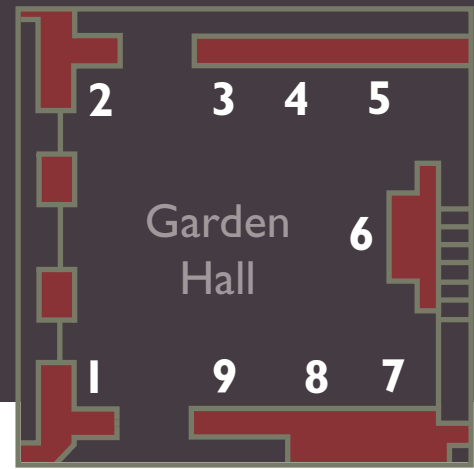


Sudley House

Garden Hall



1 Ferdinand Lured by Ariel (1849)

Sir John Everett Millais (1829 – 1896)

Oil on board

WAG 273

This is an unusual acquisition for George Holt, who tended to prefer works of high finish to sketches. The subject is from Shakespeare's 'The Tempest': the magical sprite Ariel, servant to Prospero, leads the shipwrecked Ferdinand to his master. Ariel holds a seashell and is carried through the air by weird spirits playing music. This is a study for a much more finished painting, shown at the Royal Academy in 1850, in which the light and fluid treatment of this sketch was replaced by minutely depicted Pre-Raphaelite detail.

2 A Sunny Corner (1872)

Frederic Lord Leighton (1830 – 1896)

Oil on canvas

WAG 257

3 David Strangling the Lion (1877)

John Rogers Herbert (1810 – 1890)

Oil on board

WAG 9360



4 Circe and Scylla (1886)

John Melhuish Strudwick (1849 – 1935)

Oil on canvas

WAG 303

George Holt discovered Strudwick's work in the collection of rival Liverpool shipowner William Imrie at Holmstead, North Mossley Hill Road. In 1890 he decided he wanted his own painting by the artist and purchased this subject, taken from Greek mythology as retold by the Roman author Ovid. The enchantress Circe, jealous of the maid Scylla with whom her favourite Glaucus has fallen in love, poisons the water in which Scylla is about to bathe, turning her into a sea monster. Following his acquisition of this work, in what was his most individualistic venture in art patronage, Holt went on to commission three more paintings directly from Strudwick.

5 Tobias and the Fish (1877)

John Rogers Herbert (1810 – 1890)

Oil on board

WAG 9361

6 Ruth and Naomi (date unknown)

Ary Scheffer (1795 – 1858)

Oil on canvas

WAG 298

7 In a Convent Garden (date unknown)

George Dunlop Leslie (1835 – 1921)

Oil on canvas

WAG 261



8 O Swallow, Swallow (1894)

John Melhuish Strudwick (1849 – 1935)

Oil on canvas

WAG 305

This painting was inspired by lines from Tennyson's poem 'The Princess' about a swallow flying south with a message from the poet to his beloved. She sits in a richly painted, intricately decorated interior awaiting the message from the bird, which is seen through the open window. Strudwick was a follower of Burne-Jones but his work is more intimate and packed with detail. This is the second of the paintings commissioned by George Holt from Strudwick for Sudley.



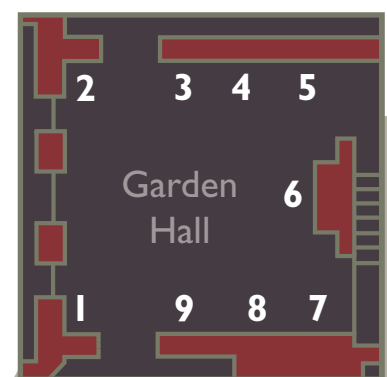
9 The Garden of Gethsemane (about 1860)

William Dyce (1806 – 1864)

Oil on millboard

WAG 221

The subject is Jesus praying alone in Gethsemane: the setting is a wild Scottish glen at twilight. Christ's spiritual journey is symbolised by the stony path leading to a dense forest under a waxing moon. Dyce, a deeply committed Christian, believed in a contemporary Christ, and represented him as a real person with whom the viewer could identify. The meticulous technique reflects Dyce's admiration for the Pre-Raphaelites. The painting was in the collection of John Farnworth of Liverpool, where George Holt almost certainly saw and admired it years before he was able to buy it.



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