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GABAIN, Ethel Leontine (1883–1950). Painter/Lithographer. Daughter of a Yorkshire clergyman. Studied at the Slade School. Divided her time between painting and lithography, and was equally successful in both. Studied lithography under Ernest Jackson. Then went to Paris to work with an experienced printer. On her return, she joined the Senefelder Club as an original member (founded 1911). Through the Club she met artist John Copley (1875–1950). Copley, the son of a Professor of Botany at Manchester University, was the Club's honorary secretary. The couple married and had two sons. Copley and Gabain both produced posters, among other things, which they printed themselves. In her lifetime, Gabain's prints were in many private and public collections around the world. In 1920 they held a joint exhibition of their lithographs at Messrs Colnaghi's gallery in New Bond Street. The couple spent time in Bushey, London and France. Gabain was of French extraction, and continued with her studies in Paris after her marriage. Copley shared her interest in lithography, but gave it up in 1938.

Gabain produced pencil studies, oils, etchings and black and white drawings as well as lithographs. Concentrated on figures, flowers and, later, portraits. Also produced a number of war studies including *Bunyan-Stannard Irrigation Envelope Treatment of Burns, Administered by Sister Roberts at Middlesex Hospital*, which was painted for the Nation's War Records. She was commissioned to record other work carried out by women during the war. In 1926 Gabain went to Italy, and it was there that she began to paint portraits in oils.

She painted some of the best-known women of the era including actresses such as Peggy Ashcroft.

Gabain exhibited extensively throughout her career, including at the Royal Scottish Academy (47 works, 1932–49), the Royal Hibernian Academy (1931–35), the Royal Glasgow Institute (100 works, 1915–58), the Royal Academy (52 works, 1908–49) and the Society of Women Artists (52 works, 1913–61). Also exhibited with the Women's International Art Club, showing work until 1950, at the Royal Society of British Artists, the Royal Institute of Oil Painters and the Walker Art Gallery, Liverpool. She was elected a Member of the Society of Women Artists (1933–50), of the Women's International Art Club, the Royal Institute of Oil Painters and the Royal Society of British Artists. She was also Vice-President of the Society of Women Artists from 1937 to 1939. In 1935 she exhibited with the National Society of Painters, Sculptors, Engravers and Potters at the Royal Institute galleries. In 1950 the Royal Society of British Artists held an exhibition of her work which included *The Little Hat*. Other exhibited works included: *La Blonde*, *Bombed Out*, *Stepney, 1940*, *The Black Gloves* and *Cotton Weaver*. Her *Les Bijoux* was illustrated in *The Studio* (Vol. 67) in April 1916. In 1920 the same journal illustrated her lithograph *The Linen Cupboard* (Vol. 79, p. 187). Some of her lithographs were exhibited at the Leicester Galleries in 1922, the twelfth exhibition of lithographs held by the Senefelder Club. An article titled *John Copley and Ethel Gabain* was included in *The Studio* (Vol. 135, March 1948, pp. 86–89) towards the

Barnyard fowl, by Alethea Garstin

end of Gabain's career. Gabain also completed some illustration work during her career, for *The Warden* and *Jane Eyre* (limited to 495 copies), for example. Works also illustrated in *Colour*. Six of Gabain's oil paintings are in the Imperial War Museum collection, including: *Sandbag Filling, Islington Borough Council* (c. 1941). Works also in Walker Art Gallery, Liverpool.

GANDON, Mary Anne – See **ANSLEY, Mary Anne**

GANLY, R. Brigid (1909–2002, fl. 1920s–70s). Sculptor/Painter. Born in Dublin and based there for much of her life and career. The daughter of painter and President of the Royal Hibernian Academy, Dermot O'Brien. Her mother was Mabel Smyly. Her parents married in 1902, and had five children. Her sister was Mairin O'Brien. Her three brothers all went into medicine. Of the same family were Kitty W. O'Brien and Nelly O'Brien, also painters. Brigid was naturally artistically talented. Studied at the National College of Art and the Royal Hibernian Academy schools in Dublin. Studied modelling under Oliver Sheppard and won prizes for her sculpture. Later studied in Rome and Florence. Produced sculptures and painted landscapes, portraits, figures, flowers and other still life in oils and watercolours. Became Mrs Ganly in the 1930s. Elected an Associate of the Royal Hibernian Academy in 1936 and a Member in 1945. Exhibited at the Royal Hibernian Academy, showing 164 works between 1928 and 1979 including: *The Old Kiln, Cassis, The White Counterpane, Miss Kitty Wilmer* and *The Typescript*. Brigid provided notes on twelve of her father's paintings for Lennox Robinson's volume, *Palette and Plough* (Dublin, The Richview Press), a biography of Dermot O'Brien published in 1948.



GARNIER, Jill W. (1890–1966). Painter/Embroideress. Was Jill (possibly Jessie Caroline) Blythe. Born at Quidenham, Norfolk. Daughter of W.D. Blythe LL.D., I.C.S. Educated at Cheltenham Ladies College. Moved to Newlyn to study under Stanhope Forbes (1857–1947). Married her first cousin, artist Geoffrey S. Garnier S.G.A., A.R.W.A. (1889–1970), around 1917. Had three children, Peter (b. 1918), Ann (b. 1922) and Jeremy (b. 1925) who died young. Best known for her portraits, some being of her children. Also produced still life. Worked in oils. An accomplished needlewoman too, producing silk stitched pictures. A Fellow of the Royal Society of Arts. Exhibited with the St Ives Society of Artists in the 1930s and 1940s. Also exhibited with the Royal West of England Academy.

GARSTIN, Alethea (1894–1978). Painter. Born in Penzance. Daughter of Newlyn artist Norman Garstin (d. 1926). Sister of Crosbie and Denys Garstin. Alethea, guided by her



Mary Magdalene, by Artemisia Gentileschi

and at the Royal Glasgow Institute (1928). Exhibited works included: *The Chair-Makers*, *The Pigeons of St Mark's*, *Norman Garstin Esq.* and *Evening at No.278*. Works reproduced in *Colour*.

GAY, Susan Elizabeth (fl. 1870s). Painter/Illustrator. The second daughter of William Gay of the General Post Office. One of five children, Susan was born at Oswestry in Shropshire. The family originated from Cornwall. Susan loved drawing from an early age, but had no instruction. Her father was also artistically gifted, but never pursued his talents. Her difficulty was that the family moved frequently with her father's job. As a result, up to the age of 16 she was entirely self-taught. Specially gifted with pen and pencil and painting in watercolours. Gay also wrote a three-volume novel, *Toxie*, and a gift book for children, *Harry's Big Boots*, which she illustrated herself. She wrote for periodicals too, and expressed an interest in women's rights. She first exhibited at local exhibitions, then at the Crystal Palace exhibitions. She may also have exhibited three landscapes at the Society of Women Artists in 1870. Exhibited two landscapes at the Royal Academy, *Sea Cave* in 1874 and *Old Orchard* in 1876, then living at Croydon.

father, began to paint seriously at the age of 16, and to exhibit at the Royal Academy in 1912 at the age of 18. Naturally talented, she completed some illustration work for magazines including *Punch*, the *Graphic* and *Tatler*. Mainly taught by her father, but she may have had some lessons at Heatherley's in London. Influenced by the French Impressionists and by Edward Wolfe and Morland Lewis. Produced small works, usually figures and portraits. Lived in Penzance for most of her life, but travelled extensively, sometimes with fellow Cornish artist Dod Procter. Also befriended Cornish artist Alfred Wallis (1855–1942) who ended his days in the St Ives workhouse. In 1949 she was elected a Member of the Royal West of England Academy. An exhibition of works by Alethea and Norman Garstin was held at Newlyn in 1978. Alethea exhibited with the St Ives Society of Artists, at the Royal West of England Academy, at the Royal Academy until 1945, at the Society of Women Artists (1925)

GEDDES, Margaret Sarah – See **CARPENTER, Margaret Sarah**

GENGEMBRE, Sophia – See **ANDERSON, Sophia**

GENTILESCHI, Artemisia (c. 1590–1642). Painter. Born in Rome in the early 1590s to Italian parents. King Charles invited her father, Orazio Gentileschi, through Vandyck, to England in 1635, giving him lodgings in Whitehall. The King employed Orazio to paint ceilings. Orazio also worked for the Duke of

Buckingham at York House. He remained in England for the rest of his life, 12 years. He had been 70 when he had arrived in England. Artemisia, then 45 years old, came to England with her father. She had married Pier Antonio Schiattesi, but they had soon separated. She worked as a successful artist in England with a good income. Her brother, Francesco, was also a painter, based in Genoa.

Artemisia had studied under Guido, and knew the works of Domenichino. In England she mixed in exclusive circles, painting mainly royalty and the titled. She is said to have equalled her father as an historical painter, and excelled him as a portrait painter. Artemisia executed two self-portraits, one of which was kept at Hampton Court, the other in Earl Spencer's collection. The King bought several of her pictures. Artemisia remained in England for only two years, until around 1637. After her father's death, ten years later, she was living in Bologna. She died in 1642 aged 52. Her father was buried in the Queen's Chapel, Somerset House. Her brother died in Genoa in 1660. Her *Judith* and *Mary Magdalene* were in the Pitti Gallery, Florence, and her *Birth of John the Baptist* was in the Museum of Madrid. Three of her works, including a self-portrait, were illustrated in Walter Shaw Sparrow's volume *Women Painters of the World* (London, Hodder & Stoughton) in 1905.

GEORGE, Esther – See **BOROUGH-JOHNSON, Esther**

GEORGE, Helen Margaret (c. 1900–c. 92). Painter/Sculptor. Born in Blandford, Dorset. Also of Blandford was Miss Wyn George, painter and exhibitor. Lived and worked there for some time. Also based in London, Kent and Somerset. Educated at Bournemouth. Studied in Paris under Antoine Bourdelle. Produced figures, animals, portraits and coastal scenes in oils and watercolours. Sculpted figures and groups in

bronze and wood. Exhibited at the Royal Society of British Sculptors, the Paris Salon, the Royal Scottish Academy (1930), the Royal Glasgow Institute (1951), the Royal Academy (1928, 1949–70), the Salon des Tuileries and in New York, Baltimore and Philadelphia. Also exhibited at the Leicester Galleries, the Goupil Gallery, the French Gallery, the Wertheim Gallery and with the London Group. Showed a considerable 88 works at the Society of Women Artists between 1935 and 1969, which included: *Goslings*, *Echo of the Ballet* and *Pigs in Sty*. Made an Associate of the Society in 1939 and a Member between 1940 and 1974. Was an Honorary Member of the Society between 1975 and 1992. Other exhibited works included: *The Laughing Boy* (bronze), *Male Torso* (statuette, fruit wood) and *Pieta* (group, limewood). Works by Helen M. George were purchased by Salford Art Gallery, the Rutherford Collection, Manchester and the Victoria and Albert Museum.

GERE, Edith – See **PAYNE, Edith**

GERE, Margaret (1878–1965). Painter. Trained at Birmingham School of Art from 1897, and at the Slade School, London from 1905. A member of the Birmingham Group with Charles Gere, her half-brother. Became Mrs Margaret Payne. Visited Florence in late 1901, making tempera copies after the work of Piero della Francesca. She produced works with a religious theme mainly, working in tempera and watercolours. Both Charles and Margaret Gere exhibited at the New English Art Club, of which he was made a Member. Between 1910 and 1917 she showed 18 works at the New English Art Club, including *The Holy Family*, *The Ten Virgins* and *Samson and Delilah*. She also exhibited at the Royal Academy (1931–41) and the Royal Hibernian Academy (1912). For much of her career Margaret was based in Stroud, Gloucestershire, as was Charles. His work was better known in London than hers,

primarily because she did not exhibit a great deal there. Elsewhere, in 1907 some of her paintings were included in an exhibition of the work of Birmingham painters and craftsmen held at the Fine Art Society's galleries. Her exhibits on that occasion included a portrait in miniature and *The Garden of the Slothful*. Other exhibitors included Arthur Gaskin, Mary Newill, Charles Gere, H.A. Payne and Joseph Southall. Around 1912 an exhibition of her work was held at the Carfax Gallery. In 1922 an exhibition of her paintings and drawings was held at the Cotswold Gallery in Frith Street, London. Other exhibited works included: *The Entombment* (tempera) and *Close Inspection* (tempera).

GILES, Margaret H. (fl. 1890s–1940s). Painter/Sculptor. Based in London, using Gainsborough Road Studios for a time. Also at Bristol latterly. Became Mrs Bernard M. Jenkins. Her career stretched over more than 50 years. Produced portrait works and figures. Worked in bronze, silvered copper, terracotta, plaster, stone and lead. Occasionally produced watercolours. Margaret Giles did decorative work too, including a terracotta facade for a house in Newgate Street. Produced sculptures of, for example, Professor Ayrton F.R.S., Sir Alexander B.W. Kennedy and Lord Kelvin F.R.S. Other works included: *Ulysses and Euryclea* (relief, lead), a medal for the Royal Horticultural Society, *Pilgrim with Scrip* (statuette), *A Daughter of the Marshes* (panel, relief) and a medal for the Society of Chemical Industry. Exhibited at the Royal Academy (1894–1945), the Royal Society of British Artists (1893/4), the Royal Scottish Academy (1911–12) and the Royal Glasgow Institute (1905–11). Her *Hero* was illustrated in M.H. Spielmann's *British Sculptors of Today* (London, Cassell & Co.) in 1901. *Hero* won the open competition of the London Art Union.

GILLICK, Mary G. (c. 1880–1965). Painter/Sculptor. Was Miss Mary Tutin, daughter of Thomas Tutin. Educated at Nottingham High School for Girls. Studied at the Royal College of Art. Produced and exhibited paintings and sculptures. Married sculptor Ernest Gillick (1874–1951). Mary Gillick lived and worked in London, dying there in 1965. The Gillicks worked independently and together on medals, medallions, plaques and coinage. Mary produced portrait works of a number of distinguished persons, including Frederick George Kellaway M.P., Professor Nuttall F.R.S., architect Victor Heal and the Bishop of Chichester. Her best-known work was a profile of Queen Elizabeth used for the coinage of 1953. Exhibited at the Royal Academy between 1911 and 1962 under her own name, and showed two works at the Royal Academy in 1938 executed with Ernest. Those were a bronze of Frederick Denison Maurice as part of a Cambridge memorial, and a model for a Royal Academy schools medal. Her exhibited works included the Duddell Memorial Medal (bronze), *Ceres* (a design for a seal for the Agricultural Mortgage Corporation Ltd, bronze), models for the New Copley Medal for the Royal Society, and a medallion of H.R.H. the Duke of Edinburgh for the Royal Mint. Mary also exhibited one work at the Society of Women Artists in 1953, and was a Member of the Society from 1953 to 1959. Commissions and purchasers of her work were many and varied. Those included a bronze memorial portrait of Sir William Bragg, former president of the Royal Society, for Chiddingfold Church, Surrey; a bronze relief of Sir Clifford Allbutt for the Medical School, Cambridge; and bronzes of Percy and Elizabeth Molteno for the Institute of Parasitology, Cambridge.

GILLIES, Margaret (c. 1803–87). Painter. Daughter of a Scotsman who was brother to Lord Gillies, Judge of the Court of Sessions in

Edinburgh, and Dr Gillies, author of a *History of Greece* and other works. Dr Gillies was later made Historiographer of Scotland. Margaret's mother originated from Gloucestershire. Margaret was born in London, where her father was a wealthy merchant. But Mrs Gillies suffered from poor health, and went abroad with Margaret, from where the young girl sent pictures home, revealing her already burgeoning artistic talents. Mrs Gillies died, and the family moved to Brechin in north Scotland, from where Mr Gillies originated. Two years later he lost his fortune and the children were adopted by their uncle, Lord Gillies, who had no children. Margaret lived at his home for a number of years, occasionally visiting her father. Lord Gillies moved in prestigious circles at that time, and visitors to the house included Sir Walter Scott, Lord Jeffrey, Lord Eldon and Lord Skene, among others. Margaret and one of her sisters eventually returned to their father, who had remarried. Their eldest sister was married and living in India. The middle sister, Mary, devoted herself to writing, and Margaret to art. She learnt miniature painting under Frederick Cruikshank, and became a particularly gifted portrait painter. For much of her lengthy career, Margaret was based in London. It is believed that Margaret and Mary Gillies spent some considerable time living together in adulthood. Mary died in 1870. Margaret travelled, visiting Florence, Venice, France and Verona during her career. Many of her works were engraved in Britain and America.

Early in her career Margaret was employed by a publisher named Moon to produce a portrait of Wordsworth. The portrait was purchased by the Boston Literary Society. In order to carry out the task, Margaret visited Wordsworth at Rydal. In 1851 she went to Paris to study under Ary Scheffer and his brother, Henri. Although she worked in oils and painted miniatures on ivory, watercolour was her preferred medium. In 1853, having already established herself as

a successful exhibiting artist, she was elected a Member of the Royal Society of Painters in Water Colours, exhibiting regularly there from 1852 until at least 1880.

Margaret's career as an exhibiting artist was highly prestigious. At the Royal Academy she exhibited 101 works over a period of 29 years (1832–61), all portrait. Subjects included Robert Gillies, the Rev. W.J. Fox, Dr Southwood Smith, Miss Pincott of the Theatre Royal on Drury Lane, John Finlaison Esq., the Government Calculator and Charles Dickens. At the Royal Society of British Artists she showed eight works between 1834 and 1842, showing fourteen works at the Royal Scottish Academy between 1834 and 1852. Other works were shown at the Royal Hibernian Academy (1861), the Royal Glasgow Institute (1867–77), the British Institution (1846–53) and the Society of Women Artists (1858–65). Her *Past and Future*, which was engraved, caused a stir when it was exhibited at the Royal Society of Painters in Water Colours in 1855, and was reported in the *Art Journal*. Other exhibited works included: *The Little Boat Builders*, *Awakened Sorrows* and *Desolation*.

GLEICHEN, Countess Helena (1873–1947). Painter/Sculptor. Daughter of Admiral Prince Victor of Hohenlohe-Langenburg, Queen Victoria's nephew. Sister of sculptor Countess Feodora Gleichen. Based at St James's Palace for much of her life and career, and in Wales. Somewhat restricted in her art studies by her mother. Allowed only to study at Calderon's school which concentrated mainly on animal painting. She never married. In the First World War Helena served with an ambulance unit in France, then undertook two years as joint commander of a British X-ray unit on the Italian front. Received the Italian medal for military valour for her services, and was awarded the O.B.E. Her experiences clearly influenced some of her later paintings. Her war



Jo Jumping, by Helena Gleichen

experiences were recorded in her autobiography *Contacts and Contrasts* (London, John Murray) published in 1939. Produced various subjects in oils and tempera and occasionally sculptures. Exhibited at the Royal Academy (1901–33), the Royal Glasgow Institute (1901–05), the Goupil Gallery and the Society of Women Artists (1898–1919). Also exhibited in France, Italy and elsewhere in Britain, including at the first exhibition of the Calderon Art Society which showed the work of past and present students. Exhibited works included: *Hampshire Downs*, *The Devout Lover* and *Thistles*. Works reproduced in *Colour*. One work in the Imperial War Museum collection, *Troops Moving into Gorizia* (oil, c. 1918).

GLOAG, Isobel Lilian (d. 1917). Painter. Born in London to Scottish parents. Studied at the Slade School, at South Kensington

and in Paris. Primarily an artist, producing portraits, figures, nudes and flowers in oils and watercolours. Also involved in some aspects of stained glass design. Had connection with the Royal Female School of Art. Based mainly in London. Strong sense of liveliness and vigour in her portraits. Initially, Gloag's style favoured the Pre-Raphaelites and Watts. Later works took on a distinctly modern edge. Exhibited at the International Exhibitions, the Royal Academy (1893–1916) and the Royal Society of British Artists (1893). Also exhibited with the Royal Institute of Oil Painters and the New Society of Painters in Water Colours, and was an elected Member of both. Exhibited works included: *He and She*, *Four Angels Round My Bed*, *Ming* and *The Miracle of the Roses*. In 1901 and 1902 stained glass worker Mary Lowndes (1857–1929) made a number of windows from designs and cartoons by Isobel

Gloag. For example, *St Mary Magdalene* for St Peter's Church, Henfield, Sussex (1901) and a memorial window for Sturminster Newton church in Dorset (1901). In 1916 *The Studio* offered an illustrated article *Paintings by Miss I.L. Gloag R.O.I.* (Vol. 67, February 1916, pp. 32–36). Her *Bacchante and Fauns* was in a public gallery in Wellington, New Zealand. Another of her paintings was given to the Musée de Luxembourg in Paris by Edmund Davis. Her *A Bunch of Flowers* was bought by the Scottish Modern Art Association. Other works reproduced in *Colour*.

GLOVER, Sybil Mullen (1908–95). Painter. Studied at the St Martin's School of Art. Produced marine and landscape paintings in watercolours. Lived in Stoke, Plymouth and Cornwall. Exhibited at the Royal Academy (1963–69), the New English Art Club and the Society of Women Artists (1959–80). Also exhibited at the Paris Salon where she won gold and silver medals. Exhibited at the Royal West of England Academy, the Royal Institute of Painters in Water Colours and the Society of Marine Artists. Elected a Member of all three, the last of those in 1964. Also a Member of the Society of Women Artists (1973–80). Exhibited works included: *Plymouth Sound*, *Deadman's Shoes II*, *Summer Holiday* and *More Scallywags*. Works purchased by Brighton Art Gallery and Plymouth Museum and Art Gallery.

GOODE, Louise – See **JOPLING, Louise**

GOODMAN, Maude (1853–1938). Painter/Illustrator. Born in Manchester. Was Matilda, but known as Maude. The daughter of Louis, a cigar dealer, and Amelia who died young. Louis married again, to Kate, in 1859, and had a son, Victor. Kate supported Maude, but her father disapproved of her choice of art. When he died, Kate allowed Maude to go to art school. She studied at the South Kensington

schools where she won prizes and medals. Also met Henry Wallis, an art dealer who became her agent. After leaving the South Kensington schools, Maude studied at home, then worked in the studio of a Spanish painter in London. From 1874 she exhibited her work in London. Exhibited at the Royal Academy (54 works, 1874–1901), the Royal Society of British Artists (1874–76) and the Society of Women Artists (1881). Produced various subjects including flowers, portraits and figures in oils and watercolours. Exhibited works included: *Old Love Letters*, *News*, *A Labour of Love* and *Innocence*. Her work always sold well. In 1882 she married Arthur Edward Scanes, an accountant. They had two children, Arthur Edwin Leigh and Maude Agnes Sybil. Both modelled for her. Arthur was supportive of his wife's career and eventually contributed text and poetry to some of the books she illustrated for Raphael Tuck. Worked for Tuck in the late 1890s. Books illustrated included *Flowers I Bring and Songs I Sing* (n.d.) with poems by Edith Nesbit and others. Also, *Golden Days and Silver Elves* (n.d., with Arthur Scanes) and *Rosy Cheeks and Golden Ringlets* (c. 1894, Edith Nesbit). Illustrated books for other publishers. Some of her paintings were used for prints, postcards and calendars.

GORDON, Eleanor – See **BOYLE, Eleanor Vere**

GOSSE, Ellen (1850–1929). Painter. Was Miss Ellen (Nellie) Epps. Born in South Audley Street, London, the daughter of Dr George N. Epps. Her sisters were painters Emily Williams and Laura Alma-Tadema. Ellen was also stepaunt to painter Anna Alma-Tadema. Ellen showed early promise and studied under Ford Madox Brown (1821–93), then Cave Thomas (who also taught Laura). Ellen also studied at the British Museum. In 1870 she became a pupil of Lawrence Alma-Tadema, her future

brother-in-law, and under his influence moved from watercolours to oils, producing mainly landscapes. Ellen also wrote verse, children's stories and art reviews. In *English Female Artists* (London, Tinsley, 1876), Ellen Clayton states that Epps showed one work at the Royal Academy, *Townshend House*, which was hung on the line in 1871. Graves does not list this. Ellen may have exhibited one work at the Royal Academy in 1874.

In 1873 Ellen travelled to the south of France to draw, subsequently visiting Italy and Venice. On her return, she took up her studies again with Alma-Tadema. In 1874 her *Le Jardin* was exhibited at the Paris Salon, and the following year she married Edmund W. Gosse, poet, literary critic and author of *On Viol and Bass* and *King Erik*. They had three children: Philip, Tessa and Sylvia. Sylvia became a successful painter. In autumn 1875 Ellen visited Cornwall to paint. She continued with her career once married, but exhibited less after 1890. She eventually exhibited at the Dudley Gallery and the Gallery of the Society of French Artists. She exhibited two works at the Royal Society of British Artists: *Marley Hollow, Haslemere* in 1875/6 and *Embleton Burn, Northumberland* in 1882/3. Five works were exhibited at the Royal Glasgow Institute (1875–77), including: *Deep in a Novel* in 1876 and *A Sussex Landscape* in 1877, while one work was shown at the Royal Scottish Academy in 1876. In 1869 Catherine Madox Brown's portrait of Ellen was exhibited at the Dudley Gallery.

GOSSE, Laura Sylvia (1881–1968). Painter/ Etcher. Known as Sylvia. One of Britain's most talented, successful and accomplished artists. Born in London. The daughter of artist Ellen Epps and Sir Edmund Gosse, author and Librarian to the House of Lords. One of three children, the others being Philip and Tessa. Naturally gifted. Studied at the Royal Academy schools,

in France, and under Walter Sickert. Gosse studied painting, drawing and etching, working in watercolours and oils as well as producing etchings. Produced various subjects including figures, street scenes and still life. Painted from life, but also from photographs, which resulted in an almost photographic quality in some of her work, lending an air of 'caught in the moment'. Based mainly in London. Between 1910 and 1914 Gosse became co-principal of Sickert's School of Painting. Travelled Europe. During her career Gosse was elected a Member of the New English Art Club, the Society of Women Artists (1935–38), the Royal Society of British Artists and the Albemarle Club. She was also elected an Associate of the Royal Society of Painter-Etchers and Engravers. Became one of the Camden Town Group (founded 1911) which re-formed as the London Group. Gosse's almost Impressionistic style doubtless aligned with the Group's ethos.

Gosse had a highly active career as an exhibiting artist. She showed work at the New English Art Club (from 1911), the Royal Glasgow Institute (1935), the Royal Academy (1912–48), the Society of Women Artists (1931–40), the Royal Society of British Artists, the Royal Society of Painter-Etchers and Engravers, the Allied Artists' Association and the International Society of Sculptors, Painters and Gravers. Her works were also shown at the Grosvenor Galleries, the Chenil Gallery in Whitechapel, the Goupil Gallery, the Carfax Gallery and Colnaghi's Gallery, as well as in Edinburgh, Glasgow, Birmingham, Liverpool and Southport. Numerous one-woman shows of her work were held during her career. At the Lefevre Gallery her first one-woman show was staged in 1931 and reviewed in *Apollo*.

Gosse contributed to numerous other exhibitions. In 1917, for example, she contributed to an exhibition of *Graphic Arts* held at the

Brioche Chaudes, by Sylvia Gosse

Royal Academy, showing an aquatint etching, *The Scandal-Mongers*. In 1934 she contributed to the National Society's exhibition at the Royal Institute galleries, exhibiting alongside Ethel Walker, Mary Groom and others. In the same year she exhibited with the New Group at Connell's Galleries. The Group consisted of ten painters. There, Gosse exhibited pictures of yachts, then a new subject for her. In 1948 she contributed to an exhibition held at Kensington Art Gallery. Gosse's works were reproduced many times, including in *Apollo*, *The Studio*, *Colour*, *Architectural Review* and the *Print Collectors' Quarterly*. She was also the subject of numerous articles. In 1925, for example, *Apollo* (Vol. 2, November 1925, pp. 293–297) reported on her exhibition of etchings and lithographs at Colnaghi's. Gosse also produced the frontispiece for two of Philip Gosse's books. During her lifetime, Gosse's works were acquired by many private and public collections. Those included the Contemporary Art Society (watercolours, oils and etchings), the Print Room of the British Museum, the Fitzwilliam Museum, Cambridge, Sheffield Art Gallery, the Tate Gallery, and Bristol Museum, as well as collections in Aberdeen, Glasgow, Gloucester, Liverpool, Manchester, Leeds, Birmingham, Oldham, Salford, Moscow, Melbourne and Johannesburg. Her *The Castle, Dieppe* is in Southport Art Gallery. Her exhibited works included: *Preparation*, *Shirt Makers*, *The Poet's Friend* and *Situations Vacant*.

GOTCH, Mrs Thomas Cooper (fl. 1880s–90s, d. 1945). Painter. Was Miss Caroline Burland Yates. Daughter of Edward Yates, a man of wealth and property. Had two sisters, Margaret and Esther. Well educated. Studied at Heatherley's School of Art and the Slade School. At the latter she met Henry Scott Tuke (1858–1929), as well as her future husband, Thomas



Cooper Gotch (1854–1931). Also studied in Newlyn and in Paris. Married Gotch in Newlyn in 1881. Had one child, Phyllis Marian, in 1882. After the birth Caroline suffered from poor health, which may have affected her output. The Gotches spent many years in Cornwall, where Caroline's health improved, and were two of the original members of the St Ives Arts Club (founded 1890). They lived at various addresses in Cornwall, also spending time in London, Surrey and elsewhere. Caroline produced landscapes, interiors, figures, still life and portraits. Exhibited her work at the Royal Academy (1887–95), the Royal Society of British Artists (1880–87), the New English Art Club (1888), the Royal Hibernian Academy (1879), the Royal Glasgow Institute (1886–94) and the Society of Women Artists (1879 and 1893). Also exhibited in Birmingham, Liverpool and Cornwall, and at the Fine Art Society, the Grosvenor Galleries and the Goupil Gallery. One of her earliest exhibited works was a portrait of her father, shown at

the Society of Women Artists in 1879. Other exhibited works included: *A Cosy Couple*, *Mending Nets*, *Polperro Harbour* and *The Knitting Lesson*. Her exhibiting career appears to have come to a close by the late 1890s.

GOULDSMITH, Harriet (c. 1787–1863). Painter. Based in London for much of her career. She painted before and after her marriage to Captain Arnold, which occurred around 1839. Harriet Arnold died in January 1863 aged 76. Began to exhibit her work in 1807 at the Royal Academy. In 1813 she was elected a Member of the Royal Watercolour Society, and exhibited there until 1820, showing mostly views and landscapes. She exhibited at the Royal Academy until 1854, so had a long and successful career as an exhibiting artist. She also exhibited at the Royal Society of British Artists (1824–36) and the British Institution (1809–55). Harriet published four landscape etchings of Claremont in 1819, and four lithographic views drawn on stone in 1824. Concentrated mainly on landscapes, but did some portraits occasionally. Exhibited works included: *A Fisherman's Cottage*, *Cottages in Sussex*, *Children at a Well* and *Young Anglers*, *Fishponds*, *Hastings*.

GOW, Mary L. (1851–1929). Painter. Born into a family of artists which included Andrew Carrick Gow R.A., James Gow and Edith Gow. Encouraged by her parents and worked at home. While still at school, Mary attended evening classes at the Female School of Art in Queen Square, London for around a year. After that, she went to Heatherley's School in Newman Street. She became more seriously devoted to her art after 1873, and left Heatherley's in 1874. Worked in oils and watercolours, producing mainly figure studies. In 1875 she was elected a Member of the Royal Institute of Painters in Water Colours. Also exhibited at the Royal Academy (1873–1919), the Royal

Society of British Artists (1869–80), the Royal Glasgow Institute (1876–1913) and the Society of Women Artists (1873). Also exhibited at the Dudley Gallery, showing, for example, *Convalescent* in 1877 at the Dudley's Black and White exhibition. Works included: *Grandma's Breakfast*, *A New Acquaintance*, *The Torn Dress* and *Kathleen*. Her *Marie Antoinette*, a watercolour exhibited at the Royal Academy in 1908, was purchased by the Chantrey Bequest for £300. Exhibited a portrait of Edith Gow at the Royal Academy in 1906. Her *Mother and Child* was illustrated in Walter Shaw Sparrow's volume, *Women Painters of the World* (London, Hodder & Stoughton, 1905). Works in Walker Art Gallery, Liverpool.

GRACE, Mary (fl. 1760s, d. c. 1786). Painter. Daughter of a shoemaker named Hodgkins. Despite having had no formal tuition and being entirely self-taught, she became a successful and accomplished artist, producing mainly figure and portrait studies. Supported herself and her husband through her work, and is reputed to have earned around £20,000 over her career. She died at Homerton around 1786, having apparently ceased to exhibit from around 1769. Mrs Grace was an Honorary Member of the Society of Artists, and exhibited 15 works there between 1762 and 1769. Those included: *A Ballad-Singer*, *Beggars*, *Pea-Pickers Cooking Their Supper* and *Old Lady Teaching a Child to Read*. Occasionally, she attempted historical subjects. Produced a portrait of her husband. An engraved portrait of Mrs Grace was published in 1785.

GRANBY, Marchioness of – See **LINDSAY, Violet**

GRANVILLE, Mary (1700–88). Painter. Eldest daughter of Bernard Granville. Born at Coulston, Wiltshire, one of four children. Showed artistic promise at a young age. At 16, she went to live at Buckland near Campden,

Gloucestershire with her uncle, Lord Lansdowne. In 1718 she reluctantly married the much older Alexander Pendarves of Cornwall, a wealthy man. Although the marriage was not ideal, it did mean that Mary was free to pursue drawing and painting. Pendarves died in 1725. Mary then quit Cornwall and moved to Pall Mall. On a visit to Ireland she met Mr Delaney, whom she married in 1743. After that, she lived for a number of years in Ireland, visiting London occasionally. Delaney was made Dean of Down in 1744. Mary always drew and painted, and in 1737 had taken some lessons with Bernard Lens, a member of the Lens dynasty of art teachers. She painted in oils and drew in crayons.

Mary Granville is known to have copied the old masters, and to have produced over 70 works during her career, many of them large. One of her portraits was of her sister, Anne, who also painted until her marriage in 1740. Mary also painted Letitia Bushe who was a similarly talented artist, based in Ireland. In addition, Mary worked in shells, and executed designs for a number of items including cornices and candelabra, and made quilts, carpets, chair covers and hangings as well as being a proficient embroideress. One of her paintings was a copy of Rembrandt's *Raising of Lazarus*. She is known to have met Handel. When Delaney's health deteriorated, the couple moved to Bath. He died in 1768 and was buried in Ireland.

Later in life, Mary's eyesight failed and she rarely painted. But she was able to study plants and produce drawings which were used in what became nine volumes titled *Flora*. The last was published in 1781. Her friendship with the King and Queen resulted in Mary being given a house at Windsor. She died in 1788. Horace Walpole attributed a new branch of art to Mrs Delaney – the art of paper mosaic. Over a period of eight years she executed around 1000 flowers and shrubs cut in paper. A portrait of Mary Delaney

by Opie was kept at Hampton Court. Other works by Mrs Delaney included: *Mary, the Maid of the Inn* (crayons), *Rachel and Leah at the Well* (crayons) and *Portrait of Mrs Granville, Daughter of Sir Martin Westcomb* (oils).

GRAY, Ethel (1879–1957). Painter/Etcher. Born in Newcastle. The daughter of Thomas Gray, an engineer. Studied in York, Leeds, the Royal College of Art and under Leonardo Garrido and Stanhope Forbes. Won the King's Prize, two medals and a scholarship for three years. Produced mainly landscapes in oils and watercolours. Also produced etchings and worked as a craftswoman. Became an art teacher, achieving an Art Class Teacher's Certificate in 1909 and an Art Master's Teaching Certificate in 1913. Worked at York School of Art, Leeds School of Art and Leeds Training College. Lived mostly in Leeds and York. Elected a Member of the Yorkshire Artists' Society and the National Society of Art Masters. Was on the panel of public lecturers for the National Union of teachers and the National Society of Art Masters. Produced articles on art and the history of Italian art for college magazine. Exhibited in Leeds, York, Oldham, Newlyn, Bradford, Halifax and at the Royal Academy (1935–50). The New Zealand government bought some of her drawings of plants. Exhibited at the Society of Women Artists in 1956, and may have exhibited with the Society in 1900. Exhibited works included: *The Old Bridge, Richmond, Yorkshire*, *A Coniston Waterfall* and *Interior York Minster*.

GRAY, Norah Neilson (1882–1931). Painter. One of Scotland's foremost portrait painters. Born in Helensburgh, Scotland. Daughter of George William Gray, a shipowner. One of seven children. Educated privately. Showed artistic promise at an early age. Studied at the Glasgow School of Art for five years (1901–06)

under Jean Delville. By the time she left, she had already begun to exhibit her work, despite some initial rejections. Produced mainly portraits, figures and landscapes in oils and watercolours. Had a studio in Glasgow. Held one-woman shows of her work. Produced delicately coloured, visually pleasing portrait works, particularly of children. Also produced lithographs.

During the First World War Gray undertook V.A.D. work, first in Britain, then in France at the Abbaye de Royaumont. Painted a number of war studies including *Hospital Auxiliaire D'Armee*, a study of staff at the Royaumont now in the Imperial War Museum collection. Also executed *The Country's Charge*, which was sold on behalf of the Red Cross. It was her *The Belgian Refugee* which won a bronze medal in Paris in 1921. Returned to Glasgow after the war and continued to paint. In 1921 she was the first woman appointed to the hanging committee of the Royal Glasgow Institute of Fine Arts. Norah Neilson Gray died of cancer in 1931, prematurely ending what can only be described as a brilliant career.

Exhibited at the Royal Academy (1905–26), the Royal Scottish Academy (1907–30) and the Royal Glasgow Institute (1909–43). Also exhibited with the Royal Scottish Society of Painters in Water-Colour, and was made a Member in 1914. Exhibited at the Salon des Beaux-Arts, the Paris Salon, and in Brussels, Liege, Nice, Liverpool, Edinburgh, Toronto and New Zealand. Also exhibited with the Glasgow Society of Lady Artists' Club, the International Society of Sculptors, Painters and Gravers, the National Portrait Society and the Royal Society of Portrait Painters. Won the medaille de bronze in 1921 and the medaille d'Argent in 1923 for portraits exhibited in Paris. Produced watercolour illustrations for Wordsworth's *Ode on Intimations of Immortality* which was published by Messrs Dent & Son, London in 1914.

Works included: *Portrait of a Lady in Black*, *The Missing Trawler*, *Skipping Rope Days* and *The Sweeps, November Afternoon*. Other portrait subjects included the daughter of the President of the Royal Glasgow Institute Hugh S. Robertson. The subject of an illustrated article in *Scottish Country Life* (March 1921, pp. 100–101). Works illustrated in *The Studio*, *Colour* and *R.A. Illustrated*. Works used on the front cover of *Colour*. For example, *Portrait*, November 1928.

GREEN, Mrs James – See BYRNE, Mary

GREENAWAY, Kate (1846–1901). Painter/Illustrator. Born in London, the daughter of draughtsman and wood engraver John Greenaway who worked for, among others, *Punch* and the *Illustrated London News*. Her aunt, Rebecca, was a bookbinder, and another aunt, Mary, was a wood engraver. At the age of 12, Kate attended art classes at Williams Street, Clerkenwell and won a first prize for her work. She then attended Miss Springet's School, followed by the Head School of the Science and Art Department in South Kensington. In 1861 she won a bronze medal, followed in 1864 by a National Award for designs for tile decoration. In 1869 Greenaway won a silver medal in the National Competition of Schools of Art. While at South Kensington she also attended life classes at Heatherley's, then joined the Slade School under Professor Legros. In 1868, at the age of 22, Greenaway exhibited a watercolour and six drawings at the Dudley Gallery, her first public showing of her work. The Gallery would become a regular exhibiting place for her. Early in her career, Greenaway began working as an illustrator for magazines, and in 1871 began designing Valentine and Christmas cards for Marcus Ward & Co. who used the work of a number of women artists. She worked for Ward for around six years. Then she met Edmund Evans, a colour printer who worked in collaboration with Walter Crane and Ralph Caldecott.

Bubbles, by Kate Greenaway

Although Greenaway did some book illustration early in her career, it was only as an accompaniment to the writings of others, such as *Topo* by Gertrude Blood. In 1877/78 Greenaway showed 50 of her drawings to Evans with verses she had written, and they were published by George Routledge & Sons as *Under the Window*, largely through Evans's efforts. The book was a success. In 1877 Greenaway also began to exhibit at the Royal Academy, showing seven works there up to 1895. The drawings for *Under the Window* were exhibited at the Fine Art Society, where they were seen by John Ruskin. Greenaway and Ruskin began to correspond, and from December 1882, when they first met, they formed a close friendship. She visited Ruskin's home in the Lake District several times. There, Ruskin gave her advice on drawing and encouraged her to sketch from nature. Some of her sketches were exhibited locally. So impressed was Ruskin by her work that in May 1883 he delivered a lecture, 'Fairy Land: Mrs Allingham and Kate Greenaway', one of a series of Oxford lectures titled *The Art and Pleasures of England*. Until 1885 Kate lived at Pemberton Gardens in London. In 1877 she had been able to take a studio in Islington. Then, with other books published, still under Evans and Routledge, she was able to commission a new house which was designed by architect R. Norman Shaw.

In 1891 Greenaway held a one-woman exhibition of her work at the Fine Art Society, where Lord Leighton bought two of her drawings. The exhibition made £1,350, a considerable sum for a woman artist. Over the years her drawings were used for decorating plates, vases, tiles and wallpapers. In 1922 F. Warne & Co. published a volume of her work which included watercolours given to Ruskin and other friends, most previously unpublished. She continued



to work until her death in 1901, her popularity having never waned. During her career she was made a Member of the Royal Institute of Painters in Water Colours, and exhibited two works at the Society of Women Artists in 1877. In 1905 two of her works were illustrated in Walter Shaw Sparrow's *Women Painters of the World* (London, Hodder & Stoughton).

Further reading: M.N. Spielmann & G.S. Layard, *Kate Greenaway* (London, Adam & Charles Black, 1905). *Art Journal* (1902, pp. 33–35, and 105–109).

GREG, Barbara (b. 1900, fl. 1930s–60s). Painter/Engraver. Born in Cheshire. Studied at the Slade School, London. Prominent British wood engraver of the 1930s and 1940s. Had a long and successful career, producing mainly wood engravings and colour prints. Various subjects, but mainly landscapes and animals. Exhibited at the Royal Glasgow Institute (1928–30), the Royal Scottish Academy (1942), the Royal Hibernian Academy (1931) and the

Royal Academy (1933–68). Also exhibited at the Manchester Academy of Fine Arts and under the Duveen Scheme, and with the Society of Wood Engravers and the Society of Women Artists (1940). Held an exhibition of woodcuts with Gwen Raverat, Norman Janes and others at the Little Art Rooms, Duke Street, London in 1926. She was elected an Associate of the Manchester Academy of Fine Arts. Exhibited works included: *An Essex Farm, Ploughing in Tuscany, The Edge of the Wood and Viaduct*. Married Norman Janes. Works illustrated in *The Studio* (for example, Vol.141, June 1951, p. 177). Works purchased by the Whitworth Museum, Manchester.

GREY, Edith F. (c. 1865–c. 1914). Painter. Born on Tyneside. Studied at Newcastle School of Art and in London. Established herself as a professional artist producing landscape, still life, flower and portrait paintings in oils and watercolours. First exhibited her work in 1887 at the Royal Jubilee Exhibition held in Newcastle while living at Monkseaton. Subsequently moved to Newcastle and remained there for the rest of her life. Exhibited at the Royal Institute of Painters in Water Colours, the Royal Society of British Artists, the Royal Society of Miniature Painters, the Royal Academy (1891–1911) and the Society of Women Artists (1890–91). Locally, exhibited at the Bewick Club, Newcastle and the Artists of the Northern Counties exhibitions held at Newcastle's Laing Art Gallery. Exhibited works included: *A Daughter of Eve, Pineapple and Peach, A Silver Catch and Nightfall, Cullercoats*.

GRYLLS, Mary (fl. 1920s–50s). Painter. Studied at the Crystal Palace School of Art and at Newlyn, Cornwall under Norman Garstin. Remained in Cornwall. Based at Lelant in the 1920s and 1930s and had a studio in St Ives. Produced mainly flower studies in watercolours

and tempera but also landscapes, figure studies and pen and ink wash drawings. Exhibited with the Society of Women Artists (1921–37), at the Royal West of England Academy and with the Women's International Art Club. Exhibited one work, *Polyanthus*, at the Royal Academy in 1934. Exhibited locally with the St Ives Society of Artists, of which she was a founder member. Still exhibiting with the Society into the 1940s and 1950s. Also exhibited in Newlyn, elsewhere in St Ives and in Bath. Elected a Member of the Women's International Art Club and of the Forum Club. Other exhibited works included: *The Market House, St Ives, Primroses, Cutting Up Dog Fish, St Ives* and *Court Cocking, St Ives*.

GUERIN, Anna Maria – See **EDMONDS, Anna Maria**

GULLAND, Elizabeth (fl. 1870s–1910, d. 1934). Painter/Engraver. Born in Edinburgh. The daughter of James Gulland, J.P. Educated at Edinburgh Ladies' College and Edinburgh Atelier. Studied at the Herkomer School of Painting at Bushey, Hertfordshire. Produced paintings in oils and watercolours, book illustrations, mezzotint engravings, etchings and drypoint. Subjects included portraits, figures and flowers. Remained based in Bushey. Elected a Member of the Society of Engravers. Some of her colour mezzotints were published by H.C. Dickins. Clearly had an interest in politics and attended socialist meetings. Exhibited at the Royal Academy (1887–1910), the Royal Scottish Academy (1878–85), the Royal Glasgow Institute (1888–90) and with the Society of Engravers. Exhibited works included: *Honeysuckle, Trimming my Hat, A Winter's Tale and Lizzie*.

GURR, Kathleen M. – See **AIRD, Kathleen M.**

GWYNNE-EVANS, Mrs Frank – See **FROOD, Hester**