

Horace Montford (English, 1840-1912)

A Song to Demeter

Signed H Montford Sc

Bronze, rich deep brown patina on marble plinth

Height 28 ½" (72 cm)

Horace Montford began his career as a cabinetmaker in Manchester and upon discovering his gift for sculpture he was given the opportunity to work for John Banks, an architectural sculptor who was restoring Manchester cathedral. Soon after, Montford traveled to London and attended the West London School of Art, where he confirmed his talent by winning several medals. Subsequently, he studied at the Royal Academy and went on to become a regular exhibitor, winning a gold medal in 1869 for *Hercules Strangling Antaeus*. He soon joined forces with Matthew Noble, one of the most prolific public sculptors of the Victorian Era.

It was during this period that Montford was appointed to work on an extremely prestigious commission; a monument to three-time prime minister, Lord Derby, which stands in Parliament Square, Westminster. Montford's large, intricate relief panels that adorn the base show the famed orator delivering four keynote speeches of his illustrious forty-year career. The statue was an important addition to Parliament Square, and Prime Minister Benjamin Disraeli unveiled the monument in a special ceremony in 1874.

After Noble's death, Montford worked in the studio of CB Birch, ARA, where he helped model other well-known public works including the *City Griffin* in Temple Bar. By 1881, Montford's stature among his peers was affirmed, when he was appointed first curator of the New Sculpture School at the Royal Academy, a position that he held for over 20 years.

In addition to architectural sculpture, monuments and fountains, Montford also produced a variety of figurative pieces. In his 1901 book, *British Sculptors and Sculpture of Today*, MH Spielmann (editor of 'The Magazine of Art') identified Montford's most important works: *Hercules Strangling Antaeus* (which won the gold medal in 1869 at the Royal Academy, as mentioned above), *Iphigenia*, *The Birth of Venus*, *Venus Triumphant*, *Psyche and the Casket of Venus*, and notably, *A Song to Demeter*, a piece which Spielmann describes as "a figure in the spirit of the sculptor Onslow Ford's *Dancing*." (Spielmann, p. 34). The Royal Academy lists this

piece as *A Hymn to Demeter*, which Montford exhibited in 1901 (probably the plaster version, although the exhibition records do not specify), followed a bronze version in 1903.

Indeed, comparing this piece to Onslow Ford's *Dancing*, the body type and proportions of the female form, the position of her uplifted arms, her swaying movement and her swirling drapery are all extremely similar. In an 1890 article in 'The Magazine of Art', Spielmann noted that Onslow Ford's *Dancing* and a companion piece *Music* was the "central ornament in the atrium at the New Gallery". As curator of the New School, Montford surely would have had the opportunity to view it.

Montford had a penchant for mythological and allegorical subjects, and these are often elegant, light-hearted interpretations, the figures twisting in graceful, serpentine motion. As such, *A Song to Demeter* is an excellent example of Montford's style. Demeter was the Greek Goddess of Agriculture and Civilisation. One of her favourite pastimes was wandering the slopes of Mount Aetna gathering flowers; and appropriately, Montford has modeled a garland of sunflowers around the base of the sculpture. One poetic verse by Homer describes Demeter as follows:

*"From her fragrant robes a lovely scent was scattered, and afar shone light emitted from her skin divine,
and yellow locks upon her shoulders waved; white as from lighting, all the house was filled with splendour."*

Museums and public collections

Battersea Town Hall, London - carvings on façade
Shrewsbury Public Library – monument to *Charles Darwin*

Literature

William Hooe, *Sculptors of the Day, A list of the profession in 1880*, London, William Poole, 1880, pp. 19-20
The Fine Art Society, *British Sculpture 1850-1914*, A Loan Exhibition of Sculpture and Medals sponsored by the Victorian Society, London, EC Freeman Ltd, 1968
MH Spielmann, *British Sculptors and Sculpture of Today*, 1901, p. 34
MH Spielmann, 'Sculpture of the Year' in *Magazine of Art*, London, 1890, pp. 361-66
Benedict Read, *Victorian Sculpture*, New Haven and London, 1982, p. 292
Susan Beattie, *The New Sculpture*, Yale, New Haven and London 1983, p. 34, 61, 64
John Blackwood, *London's Immortals*, Savoy Press, London, pp. 190-91

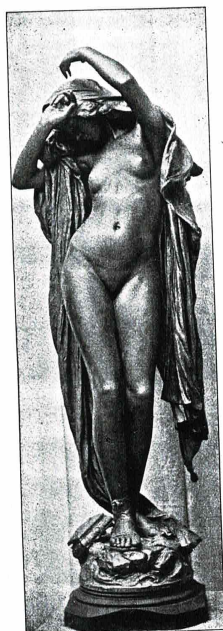
BRITISH SCULPTURE AND SCULPTORS OF TO-DAY

WRITTEN BY

M. H. SPIELMANN

EDITOR OF "THE MAGAZINE OF ART;" AUTHOR OF "THE
WALLACE COLLECTION," "HENRIETTE RONNER," "MILLAIS
AND HIS WORKS," "THE HISTORY OF PUNCH"

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PSYCHE AND THE CASKET
OF VENUS.

BY HORACE MONTFORD.

and her Daughter," by "a scholar of Scopas," in the Uffizi Gallery.

MR. H. MONTFORD.
1870.

MR. HORACE MONTFORD approached sculpture through the crafts. He was first employed as carver and designer to a cabinet-maker, and then was occupied under John Banks, the architectural sculptor of Manchester, in the restorations to the cathedral of that city. Then followed the usual sculptor's training and the journey to London, where no little success awaited the young artist in the competitions of the Science and Art

Department, and afterwards at the Royal Academy schools. Here, in 1869, he took the gold medal for a group of "Hercules Strangling Antaeus," Mr. Brock, as we have seen, being the other recipient—the only instance in which the Academy has ever given two such medals in one competition. Mr. Montford then joined the staff of "assistants" of Matthew Noble, working at portrait busts, sketch designs, and reliefs. Of the latter, those on the statue of Lord Derby in Parliament Square, Westminster, are by him. After Noble's death Mr. Montford transferred his services to C. B. Birch, A.R.A., whom he helped to model several well-known statues, including the notorious "City Griffin" at Temple Bar—a weird but merry creature, the rough design for which had been supplied by Sir Horace Jones, the City Architect.

Among Mr. Montford's most important works—those which he modelled on his own account—are "Iphigenia" (statue), "The Birth of Venus" (relief), "Venus Triumphant," "Psyche and the Casket of Venus;" and "A Song to Demeter" (a figure in the spirit of Mr. Onslow Ford's "Dancing"). In 1881 Mr. Montford was appointed the first curator of the new Sculpture School at the Royal Academy, an office which he still holds—during which period he has not been without influence on the students under his care. He is the father of Mr. Paul Montford, to whom reference is made further on. As a sculptor he has no little ability and taste, in spite of the period he passed in Noble's studio; his work is usually broad and sculptural, and characterised by firmness and grace.

SIR C. B. LAWES, Bt.
1870.

THE name of Lawes, which will be gratefully remembered in the art world and the legal world of England as that of the hero in the celebrated case of "Belt v. Lawes"—in which he championed purity of association and work as against the employment of illicit, technically "ghostly," assistance—is difficult to place as an artist of the day. The obstruction lies not in the work itself, which is not more difficult to criticise than that of another, but in the fact that the sculptor has forsworn the earlier efforts by which he is known, choosing to regard them, so to say, as his artistic wild oats. Having, as he himself expressed it, seen the error of his

Dancing

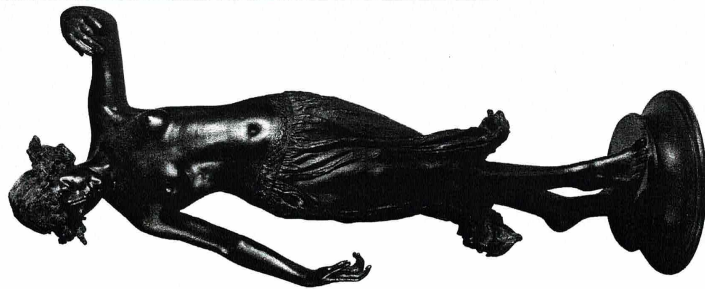
Edward Onslow Ford, R. A. (1852-1901)

1890

Height: approximately 60 inches

Exhibited New Gallery, 1890





Dancing

LL 716 (H 773)

Bronze: height 178 cm

Together with a companion piece entitled *Music*,¹ exhibited at the Royal Academy in 1890 (2118), the original version of *Dancing*, exhibited at the New Gallery in 1890 (399), was commissioned by the Maharajah of Darbhanga. He intended them to stand in niches in his ball-room – presumably at the Maharajahiraj Nargoana Palace at Darbhanga in India.² Walter Armstrong³ writing in the *Portfolio* lamented at the time:

My strongest feeling as I looked at them the other day in the studio was one of regret that things so good should be sent away so far . . .

The statue at the Lady Lever Art Gallery is considerably different in appearance from the version exhibited at the New Gallery and presumably sent to India. The Indian version⁴ had an elaborate headdress in the form of an exotic bird and flowing draperies which encircle the lower half of the body. At some stage, despite several complimentary reviews,⁵ Ford decided to remove some of the drapery.⁶ *The Magazine of Art*⁷ was critical of the Indian version describing the drapery as 'defective', but the *Athenaeum*,⁸ in contrast, was more generous:

. . . this drapery is spontaneously designed and carried out with extreme care and spirit, and it is so highly original and expressive that it aids the movement of the figure in an extraordinary manner.

In an extended review the *Builder*⁹ noted of the pair of statues sent to India:

They are certainly two of the most successful works in sculpture of the year both in regard to ideal fancy and to sculptural style. In regard to the birds placed on the heads of the figures which have puzzled some people Mr. Ford tells us that the cockatoo was used for the dancing figure because it is a dancing bird . . . Mr. Ford suggests that a bird head-dress may have been worn by some remote people from which the metal bird head-dress worn by Egyptian ladies may have had its origin.

PROV: Bought by Lever from Wolfram Onslow Ford and Max Onslow Ford, Ford's executors in October 1911 (£1000) (also

The Royal Academy of Arts

A Complete Dictionary of Contributors
and their work from its foundation
in 1769 to 1904

BY
ALGERNON GRAVES, F.S.A.

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1905

MONTALBA, Miss Henrietta Sherrett—
continued.

Schools (josthumous); marble bust. *For the Memorial to be erected in the South Kensington Art School.*

1880. 1665 Portrait bust, terra-cotta.

1881. 1473 Miss Du Maurier; bust, terra-cotta.

1882. 1545 Lady Sophia Macnamara; bust, terra-cotta.

1883. 1563 Portrait; terra-cotta.

1884. 1567 Mrs. W. Baylis; medallion.

1886. 1597 A Dalecarlian peasant woman, province of Sweden; bust.

1887. 1799 Portrait of a lady; bust.

1888. 1826 A study; bust, terra-cotta.

1888. 1939 "In there stepped a stately raven of the saintly days of yore," seated on the bust of Pallas, etc.—
Edgar Poe.

1889. 2152 Robert Browning, Esq.; bust, terra-cotta.

1893. 1674 Booby with a crab.

1872. George F. White, Esq.; bust, marble.

MONTALBA, Miss Hilda ... Painter.

1876. 195 Early spring.

1877. 599 A windy day.

1880. 31 Venetian boy unloading a market boat.

1881. 897 A Venetian fisher boy.

1882. 31 A Venetian fisher.

1883. 67 A misty day, Venice.

1884. 144 A Venetian girl fishing.

1884. 880 A Venetian girl going to the well.

1885. 659 A Venetian boy.

1886. 448 Tending the Kalato shrine.

1887. 1235 On Campden Hill; pastel.

1888. 12 A market-woman of Dordrecht.

1890. 877 A Venetian market boat.

1892. 36 Going with the wind.

1893. 616 Garden wall of the Armenian Studios, *Camden House Road Menu.*

1894. 97 A Venetian Canal.

299 Moonrise at Sunset.

1895. 58 Hay-boat.

1. *Oxford Cottage, Battersea.*

1871. 1320 Romola reading to her father.

4. *Cairns Road.*

1872. 1574 F. Kennedy, Esq.

1874. 1476 Mrs. W. Baylis; medallion.

1875. 1278 J. Anderson, Esq.

1876. 1400 Sabrina rising from the water.

1878. 1518 do.

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1890. 2058 T. O'Neill, Esq., bust, bronze.

2075 Sabrina and the water-nymphs; relief, marble.

1891. 1799 Thering of roses; bust, bronze.

2038 Under the cliffs; statuette, bronze.

2075 Sprink; statuette, terra-cotta.

1892. 1799 Thering of roses; bust, bronze.

1893. 1719 Clytie; statuette.

1897. 1799 The Gaces; group, silvered bronze.

1898. 1815 Model of the statue of Darwin.

1884. Psyche's quarry.

1899. 1954 Alfred, Lord Tennyson; bust.

2023 Charles Darwin; bust, marble.

1900. 2023 Psyche and the casket of Venus; statuette.

1901. 1797 A hymn to Demeter; statue.

1903. 1700 In memoriam; statue.

1720 A Hymn to Demeter; statue, bronze.

MONTFORD, Paul R. Sculptor.

8. *Winter's Road, Battersea.*

1892. 1852 Jacob wrestling with the Angel; group.

1926 Miss Ethel Gilbert; bust.

1893. 1690 Portrait of an artist; medallion.

1897. 1690 Portrait of an artist; medallion.

1894. 1690 Portrait of an artist; medallion.

1894. 1690 Portrait of an artist; medallion.

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The New
SCULPTURE



Susan Beattie

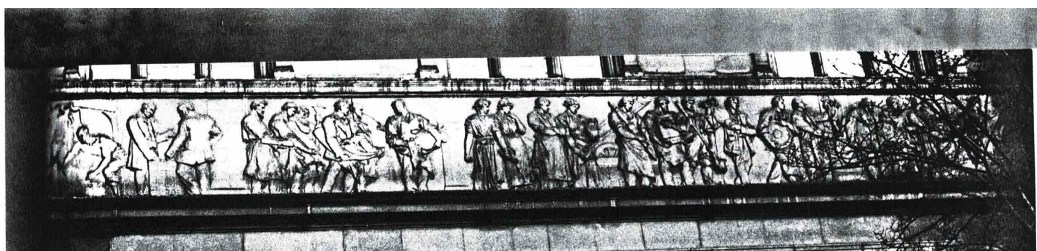


1863 Commission. Armstead shared with Alfred Stevens a habit, rare among sculptors, of making numerous preparatory drawings. His harsh, rapidly executed life-studies and rough sketches, preserved in scrapbooks in the Royal Academy library, foreshadow the Masaccio-like simplicity and directness of his carved figures. He was much interested in the work of the genre painter and illustrator Fred Walker and his approach to the problem of realism in sculpture must have contrasted strangely, in the Schools where he became one of the most regular Visitors, with the timid admonitions of Henry Weekes. He appears to have been a formative influence on Thomas Stirling Lee, winner of the gold medal in 1877, and there were many students in the 1880s who would have found encouragement in his concern and special aptitude for relief sculpture in an architectural context.

By 1878, when Lee was awarded the travelling studentship and was reunited with his friend Alfred Gilbert at the *École des Beaux-Arts* in Paris, Armstead had been joined in the role of Visitor by a newly elected Associate, Joseph Edgar Boehm. It is easy to underestimate Boehm's role in the development of the new generation of sculptors. He was appointed Sculptor in Ordinary to Queen Victoria in 1881, and his large studio produced a colossal volume of portrait work, the very popularity of which helped to gain him the disapproval of critics who generally agreed that his work 'was always intelligent but . . . seldom rose to greatness'.⁸⁶ He had the ability, however, to recognise greatness in others and his open-minded encouragement and kindness to other sculptors, including his pupils Edward Lanteri and Alfred Gilbert, became legendary. He had a firm belief in the validity of the genre subject in sculpture, while vigorously rejecting what he called the 'wash-tubs and soap-suds in marble' that characterised modern Italian work.⁸⁷ At his best, as in the seated portrait of Carlyle at Chelsea (plate 10), Boehm represented an uncomplicated notion of sculptural realism that well complemented Armstead's influence in the Schools. A regular and conscientious Visitor, he also gave lectures on sculpture in 1878, 1879, 1882 and 1885, the last entitled 'Bronze Casting as Applied to Sculpture'.

Since Weekes's death the organisation of formal lectures to students had become a recurring problem. Sculptor members proved extremely reluctant to fill in for Woolner and, after his retirement, to take up the vacant Professorship. (As Frederick Pomeroy was to observe – and a sorry dearth of letters and personal papers relating to Victorian sculptors appears to confirm – 'The fact is that to put into writing anything pertaining to one's Art is more difficult than making a statue'.)⁸⁸ After 1881, during which not one sculpture lecture had been delivered, the Academy began to depend heavily on outside help, chiefly from the staff of the British Museum. Between 1880 and 1900 members who in addition to Boehm did agree to speak were E.B. Stephens, Armstead, Thornycroft, Edward Poynter, Alfred Gilbert and the painter W.B. Richmond.

The election of Frederic Leighton to the Presidency in 1878 heralded a dramatic advance in the Academy's relationship with sculpture. In 1881 Thornycroft became an Associate, the first of the new generation to reach that status; the students from the South London Technical Art School began to take the Academy Schools by storm; and, at last, a school of modelling from the life was established, for male students only, to be open from six to eight in the evenings, under the curatorship of Horace Montford. Other changes introduced at the same time were the amalgamation of the gold medal award with the travelling studentship, now to be offered every second year instead of every fourth, and an increase in the number of prizes allocated for sculpture in the annual competitions. Perhaps most significantly of all – for the immediate future of sculpture – a separate school of modelling for architects was set up under the



building and advise on the management of the mass and the distribution of light and shade.⁶¹ Yet at the same time he jealously guarded the concept that 'the work of the architect is sculpture in the large', for which decoration served as a desirable, but always expendable, and usually internal accessory. He used Pomeroy, to whom no reference or acknowledgement has yet been found among his papers, more as an interpreter of his own ideas for jewel-like sculptured fittings than as a collaborator on equal terms. His true aim was to become independent of practical help of this kind.

Pomeroy's own views were eloquently expressed in the paper on wood and stone carving that he addressed to the Architectural Association in January 1891.⁶² The sculptors of the new school in England had, he said, already divided into at least two distinct groups. There were those who were severely limited in their art, because they had been trained primarily as modellers, and had no knowledge of the realities of their craft. The second and 'perhaps most important group' were 'the body of carver modeller's men who have received a thorough *craftsman's* training, who acknowledge the leadership of such men as Armstead, Thornycroft, Gilbert and Ford, and the vitality of their principles, as received from the great masters of the past. These are the men who recognise that sculptors' work is bound up with that of the architect, and that in the future it is in the highest degree desirable that he, the architect, should endeavour to carefully select his sculptor and give him a fairly free hand in carrying out his work'. Pomeroy went on to describe his attitude to realism in design and his belief in the natural affinity between architectural values and those of low relief carving: it is tempting to suggest that the paper may have influenced E.W. Mountford's decision, shortly afterwards, to engage him as sculptor for Sheffield Town Hall.

Mountford, who was a prominent member of the Architectural Association and its President in 1893-5, won the competition for the Town Hall in 1890 (plate 33). As the report on his designs describes, he had first intended to employ Benjamin Creswick as stone carver for the Pinstone Street front.⁶³ The recently completed terracotta frieze at Cutlers' Hall provided an excellent prototype for the kind of work that was required: the long shallow frieze running above the ground-floor windows was to represent 'six of the trades carried on in Sheffield'. Also, the idea of bringing in local artists appealed to Mountford. Even after his relationship with Pomeroy was established in 1891 he gave the relief carving on Battersea Town Hall to the Montfords, Paul and his father Horace (curator of the Sculpture School at the Academy), who had long been resident in the area. Mountford's design for Sheffield is strongly reminiscent of the then most renowned new public building in England, T.E. Colcutt's Imperial Institute in South Kensington. Like the Institute and that other great civic monument conceived in the 'bric-à-brac Renaissance' style, the Victoria Law Courts in Birmingham by Aston Webb and Ingress Bell, its principal elevation presents an intricate assembly of detail in which sculpture plays the same part as string course, pilaster, turret and tracery panel in fragmenting the wall surface and creating an overall decorative, picturesque effect. The lack of any true integration between sculptural decoration and architectural design is reflected in the arbitrary changes that Mountford made between the original and the final scheme: at first the decorative carving was to be confined to the frieze and

32. F.W. Pomeroy, detail of stone frieze, c.1892-5. Sheffield Town Hall.

31. (facing page) Sheffield Town Hall with sculptural decoration by F.W. Pomeroy.

33. Town Hall, Sheffield, competition design (E.W. Mountford). From *Builder* 28 June 1890.





36. Town Hall, Battersea (E.W. Mountford, 1892-3).

37. Paul and Horace Montford, stone spandrel reliefs, c.1892. Battersea Town Hall.



context 'we are merely expressing our sense of the presence of that just proportion of relief and due relation of one part to another which together bring about a harmony of light and shade, and gradation, and convey to us the "suggestion of reality through the means of convention".⁶⁵ It is interesting that Pomeroy should have seen a close connection between 'colour' in this sense and architectural values. Concern for colour in its literal meaning had been one of the characteristics of the picturesque revival in architecture, as evident in Norman Shaw's 'Queen Anne' houses with their contrast of red bricks and white-painted sashes as in the increasing popularity during the 1880s of terracotta with its almost infinite range of tones from palest buff to salmon pink and deep red-brown. But by 1890 architects had begun to extend their comprehension of colour to embrace exactly that abstract sense in which Gilbert and Pomeroy understood it: Arts and Crafts architecture, and especially the Baroque style to which John Belcher, Mountford, Colcutt and many others turned, derives 'colour' not primarily from materials, but from the essentially sculptural relationships of solid to void, mass to outline and light to shade. This shift in emphasis had profound implications for sculpture. Instead of providing, like Pomeroy's frieze at Sheffield or Creswick's at Cutlers' Hall, little more than incidental pictorial interest, it could become at last part of the apparatus of architectural design.

Mountford's progress towards a new relationship with sculptural decoration, suggested in the vestibule at Sheffield, was confirmed in the elevation of the new Town Hall at Battersea (plates 36-7). The stone reliefs by Paul Montford and his father are concentrated in the spandrels of the two central openings and in the pediments over the three main bays where they enrich the facade like a coronet, echoing its serpentine rhythms and its light-hearted approach to classical form. The female figures represent the virtues and concerns of local government: Justice and Prudence, Art and Literature, Authority and Relaxation and so on. Some are accompanied by an ingenuous boy child, the growing municipality of Battersea. The Town Hall was opened in 1893. Its importance as a work of collaboration, briefly acknowledged in the press,⁶⁶ was overshadowed by the completion, early in May of the same year, of a building that set forth with startling and unprecedented clarity new terms of alliance between sculptor and architect.

In 1888 the Council of the Institute of Chartered Accountants in England and Wales invited six architects to submit designs for a new Hall and offices to be erected near Moorgate in the City of London. Following the decision of the ubiquitous competition-assessor Alfred Waterhouse, John Belcher was appointed architect and his winning design was published for the first time in January 1889 (plate 38).⁶⁷ Few architects who



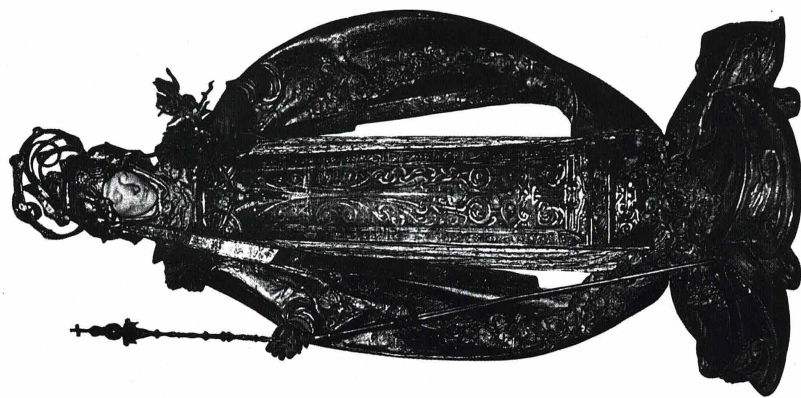
Macclesfield Town Hall and the principal marble version, commissioned by the Duke of Westminster and shown at the Royal Academy of 1882, was at one time at Eaton Hall, Cheshire. With the plaster *Artemis*, Thornycroft showed *Putting the Stone* (a version is at Leighton House, London), and here the example of Leighton is manifest—another athlete, nude, exerting himself, showing ribs and muscles in bronze in such a way as to give the surface of the work the variegated vitality seen three years previously in the Leighton statue. In 1881, the year of his election to the Associateship of the Royal Academy, Thornycroft exhibited another work of this type, *Teucer*, the classical archer, in plaster, again with ribs and muscles and flesh naturalistically modelled and displayed; this came across particularly well the following year, when Thornycroft showed the full-scale bronze. And it was in this year, 1882, that Thornycroft began teaching sculpture at the Royal Academy Schools, which he continued to do until 1914; the new Sculpture School had only been set up the previous year, 1881, with Horace Montford appointed as first Curator.¹² All this was another important sculptural event within the Academy, with Leighton's Presidency four years old.

Thornycroft's Associateship of the Royal Academy in 1881 was the first for the new generation of sculptors, and they figured prominently in the relatively much larger number of sculptors to achieve official recognition there in Leighton's eighteen-year tenure of the Presidency, or so it seems in comparison with other periods in the Academy's history. Though one should be wary of statistics, nevertheless in the eighteen years that Leighton was President, eight sculptors became Associates of the Royal Academy (Boehm 1878, Birch 1880, Thornycroft 1881, Brock 1883, Gilbert 1887, Ford 1888, Bates 1892 and Frampton 1894) compared to six in the previous eighteen years and ten in the previous thirty-eight years. Similarly with full Academicians, there were six in Leighton's eighteen years (Armstead 1879, Boehm 1882, Thornycroft 1888, Brock 1891, Gilbert 1892, and Ford 1895) compared to three in the previous eighteen years, and seven in the previous thirty-eight years.¹³ 'These changes in the composition of the Royal Academy', wrote Gosse in 1896, 'were not a trifling matter.'¹⁴

Leighton was concerned in other instances of sculptural encouragement outside the immediate context of the Academy. He was one of the judges for the memorial statue to Sir Rowland Hill (1795–1879), introducer of the Penny Post, for which there was an open competition,¹⁵ and this was won by another young New Sculptor, Onslow Ford (1852–1901).¹⁶ The work (plate 355) (unveiled in 1882, originally at the Royal Exchange, London, now outside the General Post Office, in King Edward Street, City of London) is an excellent example of the way in which the by now established form and style of the standing bronze figure is treated in a wholly different way: no longer a flat, bland expanse of bronze with a gesture towards reality in the use of essential details of costume, but a subtler handling of the material, a more variegated treatment of mass in general and in detail, to give a livelier effect of reflected light and texture. The other judges were established sculptors, Calder Marshall and Woolner, and the latter, who had always been to some extent an odd man out in his sensitivity to plastic handling, may well have been sympathetic towards the 'New Man'. But the senior partner of the trio of judges was undoubtedly the President of the Royal Academy, Leighton, and it would be to him in the main that this early triumph of the New Sculpture in the public domain was due. One may note here that Onslow Ford certainly went on to confirm the faith shown in his new-style abilities—from the very next year dates his impressive *Henry Irving as Hamlet* (now in the collection of the Guildhall Art Gallery, City of London). Ford had seen Irving on stage, and was anxious to capture the actor in some characteristic attitude. Having made sketches on the spot, and a rough clay model, he applied to Irving for sittings. He was fobbed off by Irving onto Bram Stoker, to whom Ford showed the model; Stoker was impressed and persuaded Irving to sit. When the statue was finished in marble, Ford

355. Edward Onslow Ford, *Sir Rowland Hill*, 1881. London, King Edward Street.





BRITISH SCULPTURE 1850-1914

execute statue of Prince Consort for Albert Memorial. His first model proved unsatisfactory and he died before completing a new design; commission entrusted to Foley (q.v.). Works also include statue of Lord Clyde, Carlton Gardens. A.R.A. 1861, R.A. 1867.

114. Sentinel Angel

Bronze: Ht. 17½".
Sketch model for Guardian Angel outside Frogmore Mausoleum, Windsor.
Private Collection.

works, eg. "Jacob Wrestling with an Angel" and figure sculpture eg. "Mother and Child", 1885. Modelling master at Chelsea Polytechnic, 1898. Also concentrated on architectural work eg. sculpture on Battersea Town Hall. Works include: "Spinning Girl", "The Storm Waves", and Memorial to Sir Henry Campbell-Bannerman, Westminster Abbey.

116. Wall Fountain

Bronze relief: Ht. 32½".
Insc. Paul R. Montford Sc.
The Fine Art Society.

MONTFORD, Horace, 2-1912

Apprenticed first to a cabinet maker for whom he did carvings and executed designs. He later helped sculptor John Banks on restoration work at Manchester Cathedral. Entered R.A. Schools, and in 1869 awarded gold medal. Joined studio of Mathew Noble, specialist in portrait busts, during which time he modelled the reliefs on the statue of Lord Derby in Parliament Square. Later assisted C. B. Birch (q.v.) on several monuments. In 1881, appointed first Curator of the New Sculpture School at R.A. Works include: "Iphigenia", and relief "The Birth of Venus". Father of Paul Montford (q.v.).

115. Bust of a Girl

Bronze: Ht. 12".
Insc. Montford Sc. 1880.
The Fine Art Society.

MONTFORD, Paul Raphael, 1868-1938

Born in Melbourne. Studied under father, Horace Montford (q.v.), at Lambeth School of Art, and at R.A. Schools, 1887. Won many prizes in both painting and sculpture including sculpture gold medal 1891. First exhibited R.A. 1892. Executed ideal

119. Bust of J. T. Mickelthwaite

Bronze rounded: Diameter 18".
Insc. AWG 1893.
J. T. Mickelthwaite was Master of the Art Workers Guild—1892-3.
The Art Workers Guild.

PEGRAM, Henry Alfred, R.A., 1862-1937

Born in London. Entered R.A. Schools, 1881. First exhibited R.A. 1884. Worked as assistant to Hamo Thornycroft (q.v.). 1887-91. In 1889, his bronze relief "Ignis Fatuus" attracted much attention. Works include: "Death Liberating a Prisoner", 1889; "The Last Song", 1897, and bronze candelabra for St. Paul's Cathedral, 1897; Public statues include Edith Cavell in Norwich, Sir John Campbell in Auckland and Cecil Rhodes in Capetown. A.R.A. 1904, R.A. 1922.

120. Ignis Fatuus

Bronze high relief rounded: Diameter 20½".
Insc. H. Pegram 1889.
Exhibited: R.A., 1889 (Chantry Purchase).
The National Museum of Wales, Cardiff.

H

121. Fortune

Bronze: Ht. 11½".
Insc. Henry Pegram Sc.
Reduction and variant of original exhibited R.A., 1900.
Private Collection.

PHILPOT, Glyn, R.A., 1884-1937

Born in London. Studied from 1900 at Lambeth School of Art. About this time deeply impressed by graphic art of Charles Ricketts (q.v.). Visited France in 1903 and two years later attended classes under the

117. The Charmed Circle of Youth

Bronze: Ht. 21".
The Fine Art Society.

Very little known about this artist. From 1890 exhibited a number of ideal and decorative pieces, and a bust of her father at R.A. Lived in Chiswick.

118. Child Asleep (attributed to Esther M. Moore)

Bronze: Ht. 8", lgh. 18".
Private Collection.

MULLINS, Edwin Roscoe, 1848-1907

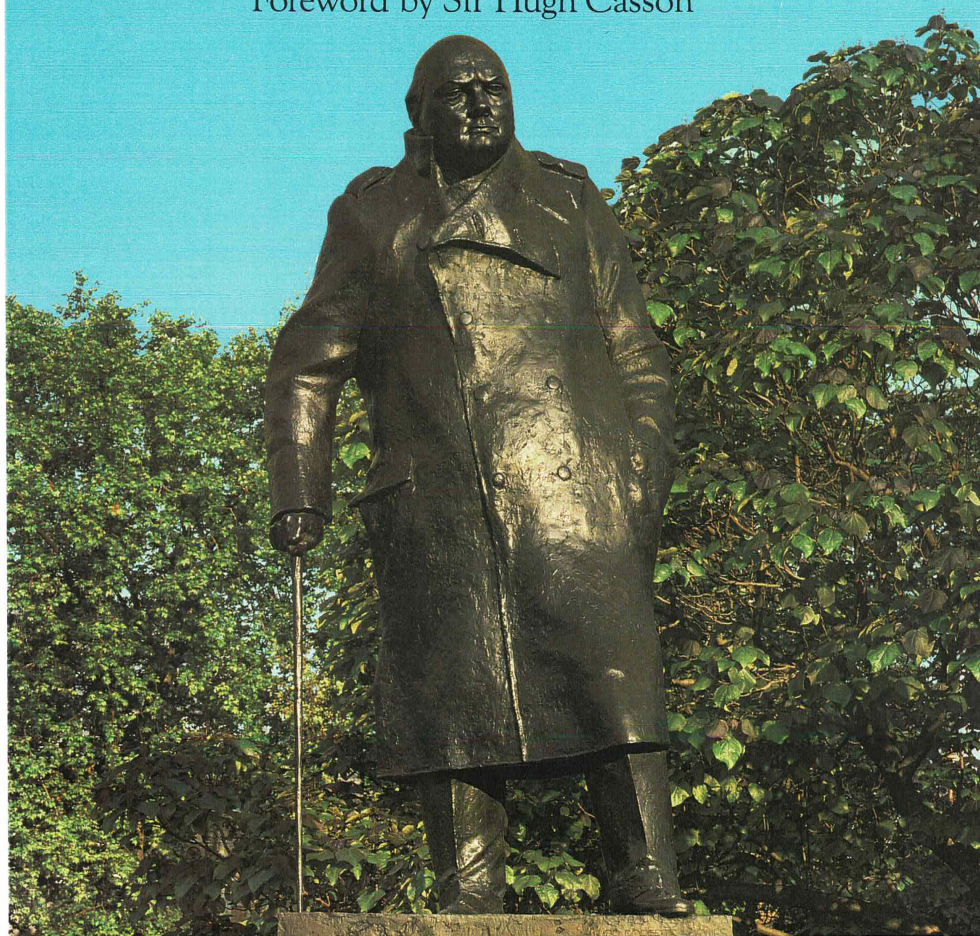
Born London. Studied first at Lambeth School of Art, then at R.A. Schools under John Birnie Philip. In 1866 went to Munich and from c. 1870 shared studio with Onslow Ford (q.v.). 1873 first exhibited at R.A. Returned to London, 1874. Exhibited frequently at Grosvenor and New Galleries. Executed sculpture for facade of The Fine Art Society, 1881. Other works include: "Boy with a Top" (R.A. 1895) and "Cain: my punishment is greater than I can bear" (New Gallery 1896).

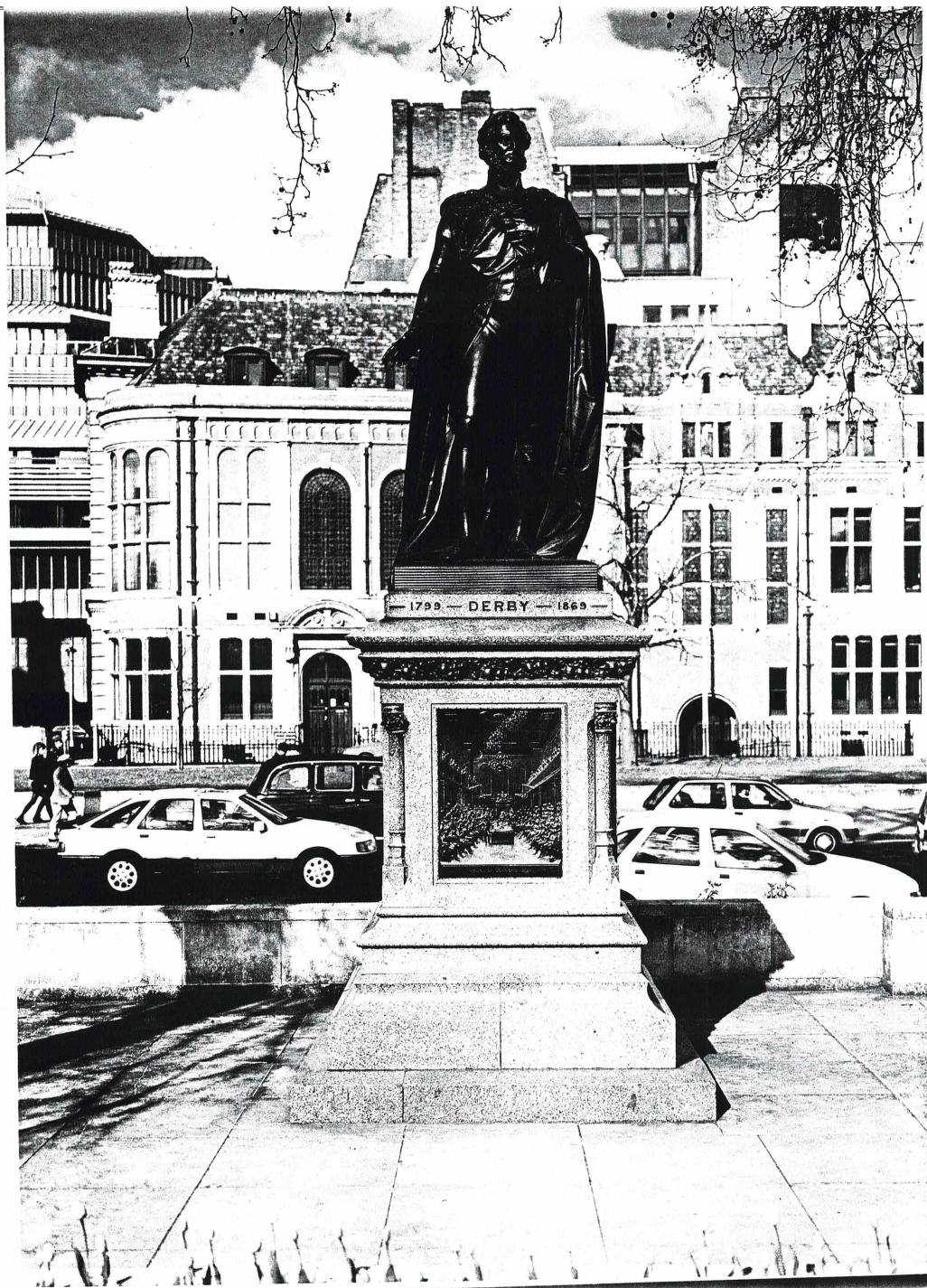
LONDON'S IMMORTALS

THE COMPLETE OUTDOOR
COMMEMORATIVE STATUES

John Blackwood

Foreword by Sir Hugh Casson





E. BENEZIT

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GRÜND

MONTEZUMA/MONTFORT

de la rivière, h/t (73x92) : FRF 150 000 - New York, 18 fév. 1989 : Les Halles : le marché aux légumes, h/t (59x72,4) : USD 35 200 - LONDRES, 24 fév. 1988 : Sur le pont de Moret, h/t (60x92) : GBP 16 500 - PARIS, 8 juin 1988 : Le troupeau s'abreuvant, h/t (41x86) : FRF 63 500 - VERSAILLES, 15 juin 1988 : Porte fleurie, h/t (73x60) : FRF 103 000 - PARIS, 22 juin 1988 : Au bord de l'étang au printemps, h/t (55x55) : FRF 105 000 - PARIS, 23 juin 1988 : Bord de rivière, gche (30,5x52,5) : FRF 25 000 - PARIS, 24 juin 1988 : Fenaïson, h/t (73x92) : FRF 135 000 : Pont de Bessé, h/t (60x73) : FRF 130 000 - LONDRES, 28 juin 1988 : La fenaïson au bord de la rivière, h/t (137x140) : GBP 22 000 - LONDRES, 29 juin 1988 : Venise 1935, h/t (73x60) : GBP 20 900 - GRANDVILLE, 16-17 juil. 1988 : Paysage à la rivière, h/t (50x56) : FRF 85 000 - VERSAILLES, 25 sep. 1988 : Animation devant l'église du village, h/cart. (46x55) : FRF 60 000 - COLOGNE, 15 oct. 1988 : Journée de printemps au bord de la rivière, h/t (21,5x27) : DEM 4 800 - LONDRES, 21 oct. 1988 : Crocq dans la Creuse, aqar, et gche/pap. (16,3x19) : GBP 1 430 : Rue Fontaine, h/t (46,6x54,3) : GBP 12 100 - VERSAILLES, 23 oct. 1988 : Ruissseau dans la prairie en été, h/pap. (35,5x55) : FRF 45 000 - CALAIS, 13 nov. 1988 : La carriole, gche (31x27) : FRF 26 000 - PARIS, 24 nov. 1988 : L'allée cavalière, h/t (61x75) : FRF 262 000 - LA VARENNE-SAINT-HILAIRE, 10 déc. 1988 : Le marché aux fleurs de Nice 1930, h/pap. épais/t. (65x51) : FRF 462 000 - PARIS, 19 mars 1989 : Cavaliers au bois de Boulogne, gche (28x37) : FRF 43 000 - LONDRES, 5 avr. 1989 : La Croisette à Cannes, h/t (73x92,5) : GBP 79 200 - PARIS, 8 avr. 1989 : Voiliers sur la Seine, h/pap. (60x73) : FRF 660 000 - NEW YORK, 11 mai 1989 : Dans la campagne, h/t (59,7x73,3) : USD 24 200 - Le Touquet, 14 mai 1989 : Troupeau au bord de la rivière, h/t (41x68) : FRF 100 000 - LONDRES, 24 mai 1989 : Le bouquet à la fenêtre, h/t (65x54) : GBP 9 680 - PARIS, 9 juin 1989 : Le potager à Veneux, h/t (54x73) : FRF 655 000 - PARIS, 19 juin 1989 : Clairière dans la forêt, h/t (22x27) : FRF 32 000 - NEW YORK, 6 oct. 1989 : La Croisette à Cannes, h/t (60x73) : USD 60 500 - PARIS, 8 nov. 1989 : La propriété de famille, trois gches dans un même cadre (70x66) : FRF 77 000 - PARIS, 22 nov. 1989 : Effets de pluie, Automne, h/t (54x73) : FRF 190 000 - LONDRES, 28 nov. 1989 : Bouquet de fleurs et assiette de cerises, h/t (59x73) : GBP 28 600 - AMSTERDAM, 13 déc. 1989 : La rue Fontaine à Paris, h/t (46,6x54,3) : NLG 48 300 - PARIS, 24 mars 1990 : Madame Montézin dans son jardin, h/pap./t. (68x76) : FRF 1 200 000 - LONDRES, 4 avr. 1990 : Paysage de campagne, h/t (73x92) : GBP 44 000 - NICE, 21 avr. 1990 : Les Parterres fleuris de la promenade des Anglais, h/pap. (73x92) : FRF 400 000 - GRANDVILLE, 29 avr. 1990 : Les dindons, h/cart. (105x57) : FRF 350 000 - PARIS, 4 mai 1990 : Les Grands Peupliers, h/t (74x73) : FRF 230 000 - NEW YORK, 2 oct. 1990 : Premières fleurs, h/t (60,3x73,7) : USD 30 800 - NEW YORK, 15 nov. 1990 : Sur l'eau, h/t (69,5x130,2) : USD 165 000 - PARIS, 27 nov. 1990 : Fenaïson, h/t (46x55) : FRF 80 000 - NEW YORK, 9 mai 1991 : Paysage d'été, h/t (74,8x70) : USD 55 000 - LONDRES, 25 mars 1992 : Bords de Seine, les peupliers, h/t (100x81) : GBP 15 400 - CALAIS, 5 avr. 1992 : Fenaïson, h/t (55x73) : FRF 90 000 - NEW YORK, 14 mai 1992 : Bouquet de fleurs, h/t (114,9x87,6) : USD 21 450 - CALAIS, 14 mars 1993 : La Baignade, h/cart./t. (34x40) : FRF 19 000 - NEW YORK, 13 mai 1993 : Printemps à Saint-Mammès, h/t (55,2x73) : USD 27 600 - PARIS, 5 nov. 1993 : Petriches sur la rivière à Saint-Mammès, h/t (60x73) : FRF 70 000 - PARIS, 22 mars 1994 : Promenade au bord de l'eau, h/t (54x65) : FRF 78 000 - NEW YORK, 12 mai 1994 : Cannes, la Croisette, h/t (60x73) : USD 36 800 - LONDRES, 29 juin 1994 : Géraniums, h/t (60x69) : GBP 25 300 - AMIENS, 16 oct. 1994 : Villeneuve, h/t (61x75) : FRF 100 000 - LUCERNE, 26 nov. 1994 : Champ de blé à Chomery, h/t (46x76) : CHF 11 000 - REIMS, 29 oct. 1995 : Paysage au ruisseau et au troupeau, h/t (73x93) : FRF 46 000 - PARIS, 7 juin 1996 : Dégel au village, h/t (65x82) : FRF 64 000 - CALAIS, 7 juil. 1996 : Maisons au bord de la rivière, gche (28x18) : FRF 5 000 - PARIS, 24 nov. 1996 : Le Cours d'eau sous les arbres, gche/pap. (17,5x22) : FRF 5 500 - LONDRES, 25 juin 1996 : Le Hallage, h/t (54x73) : GBP 12 650 - PARIS, 23 fév. 1997 : Vase de lilas et fleurs des champs, h/t (75x60) : FRF 30 000 - PARIS, 21 mars 1997 : Voilier, h/pap./t. (37x60) : FRF 60 000 - LONDRES, 19 mars 1997 : À la plage 1920, h. et gche sur craie noire/cart. : GBP 1 035 - PARIS, 23 mai 1997 : Bords de Seine ensolés, h/t (48,5x74) : FRF 60 000 - PARIS, 6 juin 1997 : Le Loing à Saint-Mammès, h/t (31x70) : FRF 40 000 - CALAIS, 6 juil. 1997 : La Fenaïson, h/t (54x73) : FRF 55 000.

MONTEZUMA Pedro de, comte de Tula
Mort vers 1670. xvi^e siècle. Actif à Madrid. Espagnol.
Peintre amateur.

MONTFALLET Adolphe François ou **Montfallet**
Né en 1816 à Bordeaux (Gironde). Mort en 1900. xix^e siècle. Français.

Peintre d'histoire, scènes de genre, intérieurs.
Il fut élève de Michel Drolling, de François Edouard Picot et d'Adolphe Yvon. Il pratiqua à la fois la peinture et la danse, appartenant au corps de ballet de l'Opéra de Paris. Il figura, à Paris, de 1850 à 1882, au Salon, puis Salon des Artistes Français, dont il fut sociétaire.

Bibliogr. : Gérard Schurr, in : *Les Petits Maîtres de la peinture 1820-1920, valeur de demain*, Les Éditions de l'Amateur, t. IV, Paris, 1979.

Musées : BORDEAUX (Mus. des Beaux-Arts) : Entrée de la princesse Éléonore à Bordeaux - REIMS (Mus. des Beaux-Arts) : Un après-midi sous Louis XV.

Ventes Publiques : PARIS, 4 mars 1925 : *Le Bretteur* : FRF 400 - PARIS, 16 fév. 1927 : *Le repas champêtre* : FRF 3 400 - LONDRES, 22 jan. 1971 : *Le grand escalier de l'Opéra de Paris* : GNS 600 - PARIS, 15 mars 1976 : *Fumeur de pipe d'écume*, h/pap. (23,5x17,5) : FRF 4 000 - COLOGNE, 12 juin 1980 : *Scène de parc*, h/pap. (44,5x62) : DEM 5 000 - AMSTERDAM, 15 avr. 1985 : *La fin du jeu*, h/pap. (33x40) : NLG 8 800 - LONDRES, 25 mars 1988 : *Le petit écolier* : Le jeune page, h/pap., deux pendants (27x21) : GBP 3 300 - New York, 24 oct. 1989 : *Saltimbanques dans la cour du palais*, h/pap. (48,2x63,5) : USD 36 300 - STOCKHOLM, 10-12 mai 1993 : *Intérieur avec des comédiens*, h/pap. (37x51) : SEK 26 000 - AMSTERDAM, 21 avr. 1994 : *Élégante compagnie dans un parc*, h/pap. (40,5x60) : NLG 8 625 - PARIS, 21 mars 1996 : *La partie de dés*, h/pap. (32x24,5) : FRF 13 000.

MONTFRAND Horace
xvi^e siècle. Français.

Peintre de genre.

De 1839 à 1864, il exposa au Salon.
Ventes Publiques : PARIS, 15 déc. 1950 : *La fenaïson* 1839 : FRF 19 000.

MONTFLORIT Francisco de ou **Muntflorit**
xvi^e siècle. Espagnol.

Sculpteur.
Il exécuta en 1318 une statue de la Vierge pour l'église S. Agueda à Barcelone et une statue de la reine Blanche d'Aragon.

MONTFOORT Anthoine Van. Voir **BLOCKLAND**

MONTFOORT Pieter Gerritsz
Né en 1580 à Delft. Mort après 1620. xvi^e siècle. Hollandais.
Peintre et collectionneur.

Élève de Mich. Mierevelt.

MONTFORD Horace
Mort en 1912 ? xix^e-xx^e siècles. Actif à Londres. Britannique.
Sculpteur.

Cet artiste fut un exposant assidu à la Royal Academy à partir de 1870. On trouve aussi son nom quelquefois dans les catalogues des Expositions de Suffolk Street. Le Musée de Nottingham conserve un bas-relief de cet artiste (*Naissance de Vénus*) et la National Portrait Gallery, à Londres, les bustes de Ch.-R. Darwin (terre cuite) et de John Milton.

MONTFORD Paul Raphael
Né le 1^{er} novembre 1868 à Londres. Mort en 1938. xix^e-xx^e siècles. Britannique.

Sculpteur.

Il fut élève à l'Académie royale de Londres. Il travailla à Londres et à Glasgow.

Ventes Publiques : LONDRES, 23 juin 1983 : *Allégorie de l'Été* vers 1910, bronze patiné vert brun (H. 72) : GBP 800.

MONTFORT Antoine Alphonse

Né le 3 avril 1802 à Paris. Mort le 28 septembre 1884 à Paris. xix^e siècle. Français.

Peintre de sujets typiques, portraits, paysages, animaux, aquarelliste, dessinateur. Orientaliste.

Il fut élève du baron Gros et d'Horace Vernet. Il étudia à l'École des Beaux-Arts de Paris, à partir de 1821. Il reçut également les conseils de Géricault. En 1827, il embarqua un an comme professeur de dessin sur la frégate « La Victorieuse », visitant l'Égypte et la Syrie. En 1837, il séjourna au Liban et en Palestine. Il débuta au Salon de Paris, en 1835. Il obtint une médaille de troisième classe en 1837, une autre en 1863.

Il a peint surtout des vues d'Orient, notamment de la Syrie, d'une sobriété nouvelle. Il est célèbre pour ses grands cèdres du Liban.

Bibliogr. : Gérard Schurr, 1820-1920, valeur de demain, Paris, 1989.

Musées : PARIS (Mus. des seize dessins - VERSAILLES Fontainebleau, copie d') : **Ventes Publiques** : P. désert, près de la Mer arabe) : FRF 330 : Vue f. Chevaux à l'écurie, aqu. de cavaliers au pied des New York, 24 oct. 19 USD 8 800 - PARIS, 3 j) FRF 29 000 - PARIS, 22 con sur la montagne de PARIS, 5 déc. 1994 : Ur montrant le lever du si PARIS, 13 mars 1996 FRF 14 000 - LONDRES, aqar. (30x24) : GBP 2

MONTFORT Erme
Né au xix^e siècle à l'Portraïliste.

Élève de Bouccoiran. Il.

MONTFORT Guy
xix^e siècle. Français

Peintre de genre.

Ventes Publiques : à FRF 5 000.

MONTFORT Jean
xvi^e-xvii^e siècles. Ar Sculpteur et médi.

Il vcut à Bruxelles de gravé des médailles d entretenait des relation son temps. Son port Offices de Florence.

MONTFORT De I
xix^e siècle. Actif à Portraïliste et pei Elle figura au Salon - conserve d'elle : Portr

MONTFRED Vo

MONTFRIED Ge

MONTGOMERY
xvii^e siècle. França

Peintre.

Élève de l'Académie R avec sa Création d'Ad

MONTGOMERY
Né en 1857. Mor

Amerïcain.

Peintre de genre

On cite de lui des scèr

MONTGOMERY
xviii^e siècle. Actif à

Graveur au buril

MONTGOMERY
Né en 1839 à An

siclé. Belge.

Peintre de marin

MONTGOMMER
Né en 1881. xix^e si

Graveur de pays

Il gravait à l'eau-forte

MONTHEILLET
Né en 1923 à Lyou

Peintre, peintre

théâtre. Tendani

Il fit ses études à la Fa

crer à la peinture, tou

tableaux du xix^e si

nais. Il a exécuté les d

théâtre à Lyon, en 19

Il expose depuis 194



ROBERT BOWMAN LTD

19th and Early 20th Century Sculpture

Horace Montford (English, 1840-1912)

A Song to Demeter

Signed H Montford Sc

Bronze, rich deep brown patina on marble plinth

Height 28 ½" (72 cm)

Horace Montford began his career as a cabinetmaker in Manchester and upon discovering his gift for sculpture he was given the opportunity to work for John Banks, an architectural sculptor who was restoring Manchester cathedral. Soon after, Montford traveled to London and attended the West London School of Art, where he confirmed his talent by winning several medals. Subsequently, he studied at the Royal Academy and went on to become a regular exhibitor, winning a gold medal in 1869 for *Hercules Strangling Antaeus*. He soon joined forces with Matthew Noble, one of the most prolific public sculptors of the Victorian Era.

It was during this period that Montford was appointed to work on an extremely prestigious commission; a monument to three-time prime minister, Lord Derby, which stands in Parliament Square, Westminster. Montford's large, intricate relief panels that adorn the base show the famed orator delivering four keynote speeches of his illustrious forty-year career. The statue was an important addition to Parliament Square, and Prime Minister Benjamin Disraeli unveiled the monument in a special ceremony in 1874.

After Noble's death, Montford worked in the studio of CB Birch, ARA, where he helped model other well-known public works including the *City Griffin* in Temple Bar. By 1881, Montford's stature among his peers was affirmed, when he was appointed first curator of the New Sculpture School at the Royal Academy, a position that he held for over 20 years.

In addition to architectural sculpture, monuments and fountains, Montford also produced a variety of figurative pieces. In his 1901 book, *British Sculptors and Sculpture of Today*, MH Spielmann (editor of 'The Magazine of Art') identified Montford's most important works: *Hercules Strangling Antaeus* (which won the gold medal in 1869 at the Royal Academy, as mentioned above), *Iphigenia*, *The Birth of Venus*, *Venus Triumphant*, *Psyche and the Casket of Venus*, and notably, *A Song to Demeter*, a piece which Spielmann describes as "a figure in the spirit of the sculptor Onslow Ford's *Dancing*." (Spielmann, p. 34). The Royal Academy lists this

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piece as *A Hymn to Demeter*, which Montford exhibited in 1901 (probably the plaster version, although the exhibition records do not specify), followed a bronze version in 1903.

Indeed, comparing this piece to Onslow Ford's *Dancing*, the body type and proportions of the female form, the position of her uplifted arms, her swaying movement and her swirling drapery are all extremely similar. In an 1890 article in 'The Magazine of Art', Spielmann noted that Onslow Ford's *Dancing* and a companion piece *Music* was the "central ornament in the atrium at the New Gallery". As curator of the New School, Montford surely would have had the opportunity to view it.

Montford had a penchant for mythological and allegorical subjects, and these are often elegant, light-hearted interpretations, the figures twisting in graceful, serpentine motion. As such, *A Song to Demeter* is an excellent example of Montford's style. Demeter was the Greek Goddess of Agriculture and Civilisation. One of her favourite pastimes was wandering the slopes of Mount Aetna gathering flowers; and appropriately, Montford has modeled a garland of sunflowers around the base of the sculpture. One poetic verse by Homer describes Demeter as follows:

*"From her fragrant robes a lovely scent was scattered, and afar shone light emitted from her skin divine,
and yellow locks upon her shoulders waved; white as from lighting, all the house was filled with splendour."*

Museums and public collections

Battersea Town Hall, London - carvings on façade
Shrewsbury Pubic Library – monument to *Charles Darwin*

Literature

William Hooe, *Sculptors of the Day, A list of the profession in 1880*, London, William Poole, 1880, pp. 19-20
The Fine Art Society, *British Sculpture 1850-1914*, A Loan Exhibition of Sculpture and Medals sponsored by the Victorian Society, London, EC Freeman Ltd, 1968
MH Spielmann, *British Sculptors and Sculpture of Today*, 1901, p. 34
MH Spielmann, 'Sculpture of the Year' in *Magazine of Art*, London, 1890, pp. 361-66
Benedict Read, *Victorian Sculpture*, New Haven and London, 1982, p. 292
Susan Beattie, *The New Sculpture*, Yale, New Haven and London 1983, p. 34, 61, 64
John Blackwood, *London's Immortals*, Savoy Press, London, pp. 190-91
