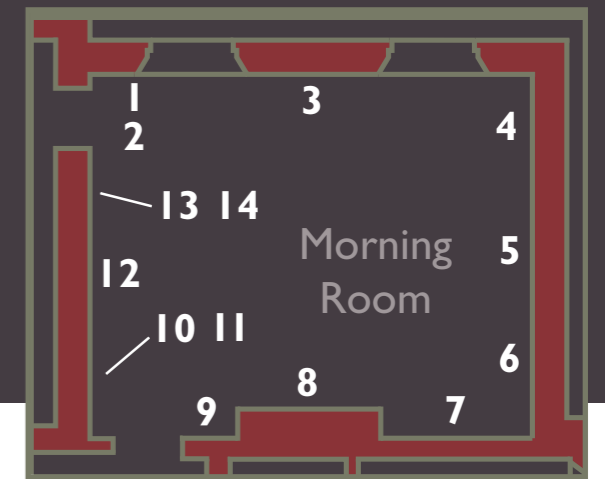


Sudley House Morning Room



14 The Return from the Mill (date unknown; perhaps about 1860)

Rosa Bonheur (1822 – 1899)

Oil on canvas

WAG 185

This French artist was a specialist in animals. The texture in the coats of the horse and donkey show that her style was rooted in direct observation of nature. She kept a small menagerie, visited slaughterhouses and dissected animals to gain anatomical knowledge. Her work was especially popular with English collectors. At a time when it was exceptional for women to have independent careers, Bonheur was a feminist ahead of her time. She had short hair, smoked and wore masculine clothing.



1 Waterfall beneath a High Bridge (about 1836 – 1840)

Thomas Creswick (1811 – 1869)

Oil on canvas

WAG 209

2 The Castalian Spring (about 1836 – 1840)

Thomas Creswick (1811 – 1869)

Oil on canvas

WAG 210

3 The Ruins of the Château d'Apchon (1852)

Auguste Bonheur (1824 – 1884)

Oil on canvas

WAG 182

Holt bought this picture as 'Landscape, Auvergne' in 1868 but it was exhibited at the Paris Salon under the present title fifteen years earlier. It had been in the collection of the French minister of the interior, who acquired it under the prompting of the artist's sister, Rosa Bonheur. It may also be the work titled 'Mountain Scenery in the Auvergne: Early Morn' shown at an exhibition of contemporary French art in Liverpool in 1856. Works by the Bonheurs, Auguste and his better-known artist sister Rosa, were prominent in this exhibition, which attracted considerable interest from northern art lovers.

4 Poor Travellers at the Door of a Capuchin Convent (1839)

William Collins (1788 – 1847)

Oil on canvas

WAG 199

5 Lago Maggiore (about 1848)

James Baker Pyne (1800 – 1870)

Oil on canvas

WAG 287

Please return this guide to the Morning Room stand after use.

6 The Windmill (about 1836 – 1840)

Thomas Creswick (1811 – 1869)

Oil on canvas

WAG 212

**7 Ploughing Scene, Morning
(date unknown; perhaps about 1850-55)**

Auguste Bonheur (1824 – 1884)

Oil on canvas

WAG 181

Possibly to be identified with Bonheur's 'Autumn, The Ploughers' shown at the exhibition of French art in Liverpool in 1856. George Holt often stored away the impressions made on him by individual pictures and succeeded in buying them later. Several of his first significant purchases in the late 1860s and early 1870s were of French pictures.

**8 The Cow at the Watering Place (about 1870)**

Jean Baptiste Camille Corot (1796 – 1875)

Oil on wood panel

WAG 202

The dealer who sold George Holt this late work by Corot for £650 in 1892 described it as 'a perfect gem' and predicted that 'Mrs Holt and daughter will prize it very much if they don't fall in love with it at first sight. The scene is full of tender poetry and it is in every way a connoisseur's picture'. Holt was following a contemporary fashion for Corot among English and American collectors.

**9 Lake Scene (about 1830)**

Sir Edwin Landseer (1802 – 1873)

Oil on panel

WAG 326

Landseer achieved wealth and fame through his grand hunting and deerstalking scenes set in the Scottish Highlands. He also made many small, lively oil sketches of Highland scenery such as this, revealing his skill in recording fleeting effects of light and weather. They were done purely for his personal pleasure and were not exhibited or sold until after his death.

**10 The Valley of the Thames (1882)**

Keeley Halswelle (1832 – 1891)

Oil on canvas

WAG 237

Halswelle combines an extensive view with almost photographic detail in this painting showing the Thames running north between Dorchester and Little Wittenham. Day's Lock is prominent in the middle distance. Halswelle was one of Holt's favourite artists. He owned four of his works, and valued this one highly enough to give a picture by Tissot for it in part exchange.

11 Landscape, Hampstead (1848)

John Everett Millais (1829 – 1896)

Oil on panel

WAG 271

12 Landscape, Morning (perhaps 1846)

Thomas Creswick (1811 – 1869)

Oil on canvas

WAG 213

Creswick's 'Evening' (displayed in the Drawing Room) had been in the family ever since George Holt senior bought it from the Liverpool Academy exhibition of 1850. The fact that this painting is the same size and had been owned by another Liverpool collector, John Marsh, before Holt bought it in 1876, suggests that the two works could have been a pair. The present picture, the more picturesque of the two, may be the 'Morning in Wales' that Creswick sent to the Liverpool Academy in 1846.

13 Sonning Weir (about 1882)

Keeley Halswelle (1832 – 1891)

Oil on canvas

WAG 238

