

The English Masters Series

The Parkville Frame Gallery is pleased to offer: **The English Masters Series**. This series is a collection of images created by some of the most well-known and well-respected English artists. These reproductions can be purchased either already pre-framed in our gallery, or we can order these, and many other images, in a variety of sizes, and frame them to your specifications.



Flaming June (1895)

Lord Frederick Leighton

Museo de Arte de Ponce, in Ponce, Puerto Rico

Date painted: 1895

How originally painted: Oil on canvas

Size: 3' 11" x 3' 11"

Where on display: Museo de Arte de Ponce, in Ponce, Puerto Rico

The Artist: Lord Frederick Leighton (British, 1830--1896) was for several years regarded as an alien presence in the British art world, but from the mid-1860s he enjoyed a level of worldly success that was matched perhaps only by Millais, his almost exact contemporary. He became president of the Royal Academy in 1878, was made a baronet in 1886, and a few days before he died was raised to the peerage, the first (and so far only) British artist to be so honored.

The Art: *Flaming June* Even if you don't know the name, you certainly know the painting. A young woman in a sheer bright-orange dress, sound asleep on a marble bench, the glistening sea stretching out behind her. Today the work by Frederic Leighton is considered a classic of Victorian art and has joined a shortlist of iconic masterpieces like *The Kiss* and *Girl with a Pearl Earring* as a touch point in the popular consciousness. But as recently as the 1960s, *Flaming June* was considered garbage, languishing unsalable in a junk shop in south London. No one would have imagined that *Flaming June* would become something of a redeemer for Victorian art and would, in less than two decades, be counted among the most famous paintings in the world.



The Lady of Shallot (1888)

John William Waterhouse
Leeds Art Gallery, England

***Draw near and fear not,—this is I,
The Lady of Shalott.'***

Date painted: 1888

How originally painted: Oil on canvas

Size: 5' 0" x 6' 7"

Where on display: Leeds Art Gallery, England

The Artist: **John William Waterhouse** (British, 1849--1917) was an English painter known for working first in the Academic style and for then embracing the Pre-Raphaelite Brotherhood's style and subject matter. His artworks were known for their depictions of women from both ancient Greek mythology and Arthurian legend. Born in Rome to English parents who were both painters, Waterhouse later moved to London, where he enrolled in the Royal Academy of Art. He soon began exhibiting at their annual summer exhibitions, focusing on the creation of large canvas works depicting scenes from the daily life and mythology of ancient Greece. Many of his paintings are based on authors such as Homer, Ovid, Shakespeare, Tennyson, or Keats.

The Art: ***The Lady of Shallot*** comes from Lord Alfred Tennyson's Arthurian poem of the same name. Tennyson was a favorite among the Pre-Raphaelites. In the poems, the Lady of Shalott lives isolated in a castle upon a river that flows to Camelot. Because of a curse, she is fated to spend her days weaving images of the world onto her loom, but on pain of death, she is forbidden from looking out her window. Instead, she has to look at images of the outside world as reflected in a mirror. One day she sees a reflection of the knight Lancelot and is instantly smitten, so she breaks her prohibition and looks directly at him through the window. Desiring to meet him, she leaves her castle and rides a boat down to Camelot. The horrible conditions of the curse set in, and she dies before reaching the shore.



The Country Gallants (1876)

John George Brown

Toledo Museum of Art

Date painted: 1876

How originally painted: Oil on canvas

Size: 30 1/16 x 46

Where on display: Toledo Museum of Art, Toledo, Ohio (Object number: 1949.23)

The Artist: John George Brown (English-American, 1831-1913) was born in Durham, England on November 11, 1831. His parents apprenticed him to a career as a glass worker at the age of fourteen in an attempt to dissuade him from pursuing painting. He moved to New York City in 1853, where he was elected a National Academician in 1861. Brown became famous for his idealized depictions of street urchins in New York, City (bootblacks, street musicians, posy sellers, newsboys, etc.).

His *Passing Show* (Paris, Salon, 1877) and *Street Boys at Play* (Paris Exhibition, 1900) are good examples of his popular talent. Brown's art is best characterized as British genre painting adapted to American subjects. His paintings were quite popular with wealthy collectors and the public in general. Many of Brown's paintings were reproduced as lithographs and were widely distributed with packaged teas. He also painted some landscapes, just for pleasure.

The Art: *The Country Gallants*: As industrialization and urbanization changed the landscape and society in the mid-1800s, America's past became the object of romantic nostalgia. Scenes of simple, idealistic rural life like this one were sought by middleclass city dwellers. Born in England, but settling in New York in 1853, John George Brown was one of the most successful painters of such sentimental scenes of everyday life in the late 19th century. Note that the two boys appear to be helping one of the girls across the woodland stream while the second girl, having already crossed, looks on.

Editor's Note: A giclée reproduction of this painting appears very clear in detail. It makes a very nice presentation when properly matted, framed, and protected with museum-grade glass. I think you will like the results.



The Fighting Temeraire (1839)
J. M. W. Turner
National Gallery of Art, London

Date painted: 1839

How originally painted: Oil on canvas

Size: 38 x 48 inches (approximately)

Where on display: National Gallery of Art, London

The Artist: **Joseph Mallord William Turner** (British, 1775-1851) was born in Covent Garden and lived in London all his life. He was admitted to study at the prestigious Royal Academy School aged just 14 and found success as an artist at an early age. Along with artists like Constable, Goya and Delacroix, Turner became one of the most celebrated painters of the Romantic movement of the late 1700s and early 1800s. The characteristics of this movement can be difficult to define, but have their roots in liberty, individual rights, creativity, our relationship with nature, a nostalgia for a time before industrialization, and a sense of emotion and spirituality.

The Art: ***The Fighting Temeraire (tugged to her last berth to be broken up, 1838)***

Ambiguity was on Turner's mind when he began work on his painting, whose full title is: *The Fighting Temeraire tugged to her last berth to be broken up, 1838*. He was familiar with the namesake ship, HMS Temeraire, as were all Britons of the day. Temeraire was the hero of the Battle of Trafalgar in 1805, where Napoleon's forces were defeated, and which secured British naval dominance for the next century.

By the late 1830s, however, Temeraire was no longer relevant. After retiring from service in 1812 she was converted into a hulk, a ship that can float but not actually sail. She spent time as a prison ship, housing ship, and storage depot before she was finally decommissioned in 1838 and sent up the River Thames to a shipyard in London to be broken into scrap materials. That trip on the Thames was witnessed by Turner, who used it as inspiration for this famous painting.