

## 'THE SLADE GIRLS'

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The students of Alphonse Legros at the University of London's Slade School of Art were responsible for a large number of the cast medals produced during the revival in Britain in the 1880s and 1890s. The majority of these students were women, and, as is the case with many women artists, they are now shadowy figures about whom little is known. Yet in their day their work attracted the attention of the art press, including an article by Charlotte Weeks entitled 'Women at Work: the Slade Girls',<sup>1</sup> from which the title of this paper is borrowed.

We must begin by asking why it was the women students who predominated in the medallic field. First, one has to take into account the slight preponderance of women at the Slade,<sup>2</sup> a result of the enlightened admissions policy of the School. In her article, Weeks remembered the principles expressed by the first London Slade Professor, E. J. Poynter, in his inaugural address delivered in the new school in October 1871. 'Here', she wrote, 'for the first time in England, indeed in Europe, a public Fine Art School was thrown open to male and female students on precisely the same terms, and giving to both sexes fair and equal opportunities.'<sup>3</sup> Although some differences existed in the courses of study offered to the sexes, women were eligible for scholarships in the same way as men, they were allowed to draw from the partially draped model along with their male counterparts, and they were encouraged to enrol by the provision of facilities including their own refreshment room and a female attendant. The University College calendar of 1871 announced that 'the buildings and their approaches have . . . been carefully designed in such a way as to make due provision for the admission of Ladies as Students of the Fine Art School'.<sup>4</sup> This is in marked contrast to the grudging acceptance of women in other art schools of the time,<sup>5</sup> and yet cannot by itself explain the large proportion of women taking up medals, especially as sculpture, unlike for example watercolours, was an area from which women traditionally abstained. It is true that towards the end of the nineteenth century women were increasingly attracted to sculpture (the Princess Louise is probably the best-known British example), but one is tempted to speculate whether at the Slade School the more career-conscious male students may not have considered medal production a somewhat peripheral activity and preferred to continue painting, whereas the women retained a more open mind towards a field in which the rewards were not so great. Whatever the reason, most of the medals were produced by women, and it was to them that the majority of the competition prizes went.<sup>6</sup>

It was Legros who as Slade Professor was responsible for the introduction of medal making to the School's syllabus. His arrival at the Slade was stage-managed by Poynter, a friend since their student days in Paris, who had in 1875 secured for him an etching class at

<sup>1</sup> *MOA* 6 (1883), 324-9.

<sup>2</sup> Between 1881 and 1886 an average of 58 per cent of the School's students were women.

<sup>3</sup> Weeks, 'Women at Work', p. 325.

<sup>4</sup> *University College London Calendar 1871-2* (1871), p. 45.

<sup>5</sup> For example, at the Government Schools of Design (see Q. Bell, *The Schools of Design* (London, 1963), pp. 126,

135-9) and the Royal Academy Schools (S. C. Hutchison, *The History of the Royal Academy 1768-1968* (London, 1968), pp. 118-9, 133-4, 143).

<sup>6</sup> The only noteworthy male medallist among the students was C. P. Sainton, whose medal of his father Prosper Sainton, violinist and professor at the Royal Academy of Music, belongs to 1882. Examples in the BM and SS. F. V. 315.

the National Art-Training Schools in South Kensington.<sup>7</sup> The following year he persuaded the Slade Committee to permit Legros to take over temporarily some of his duties as Slade Professor,<sup>8</sup> and when he resigned his position later that year Legros was allowed to succeed him, despite opposition from some quarters on the grounds that he was a foreigner and that his command of English was far from good.<sup>9</sup> He was to become a British citizen in 1881, but his English did not improve, and most of his teaching was of necessity in the form of demonstration rather than verbal instruction. His skilful painting of a head once a term before the entire school became 'a momentous event' in the curriculum.<sup>10</sup> This method of instruction did not suit all students, and his shrewd estimate of his pupils' abilities combined with his unwillingness to 'compromise with the singleness of purpose that should guide an artist in his career'<sup>11</sup> led him to neglect his less gifted or committed students. One of these wrote ruefully, 'Legros was not a stimulating teacher for the ordinary, undistinguished student'.<sup>12</sup> His exacting standards, his blunt manner and his habit of seizing his chalk and drawing his corrections over the students' carefully prepared work was guaranteed to offend many susceptibilities.<sup>13</sup> But others, such as Charles Holroyd<sup>14</sup> and William Strang,<sup>15</sup> who both became his assistants for a time, responded well to his tuition, and with many his personality commanded great respect, as did his ability to stimulate their artistic appreciation and to impress on them the seriousness of their calling. His emphasis on the importance of line and his 'severe observance of contour and plane'<sup>16</sup> (at the expense of colour, it was maintained by some) ensured that many of his students became highly competent draughtsmen. It also ensured a sound foundation for their sculptural endeavours.

An experienced painter and etcher, Legros produced his first sculptures in 1881. His first medals were also ready for casting by October that year.<sup>17</sup> And only a few months later, the subject was introduced into the School's curriculum,<sup>18</sup> where the enthusiasm with which it was taken up demonstrates Legros's ability to fire the imagination of at least some

<sup>7</sup> *Précis of the Board Minutes of the Science and Art Department*, II (1869-70), 24.

<sup>8</sup> University College, London. Letter from Poynter to Mr J. Robson, secretary to the council, 17 February 1876. 'I saw M. Legros this morning, and asked him to act as my substitute for a few weeks, as I find it impossible at this time of year to keep my appointments at the Slade School, and I don't like to leave the students without a head. He will, to begin, take my place tomorrow . . . I took the opportunity of mentioning to him that I had recommended him to the Slade Committee, but, of course, was careful to explain to him that it did not follow that he would be elected on that account . . . Legros's taking my duties will not absolve me from attending to give the usual lectures on composition &c. I felt only that I could not give the due amount of *class-teaching* and that it was necessary to provide a substitute in that department.'

<sup>9</sup> *MOA* 4 (1881), 'Art Notes', xiv.

<sup>10</sup> W. Rothenstein, 'Recollections I: the Slade School', *Artwork*, V, no. 18 (1929), 78. For a discussion of Legros's years at the Slade, see A. Forge, 'The Slade: I', *Motif* (March 1960), 38-43.

<sup>11</sup> A. Thornton, *The Diary of an Art Student of the Nineties* (London, 1938), p.4.

<sup>12</sup> A. S. Hartrick, *A Painter's Pilgrimage through Fifty Years* (Cambridge, 1939), p.7.

<sup>13</sup> Hartrick, p.9.

<sup>14</sup> C. Holroyd, 'Alphonse Legros: some personal reminiscences I', *Burlington Magazine*, 20 (1912), 273-5.

<sup>15</sup> P. Athill, *William Strang RA* (Exhibition Catalogue,

Sheffield City Art Galleries, 1980), p. 11.

<sup>16</sup> *Illustrated Memoir of Charles Wellington Furse*, edited by D. S. MacColl (1908), p. 51.

<sup>17</sup> See P. Attwood, 'The medals of Alphonse Legros', *The Medal*, 5 (1984), 7-23. Also in 1881 Alfred Gilbert, working in Italy, produced his first cast medal (R. Dormant, *Alfred Gilbert* (New Haven and London 1985), pp. 36-7; *Alfred Gilbert* (Exhibition Catalogue, Royal Academy, London, 1986), p. 132, no. 38), but, although the portions of the lectures given by him at the Royal School of Mines in 1883 relevant to the medal were printed in the *Mint Report*, his influence on the revival was less significant than that of Legros (*Sixteenth Annual Report of the Deputy Master of the Mint*, 1885, pp. 25-27). His cast medals were few and not well-known, and it was his one struck medal, commissioned by the London Art-Union for the 1887 Jubilee, that was to be the most influential among younger medallists. He remained largely aloof from the numismatic world, and did not join the Society of Medallists which Legros was instrumental in founding in 1885, and unlike Legros he did not have a body of students at hand to take up his ideas.

<sup>18</sup> Sculpture and modelling, under a 'qualified instructor', first appear in the *University College London Calendar 1880-1* (1880). In 1883-4, this description is changed to modelling in clay taught by the professor (p. 105). Medals are first specified in the year 1884-5 (p. 105), but that students were making them in early 1882 is proved by the medals themselves. Legros may have learned from the unknown 'qualified instructor' along with his students. See Attwood, 'The Medals of Alphonse Legros', p. 7.

of his students. Whereas the professor's first medals display great assuredness, the students' medals of 1882 (see below, medals 11, 56, 71) reveal a somewhat tentative approach with very low relief and weak lettering. Most have symbolical reverses, unlike Legros's medals of the 1880s from which pictorial reverses are absent. As with Legros's medals, the models were sent to Paris where they were cast by Liard.<sup>19</sup> The results were exhibited together in a case at the Grosvenor Gallery's summer show of 1882,<sup>20</sup> a move made possible by the influence of both Legros, who had exhibited there since its foundation in 1877, and the painter Charles Edward Hallé, manager of the Gallery and brother of Elinor Hallé (see below, p.159).

These medals form a distinctive group, quite different from those produced by the students three years later. One cannot detect in them the direct influence of Pisanello. By 1885, this had changed, as is evident from the medals of the Casella sisters of the mid 1880s (see below, medals 15, 22). Here, the placing of the bust and arrangement of the lettering, the lettering itself with rosettes placed between the words, the OPVS form of the signature, all reveal the artists' familiarity with the medals of Pisanello. It is possible that it was during these years that the Slade School acquired the plastercasts of Italian Renaissance medals that are still in its collection, and which include works by Pisanello, De' Pasti, Gentile Bellini and Guacialoti.<sup>21</sup> Legros is sure to have urged his students to visit the display of medals in the nearby British Museum's King's Library.<sup>22</sup> And R. S. Poole would have given Pisanello a prominent position in his lectures on medals and the art of making them given at University College in 1883 and 1885;<sup>23</sup> elsewhere he called Pisanello 'the father of medal work and its most excellent master'.<sup>24</sup>

With the proceeds from his two lectures of March 1885, Poole offered the students three prizes for medals, stipulating that 'each competitor was to execute a medal or model in plaster of a medal bearing on one side a portrait, and on the other some design illustrative either of the character, profession, or life of the person portrayed'.<sup>25</sup> The works that resulted from this competition were shown in a display held within the 1885 International Inventions Exhibition, a display staged under the auspices of the Society of Medallists which Legros and Poole had been instrumental in founding earlier that year.<sup>26</sup> The prizes were all taken by women, and indeed all six entries placed in the Class I category were the work of women. The *Magazine of Art* commented: 'the Slade School competition medals form a goodly class alone, though not a few among them are timid in design and in effect somewhat meagre and flat. The grand style of the Italian medallists is faintly reflected in Miss Casella's "Dr Jean Charcot", which shares the third prize with Miss Barker's "Miss

<sup>19</sup> Liard is named by Parkes Weber in his annotations to the students' medals bought by him from Legros in 1892 and presented to the BM in 1906. Legros did not share Gilbert's interest in the casting process, nor did the Slade students and nor did the members of the Society of Medallists, who all sent their models away to be cast. However, Legros was concerned that his medals should appear as he wanted them, and accordingly, on 30 October 1881, he wrote to Rodin who was arranging the casting of his first medals: 'vous seriez bien aimable de recommander à la personne qui fera ce travail de ne faire aucune retouche soit au papier de verre ou autrement ni de regulariser les bords et de ne donner à la Médaille qu'une épaisseur convenable. J'ai été obligé de faire les plâtres un peu épais pour qu'ils ne cassent pas en route' (Musée Rodin - Paris).

<sup>20</sup> GG, no. 378.

<sup>21</sup> The plastercasts remaining in the Slade collection nowadays are of: G. F. Hill, *A Corpus of Italian Medals of the Renaissance before Cellini* (1930), nos. 20 (o., r.), 22 (r.),

32 (o., r.), 35 (r.), 36 (o.), 41 (o., r.), 44 (o.), 167 (o.), 432 (o.), 745 (o.).

<sup>22</sup> The Italian Renaissance medals on show in the BM in the early 1880s are catalogued in C. F. Keary, *A Guide to the Italian Medals exhibited in the King's Library* (1881).

<sup>23</sup> University College, London. Letter from Legros to Mr T. Ely, secretary to the council, 23 February 1885. Legros discusses arrangements for Poole's two lectures of 9 and 16 March 1885, and mentions the two given by him 'with much success' in 1883. He continues: 'I consider the subject a very important one for Students of Art, the making of Medals having been of late very much taken up by artists in all countries'. See also *Guide to the Exhibition of the Society of Medallists* (London 1885), p. 14.

<sup>24</sup> *Guide to the Exhibition*, p. 5.

<sup>25</sup> *Guide to the Exhibition*, p. 14.

<sup>26</sup> See P. Altwood, 'The Society of Medallists', *The Medal*, 3 (September 1983), 4-11.

M. E. T. (*sic*) Hallé". The prize is taken by Miss Hallé, whose profile head and bust of Cardinal Newman is an excellent work in modelling and style'.<sup>27</sup>

Not all the students followed Pisanello as slavishly as the Casellas, and there was a tendency to greater originality as the decade progressed. A number of the students continued to produce medals after leaving the School, choosing their sitters from friends, relatives and eminent figures of the time. That the uses to which these medals were put varied is suggested by the example of other contemporary medallists. In 1883 Alfred Gilbert had noted their suitability as objects of personal adornment,<sup>28</sup> and W. H. Thornycroft and, in 1890, the Arts and Crafts designer C. R. Ashbee had mounted their medals as cloak clasps.<sup>29</sup> Some medals were incorporated into larger works of art, as was the case with Edward Onslow Ford's portrait medal of the painter S. P. Cockerell, which was let into the plinth of Ford's bust of Cockerell's daughter,<sup>30</sup> and Alfred Gilbert's medallic portrait of Randolph Caldecott in his memorial to the illustrator in St Paul's.<sup>31</sup> But the majority undoubtedly ended up as drawing room ornaments, sometimes provided with wooden frames with attachments at the back to allow them to be hung on a wall.<sup>32</sup>

As word of the revival filtered through to non-numismatic circles, public commissions began to result, as for example Hallé's medal of 1890 for the Royal Geographical Society, the only cast medal to be issued by that Society; fourteen years later, with Gilbert Bayes's Scott medal, it reverted to its customary practice of issuing struck medals. Also from about 1890, other ex-students were asked to provide designs for struck medals, such as the Grant-Duff medal of Berry and Gleichen.

In 1892 Legros resigned from the Slade. For some years he had ceased to inspire much medal making (the medals of Rodocanachi and Steele listed below owe more to Lanteri than to Legros), and his last years at the School were marked by an increasing disillusionment with teaching in general. His visits to his students became less frequent. Archibald Hartrick, who arrived at the School in 1888, recalled 'his somewhat rare rounds of the classes',<sup>33</sup> and Alfred Thornton, also at the School towards the end of the decade, remembered that Legros was by now 'a little weary of teaching'.<sup>34</sup> His eventual departure was precipitated by a number of complaints, including that of an angry father who claimed that his daughter 'appears to me to get hardly any teaching at all'.<sup>35</sup>

<sup>27</sup> *MOA* 8 (1885), 'Chronicle of Art', xlv.

<sup>28</sup> *Sixteenth Annual Report of the Deputy Master of the Mint*, 1885, p. 26.

<sup>29</sup> For Thornycroft's medal, see *MOA* 19 (1896), 236. For Ashbee's, see *C. R. Ashbee & the Guild of Handicraft* (Cheltenham Art Gallery and Museum, 1981), E1-2; Alan Crawford, *C. R. Ashbee: architect, designer and romantic socialist* (New Haven and London, 1985), p. 350.

<sup>30</sup> An electrotype of this medal (RA 1891, no. 2019) is in the BM. Information from Parkes Weber.

<sup>31</sup> Dormant, *Alfred Gilbert*, pl. VIII; *Alfred Gilbert* (Royal Academy), p. 16, fig. 3.

<sup>32</sup> As, for example, Legros's medal of Tennyson in *Truth, Beauty and Design* (Exhibition Catalogue, Fischer Fine Art, London, 1986), no. 134 (the frame is not illustrated); Goscombe John's medal of his mother in Fiona Pearson, *Goscombe John at the National Museum of Wales* (Exhibition Catalogue, Cardiff, 1979), p. 21, no. 4 ('carved oak frame').

<sup>33</sup> Hartrick *A Painter's Pilgrimage*, p. 7.

<sup>34</sup> Thornton, *Diary of an Art Student*, p. 3. Rothenstein also records Legros's diminished interest in teaching ('Recollections I', p. 88). It should be stressed that this disillusionment belongs to the late 1880s, and not, as has

been claimed by Hilary Taylor ('If a young painter be not fierce and arrogant God . . . help him': some women art students at the Slade, c. 1895-9', *Art History*, 9 (1986), 232), to the middle of the decade, a period when, as we have seen, Legros was busy with his extended syllabus.

<sup>35</sup> University College, London. Letter of 31 May 1892 from a Mr Bishop, inscribed 'This letter led to Legros' retirement'. That there had been earlier complaints is shown by Poynter's letter of 30 March 1892 to Mr J. M. Horsburgh, secretary to the council, in which he advised him to ignore tales of Legros's inattention towards his students, adding 'it is needless to say that such complaints are generally from the young ladies'; he went on to praise Legros's art historical knowledge and his work. The question of lectures which he acknowledged had come up before was, he wrote, unimportant, so long as class work was going well. A letter of the same date from Sidney Colvin to Dr J. E. Erichsen, president of the council, suggested that 'as a general rule . . . the more serious the student, the better satisfied he or she is with the teaching received, while complaints are apt to come from those who want to dabble . . .', a diagnosis which accords with Legros's tendency (discussed above) towards brusqueness with the lazy or inept student. Colvin concluded that the College could only lose by a change of professor.

The early 1890s also saw a decline in the activities of the Society of Medallists. But in 1898 it was revived by a group of young artists, all of them admirers of Legros, amongst whom were two of his students of the 1880s, Hallé and Feodora Gleichen (see below, p.157).<sup>36</sup> Legros was made president. The new Society's main achievement was the staging of two exhibitions at the Dutch Gallery in Brook Street, Mayfair, in 1898 and 1901, in which struck medals made a negligible appearance, and cast medals and examples of the decorative arts dominated.<sup>37</sup> Amongst the exhibitors were several of Legros's ex-students, as well as a number of students of Edouard Lanteri from South Kensington. Many of the medals, including those of Legros, display a softening of the forms, perhaps influenced by Continental developments.

This second flowering was shortlived. The society faded away in the early years of the new century, and with its demise came that of the cast medal, many artists turning their attention to the more commercially viable struck medal. The heyday of the cast medal thus coincides with that of the Arts and Crafts movement, a revivalist trend with which it had close affinities. The decline of both came from similar causes. The lack of patrons willing to buy their handmade and therefore necessarily expensive products caused a good number of Arts and Crafts concerns to founder in the years running up to the First World War. Likewise, Lady Harris, who as Ethel Bower had studied under Lanteri and who continued to make medals for many years, admitted in 1928 that 'the demand for this form of portraiture (medallic) is, at present, very limited in England'.<sup>38</sup>

Of the Slade students of the 1880s, some like Alice Donkin (see below, p. 156) reverted to painting after executing only one or two medals. Some branched out into other areas of the arts and crafts such as enamels (Hallé), wax-carving (the Casellas) and decorative reliefs in plaster (Rope). Others concentrated on larger sculpture. Some ceased to exhibit publicly. A few produced occasional models for struck medals, and one, Lilian Swainson, continued producing cast medals into the 1920s.

Both he and Poynter suggested that the reason for the falling off in numbers of students (204 in 1884-5 to 89 in 1891-2) was the result of competition from the increasing number of art schools, and Colvin recommended a reduction in fees. This latter course was accepted by the College, but in the meantime Legros resigned, writing to Horsburgh on 8 July 1892: '... it does not seem to me probable that the effect of these steps will make itself immediately apparent nor do I think that, in the short time for which the Council have so kindly reappointed me Slade Professor, they would cause a sufficient increase in numbers to convince the Slade Committee that the former number of students can be regained. It is after consideration of these matters that I now send you my resignation which I beg you will convey to the Council of the College'. Legros was wrong in that the lowering of the fees led to a trebling of the number of

students in the academic year 1892-3.

In later years Legros regretted the time spent at the Slade, exclaiming often 'vingt ans perdus!' (T. Okey, 'Alphonse Legros: some personal reminiscences II', *Burlington Magazine*, 20 (1912), p. 276). He was succeeded by George Frampton, and the very different kind of medallic work done by the students in the later 1890s is suggested by a large oval medallion of Rita Roberts by Grace Heather Mason (studied at the Slade 1896-9) now in the BM.

<sup>36</sup> Attwood, 'The Society of Medallists', p. 9.

<sup>37</sup> *First Exhibition of the Society of Medallists* (Exhibition Catalogue, Dutch Gallery, London, 1898); *Second Exhibition of the Society of Medallists* (Exhibition Catalogue, Dutch Gallery, London 1901).

<sup>38</sup> Ethel A. C. Harris, *Portrait Medals of a Generation* (London, 1928), p. ix.

## THE CATALOGUE

The numbers asterisked are illustrated in the plates. It has not been possible to give detailed descriptions of many of those medals of which the location is at present unknown. The absence of a reverse in an entry indicates that it is unknown whether the medal is uniface. Medals that are known to be uniface are specified as such.

## Exhibitions

- ACES Arts and Crafts Exhibition Society, London  
 GG Grosvenor Gallery, London  
 NG New Gallery, London  
 NWCS New Water-Colour Society, London  
 RA Royal Academy, London  
 RIPWC Royal Institute of Painters in Water-Colours, London  
 RSPE Royal Society of Painter-Etchers, London  
 SAF Société des Artistes Français, Paris  
 SBA Society of British Artists, London  
 SM Society of Medallists, London  
 SNBA Société Nationale des Beaux-Arts, Paris  
 1910 ANS American Numismatic Society, New York, March 1910 (*Catalogue of the International Exhibition of Contemporary Medals*, 1911)

## Collections

- AM Ashmolean Museum  
 BM British Museum  
 MO Musée d'Orsay  
 SS Slade School  
 VAM Victoria and Albert Museum

## References

- Acad. Arch.* Academy Architecture  
*AJ* The Art Journal  
*AJN* American Journal of Numismatics  
 Beattie S. Beattie, *The New Sculpture* (New Haven and London, 1983)  
 F L. Forrer, *Biographical Dictionary of Medallists* (London, 1904–30), 8 vols  
 G M. H. Grant, 'British Medals since 1760', *BNJ* 23 (1939–41), 321–62, 449–80. (Dimensions for many of the medals listed by Grant are given in his manuscript *British Bronze Medals* now in the Ashmolean Museum.)  
 J M. Jones, *Acquisitions of Medals 1978–1982* (BM Occasional Paper 42, 1985)  
 M J. Mackay, *The Dictionary of Western Sculptors in Bronze* (Woodbridge, Suffolk, 1977)  
*MOA* Magazine of Art  
 Parkes Weber F. Parkes Weber, *Medals and Medallions of the Nineteenth Century, relating to England, by Foreign Artists* (London, 1894)  
*RSAD* Report of the Science and Art Department (London)  
 S M. H. Spielmann, *British Sculpture and Sculptors of Today* (London, 1901)  
 Thieme-Becker U. Thieme, F. Becker, *Allgemeines Lexikon der Bildenden Künstler* (Leipzig, 1907–49), 37 vols

## May H. BARKER

- No. 1. c. 1885  
*Obv.* Elinor Hallé, artist and fellow Slade student  
 (see below, p. 159).  
*Rev.* Two lighted torches crossed.  
 SM (1885), p. 14, class 1, joint 3rd prize.  
 No. 2. 1889  
*Obv.* William Butler, dean of Lincoln.  
 BM (model, destroyed in the Second World War).  
 No. 3. c. 1891  
*Obv.* St Martin, etc.

RA (1891), no. 1992. G (1891), p. 345. F, VII, 49.

- No. 4. c. 1893  
*Obv.* Unknown portrait.  
 RA (1893), no. 1693. G (1893), p. 346.

- No. 5. c. 1898  
*Obv.* Unknown portrait.  
*Rev.* Unknown.  
 SM (1898), no. 57. F, I, 125.

- No. 6. c. 1901  
*Obv.* Unknown portrait.  
 G (1901), p. 353.

Studied at the Slade 1880–3.

Exh. SM 1885, 1898. Medals.  
ACES 1890, 1906. Wood- and plaster-work.  
RA 1891–5, 1897, 1907. Medals, plaster relief,  
print, painting.

Employed by the Della Robbia Company. See *Della Robbia Pottery Birkenhead 1894–1906: an Interim Report* (Williamson Art Gallery and Museum, Wirral, n.d.), ch. 12.

### **Maude BERRY**

No. 7. c. 1885

*Obv.* Maud, daughter of R. S. Poole, Keeper of Coins and Medals, BM.

RA (1885), no. 1683.

No. 8. 1886

*Obv.* 'ARTHUR.BERRY:MDCCCXXXVI' Bust l., seemingly of the artist's brother, wearing academic gown. (Dated 1836 in error.)

*Rev.* 'HYPOTHESES:NON.FINCO'. Protractor and compasses.

Bronze. 87 mm.

BM.

No. 9. c. 1886.

*Obv.* 'ANNA JULIA GRANT DUFF'. Bust of Lady Grant-Duff, facing r.

*Rev.* In field 'TO THE BEST FEMALE STUDENT THE LADY GRANT DUFF MEDAL FOUNDED BY HINDU AND MUHAMMADAN LADIES MDCCCLXXXVI'. Laurel wreath.

Struck silver. 48mm.

BM (1888 Pinches). G (1886), p. 339 (Madras Medal Coll.).

In collaboration with Gleichen (medal 59). Struck by Pinches.

Probably studied under Legros in the mid 1880s.

Exh. RA 1885. Medal.

ACES 1890, 1896, 1899. Design for reredos, frescoes.

### **Sarah BIRCH**

No. 10. c. 1885.

*Obv.* Miss Lucy Dorothea Cambridge.

*Rev.* Three children.

SM (1885), p. 15, class 3.

Studied at the Slade 1876–83.

Exh. RA 1884–5, 1887–8, 1890–4, 1896, 1898. Paintings.

SM 1885. Medal.

GG 1888. Painting.

NG 1891. Painting.

SBA.

### **Alice G. BURD**

No. 11. 1882.

*Obv.* Margaret Smith.

Uniface.

Bronze. 93mm.

SS. Also in the Slade is a very similar medal of Miss Smith, which though unsigned would seem to be also by Burd.

No. 12. c. 1885.

*Obv.* Lawrence Arthur Burd.

*Rev.* Eagle on clouds, above sun.

SM (1885), p. 15, class 3.

Studied at the Slade 1879–82.

Exh. SM 1885. Medal.

### **Ella CASELLA**

No. 13. c. 1885.

*Obv.* 'SOC.INST.FRANC.FACVL.PARIS.PROF.SOC.REG.LOND.MED.CHIR.SOC.DOC.WOREEBVRG.ET.KIEW.FACVL.ETC'. In field 'IOANNES.M.CHARCOT'. Bust of Jean Martin Charcot, neurologist, facing r., wearing tall cap.

*Rev.* 'OPVS.E.CASELLAE'. In field 'AESCULAPIVS'. Draped figure of Aesculapius, his head irradiated, seated, facing l., in rocky landscape, holding a caduceus in l. hand. Around him, an eagle, goat, dog and cock.

Bronze. 94 mm.

SM (1885), p. 14, class 1, joint 3rd prize. BM (1887 Rollin). VAM (1900 electro.). J. Brettauer, *Medicina in Nummis* (Vienna, 1937), no. 207. G (1890), p. 343. F, I, 357; VII, 162. H. Winter sale (Dusseldorf, 17–19 May 1984), lot 2474. Sotheby's sale (London, 29 September 1983), lot 202.

No. 14. c. 1886.

*Obv.* Unknown subject.

RA (1886), no. 1882 (wax to be cast in bronze). F, VII, 162. In collaboration with Nella Casella (medal 23).

No. 15. Mid 1880s.

*Obv.* 'IOANNES.HENRICVS.IRVING.ANGLICVS.MYSIS.DILECTO'. Bust of Henry Irving, actor, facing l., wearing gown.

*Rev.* 'OPVS.E.CASELLAE'. To l., in field 'THALIA', with draped figure of Thalia, seated on rock, holding comic mask in r. hand. To r., square column inscribed 'MELPOMENE', with draped figure of Melpomene, standing, holding crown and sceptre in r. hand, and dagger in l.

Bronze. 87 mm.

BM.

No. 16. n.d.

*Obv.* J. Forbes Robertson.

BM (model, destroyed in Second World War).

No. 17. c. 1887.

*Obv.* Unknown subject.

*Rev.* Unknown.

Bronze.

RA (1887), no. 1939.

No. 18. c. 1890.

Obv.: Unknown subject.

1890 ACES, no. 90 (wax model).

No. 19. 1897.

Royal Astronomical Society Hannah Jackson (née Gwilt) medal.

Obv.: 'WILLIAM.HERSCHEL.MDCCXXXVIII.MDCCCXXII'. Bust of Herschel, facing r.

Rev.: 'ROYAL.ASTRONOMICAL.SOCIETY.JACKSON-GWILT.GIFT'. Draped figure of Urania, standing, facing, on globe, holding armillary sphere. Around her, Saturn, crescent moon, stars. Signed below 'ENC MDCCCXCVII'.

Cast bronze. 76 mm.

1897 NG, no. 412.

In collaboration with Nella Casella (medal 24). Awarded every three to seven years, generally in recognition of outstanding observational work or for the discovery of new objects. See *History of the RAS 1820-1920*, edited by J. L. E. Dreyer and H. H. Turner (London, 1923), pp. 236-7.

No. 20. c. 1898.

Obv.: Dr Nansen.

NG (1898), no. 503 (wax model). G (1898), p. 351.

No. 21. c. 1903.

Obv.: Field-marshal Viscount Wolseley.

NG (1903), no. 440.

Studied at the Slade in the mid 1880s.

Exh. RA 1884-93, 1895-1909. Wax medallions, reliefs, miniatures.

GG 1884-7, 1889-90. Wax medallions.

SAF 1884-9, 1892, 1894. Wax medallions, reliefs.

SM 1885. Medal.

NG 1888-9, 1901, 1903-8. Wax medallions, reliefs.

ACES 1890-9. Enamelled glass, seal, etc.

International Exhibition of Fine Arts, Rome, 1911. Coloured waxes.

Some of the many wax medallions exhibited by Casella may well have been intended to be cast in bronze like medal 14 above. However, from 1887 the majority are catalogued as 'coloured wax', suggesting this was their final form. A coloured example entitled 'Ioanna Bella' (perhaps similar to the 'Beatrix Bella' exh. ACES (1893), no. 301) is in the Victoria and Albert Museum (1399-1900); it forms the lid of a holly wood box. Imitation jewels enrich the low relief wax, and the whole is protected by a domed glass cover. The intricate modelling is superbly executed.

These waxes were well received. One reviewer wrote of Casella's 'capital models in Coloured Wax . . . which revive a long-neglected art, much practised in Italy at the end of the seventeenth century' (*The Athenaeum*, 27 May 1893, p. 678). Certainly, in her waxes as in her medals, Casella looks back to earlier Italian prototypes - in the case of the waxes, to the sixteenth century. They have nothing in common

with early nineteenth century British wax carving, such as that of Samuel Percy.

Also in the Victoria and Albert Museum is a rectangular coloured wax relief of St George (1005-1897; exh. Victorian Era exhibition, London, 1897). This and the 'Ioanna Bella' were purchased by the Museum as fine examples of contemporary art. Another circular wax relief of a female bust, also in the Museum (A3-1920), may also be the work of Casella.

Coloured wax miniatures, which appear in the exhibition catalogues from 1902, suggest an oval format.

One of the Casellas may have been involved in the production of the Royal Numismatic Society's jubilee medal of Sir John Evans of 1887 (R. A. G. Carson, *A History of the RNS* (London, 1986), p. 15). See Thieme-Becker, VI (1912), 109.

## Nella CASELLA

No. 22. 1885.

Obv.: 'HENRY.EDWARD.MANNING.CARDINAL.PRESB.MDCCCLXXV'. Bust of Manning, facing l., wearing skull-cap and ecclesiastical robe. (Dated 1875 in error.)

Rev.: 'OPVS.N.CASELLAE'. Virgin enthroned, facing, with Christ on her lap, and infant St John. To each side, a winged angel.

Bronze. 93 mm.

SM (1885), p. 14, class 1. RA (1887), no. 1940. AM (1953 Grant).

BM (1887 Rollin). G (1887), p. 341. F, VII, 162.

No. 23. c. 1886.

In collaboration with Ella Casella (medal 14).

No. 24. c. 1897.

In collaboration with Ella Casella (medal 19).

Studied at the Slade in the mid 1880s.

Exh. RA 1884-1910, 1929. Wax medallions and miniatures.

SM 1885. Medal.

SAF 1885, 1887, 1889, 1891, 1894. Wax medallions, wax and plaster reliefs.

GG 1886-7, 1889-90. Wax medallions.

NG 1888-99, 1901, 1903-9. Wax medallions, reliefs, (1909) enamelled glass and leather-work.

ACES 1890-1910, 1916-31. Embroidery, enamelled glass, painted gesso, leather-work.

Also named as an exhibitor in 1941 exh. Member of ACES c. 1906-10.

International Exhibition of Fine Arts, Rome, 1911.

Her early medals, like her sister Ella's, may have been intended for casting, but from 1886 most are specified as 'coloured wax' in the exhibition catalogues. One of these, showing the profile bust of a boy in sixteenth-century costume holding a flower, is reproduced in *The Studio*, 30 (1903), 257. The techni-



que and style here, as with her medals, is very similar to Ella's. Like her sister, she incorporates jewels into the design. Wax miniatures first appear in the early 1900s.

She exhibited enamelled glass first in 1893; examples are reproduced in *The Studio*, 30 (1903), 255-6, and 48 (1910), 301 (also repr. here is a cast bronze weight in the form of a cat). Her leather-work dates from the late 1890s; examples reproduced in *The Studio*, 18 (1900), 260, and 48 (1910), 300, 302.

See Thieme-Becker, VI (1912), 110.

A third sister, Julia, was also a sculptor.

# Alice E. DONKIN

No. 25. c. 1885.

Obv: Mrs Margaret Lindsay Huggins.

Rev: Female figure ascending steps to Paradise.

SM (1885), p. 15, class 2.

Studied at the Slade 1883-5.

Exh. RA 1871-5, 1877, 1885, 1887-8, 1891, 1900, 1905. Paintings.

GG 1883. Painting.

SM 1885. Medal.

NG 1892. Painting.

SBA, NWCS.

An experienced painter living in Oxford before going to the Slade. Amongst her portraits are copies of other artists' works (R. Ormond, *Early Victorian Portraits* (London, 1973), pp. 248, 428-9). See Thieme-Becker, IX (1913), 444.

# Lydia GAY

Later Mme Guillet

No. 26. c. 1885.

Obv: Richard Royston.

Rev: Horse.

SM (1885), p. 14, class 1.

No. 27. c. 1886.

Obv: 'BRADLEY.HVRT.ALFORD.VICARIVS.

ECCLESIAE.SANCTI.LVCAE.1886'.

Bust of Alford, facing l., his head upturned, wearing ecclesiastical robe. Signed on truncation 'LG'.

Rev: Male figure of Virtue, facing l., nude but for cloak, subdues gryphon representing Vice.

Bronze. 86 mm.

RA (1887), no. 1934. BM. G (1886), p. 339. F, VII, 345.

The artist's inexperience shows itself in the awkward transition between head and shoulders.

No. 28. c. 1886.

Obv: James Leslie.

RA (1887), no. 1933. G (1888), p. 342. F, VII, 345.

No. 29. c. 1888.

Obv: Mrs Robert Roger.

RA (1888), no. 2004. G (1888), p. 342. F, VII, 345.

No. 30. c. 1888.

Obv: G.A. Trechman.

RA (1888), no. 2025. G (1888), p. 342. F, VII, 345.

No. 31. c. 1889.

Obv: Sigurd consulting Brynhilda.

RA (1889), no. 2094. F, VII, 345.

No. 32. c. 1889.

Obv: Miss Jane Bryett.

RA (1890), no. 2101. G (1889), p. 343. F, VII, 345.

No. 33. c. 1890.

Obv: Miss Lily Hedges.

RA (1891), no. 1995. G (1890), p. 344. F, VII, 345.

No. 34. c. 1891.

Obv: Mr and Mrs Breffit.

RA (1891), no. 2084. G (1891), p. 345. F, VII, 345.

No. 35. c. 1891.

Obv: Children of Robert Roger. (Four medals).

RA (1892), no. 1889. G (1891), p. 345. F, VII, 345.

No. 36. c. 1891.

Obv: James Leslie.

Bronze.

RA (1892), no. 1946. G (1891), p. 345. F, VII, 345.

No. 37. c. 1892.

Obv: Unknown subjects. (Four medals).

RA (1892), no. 1988. G (1892), p. 346. F, VII, 345.

No. 38. c. 1893.

Obv: Miss N. Baylis.

RA (1893), no. 1743. F, VII, 345.

No. 39. c. 1893.

Obv: Lord Kelvin.

Rev: Industry.

RA (1894), no. 1830. SM (1898), no. 15. G (1893), p. 346. F, II, 223; VII, 345.

No. 40. c. 1893.

Obv: Miss E. Craggs.

RA (1894), no. 1832. G (1893), p. 346. F, VII, 345.

No. 41. c. 1893.

Obv: Unknown subjects. (Four medals).

RA (1894), no. 1831. G (1893), p. 346. F, VII, 345.

No. 42. c. 1894.

Obv: Thomas Henry Huxley, naturalist.

SM (1898), no. 16. G (1894), p. 347. F, II, 223.

No. 43. c. 1894.

Obv: Unknown subjects. (Four medals).

RA (1895), no. 1691. G (1894), p. 347. F, VII, 345

No. 44. c. 1895.

Obv: Unknown portrait.

Bronze.

RA (1896), no. 1874. G (1895), p. 347. F, VII, 345.

No. 45. c. 1896.

Obv: Sir Joseph Prestwich.

RA (1896), no. 1878. G (1896), p. 348. F, VII, 345.

No. 46. c. 1896.

Obv: Unknown subjects. (Unknown number of medals).

RA (1896), no. 1854. F, VII, 345.

- No. 47. c. 1897.  
*Obv.* Miss I. Milligan.  
 RA (1897), no. 2019. F, VII, 345.
- No. 48. c. 1897.  
*Obv.* Miss Brook.  
 RA (1897), no. 2019. F, VII, 345.
- No. 49. c. 1897.  
*Obv.* Miss Brooke.  
 Bronze.  
 RA (1898), no. 1893. G (1897), p. 350. F, VII, 345.
- No. 50. c. 1898.  
*Obv.* Unknown portrait.  
 SM (1898), no. 14. F, II, 223.
- No. 51. c. 1898.  
*Obv.* Unknown portraits. (Two medals).  
*Rev.* Unknown.  
 SM (1898), nos 17, 18. F, II, 223.
- No. 52. c. 1898.  
*Obv.* Unknown portraits. (Two medals).  
 SM (1898), no. 19. F, II, 223.
- No. 53. c. 1899.  
*Obv.* Miss Lancaster.  
 RA (1899), no. 1997. F, VII, 345.
- No. 54. c. 1903.  
*Obv.* Mrs Bell.  
 RA (1903), no. 1756. G (1903), p. 356. F, VII, 345.
- No. 55. c. 1903.  
*Obv.* Mrs Barber.  
 RA (1903), no. 1773. G (1903), p. 356. F, VII, 345.
- Studied at the Slade 1882-6.  
 Exh. SM 1885, 1898. Medals.  
 RA 1887-99, 1903. Medals, (1890, 1898) reliefs.  
 SAF 1897, 1899. Sculpture.
- Gay was also involved in the production of the Royal Numismatic Society's 1887 jubilee medal of Sir John Evans. See R.A.G. Carson, *A History of the RNS* (London, 1986), p. 15.  
 One of her reliefs is reproduced in *Acad. Arch.* (1898), 105. See Thieme-Becker, XIII (1920), 302.

**Feodora Georgina Maud GLEICHEN (1861-1922)**

- No. 56. 1882.  
*Obv.* 'ADMIRAL OF THE FLEET SIR G.F. SEYMOUR. GCB.GCH.' Bust of Seymour, maternal grandfather of the artist, facing l.  
*Rev.* Man-of-war sailing to r.  
 Bronze. 98 mm.  
 GG (1882), no. 378. BM (1906 Parkes Weber). G (1882), p. 336. F, VII, 369 (the gold version by Pinches of two plates fixed together is of medal 61 below).  
 In collaboration with Mary Swainson (see medal 221).  
 Cast by Liard, Paris.

- No. 57. c. 1884.  
*Obv.* Unknown subjects. (Two medals).  
 GG (1884), no. 404.
- No. 58. c. 1885.  
*Obv.* Countess Helena Gleichen, painter and sister of the artist.  
*Rev.* Child playing with dog.  
 SM (1885), p. 15, class 2.
- No. 59. c. 1886.  
 In collaboration with Berry (medal 9).
- No. 60. 1888?  
*Obv.* 'ALEXANDRA.WALLIAE.PRINCIPISSA'. Bust of Princess Alexandra, facing l. Signed on truncation 'FG'.  
 Uniface.  
 Bronze. 79 mm.  
 SM (1898), no. 32. SM (1901), no. 4. BM (1981 Sicilian Gallery). G (1896), p. 348; (1901), p. 352. F, II, 278. J, p. 73, 21.  
 Possibly intended as a commemoration of the 1888 silver jubilee of her marriage to the Prince of Wales. The uneven lettering suggests a date in the 1880s.
- No. 61. 1889.  
 Royal Agricultural Society exhibition, Windsor, medal.  
*Obv.* 'VICTORIA.REGINA.ET.IMPERATRIX.' Bust of Queen Victoria, crowned and veiled, facing l.  
*Rev.* 'WINDSOR.A.D.MDCCCLXXXIX.' Figure of Ceres, draped and veiled, facing, seated on bench of which the legs are decorated with goat motifs. She holds in her l. hand a wreath, and in her r. a sheaf of corn. Behind her, a cornfield. Signed below r. 'F.G'.  
 Struck gold. 79 mm.  
 SM (1898), no. 33. BM (electrotype, 1906 Parkes Weber). G (1889), p. 343. F, II, 278. *The Medal*, 3 (1983), 10 (repr.). See University of Reading, Institute of Agricultural History, B III 14, RAS Windsor committee minute book 1888-9.  
 Parkes Weber notes that the medal was struck by Pinches in two pieces of thin gold, which were then fastened together.
- No. 62. n.d.  
*Obv.* 'PRINCESS LOUISE MARCHIONESS OF LORNE.' Bust of Princess Louise, facing r.  
*Rev.* Ship sailing to l. Signed below r. 'F.GLEICHEN'.  
 Bronze. 103 mm.  
 BM (1920 Wallace). MO (plaster). *The Medal*, 3 (1983), 11 (repr.).
- No. 63. 1897.  
 Shropshire Horticultural Society medal.  
*Obv.* 'D.LLOYD.BARO.KENYON-FLORALIVM. SALOPIENSVM.PRAESES.EGREGIO.INTER. SALOPIENSES.HORTORVM.CVLTORI.' Shield inscribed 'VICTORIA LX ANNVM REGNANTE'. Wreath and ribbons.  
*Rev.* Nude female figure facing r. To l., a vase out of which grow roses which surround the figure.  
 Bronze.

SM (1898), p. 31. *The Studio*, 13 (1898), 262 (repr.).  
G (1896), p. 348. F. II, 278.

No. 64. 1900.

South Africa medal.

*Obv.*: 'VICTORIA.REGINA.ET.IMP'. Bust of Queen Victoria, crowned and veiled, facing r.

*Rev.*: 'SOUTH AFRICA MDCCCXCI MDCCC'. Lion, facing r.

SM (1901), no. 5. MO (plaster, *obv.* and *rev.* separate). G (1901), p. 352. F. II, 278.

No. 65. c. 1901.

*Obv.*: Miss Gladys Palmer.

NG (1901), no. 445.

No. 66. c. 1909.

Society of Biblical Study medal.

*Obv.*: Unknown.

Silver.

NG (1909), part 2, no. 202 (AR gilt). ACES (1912), no. 393ee. G (1909), p. 362.

Cast by Enrico Cantoni.

No. 67. 1914.

*Obv.*: 'ADMIRAL.PRINCE.LOVIS OF BATTENBERG.GCB.' In field 'MCMXIV AET LX'. Bust of Battenberg, facing l., wearing uniform. Signed on truncation 'FG 1914'.

Uniface.

Bronze. 95 mm.

BM (1981 Sicilian Gallery). J, p. 73, 20.

Sixtieth birthday medal.

No. 68. 1914.

St Thomas's Hospital prize medal.

*Obv.*: 'I.HAVE.TAUGHT.THEE.IN.THE.WAY.OF.WISDOM'. In field 'FLORENCE NIGHTINGALE'. Bust of Miss Nightingale, facing r.

*Rev.*: 'SCHOLA SCT THOMAE'. Draped and veiled female figure, facing r., seated on cushion, holding box in l. hand and spoon in r. Before her, an incense-burner on a tall pedestal. To r., owl perched on panel. Signed below 'F. Gleichen 1914'.

Struck bronze. 45 mm.

AM (1921 Evans). BM (1917 Minet).

No. 69. c. 1917.

*Obv.*: Minesweepers.

G (1917), p. 457.

Daughter of the sculptor Prince Victor of Hohenlohe-Langenburg, sister of the sculptor Edward Gleichen and the painter Helena Gleichen.

Studied at the Slade 1879-84, and possibly 1893-4.

Exh. GG 1883-4, 1886, 1888-90. Medals, sculptures, drawing.

SM 1885, 1898, 1901. Medals, (1898) mirror and pewter bas relief, (1901) bust of Queen Victoria, portrait of Joan of Arc, silver cup. SM member c. 1898-1901.

NG 1889-1901, 1903-7, 1909. Sculpture, reliefs, (from 1891) silver-work, (1899) Della Robbia medallion, drawings, medal.

RA 1892, 1894-1906, 1908-11, 1913-4, 1916-9, 1921-2. Sculptures in marble, bronze, ivory, etc., reliefs, (1897) enamel-work, (1898) mosaic, goldsmith's work.

Dutch Gallery, London, 1899. Exhibition of sculpture, designs and drawings for fountains and vases for the decoration of gardens, with Legros and Lanteri.

Exposition Universelle, Paris, 1900.

ACES 1903-16. Silver- and bronze-work, medal, reredos. ACES member c. 1906-16.

SNBA 1914. Sculpture.

She studied sculpture 'under Professor Legros at the Slade School, and at the studio under my father's head-man, Karl Muller' (Helena Gleichen, *Contacts and Contrasts* (London, 1940), p. 9). Feodora Gleichen gives brief autobiographical details in a letter to Spielmann (Manchester, John Rylands University Library, English MS. 1302/274, letter dated 21 July 1901), and in another letter corrects some assumptions in his book of that year (Rylands, English MS. 1302/275, 6 December 1901). See L. Swainson (below, p. 184).

Another influence was Alfred Gilbert: 'my father and my sister, both of them professional sculptors, had always held him in the greatest possible reverence' (Royal Academy, Spielmann papers SP 10/38, unpublished article on Gilbert by Helena Gleichen, p. 1). This admiration was reciprocated: 'of her Memorial to Lord Kitchener, Gilbert says: "it is the best War Memorial I have seen, admirable in conception, and treatment"' (Isabel McAllister, *Alfred Gilbert* (London, 1929), p. 212). The two were evidently good friends (RA, Spielmann SP 10/26/1, 10/30, letters Helena Gleichen to Spielmann, 10 October 1926, 10 November 1934; Helena Gleichen, unpublished article, SP 10/38, p. 1; McAllister, *Gilbert*, p. 213; Gleichen, *Contacts*, pp. 317-24).

She worked in the studio which Queen Victoria had permitted her father to have built in the garden of St James's Palace. Her family connections and the position of her studio facilitated the production of her numerous royal busts and medals. Her work was much praised: 'it is highly refined, with charming feeling, and if . . . it is a little timid in treatment, we do not resent the weakness which savours of delicacy; for we like a woman's work to be effeminate' (S, p. 161); 'die Deutsch-Engländerin Gräfin Feodora Gleichen leistet namentlich in der Porträtplastik ganz Ausgezeichnetes' (A. Hirsch, *Die Bildenden Künstlerinnen der Neuzeit* (Stuttgart, 1905), p. 208); 'the Countess Feodora Gleichen, one of our ablest women sculptors, was seen at her best in some of the smaller works at the New Dudley Gallery' (AJ (1907), p. 43). And McAllister wrote: 'Countess Feodore, the eldest daughter, imbued with exalted aims and poetical vision, followed her father's profession with a steadfastness of purpose that amounted to a passion. She was one of the few sculptors who worked in marble and stone, and who understood the use of the chisel. Confronted all her life by the prejudice I have

mentioned, her work never received the appreciation it deserved. Despite discouragements she produced a large number of works, and it is certain that her name will only gain as time measures artistic achievements' (Gilbert, p. 212).

Examples of her work, which ranges from monumental statuary to small scale medals and decorative objects are reproduced in Gleichen, *Contacts*, pp. 315, 334; S. A. Strong, *Critical Studies and Fragments* (London, 1905), pl. XXIII; S, p. 160; *The Studio*, 13 (1898), 264; 36 (1905), 86; 66 (1915), 190; *Acad. Arch.* (1900), 133; (1902), 105; (1904), 83; (1906), 121; *MOA*, 6 (1883), 326 (captioned Helena Gleichen in error).

Honorary member of the Royal Society of Painter-Etchers. The first woman to be elected a member of the Royal Society of British Sculptors (for the Gleichen bequest to the RBS, see *The Studio*, 132 (1946), 83). The Royal Academy Gleichen award is named after her.

See Thieme-Becker, XIV (1921), 249.

# Mary P. GODSAL

No. 70. n.d.

*Obv.* 'VICTORIA EMPRESS'. Bust of Queen Victoria, crowned and veiled, facing l. Signed on truncation 'M.G.'

Uniface.

Bronze. 97 mm.

BM (1887 Rollin).

Studied at the Slade 1881-4.

This may be the painter Mary Godsall(l) who exhibited at the SBA from 1872, and at the RA (1879, 1889, 1896).

# Elinor Jessie Marie HALLÉ (b. 1856)

No. 71. 1882.

*Obv.* 'CHARLES HALLE'. Bust of Hallé, musician and father of the artist, facing r.

*Rev.* Draped figure of Music, winged, facing r., seated, playing organ with decorative side-panel. Signed to l. 'Elinor Hallé 1882'.

Bronze. 109 mm.

GG (1882), no. 378. NG (1896), no. 456. SM (1898), no. 37. BM (1906 Parkes Weber). MO (1900 Halle). *MOA* 6 (1883), 324 (repr.). S, p. 170. *The Medal*, 3 (1883), 7 (repr.).

Cast by Liard, Paris.

No. 72. 1885.

*Obv.* 'IOHANNES.HENRICVS.MD.S.R.E.NEWMAN'. In field 'AD MDCCC.LXXXV'. Bust of Newman, facing l., wearing skull-cap, ecclesiastical robe and Cross.

*Rev.* 'S.GIORGII.IN.VELABRO.DIAC'. St George on horseback, facing r., wearing armour, and holding spear in r. hand. To r., shield bearing three hearts, and ribbon inscribed 'COR AD COR LOQVETVR'. Rocky landscape. Signed below r. 'Elinor Hallé'.

Bronze. 108 mm.

SM (1885), p. 14, class 1, 1st prize. RA (1887), no. 1921. SM (1898), no. 38. MO (1900 Hallé). S, p. 170. G (1896), p. 339. F, VII, 411. *The Medal*, 6 (1885), 18 (repr.).

No. 73. c. 1885.

*Obv.* In field 'FELIX SLADF.ARTIVM LIBERALIVM PATRONVS.MDCCCLXXXI'. Seated winged female figure, with r. hand upraised.

Uniface.

GG (1885), no. 392. *Grosvenor Notes*, edited by H. Blackburn (London, 1885), p. 64 (repr.). *The Medal*, 6 (1885), 17 (repr.).

This medallion, commemorating the founder of the Slade School, is placed over the school's staircase.

No. 74. c. 1887.

*Obv.* J. Joachim, musician.

Bronze.

RA (1887), no. 1917. SM (1898), no. 39. G (1887), p. 341.

No. 75. c. 1887.

*Obv.* 'HENRICVS.EDVARDVS.S.R.E.CARD.ARCH. WESTMONASTRIENSIS'. In field 'M.DC.C.LXXXVII'. Bust of Cardinal Manning, facing l., wearing skull-cap and ecclesiastical robe, holding book.

Uniface.

Bronze. 130 mm.

MO (1900 Hallé). F, VII, 411. S, p. 170. *The Medal*, 6 (1885), 18-9 (repr.).

No. 76. c. 1890.

*Obv.* Mme Charles Gaudry.

NG (1890), no. 412.

No. 77. 1890.

Royal Geographical Society Stanley medal.

*Obv.* 'HM STANLEY PRESENTED BY THE ROYAL GEOGRAPHICAL SOCIETY'. In field 'MDCCXC'. Bust of Stanley, facing l.

*Rev.* In field 'CONGO NILE RUWENZORI 1887-1889'. Figure of Africa, seated, facing r., draped and wearing elephant headdress, holding in each hand an urn from which flow two rivers. Her foot rests on a crocodile. Behind, reeds, mountain, jungle and setting sun. Signed below 'ELINOR HALLE'.

Gold. 74 mm. Bronze. 124 mm.

NG (1890), p. 414. H. R. Mill, *The Record of the RGS 1830-1930* (London, 1930), p. 128 (repr.). *The Medal*, 6 (1885), 18-20 (p. 21, repr.); 8 (1886), 48-9. Christie's sale (London, 25 March 1986), lot 2 (gold version). Glendinning's sale, T. Stainton collection (London, 18 February 1987), lot 143 (bronze). S, p. 170. G (1890), p. 343. F, VII, 411.

No. 78. c. 1891.

*Obv.* 'HENRY.TAYLOR.POET.'. In field 'MDCCC MDCCCLXXX'. Bust of Taylor, facing r. Signed below 'Elinor Hallé'.

Uniface.

Bronze. 124 mm.

NG (1891), no. 368. SM (1898), no. 36. MO (1900

Hallé). *The Medal*, 6 (1985), 18-9 (repr.). G (1891), p. 344.

No. 79. c. 1891.

Obv: Master Gerald Wellesley.

NG (1891), no. 369.

No. 80. 1891.

Obv: 'CHARLES STEWART PARNELL.' In field '1846. 1891.' Bust of Parnell, politician, facing l. Signed below 'Elinor Hallé'.

Uniface.

NG (1892), no. 440. MO. *The Medal*, 6 (1985), 18-9 (repr.).

No. 81. c. 1892.

Obv: Miss Jean Gordon.

NG (1892), no. 439.

No. 82. c. 1894.

Obv: Poppetty, daughter of Henry Evans Gordon.

NG (1894), no. 438.

No. 83. 1895.

Obv: 'THOMAS HENRY HUXLEY LLD FRs.' in field 'MDCCCXXV MDCCCXCIV'. Bust of Huxley, naturalist, facing l.

Rev: In field 'SCITARE LIBRAM NATVRAE' Draped seated figure, facing r., holding a scroll in her l. hand, her chin resting on her r., reads from a book held by a crouching nude figure. Behind, a central winged figure holds aloft a light.

Bronze. 130 mm.

MO (1900 Hallé). *The Medal*, 6 (1985), 18, 20 (repr.).

No. 84. c. 1897.

Obv: 'GEORGE FREDERICK WATTS RA.' Bust of Watts, painter, facing r., wearing skull-cap.

Uniface.

Bronze. 94 mm.

SM (1898), no. 40. MO (1900 Hallé). S, p. 170. *The Medal*, 6 (1985), 18, 20 (repr.).

No. 85. c. 1908.

Obv: Unknown subjects. (Unknown number of medals).

NG (1908), no. 330.

No. 86. c. 1914.

Obv: Feodora Gleichen, sculptor and medallist (see above, p. 157).

RA (1914), no. 2219 (wax). F, VII, 411.

Studied at the Slade 1877-83.

Exh. GG 1884-7. Sculpture.

SM 1885, 1898, 1901. Medals. (1901) enamelled medallion of Cardinal Manning. SM member c. 1898-1901.

RA 1886-7, 1914. Reliefs, medals.

NG 1888, 1890-2, 1894-8, 1900-1, 1903-5, 1907-9. Sculpture, medals, (from 1897) enamels, (from 1903) jewellery, drawings.

ACES 1889, 1896-1910. (1889) design for embroidery, (from 1896) jewellery and enamels. ACES member c. 1903-12.

SNBA 1898, 1905. Jewellery, enamel-work.

Feodora Gleichen wrote to Spielmann: 'Miss Hallé's medal of Cardinal Newman is I believe considered by French connoisseurs & the authorities on medals at the British Museum to be the finest work of the kind since Pisanello' (Manchester, John Rylands University Library, English MS. 1302/275, 6 December 1901). See also L. Swainson (below, p. 164).

For this artist, see Thieme-Becker, XV (1922), 515, and P. Attwood, 'Elinor Hallé', *The Medal*, 6 (1985), 16-22.

## ELLA K. MARTIN

No. 87. c. 1885.

Obv: Mrs Beavington Atkinson.

Rev: Victory with scroll.

SM (1885), p. 14, class 1.

Studied at the Slade 1883.

Exh. SM 1885. Medal.

## FLORENCE NEWMAN

Later Mrs Callcott.

No. 88. c. 1889.

Obv: Anne Clarke.

Bronze. 82 mm.

G (1889), p. 343.

No. 89. c. 1890.

Obv: Unknown portrait.

RA (1890), no. 2097. F, VIII, 95.

No. 90. c. 1890.

Obv: Miss Bodychan Sparrow.

Bronze.

RA (1891), no. 1985. G (1890), p. 344. F, VIII, 95.

No. 91. c. 1890.

Obv: Mrs Gate.

RA (1891), no. 2047. G (1890), p. 344. F, VIII, 95.

No. 92. c. 1891.

Obv: Florrie Mary Verrall.

Bronze. 101 mm.

RA (1891), no. 1947 (catalogued as a bust). G (1891), p. 345.

No. 93. 1891.

Obv: 'FLORENCE. EDITH. DUNCAN MDCCCXCI'. Bust of Miss Duncan, facing l. Signed below 'FN' (monogram).

Bronze. 107 mm.

NG (1891), no. 377. *New Gallery Notes*, edited by H. Blackburn (1891), frontisp. (repr.). G (1891), p. 345.

No. 94. c. 1893.

Obv: Mrs Frederica L. Bloxham.

Bronze. 113 mm.

RA (1893), no. 1733. G (1893), p. 346. F, VIII, 95.

- No. 95. c. 1893.  
*Obv:* Mrs Eileen Wright.  
Bronze. 104 mm.  
RA (1893), no. 1735. G (1893), p. 346. F, VIII, 95.
- No. 96. c. 1893.  
*Obv:* Miss Dolly Dyer.  
RA (1893), no. 1755. G (1893), p. 346. F, VIII, 95.
- No. 97. c. 1893.  
*Obv:* Bobby.  
Bronze. 76 mm.  
RA (1896), no. 1818 (catalogued as a bust). G (1893), p. 346.
- No. 98. c. 1893.  
*Obv:* Matilda Gilbert.  
Bronze. 82 mm.  
G (1893), p. 346.
- No. 99. c. 1893.  
*Obv:* Emily M. Perks.  
Bronze. 101 mm.  
G (1893), p. 346.
- No. 100. c. 1896.  
*Obv:* Rev. Canon Foxley Norris.  
RA (1896), no. 1867. G (1896), p. 348. F, VIII, 95.
- No. 101. c. 1896.  
*Obv:* Tabitha A. Bentley.  
Bronze. 88 mm.  
G (1896), p. 348.
- No. 102. c. 1897.  
*Obv:* Rev. R. C. Kirkpatrick, vicar of St Augustine's, Kilburn.  
Bronze. 119 mm.  
RA (1898), no. 1862. G (1897), p. 350. F, VIII, 95.
- No. 103. c. 1897.  
*Obv:* Portrait of a child.  
G (1897), p. 350. F, IV, 254.
- No. 104. c. 1898.  
*Obv:* Miss Edith Walker.  
Bronze. 76 mm.  
RA (1898), no. 1865. G (1898), p. 351. F, VIII, 95.
- No. 105. c. 1903.  
*Obv:* Mrs Robert Newman.  
RA (1903), no. 1754. G (1903), p. 356. F, VIII, 95.
- No. 106. c. 1903.  
*Obv:* Kate Somers.  
Bronze. 107 mm.  
G (1903), p. 356.
- No. 107. c. 1903.  
*Obv:* Lionel Brough.  
Bronze. 107 mm.  
G (1903), p. 357.
- No. 108. c. 1903.  
*Obv:* W. A. Geare.  
Bronze. 105 mm.  
RA (1906), no. 1722. G (1903), p. 357. F, IV, 254.

- No. 109. c. 1904.  
*Obv:* Portrait of a young girl.  
Bronze. 177 x 139 mm. (rectangular).  
G (1904), p. 358.
- No. 110. c. 1906.  
*Obv:* Dr W. D. Waterhouse.  
Pewter. 142 mm.  
RA (1907), no. 1794. G (1906), p. 359. F, IV, 254.
- No. 111. c. 1908.  
*Obv:* Rev. Charles Taylor, master of St John's College, Cambridge.  
Bronze. 157 mm.  
RA (1908), no. 1677. G (1908), p. 361. F, VIII, 95.  
Medallion to be placed in Cambridge University Library.
- No. 112. c. 1908.  
*Obv:* Portrait of a man.  
G (1908), p. 361. F, IV, 254.
- No. 113. c. 1908.  
*Obv:* Portrait of a woman.  
G (1908), p. 361. F, IV, 254.
- Studied at the Slade under Legros and Frampton.  
Exh. RA 1890-1, 1893-4, 1896, 1898, 1903, 1906-10, 1913-4. Medals, busts, (from 1913) coloured waxes.  
NG 1891. Medal.

# Florence REASON

- No. 114. c. 1885.  
*Obv:* H. Fletcher Reason.  
*Rev:* Figure of Drawing.  
SM (1885), p. 15, class 3.
- Studied at Bloomsbury Art School in the late 1870s, and the Slade.  
1876 won silver medal for painting (*24th RSAD* (1877), p. 464).  
Exh. RA 1883, 1890-3, 1896, 1901, 1903, 1908-9, 1911, 1913-4. Paintings.  
SM 1885. Medal.  
SBA, NWCS, RIPWC  
See Thieme-Becker, XXVIII (1934), 63.

# Hypatia RODOCANACHI

- No. 115. c. 1898.  
*Obv:* Unknown portrait.  
SM (1898), no. 72.
- No. 116. c. 1899.  
*Obv:* Unknown subject.  
SAF (1899), no. 3882.
- No. 117. c. 1903.  
*Obv:* Portrait of a lady.  
RA (1904), no. 1712. G (1903), p. 357. F, V, 146.
- Born London of Greek parents.  
Studied at the Slade 1890-5 under Legros and Fra-

mpton, then under Lanteri at South Kensington.  
 Exh. SM 1898. Medal.  
 SAF 1899–1900, 1904–5. Sculptures, medallion.  
 RA 1904. Medal.  
 Praised by Hirsch (*Bildenden Künstlerinnen*, p. 208).

### Ellen Mary ROPE (1855–1934)

No. 118. c. 1890.  
*Obv.* Unknown portrait.  
 RA (1890), no. 2092.  
 No. 119. c. 1891.  
*Obv.* Boy on dolphin.  
 RA (1891), no. 2009.  
 No. 120. c. 1892.  
*Obv.* Mother and child.  
 Bronze.  
 RA (1893), no. 1692. G (1892), p. 346.  
 No. 121. c. 1895.  
*Obv.* Winged guardian angel, haloed, facing l., holding book in both hands.  
 Uniface.  
 Bronze. 51 mm.  
 RA (1895), no. 1650. AM (1953 Grant, inscribed on rev. 'EMR'). G (1895), p. 347.  
 Relief of same subject exh. RA 1897, no. 1981 (Beattie, fig. 196, repr.).  
 No. 122. c. 1897.  
*Obv.* Sea chariot.  
 Bronze.  
 ACES (1897), no. 429. RA (1898), no. 1948. *MOA* (1900), 325 (repr.). G (1897), p. 350.  
 No. 123. c. 1898.  
*Obv.* The Kingdom of the Child.  
 RA (1898), no. 1896.  
 No. 124. c. 1898.  
*Obv.* Roland.  
 Bronze.  
 RA (1899), no. 1974.  
 No. 125. c. 1898.  
*Obv.* Margery.  
 Bronze.  
 RA (1899), no. 1974.  
 No. 126. c. 1898.  
*Obv.* Nigel.  
 Bronze.  
 RA (1899), no. 1974.  
 No. 127. c. 1898.  
*Obv.* Rosalind.  
 Bronze.  
 RA (1899), no. 1974.

Studied at the Slade 1877–84, 1893–4.  
 Won 2nd prize in competition for vases (*MOA* 6 (1883), 'Art Notes', xxxiii).  
 Exh. RA 1885–6, 1889–91, 1893, 1895, 1897–9,

1903–5, 1907–12, 1914, 1917–8. Reliefs, medallions.  
 ACES 1889–1916, 1926. Reliefs in bronze and plaster, majolica frieze for the Della Robbia pottery (1896). ACES member c. 1916–31.  
 NG 1892, 1895–9, 1907. Reliefs.  
 SAF 1897–8, 1902. Sculpture.  
 Fine Art Society, London, *Statuettes* (1902), nos 71, 72.

She worked for the Della Robbia Pottery (Williamson Art Gallery and Museum, *Della Robbia Pottery Birkenhead 1894–1906: an Interim Report* (Wirral, n.d.), ch. 12), and the architects Arnold Mitchell and Horace Field. Children feature prominently in her work. In 1886 she shared a studio with Elinor Hallé (see above, p. 159), and after the First World War with her nieces Dorothy Rope, also a sculptor, and Margaret Aldrich Rope, a stained glass designer (see William Morris Art Gallery, *Women Stained Glass Artists of the Arts and Crafts Movement*, Exhibition Catalogue (Walthamstow, 1985), p. 24).

For Rope, see biography and bibliography in Beattie, pp. 249–50. Also, Thieme-Becker, XXVIII (1934), 586; F, V, 211; S, pp. 162–3, 176; *The Studio*, 18 (1900), 270; 28 (1903), 183; 45 (1909), 300–1; 58 (1913), 25, 27; 66 (1915), 192; *The Studio Year Book of Decorative Art* (1909), 67–8; (1914), 77.

### Florence Harriet STEELE (b. 1857)

No. 128. c. 1895.  
*Obv.* George Clarke.  
 Bronze.  
 RA (1896), no. 1888. G (1895), p. 347. F, VIII, 221.  
 No. 129. c. 1896.  
*Obv.* Unknown portrait.  
 ACES (1896), no. 179k.  
 No. 130. c. 1898.  
*Obv.* Unknown portrait.  
 SM (1898), no. 51.  
 No. 131. c. 1898.  
*Obv.* Portrait of a gentleman.  
 Silver.  
 RA (1899), no. 1957. G (1898), p. 351. F, VIII, 221.  
 No. 132. c. 1898.  
*Obv.* Portrait of a lady.  
 RA (1899), no. 1955. G (1898), p. 351. F, VIII, 221.  
 No. 133. c. 1900.  
*Obv.* Unknown portrait.  
 RA (1901), no. 1751. G (1900), p. 352. F, VIII, 221.  
 No. 134. c. 1901.  
*Obv.* Unknown subject.  
 SM (1901), no. 67.  
 No. 135. c. 1909.  
*Obv.* Unknown subject.  
 RA (1909), no. 1753 (design for a medal).

- No. 136. c. 1913.  
Women's School of Medicine.  
*Obv.* Unknown.  
RA (1914), no. 2084. ACES (1916), no. 109. G (1913), p. 453.  
F, VIII, 220.
- No. 137. c. 1918.  
*Obv.* Unknown subject.  
RA (1918), no. 1600 (design for a medal).
- Studied at the Slade 1889-90. and at South Kensington under Lanteri 1892-6.  
1894 won gold medal for a book-cover design (42nd RSAD (1894), p. 225).
- Exh. RA 1896, 1899-1906, 1908-9, 1911-2, 1914, 1917-8. Metalwork, medals.  
ACES 1896-1916. Metalwork, (1916) medal.  
ACES member c. 1910.  
SM 1898, 1901. Medals. (1901) silver pendant.  
SM honorary member c. 1901.  
NG 1908. Silver-work.
- See S, p. 163 ('her portrait medallions have attracted notice for their delicacy and decision'); Beattie, p. 250.
- Effie STILLMAN (d. 1911)**  
Later Mrs William Ritchie
- No. 138. c. 1892.  
*Obv.* Unknown portraits. (Unknown number of medals).  
Clay and bronze.  
NG (1892), no. 441.
- No. 139. c. 1893.  
*Obv.* Miss Anna Leigh-Smith.  
NG (1893), no. 411, 1. G (1893), p. 346 (given in error to Casella along with medals 140-2, 144-6).
- No. 140. c. 1893.  
*Obv.* Master Gerard Hopkins.  
NG (1893), no. 411, 2.
- No. 141. c. 1893.  
*Obv.* Mrs Anne Thackeray Ritchie.  
NG (1893), no. 411, 3. G (1893), p. 346.
- No. 142. c. 1893.  
*Obv.* Miss Millicent Ludlow.  
NG (1893), no. 411, 4. G (1893), p. 346.
- No. 143. c. 1893.  
*Obv.* Portrait of a lady.  
NG (1893), no. 411, 5.
- No. 144. c. 1893.  
*Obv.* Miss Irene Ionides, cousin of the artist.  
NG (1893), no. 411, 6. G (1893), p. 346.
- No. 145. c. 1893.  
*Obv.* Richmond Ritchie, civil servant.  
NG (1893), no. 411, 7. G (1893), p. 346.
- No. 146. c. 1893.  
*Obv.* Master Cecil Gardiner Mangles.
- NG (1893), no. 411, 8. G (1893), p. 346.
- No. 147. c. 1895.  
*Obv.* The Misses Srimpkins (sic). (Unknown number of medals).  
NG (1895), no. 423.
- No. 148. c. 1895.  
*Obv.* Miss Peggie Middleton, niece of the artist.  
NG (1895), no. 423.
- No. 149. c. 1895.  
*Obv.* Mrs Leigh-Smith.  
NG (1895), no. 423.
- No. 150. c. 1895.  
*Obv.* Mrs Barratt Wendall.  
NG (1895), no. 423.
- No. 151. c. 1895.  
*Obv.* Miss Lisa Stillman, half-sister of the artist.  
NG (1895), no. 423.
- No. 152. c. 1895.  
*Obv.* Miss Ethel Condor.  
NG (1895), no. 423.
- No. 153. c. 1896.  
*Obv.* Mrs Thomas E. Stillman.  
NG (1896), no. 454.
- No. 154. c. 1896.  
*Obv.* Edmund Christie.  
NG (1896), no. 457, 1.
- No. 155. c. 1896.  
*Obv.* Miss Emmie Corrodi.  
NG (1896), no. 457, 2.
- No. 156. c. 1896.  
*Obv.* Guidino and Gian Ruggiero, sons of Count Suardi.  
NG (1896), no. 457, 3.
- No. 157. c. 1896.  
*Obv.* Mr Welbore St Clair.  
NG (1896), no. 460.
- No. 158. c. 1896.  
*Obv.* Mrs Welbore St Clair.  
NG (1896), no. 460.
- No. 159. c. 1896.  
*Obv.* Mrs J. Bonham Carter.  
RA (1897), no. 2095. G (1896), p. 348.
- No. 160. c. 1896.  
*Obv.* Charles Saxton.  
RA (1897), no. 2095. G (1896), p. 348.
- No. 161. 1896.  
*Obv.* 'GEORGE BIRD M.D. 1896'. Bust of Bird, facing l. Signed to l. 'S'.  
Uniface.  
Plaster of Paris. 113mm.  
RA (1897), no. 2095. *AJN*, 32 (1897), 12, 1141. G (1896), p. 348. F, V, 688.



No. 162. 1897.

*Obv.*: 'THOMAS.F.BAYARD.U.S.AMBASSADOR.  
AT.ST.JAMES'S.1893-97.HONOR.ET.JUSTICIA'. Bust of  
Bayard, facing r.  
Uniface.  
Bronze. 104 mm.  
RA (1897), no. 2096. BM (1979 Cooper). G (1897),  
p. 350.

No. 163. c. 1899.

*Obv.*: Miss Caroline Warburg.  
NG (1899), no. 428, 1. G (1899), p. 352.

No. 164. c. 1899.

*Obv.*: Master Herbert Lewis.  
NG (1899), no. 428, 2. G (1899), p. 352.

No. 165. c. 1899.

*Obv.*: Miss Grace Moore.  
NG (1899), no. 428, 3. G (1899), p. 352.

No. 166. c. 1899.

*Obv.*: Mrs Maria Eastman.  
Bronze. 139 mm.  
NG (1899), no. 428, 4. G (1899), p. 351.

No. 167. c. 1899.

*Obv.*: A. H. Nichols.  
NG (1899), no. 428, 5. G (1899), p. 352.

No. 168. c. 1899.

*Obv.*: Prof. Charles Eliot Norton, art historian.  
NG (1899), no. 428, 6. G (1899), p. 352.

No. 169. c. 1899.

*Obv.*: Mrs S. D. Hoppin.  
NG (1899), no. 428, 7. G (1899), p. 352.

No. 170. c. 1899.

*Obv.*: Joseph Clark Hoppin, archaeologist.  
NG (1899), no. 428, 8. G (1899), p. 352.

No. 171. c. 1899.

*Obv.*: 'Mr Moody'.  
NG (1899), no. 428, 9. G (1899), p. 352.

Studied at the Slade 1885-6.

Exh. NG 1892-1904, 1906-7. Sculpture, medals.  
RA 1897. Medallions.

Two statuettes by Stillman are reproduced in *The Studio*, 30 (1903), 254-5.

**Lilian SWAINSON (b. 1865)**

Later Mrs Vereker Hamilton

No. 172. c. 1885.

*Obv.*: 'JOHN.HENRY.CARDINAL.NEWMAN'. Bust of  
Newman, facing r. wearing skull-cap, ecclesiastical  
robe and chain.  
*Rev.*: Cross.  
SM (1885), p. 15, class 3. BM (uniface: 1924 Hamil-  
ton). G (1902), p. 356.  
As on many of Swainson's medals, the stops are in the  
form of florets.

No. 173. c. 1889.

Slade School medal.

*Obv.*: 'FORTES.FORTVNA.IVVAT'. Winged female  
figure, draped, facing l., holding wreath in both  
hands.

Uniface.

Bronze. 92 mm.

RA (1889), no. 2139 (design for the medal). BM  
(1894 Spink). VAM (1903). G (1889), p. 343. F, VII,  
414.

No. 174. c. 1889.

*Obv.*: 'RAJA.I.RAJAGAN.RAJA.JAGAT.JIT.SINGH.  
SAHIB.BAHADAR.AHLUWALIA'. Bust of the Rajah of  
Kapurthala, facing r., wearing a turban. Signed on  
truncation 'L Hamilton'.

*Rev.*: Elephant, facing l., bearing howdah.

Bronze. 128 mm.

RA (1890), no. 2102. ANS (1910), p. 124, 17 (1890).  
BM (electrotype of obv., 1981 Lis). MO (2 examples:  
plaster, 1900 Hamilton; bronze). S, pp. 169 (repr.),  
170. G (1889), p. 343. F, II, 409 (repr.); VII, 414. J,  
p. 73, 27.

No. 175. c. 1892.

*Obv.*: Col. Ian Hamilton.

Bronze.

RA (1892), no. 1983. SM (1901), no. 62. G (1892), p.  
345. F, II, 409; VII, 414.

No. 176. c. 1892.

*Obv.*: 'JOHN DENNISTOVN'. Bust of Dennistoun,  
classical scholar, facing r.

*Rev.*: 'OPVS.L.HAMILTONIS'. Child running to l.,  
towards seated draped woman.

Bronze. 76 mm.

RA (1892), no. 1983. BM (1979 Betts). G (1892), p.  
345. F, VII, 414. J, p. 73, 24.

No. 177. c. 1895.

*Obv.*: 'JAN.HAMILTON'. Bust of Hamilton, son of the  
artist, facing r. Signed on truncation 'L Hamilton'.

Uniface.

Bronze. 86 mm.

ANS (1910), p. 123, 8 (1895). BM (1924 Hamilton).  
G (1902), p. 356. F, VII, 414.

No. 178. c. 1896.

*Obv.*: Unknown subjects. (Unknown number of  
medals).

RA (1896), no. 1827. F, VII, 414.

No. 179. c. 1896.

*Obv.*: Unknown portraits. (Three medals).

Bronze.

RA (1897), no. 1992. G (1896), p. 348.

No. 180. c. 1897.

*Obv.*: In field 'FATMA'. Bust of Fatma, a Bishareen  
girl, facing l., her hair braided.

Uniface.

Bronze. 69 mm.

RA (1897), no. 1992. ANS (1910), p. 123, 4 (1897)  
(repr.). BM (1924 Hamilton). G (1904), p. 357. F,  
VII, p. 414.

No. 181. c. 1897.

*Obv.* 'FIELD-MARSHAL LORD ROBERTS OF KANDAHAR.' Bust of Roberts, facing r., wearing military uniform. Below, an heraldic lion. Uniface.

Bronze. 115 mm.

RA (1898), no. 1875. SM (1901), no. 60. ANS (1910), p. 123, 5 (1900) (repr.). SNBA (1913), no. 1938. BM (1924 Hamilton). S, p. 170. G (1897), p. 350. F, II, 409; VII, 414.

No. 182. c. 1897.

*Obv.* Bust of Betty Hamilton, facing r. Wreath.

Bronze. 89 mm.

ANS (1910), p. 123, 1 (1897). G (1904), p. 357. F, VII, 414.

No. 183. 1897.

*Obv.* 'STANDISH PRENDERGAST VISCOUNT GORT.' Bust of Gort, facing l.

*Rev.* In field 'MDCCCXC.VII' To r., draped and helmeted figure, kneeling and blowing. Behind, railway track and tunnel. Signed below 'LH'.

Bronze. 113 mm.

ANS (1910), p. 124, 19 (1899). BM (1980 Cooper). S, p. 170. G (1905), p. 358. F, II, 409; VII, 414. J, p. 73, 25.

No. 184. c. 1898.

*Obv.* Unknown subjects. (Four medals).

SM (1898), no. 59.

No. 185. c. 1898.

*Obv.* Unknown subjects. (Nine medals).

SM (1898), no. 60.

No. 186. n.d.

*Obv.* Bust of Miss Dorothy Swainson, facing r. Signed to l. 'HL' (monogram).

Uniface.

Bronze. 70 mm.

SM (1901), no. 57. ANS (1910), p. 124, 14 (repr.). BM (1924 Hamilton). G (1905), p. 358. F, II, 409; VII, 414.

No. 187. n.d.

*Obv.* Mrs Swainson.

SM (1901), no. 58. G (1905), p. 358. F, II, 409.

No. 188. n.d.

*Obv.* Portrait of a girl facing r.

Bronze. 70 mm.

ANS (1910), p. 214, 15. F, VII, 414.

No. 189. n.d.

*Obv.* Bust of a young man, facing r.

Bronze. 85 mm.

MO (1922 Hamilton).

No. 190. c. 1899.

*Obv.* Field-Marshal Sir Donald Stewart.

RA (1899), no. 1985. SM (1901), no. 61. S, p. 170. G (1899), p. 351. F, II, 409; VII, 414.

A drawing of the same subject exhibited RA (1899), no. 1502.

No. 191. c. 1900.

*Obv.* Bust of a Breton peasant, facing l., wearing cap.

Uniface.

Bronze. 58 mm x 58 mm. (square).

SM (1901), no. 59. ANS (1910), p. 123, 2 (1900). VAM (1903). MO (1922 Hamilton). F, II, 409; VII, 414.

No. 192. c. 1900.

Society of Miniature Rifle Clubs medal.

*Obv.* As medal 181. Signed below l. 'LH 1900'.

*Rev.* In exergue 'SOCIETY OF MINIATURE RIFLE CLUBS'. Winged and draped female figure, seated, facing, holding in her r. hand a target to the centre of which she points with her l. hand. Signed below r. 'LH'.

Struck bronze. 30 mm. Loop for suspension.

AM (two examples, both 1953 Grant, of which one is uniface, with the above rev. as its obv., and '1916 SPECIAL CONSTABLES COMPETITION' incised on its rev.). BM (four examples, 1981 Tuffrey, 1983 Spink, 1984 Spink (two, of which one is without loop); also three uniface examples, 1922 Lawrence, 1984 Spink (two, of which one has a design in ink on the rev.); also trial impressions of the obv. in lead, 33 mm., and of the rev. in bronze, 36 mm. (octagonal), both 1984 Spink). NCirc 92 (1984), no. 3851, i-k, o, p). G (1900), p. 352. F, VII, 413. J, p. 73, 26. It is evident that the reverse of this medal was later used by the Society as the obverse of a uniface medal.

No. 193. n.d.

Society of Miniature Rifle Clubs' Sir Thomas Dewar Trophy competition medal.

*Obv.* As rev. of medal 192.

*Rev.* 'SIR THOMAS DEWAR TROPHY COMPETITION'.

In field 'SEMPER VIGILANS ET FIDELIS'.

Struck bronze. 30 mm.

BM (two examples, both 1984 Spink). NCirc 92 (1984), no. 3851, l, m.

No. 194. n.d.

Society of Miniature Rifle Clubs medal.

*Obv.* As rev. of medal 192.

*Rev.* In field 'ENGLAND SCOTLAND IRELAND WALES'.

Struck bronze. 30 mm. Loop for suspension.

BM (1984 Spink).

No. 195. c. n.d.

Society of Miniature Rifle Clubs' Queen Alexandra's Cup medal.

*Obv.* As medal 192.

*Rev.* In field 'SOCIETY OF MINIATURE RIFLE CLUBS QUEEN ALEXANDRA'S CUP'.

Draped and winged female figure, standing, facing, holding target aloft. Below r., date of issue within circle.

Struck bronze. 30 mm. Loop for suspension.

ANS (1910), p. 124, 16 (cast version of rev., 140 mm.). AM (1953 Grant). BM (five examples, 1983 Spink, 1984 Spink (four, of which one is without date of issue or loop); also lead impression of rev., 1984

Spink). *NCirc* 92 (1984), no. 3851, c-h. F, VII, 414.  
This design was also used for the National Small-Bore Rifle Association Queen Alexandra's Cup.

No. 196. c. 1901.

*Obv.*: 'GENERAL.SIR.EVELYN.WOOD.VC.GCB.GCMG.'  
Bust of Wood, facing r., wearing military uniform.  
Uniface.

Bronze. 112 mm.

RA (1903), no. 1759. *ANS* (1910), p. 123, 6 (1901).

BM (1924 Hamilton). MO. G (1903), p. 356. F, VII, 414.

No. 197. 1903.

*Obv.*: 'WALTER.JOHN.JAMES.MCMIII.AET XXXIII'.

Bust of Lord Northbourne, facing r. Signed on truncation 'L.H.'

Uniface.

Bronze. 115 mm.

RA (1904), no. 1832. *ANS* (1910), p. 123, 7 (1903).

BM (1924 Hamilton). G (1903), p. 356; (1904), p. 357. F, VII, 414.

No. 198. 1903.

*Obv.*: General Sir H. McDonald.

G (1903), p. 356.

Commemorates the death of the sitter.

No. 199. c. 1904.

*Obv.*: 'DOROTHEA.BEALE.LLD' Bust of Beale, principal of the Ladies' College, Cheltenham, facing l., wearing mortar board. Below, wreath. Signed on truncation 'LH.'

Uniface.

Bronze. 127 mm. x 108 mm. (oval).

RA (1904), no. 1832. *ANS* (1910), p. 124, 12 (1904).

BM (1924 Hamilton). MO. G (1904), p. 357. F, VII, 414.

No. 200. 1904.

Ladies' College, Cheltenham, jubilee medal.

*Obv.*: As medal 199.

*Rev.*: In field '1854-1904. IN.COMMEMORATION OF THE JUBILEE OF THE LADIES COLLEGE.

CHELTENHAM.CO.ESTI.LUCE.CRESCAT'.

Struck silver and bronze. 30 mm. x 26 mm. (oval).  
Loop for suspension.

BM (bronze, 1984 Spink; also a trial impression in lead of the obv., 38 mm. x 34 mm. (oval), 1984 Spink). *NCirc* 92 (1984), no. 3851, q, r. G (1904), p. 358. F, VII, 413.

No. 201. c. 1904.

*Obv.*: Lord Kitchener.

*Rev.*: Unknown.

RA (1906), no. 1695 (rev. only). G (1904), p. 357. F, VII, 414.

No. 202. c. 1904.

*Obv.*: Portrait of a lady.

G (1904), p. 357.

No. 203. c. 1904.

Sir Henry Norman, Sandhurst, medal.

*Obv.*: 'FIELD.MARSHAL.SIR.HENRY.NORMAN.GCB.

GCMG.CIE'. Bust of Norman, facing l. Signed on truncation 'LH'.

*Rev.*: In field 'IN MEMORY OF A HERO OF THE INDIAN ARMY THIS MEDAL WAS FOUNDED BY HIS FRIENDS AND COMRADES FOR PRESENTATION TO THE SENIOR INDIAN CADET OF THE TERM'. Laurel wreath.

Gold. 45 mm.

National Army Museum (two examples, gold, and bronze trial piece). G (1904), p. 358. F, VII, 413.

No. 204. c. 1904.

*Obv.*: Queen Isabella II of Spain.

Bronze.

RA (1905), no. 1773. G (1904), p. 357. F, VII, 414.

No. 205. 1904.

*Obv.*: 'ALICE.HVTH.MCMIV' Bust of Mrs Huth, facing r.

Bronze. 127 mm. x 108 mm. (oval).

RA (1905), no. 1773. *ANS* (1910), p. 124, 13 (1904).

G (1904), p. 357. F, VII, 414.

No. 206. 1904.

*Obv.*: 'JEAN.HAMILTON.MCMIV' Bust of Lady Hamilton, facing l. Wreath. Signed below 'LH'

Uniface.

Bronze. 113 mm.

RA (1905), no. 1773. *ANS* (1910), p. 123, 10 (1904).

BM (1924 Hamilton). G (1904), p. 357. F, VII, 414.

No. 207. c. 1908.

*Obv.*: Unknown subjects. (Four medals).

Bronze.

SNBA (1908), no. 1963.

No. 208. c. 1908.

Roberts Trophy medal.

*Obv.*: 'FIELD.MARSHAL.EARL.ROBERTS.VC.KG.KP. GCB.OM.GCSI.GSIE'. Bust of Roberts, facing l., wearing plumed helmet and military uniform. Signed on truncation 'LH'.

*Rev.*: Winged figure of Fame, facing, standing on globe, holding in r. hand a trumpet, and in l. a palm branch. Behind, clouds.

Struck bronze. BM (1909 Hanson; also lead impressions of obv., 47 mm. (octagonal), and rev., 48 mm. (octagonal), both 1984 Spink). *NCirc* 92 (1984), no. 3851, a,b. F, VII, 413.

No. 209. c. 1909.

*Obv.*: Bust of Miss Marjorie Hamilton, facing l.

Bronze. 76 mm x 89 mm.

RA (1909), no. 1731. *ANS* (1910), p. 124, 11 (1909).

G (1904), p. 357. F, VII, 414.

No. 210. c. 1909.

*Obv.*: 'JOHN.C.DAVIS.LIEUTENANT.RN.' Bust of Davies, facing r., wearing military uniform.

Bronze. 121 mm.

RA (1909), no. 1731. *ANS* (1910), p. 123, 9 (1909). G

(1909), p. 361. F, VII, 414.

No. 211. c. 1909.

*Obv.*: On ribbon 'CASTELL MIDMAR'. View of the castle.

- Bronze. 121 mm.  
ANS (1910), p. 123, 3 (1909). F, VII, 414.
- No. 212. c. 1909.  
*Obv.* Two camels, with riders, moving to l.  
Bronze. 159 mm.  
SNBA (1909), no. 1857. ANS (1910), p. 124, 18 (1909). F, VII, 414.
- No. 213. 1909.  
*Obv.* Bust of White, facing l. Signed on truncation 'LH'.  
*Rev.* In field 'FIELD MARSHAL SIR GEORGE WHITE VC GCB OM GCSI GCMG GCIE GVO MCMIX'.  
Bronze. 105 mm.  
BM (1924 Hamilton). G (1902), p. 356.
- No. 214. c. 1910.  
*Obv.* On ribbon 'IAN HAMILTON'. Bust of Hamilton, general, facing r., wearing military uniform.  
Uniface.  
Bronze. 110 mm x 64 mm. (rectangular).  
SNBA (1910), no. 1840. RA (1912), no. 1856. SNBA (1920), no. 1461. BM (1924 Hamilton).
- No. 215. c. 1911.  
*Obv.* Unknown subject.  
Bronze.  
SNBA (1911), no. 1889.
- No. 216. c. 1912.  
*Obv.* Unknown subject.  
Bronze.  
SNBA (1912), no. 1904. F, VII, 414.
- No. 217. c. 1925.  
*Obv.* Marcelline.  
Bronze.  
RA (1925), no. 1243.
- No. 218. c. 1926.  
*Obv.* Unknown subjects. (Seven medals).  
Bronze.  
RA (1927), no. 1507. G (1926), p. 464.
- No. 219.  
*Obv.* Amazon.  
Bronze. 87 mm.  
MO
- No. 220. n.d.  
*Obv.* 'PRAY.FOR.US'. To r., the Virgin, kneeling, praying. To l., the Christ child raises his l. hand towards her. Behind, a building.  
Uniface.  
Struck bronze. 32 mm. Loop for suspension.  
BM (1984 Spink). *NCirc* 92 (1984), no. 3851, s.
- Studied at the Slade 1880-6.  
Exh. GG 1884, 1889. Sculpture.  
SM 1885, 1898, 1901. Medals, (1898) 2 drawings.  
RA 1889-90, 1892, 1895-9, 1903-6, 1909, 1912, 1924-5, 1927. Medals, statuettes, plaques, studies.

ACES 1903. See M. Swainson (below, p. 168).  
SNBA 1908-14, 1920. Medals, plaques.  
ANS 1910. Medals.  
RSPE.

Late 1880s, married the painter Vereker Hamilton, who had also studied at the Slade (1883-5).

In 1889 she won a prize offered by the Society of Medallists (*The Times*, 13 April 1889, p. 11).

Spielmann praises her work: 'influenced by her master Legros, and following the bold and apparently rugged and lumpy manner of the French medallist M. Charpentier - as opposed to the exquisitely refined modern classicism of M. Roty - she has produced an extremely clever series full of character' (p. 170).

On reading Spielmann's book, Gleichen (see above, p. 157) wrote to the author: 'it might . . . interest you to know that the six very beautiful medals by Miss Hallé of Cardinals Newman & Manning, Mr Watts & others, were the ones specifically invited by the Musée du Luxembourg (together with several of my own) & that the charming medal of an Indian by Mrs Vereker Hamilton (medal 174) was only added at my special request, as there had been no previous question of any others being included in the representative set which were chosen & bought. I only mention this as from the fact of Mrs Hamilton's medal being the only one reproduced in your book, it occurred to me that you were not acquainted with the facts of the case' (Rylands, English MS. 1302/275, letter dated 6 December 1901). The medals from the Luxembourg are now housed in the Musée d'Orsay.

See Thieme-Becker, XV (1922), 556, and bibliography in F, VII, p. 413.10.

#### Mary SWAINSON

- No. 221. 1882.  
*Obv.* Man-of-war sailing to r.  
Uniface.  
Bronze. 96 mm.  
BM (as rev. of medal 56, 1906 Parkes Weber). MO (1922 Swainson). Parkes Weber bought the medal from Legros in 1892. He was informed by Legros that it was the work of Gleichen, but as the medal was in a frame and as it was then ten years after the date of production, it is possible that Legros had forgotten that the reverse was by a different hand. Swainson presented the uniface example to the Musée du Luxembourg as an example of her own work, along with the following medal.
- No. 222. 1882?  
*Obv.* Sailing ship (three-quarter back view).  
Uniface.  
Bronze. 96 mm.  
MO (1922 Swainson).  
This may have been intended as a reverse for medal 221.
- No. 223. c. 1896.  
*Obv.* Unknown subjects. (Three medals).  
Bronze.  
1897 RA, no. 2071. G (1896), p. 348.

No. 224. c. 1898.

*Obv.* Unknown subjects. (Two medals).

*Rev.* Unknown.

SM (1898), no. 73.

No. 225. c. 1904.

*Obv.* Unknown portrait.

Silver.

SNBA (1904), no. 2100.

No. 226. c. 1906.

*Obv.* Mrs E.N. Swainson.

Bronze.

RA (1906), no. 1741. G (1906), p. 359. F, V, 717.

No. 227. c. 1906.

*Obv.* Miss Whitehouse.

Bronze.

RA (1906), no. 1741. G (1907), p. 360. F, V, 717.

No. 228. c. 1906.

*Obv.* Unknown portraits. (Two medals).

SAF (1906), no. 2109.

No. 229. c. 1906.

*Obv.* Unknown portraits. (Three medals).

Bronze.

SNBA (1906), no. 1952.

No. 230. c. 1907.

*Obv.* Miss Louisa Chadwick.

Bronze.

RA (1907), no. 1777.

No. 231. c. 1907.

*Obv.* Rev. F. Woolryche-Whitmore.

Bronze.

RA (1907), no. 1777.

No. 232. c. 1907.

*Obv.* Unknown portraits. (Two medals).

SNBA (1907), no. 2109.

No. 233. c. 1908.

*Obv.* Miss Susan Draper.

Bronze.

RA (1908), no. 1907. F, V, 717.

No. 234. c. 1908.

*Obv.* Unknown subject.

SNBA (1908), no. 2109.

No. 235. c. 1909.

*Obv.* Mme Belloc.

SNBA (1909), no. 2019.

No. 236. c. 1910.

*Obv.* 'BESSIE RAYNER BELLOC OPUS MARY SWAINSON'. Bust of Miss Rayner-Belloc, veiled, facing r.

Bronze. 95 mm.

RA (1910), no. 1780. MO (1922 Swainson).

No. 237. c. 1910.

*Rev.* Unknown subject.

Uniface.

SNBA (1910), no. 2001 (rev. only).

No. 238. c. 1911.

*Obv.* M. Hilaire Belloc.

SNBA (1911), no. 2029.

No. 239. c. 1911.

*Obv.* Miss Margaret Cravens.

SNBA (1911), no. 2030.

No. 240. c. 1912.

*Obv.* Mme X.

*Rev.* Unknown.

Bronze.

SNBA (1912), no. 2087 (plaster). SNBA (1913), no.

2116 (bronze). G (1913), p. 453. F, VIII, 228.

No. 241. c. 1913.

*Obv.* Miss Noon.

*Rev.* Unknown.

Bronze.

SNBA (1913), no. 2117. SNBA (1914), no. 1955. G

(1913), p. 453. F, VIII, 228.

No. 242. n.d.

*Obv.* In field 'RUTH HEAD'. Bust of Miss Head, facing r.

Uniface.

Bronze. 86 mm.

MO.

Sister of Lilian Swainson.

Studied at the Slade 1880–3.

Exh. GG 1887, 1889. Sculpture.

RA 1891, 1897, 1900, 1906–8, 1910, 1912–3.

Busts, medals, (1900) design for fountain.

NG 1892, 1896, 1899. Busts.

SM 1898. Medals.

ACES 1903. Jewellery in collaboration with L. and D. Swainson.

SNBA 1904–14, 1920. Medals, (1904) statuette, (1911, 1914) busts.

SAF 1906. Medals.

Legros executed a portrait head of Mary Swainson (see *The Medal*, 5 (1984), 22, S4).

### **Maria Terpsithea ZAMBACO (1843–1914).**

née Cassavetti

No. 243. 1885.

*Obv.* 'M.T.ZAMBACO FECIT'. In field 'MDCCCLXXXV'. Bust of an unknown girl, facing l.

*Rev.* Anenomes.

Bronze. 117 mm.

(?) RA (1887), no. 1891, 4. BM (1887 Zambaco). M. Jones, *The Art of the Medal* (London, 1979), fig. 305 (repr.). *Apollo*, 124 (1986), 35 (repr.).

No. 244. 1886.

*Obv.* 'MARIE STILLMAN MDCCCLXXXVI'. Bust of Stillman, painter and cousin of the artist, facing l. Signed on truncation 'MT Zambaco'.

*Rev.* On ribbon 'SINE MACULA'. Lily.

Bronze. 134 mm.

RA (1887), no. 1891, 2. BM (1887 Zambaco). Parkes Weber, no. 229. *Apollo*, 124 (1986), 36 (repr.). G (1886), p. 339.

- No. 245. 1886.  
*Obv.* 'JOHN MARSHALL F.R.S. F.R.C.S. MDCCCLXXXVI.'  
 Bust of Marshall, surgeon, facing l. Signed on truncation 'MT Zambaco fecit'.  
*Rev.* On panel 'ABSQUE LABORE NIHIL.' Pile of books, surgical wallet, and inkwell with quill-pen.  
 Bronze. 128 mm.  
 RA (1887), p. 3. BM (1887 Zambaco). Parkes Weber, no. 228.  
*Apollo*, 124 (1986), 37 (repr.). G (1886), p. 339.
- No. 246. 1886.  
*Obv.* 'MARGHERITA DI PRATO 1886'. Bust of a woman, facing r., her hair decorated with flowers.  
 Uniface.  
 Bronze. 120 mm.  
 RA (1887), no. 1891, 1. BM (1887 Zambaco). *Apollo*, 124 (1986), 36 (repr.). G (1886), p. 339.
- No. 247. c. 1888.  
*Obv.* Alphonse Legros, artist.  
 Bronze.  
 NG (1888), no. 331. Parkes Weber, no. 230. G (1886), p. 339.
- No. 248. c. 1888.  
*Obv.* George Frederick Watts, artist.  
 Bronze.  
 NG (1888), no. 331. Parkes Weber, no. 233. G (1886), p. 339.
- No. 249. c. 1888.  
*Obv.* Lillie Langtry, actress.  
 Bronze.  
 NG (1888), no. 331. Parkes Weber, no. 234. G (1886), p. 339.
- No. 250. c. 1888.  
*Obv.* Thomas Carlyle, writer.  
 Bronze.  
 NG (1888), no. 331. Parkes Weber, no. 231.
- No. 251. c. 1888.  
*Obv.* Cardinal Manning.  
 Bronze.  
 NG (1888), no. 331. Parkes Weber, no. 232.
- No. 252. c. 1888.  
*Obv.* Unknown portraits. (Thirteen medals).  
 Bronze.  
 SAF (1888), no. 4764.
- No. 253. c. 1890.  
*Obv.* Unknown subjects. (Seven medals).  
 SNBA (1890), no. 1305.
- Married Demetrius-Alexander Zambaco in 1861.  
 Studied under Legros in the early 1880s. Older than the other artists listed here, she had studied painting, probably under Burne-Jones, in the 1860s, and in the 1890s sought tuition under Rodin.  
 Exh. RA 1886-8. Busts, medals.  
 NG 1888. Medals.  
 SAF 1888-9. Medals, bust.  
 ACES 1889. Decorative reliefs.  
 SNBA 1890, 1896, 1898. Sculpture, medals.  
 Expositions Universelles, Paris, 1889, 1900.  
 See Thieme-Becker, VI (1912), 126, and P. Attwood, 'Maria Zambaco: *Femme Fatale* of the Pre-Raphaelites', *Apollo*, 124 (1986), 31-7.

## PLATE 1



8



11

(reduced by 20%)

PLATE 2



15



22

(reduced by 20%)



## PLATE 3



27



56



(reduced by 20%)

PLATE 4



60



67



68



(reduced by 20%)



71



78

(reduced by 30%)

PLATE 6



172



173



181

(reduced by 20%)



192



195

## PLATE 7



180



199



177



206

(reduced by 30%)

PLATE 8



244'



(reduced by 30%)