



# THREE CENTURIES OF BRITISH ART

An exhibition in association with  
Bagshawe Fine Art (London)  
Guy Peppiatt Fine Art (London)  
Moore-Gwyn Fine Art (London)

September 17<sup>th</sup> through October 26<sup>th</sup> 2019

Since the 1970s, Shepherd Gallery has hosted a program of British art exhibitions. We are pleased to continue this tradition with the present survey from the 18<sup>th</sup> through the 20<sup>th</sup> centuries.

Highlights of 18<sup>th</sup> and 19<sup>th</sup> century portraiture include Sir Thomas Lawrence's portrayal of his friend, the barrister Samuel Rose, who famously defended William Blake against a charge of high treason in 1804, as well as two portraits, one by Lawrence and another by Sir Henry Raeburn, which once hung in the Philadelphia mansion of banker and railroad magnate, E.T. Stotesbury.

Numerous topographical views from Europe, Africa, and Britain will be exhibited. Included in the group of works will be a rare, late-career sketch of the Ahr valley by J.M.W. Turner, once part of a sketchbook given to Turner's companion Sophia Booth, as well as two early drawings of Italy by Edward Lear from 1844, a depiction of Venice by Albert Goodwin, and pastoral landscapes by David Cox and John Varley. William James Müller's late 1830s drawing of the Nile and a portrait done by John Frederick Lewis in 1840s Cairo are early examples of British representations of Egypt.

The Pre-Raphaelite Brotherhood is represented by William Holman Hunt's study for *Claudio and Isabella* (1850), Frederic Leighton's figure study for George Eliot's *Romola* (1862/63), and *Study of the Cast of a Hand*, a drawing after the

Antique, which was executed by Sir John Everett Millais, the youngest ever student to enter the Royal Academy Schools at the age of eleven.

Some highlights of the 20<sup>th</sup> century are Sir Cecil Beaton's ink wash, *Dressmakers at Hattie Carnegie's*, an illustration executed for *Vogue* which highlights the behind the scenes activity at the atelier of one of New York's leading fashion entrepreneurs and Ethelbert White's depiction of a scene from Mikhail Fokine's ballet *Polovtsian Dances* (from *Prince Igor*) which was first produced by Diaghilev's Ballet Russes in 1909; the image appeared in *Impressions of the Russian Ballet* (1920), published to coincide with the company's residency in London. Sir Terry Frost's, *Abstract in Red and Black* (1965), reflects the artist's transition to a simplification of forms and suggests an influence by contemporary American artists involved in Hard-edge and Color-Field painting.

A fully illustrated catalog is available at \$35 (incl. tax) postpaid. The catalog is also accessible on our website: [www.shepherdgallery.com](http://www.shepherdgallery.com).

Illustration: Arthur Joseph Gaskin (1862-1928), *The Back of 13 Calthorpe Road, Moonlight*, 1924, cat. no. 57

You are invited to attend a reception for the exhibition

Tuesday, September 17<sup>th</sup> 2019  
from 6:00 pm – 8:00 pm

**SHEPHERD  
W & K  
GALLERIES**

58 East 79<sup>th</sup> Street  
New York, NY 10075  
[ShepherdNY@aol.com](mailto:ShepherdNY@aol.com)

Tel: (212) 861 4050  
Fax: (212) 772 1314  
[www.shepherdgallery.com](http://www.shepherdgallery.com)