEY-CARY**

‘Prison Cats’, 1945

Watercolour, 6.5 x 16 cm

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

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

### **Robert STARK (1853-1931)**

‘Ploughing’

Oil on canvas, 61 x 76 cm

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

### **Frederick Wilton Litchfield STOCKDALE (flourished 1803-1848)**

‘Tor Abbey, Torquay’

Watercolour, 13 x 19.5 cm

‘Remains of the Bishop’s Palace, Paignton’

Sepia and pencil, 14 x 18.5 cm

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

### **William STRANG, RA RP RPE (1859-1929)**

‘The Red Cap’, 1920

Oil on canvas, 59 x 49.5 cm

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

### **Philip STUBBS**

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

### **Rev. John SWETE (1752-1820)**

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

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

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

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

### **Leon Louis Antoine TANZI (1846-1913)**

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

### **Frederick THRUPP (1812-1895)**

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

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

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

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

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

‘Angel Musicians’, 1881

Black ink and red watercolour, 20.5 x 30.5 cm

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

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

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

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

‘Near Whitby’  
Pencil, 18.5 x 25 cm

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

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

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

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

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

‘Horse and Cart’  
Pencil, 15 x 24 cm

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

‘The Musicians’  
Pencil, 13 x 13 cm

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

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

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

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

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

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

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

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

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

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

‘Harvest Time’  
Pencil, 17.5 x 25.5 cm

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

### **Charles Philogene TSCHAGGENY (1818-1873)**

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

### **John Wallace TUCKER (1808-1869)**

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

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

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

**Eric Erskine Campbell TUFNELL, Commander RN**

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

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

**School of Jan VAN DER HEYDEN (1637-1712)**

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

**Johannes Van DIEGHEM (active 1864-1909)**

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

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

**After VAN DYCK (1599-1641)**

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

**J. VAN RAVENSTEIN (1572-1657)**

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

**Harold Alain RUSSELL (1893-????)**

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

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

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

‘An Old Ruin’  
Watercolour, 26.5 x 38 cm

**Edward VIVIAN (1808-1893)**

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

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

**Baron Heinrich Franz Gaudenz VON RUSTIGE (1818-1900)**

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

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

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

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

**John Rawson WALKER (1796-1873)**

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

See also p. 000.

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

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

‘The Ship’  
Watercolour, 17 x 12 cm

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

### **Richard WANE (1852-1904)**

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

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

### **WATSON AND WATSON, Architects**

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

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

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

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

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

### **WEBB after Guercino**

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

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

### **WEBB after Titian**

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

**Attributed to THOMAS WEBSTER, RA (1800-1886)**

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

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

**Bert B. WEST**

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

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

**Edgar E. WEST (active 1857-1889)**

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

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

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

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

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

**Rowland WHEELWRIGHT, RBA (1870-1955)**

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

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

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

**Thomas WHITCOMBE (c. 1752-1824)**

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

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

**Frederick J. WIDGERY (1861-1942)**

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

'Moorland River'  
Watercolour, 23 x 33 cm

'Kingsbridge'  
Watercolour, 23 x 33 cm

'Seascape and Cottages'  
Watercolour, 23 x 33 cm

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

**William WIDGERY (1822-1893)**

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

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

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

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

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

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

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

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

### **Heather WILKINS (1928- )**

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

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

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

### **William WILLIAMS of Plymouth (1808-1895)**

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

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

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

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

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

### **John Henry WILLIS (1887-1989)**

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

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

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

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

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

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

### **Henry B. WIMBUSH (1861-1910)**

‘Windsor’  
Watercolour, 23 x 20 cm

‘Killarney’  
Watercolour, 23 x 20 cm

### **School of WOUWERMAN (1619-1668)**

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

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

‘Gourock Shipyard’  
Watercolour, 75 x 122 cm

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

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

**Frederick J. YATES (1922- )**

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

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

## **The Cary Collection**

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

**John KEENAN (active 1780-1819)**

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

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

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

**John DOWNMAN, ARA (1750-1824)**

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

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

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

### **ANONYMOUS, 18th Century**

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

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

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

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

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

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

### **Henry THOMSON, RA (1773-1843)**

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

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

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

### **ANONYMOUS, late 18th century**

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

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

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

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

**James RAMSEY (1786-1854)**

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

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

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

**ANONYMOUS, 19th century**

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

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

**Edward HASTINGS (flourished 1804-1861)**

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

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

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

**Richard COSWAY, RA (1740-1821)**

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

This delightful portrait is believed to be of Millicent Shedden.

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

**ANONYMOUS, early 19th century**

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

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

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

**ENGLISH SCHOOL, early 19th century**

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

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

**ANONYMOUS, 19th Century**

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

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

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

**ANONYMOUS, 19th century**

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

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

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

**H. S. GOODRICH**

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

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

**ANONYMOUS, 19th Century**

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

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

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

**Frank Samuel EASTMAN (1878-after 1939)**

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

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

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

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

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

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

### **ANONYMOUS, 19th Century**

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

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

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

### **James YOUNG**

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

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

### **ENGLISH SCHOOL, 19th Century**

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

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

### **L. MADDARD(?)**

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

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

### **Henry Perronet BRIGGS, RA (1791-1844)**

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

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

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

### **ENGLISH SCHOOL**

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

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

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

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

### **James MILLER, FSA (flourished 1773-1791)**

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

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

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

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

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

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

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

#### **after RAPHAEL (1483-1520)**

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

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

#### **School of RUBENS (1577-1640)**

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

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

#### **John Rawson WALKER (1796-1893)**

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

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

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

#### **after PORTREYS**

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

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

**after VAN DYCK (1599-1641)**

‘Christ on the Cross’

Oil on canvas, 168 x 101 cm

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

**H. KINCH (flourished 1811-1826)**

‘Old Friends’, 1826

Oil on canvas, 46.5 x 64.5 cm

**ANONYMOUS**

‘Christ with Orb and Cross’

Oil on canvas, 39.8 x 31.7 cm

‘Study of a Horse’

Oil on canvas, 35.7 x 50.8 cm

‘Abbey Road Catholic Church, Torquay’, 1856

Watercolour, 17 x 25.5 cm

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

## **Sculpture**

**Pietro CALVI (1833-1884)**

‘Othello’

Bronze and white marble, height 90 cm

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

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

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

### **Filippo GIULIANOTTI (1852-1903)**

'Mentana', 1901

White marble, height 188 cm

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

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

### **ITALIAN SCHOOL, 19th Century**

'Faunus'

White marble, height 134 cm

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

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

### **Edwin Roscoe MULLINS (1848-1907)**

'Two Boys', 1906

Bronze, height 27 cm

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

**Francesco SANGUINETTI (1831-1870)**

'Crouching Venus'  
White marble, height 90 cm

**Alexander K. SUTCLIFFE (died 1956)**

'The Raider', 1921  
Bronze, height 47 cm

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

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

**Frederick THRUPP (1812-1895)**

'Young Dionysians'  
White marble, height 107 cm

'The Good Shepherd', 1861  
White marble, height 76 cm

'The Repentant Prodigal'  
White marble, height 66 cm

'Mercy making Garments for the Poor', 1859  
White marble, height 89 cm

'Achilles'  
White marble, height 71 cm

'Penelope'  
White marble, height 71 cm

'Hebe followed by an Eagle', 1844  
White marble, height 102 cm

'Little Children, Love One Another'  
White marble, height 76 cm

‘Eve’

White marble, height 69 cm

‘Girl with a Dog’

White marble, height 54 cm

‘Purete’

White marble and gilding, height 41 cm

‘Ariel’, 1844

White marble, height 59 cm

‘Arethusa’, 1846

White marble, height 45 cm

‘The First Lesson’, 1851

Plaster, height 107 cm

‘The Return of the Prodigal’, 1846

Bronze relief, 58 x 160 cm

‘The Road to Zion’

Bronze relief, 59 x 66 cm

‘Pan’

Bronze, height 64 cm

‘Seated Girl’

Bronze, height 41 cm

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

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

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

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

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

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

## **V. VICHI**

'Mother and Child'  
Alabaster, height 61 cm

### **Johan Heinrich VON DANNECKER (1758-1841)**

'Ariane au Tigre'  
Bronze, height 37 cm

## Abbreviations

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

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## Acknowledgements

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