



Edwin Long, R.A. 1829-91

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I first became interested in the Bath-born Victorian artist, Edwin Long when, as a child in the 1940s, I was taken to the Bristol Museum and Art Gallery to see a painting of Moses in the Bulrushes. I was told that the painter was related to me and, as his name was Edwin Long, I accepted this without question. After all, I had the same surname and I believed everything my grandfather told me.

This painting, which I now know to be *The Pharaoh's Daughter*, seemed enormous and formed the backdrop to a range of Egyptian exhibits. In the summer of 2008, it was taken out of the reserve collection at the museum for a brief exhibition, and I was able to stand once again in front of it and relive my childhood fascination, but now I knew much more about the artist.

The Pharaoh's Daughter [fig. 1] had been bought for Bristol, because of its local connection with the artist, from the estate of Edwin Long's widow in 1908² for £441, at a time when large scale Victorian art had lost its popularity. Painted in 1886, it was representative of much of Edwin Long's work. His paintings always involved a great deal of historical research. The central figure of the Pharaoh's daughter was painted from a statue in the British Museum, and the background was from sketches he made when visiting Egypt. However, there was criticism that the flamingo should have been shown feeding below water level not on the steps.³ It was not universally praised when it was hung at the Royal Academy. *The Graphic* reported:

'On entering the second Gallery we are confronted by a large composition of semi-nude Egyptian girls, marble sphinxes, red legged storks, and palm trees entitled *Pharaoh's Daughter* by Mr E. Long, which does not strike at all as a good realisation of the subject.'⁴

The Times also gave faint praise.

'Then comes Mr Long's *Pharaoh's Daughter* one of the largest pictures in the Academy, and one that the public, which likes a Biblical scene treated with a facile imitation of local knowledge is sure to think charming'⁵



fig 1: *The Pharaoh's Daughter*, 1886 by Edwin Long R.A. Bristol's Museums, Galleries & Archives

Whatever the critics felt, Edwin Long's paintings were very popular. He had been made a full Royal Academician in 1881, and achieved the distinction in 1882 of having one of his paintings sold for £6,615, the highest price ever obtained for a work of a living artist at that time.⁶

Edwin Long was born in Cleveland Place, Bath on July 16th 1829. He was the third child of hairdresser and perfumer, James Long and his wife Eliza, née Finigan. In 1846, James Long, his father, had a business at 10 Old Bond Street, on the corner with Upper Borough Walls. Both sets of grandparents lived at Kelston, and his parents were married there on December 20th 1820. Edwin Long had such affection for this area that he named his homes in London 'Kelston'. His paternal grandfather, another James Long, was variously a shoemaker, brewer and grocer. It is unclear from whence his talent for drawing emanated, and Mark Bills, in his book entitled *Edwin Long'sden Long, RA*, published in 1998, quotes from the *Illustrated London News* to the effect that his resolution to be an artist was strongly opposed by his parents and friends.

Edwin Long was christened at the Argyle Independent Church⁷ not far from Pulteney Bridge, on Oct 11th 1830, marking his family's strong nonconformist views. The records of this Church also give his birth date of July 16th 1829.⁸ The Argyle Independent Church with its charismatic Minister, the Rev. William Jay [fig. 2], played an important part in Edwin's early life. Religious themes were to feature in Edwin's paintings. Later in life, he moved away from his nonconformist upbringing to embrace an Anglo-Catholic philosophy.

He had shown early promise as an artist. According to his obituary in *The Bath Chronicle* of Thursday May 21st 1891:

'He was first placed by his father under the tuition of the well-known and esteemed pedagogue, and now zealous municipal representative, Mr Councillor Sturges.⁹ He would doubtless have finished his school education under him, but Mr Sturges was anxious to give him at least the foundation for a classical education... especially when he found that Master Long had plenty of spare time in school hours to exercise his pencil with caricature sketches of his master's flogging attitudes when administering the necessary discipline.'

Although Edwin continued to have drawing lessons at Mr. Sturges's 'Lo Studio' in The Walks, his academic studies were then taken over by Dr. Charles William Viner,¹⁰ at 1 York Place, Bathwick Hill. In the Records of the Argyle Independent Church the family names of Long,

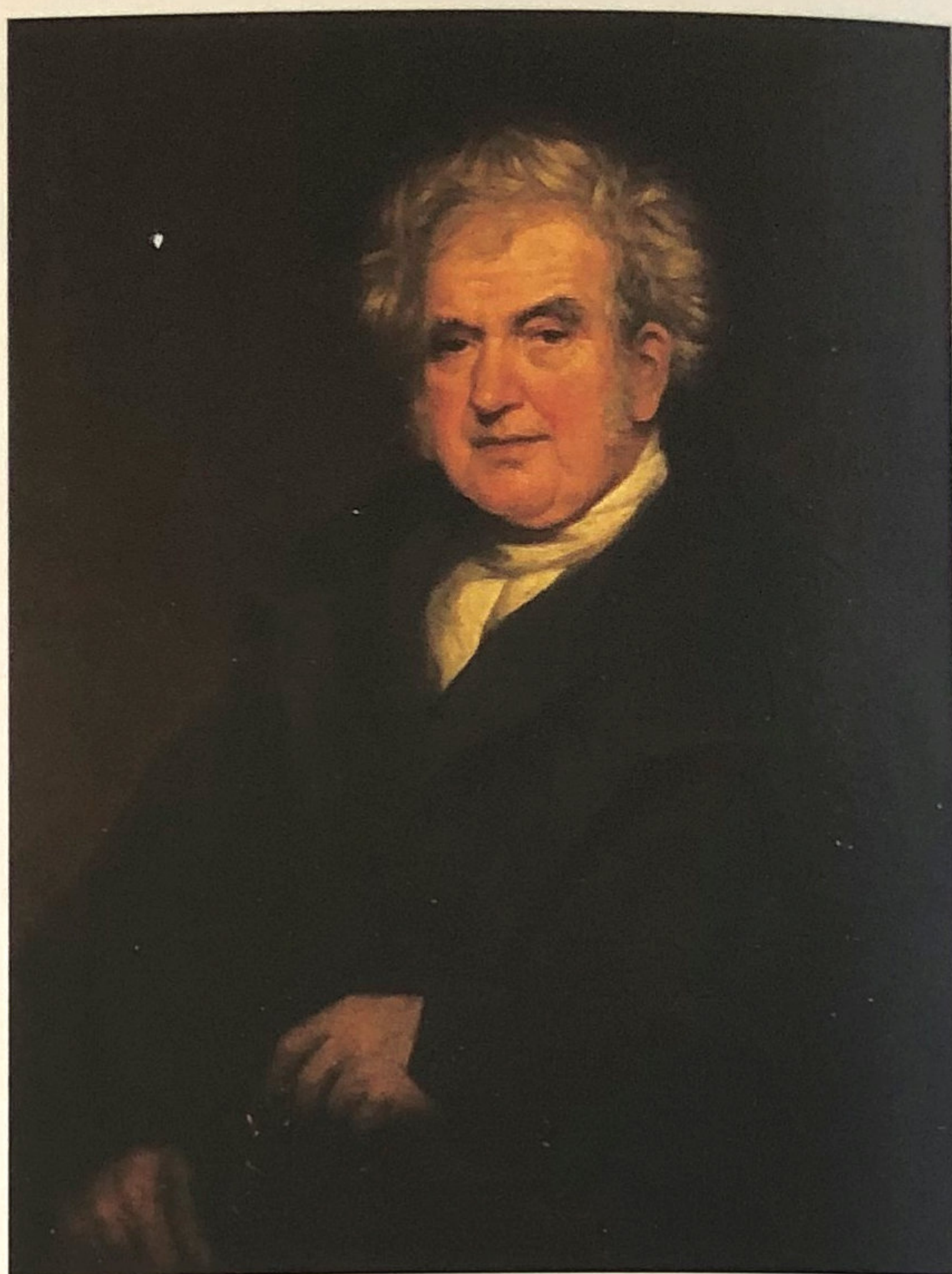


fig 2: Reverend William Jay, Minister of the Argyle Chapel, 1857 by Edwin Long R.A. Victoria Art Gallery, Bath & North East Somerset Council

Finigan, Sturges and Viner all appear, so it is likely that there was a compatible religious link between the families.

Edwin Long, aged about 12, has not been found in the 1841 census. No doubt he was still a pupil at a school somewhere. By 1846, however, at the age of 17, Edwin had moved to London and enrolled at James Matthew Leigh's School of Art,¹¹ which later became Heatherleys. Founded in 1845, it is the oldest independent Art College in London. Students, who are claimed as his contemporaries at that school, were Edward Burne-Jones, John Everett Millais and Gabriel Charles Dante Rossetti who were later part of the Pre-Raphaelite movement. There is however, some doubt as to how long any of them were there, although Edwin Long remained very much in touch with the establishment. In her autobiography, *Links in the Chain of Life*, Baroness Orczy, herself a student at Heatherleys in the 1880s, described how she met Edwin Long when, as an established artist, he visited the school to criticise the students' work.

Twice in the next couple of years, Edwin applied for entry to the Royal Academy School and was given a place on condition he complete a test piece. On each occasion he failed to comply. It is possible that he had to pay his way by painting portraits and these took too much time, or it might be that he was unhappy with the quality of his drawing techniques. Either way, after a visit to Paris and Italy to study painting at first hand,¹² by the 1851 census¹³ he was back in Bath, living with his father and step-mother and describing himself as a portrait painter. After the death of Edwin's mother, James Long married Ann Field Sturges, the sister of Edwin's first schoolmaster, at the Argyle Chapel in June 1850,¹⁴ the ceremony being taken by the Rev. William Jay.

His grandfather, James Long, died in July 1850 at his home at Trafalgar Place, Weston, Bath. In his Will,¹⁵ he left several items to his children, including a painting of Rev. George Whitefield¹⁶ and a Matthew Henry Bible¹⁷ which reflect the nonconformist influence within the family. In the 1841 census of Weston,¹⁸ James had stated that he was not born in the county of the census, and I believe he was most probably born in Bitton, just over the border in Gloucestershire. My own family came from there, and this is where I think the link might be found. However, I have not been able to find a christening for James Long senior. James Long, junior, Edwin's father, was christened in 1801 in Penn Street Calvinistic Chapel in Bristol, which was also known as the Whitefield Tabernacle.¹⁹

It was during a visit to Bath, in 1850, by Field Marshall Sir Hugh Gough²⁰ after his Indian campaign that Edwin took the chance to paint his portrait. This was his first celebrated portrait and it brought with it the first glimmering of fame.²¹ Other local portraits include those of Dr. James Watson, who practiced in Bath for 43 years,²² several Mayors of Bath [fig. 3], and the Rev. William Jay [fig. 2]. On the back of the last named portrait, which is dated May 25th 1857, from an address of 20 Rivers Street, Edwin Long wrote that he intended this portrait to be given to his father James



fig 3: Frederick Dowling-Mayor of Bath in 1849 and 1851, 1860 by Edwin Long R.A. Victoria Art Gallery, Bath & North East Somerset Council

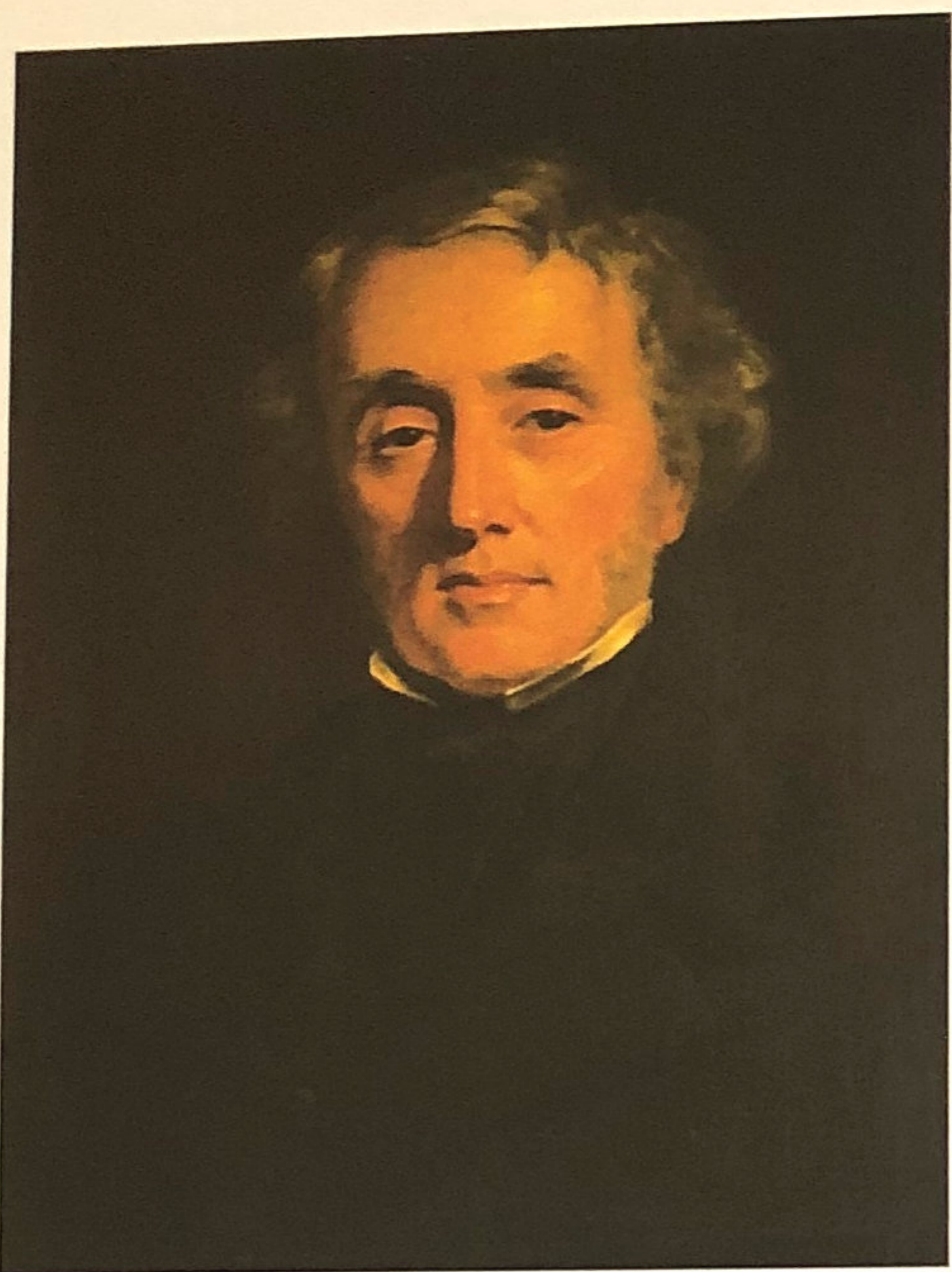


fig 4: James Watson MD, 1850 by Edwin Long R.A.

Holburne Museum of Art, Bath

and on his death it was to go to his sister, Mrs. Ostler, whose son subsequently gave it to the Victoria Art Gallery in Bath.²³

The portrait of Dr. James Watson²⁴ hangs in the Holburne Museum of Art in Bath [fig. 4]. A painting of two young lady cousins²⁵, in the Victoria Art Gallery collection and completed in 1856, shows one of his daughters, Caroline Augusta Watson (1839-1927)²⁶ seated next to her cousin, Harriette Penelope Bird (1838-63).²⁷ [fig. 5] Harriette's father, William Wilberforce Bird, the brother of Dr Watson's wife, as his name suggests, was related to William Wilberforce. This painting was donated to the Gallery by the great-niece of both the ladies in 1964.²⁸

When he was 23, Edwin Long was married in the Consulate in Rome on March 29th 1853 to Margaret Jemima Aiton, the daughter of a Royal Navy Surgeon, William Aiton. Edwin gave his father's occupation as 'Gentleman'. Presumably this was more acceptable to him than the rather more accurate 'Hairdresser and Perfumer'. Edwin and Margaret returned to Bath to set up home in Rivers Street where Edwin established a small studio from where he sold his paintings. In 1855, he was delighted when three of his portraits were accepted for the Royal Academy exhibition.²⁹ The role of the Royal Academy in Edwin Long's career is paramount. Edwin strove to meet the original ideals of Sir Joshua Reynolds that: 'Instead of endeavouring to amuse mankind with the minute neatness of his imitations, the genuine painter must endeavour to improve him with the grandeur of his ideas'.³⁰

Although painters such as Gainsborough had succeeded in Bath society of the eighteenth century, the city was, by the Victorian period, probably too provincial for Edwin's ambitions. As Edwin's fame spread, it would obviously be easier for him to follow his chosen career and gain commissions for further portraits in London. Although their first two children were born in Bath, their next child was born in Kensington in 1859, so they must have moved to London before that date. Kensington certainly gave Edwin Long the environment in which to flourish as an historical painter. Apart from the influences of the Royal Academy and other artists, there was the British Museum in which he could study and sketch ancient artefacts which were later incorporated into his paintings.



fig 5: The Cousins, 1856 by Edwin Long R.A.
Victoria Art Gallery, Bath & North East Somerset Council

Edwin Long was reported as a quiet, reticent man, not given to talking about himself. Baroness Orczy described him talking in a soft gentle voice, possibly with a West Country lilt; 'he had not the Oxford accent'.³¹ A sketch in the National Portrait Gallery by Charles Bell shows him short of stature. His constant striving for historical accuracy may have come from a feeling of inadequacy. He was also a family man with what appears to be a stable home life unlike some of the other artists of the time.³² The 1861 Census shows him and his family at 33 Ovington Square,³³ St. Mary Abbots, Kensington, described as a 'Portrait Painter'. They are at the same address in 1871 but having widened his scope by then he was now recorded as an 'Artist'.

In 1857, Edwin Long had begun studying at the studio of John Phillip and accompanied him on a visit to Spain to study at first hand the great Spanish painters such as Velázquez and Murillo. A copy which he painted of Velázquez's, *Las Hilanderas*, is now in the Royal Academy Collection, and was described in the *Art Journal* of 1908 as 'charming and brilliant'.³⁵ Many of Edwin's paintings of this period show both the influence of John Phillip and the Catholic Church. One Spanish inspired painting which is in the Victoria Art Gallery in Bath, *La Valenciana* [fig. 6], was painted in 1862. Edwin painted many Spanish genre paintings at this time, a number of which are still in private collections. The Russell-Cotes Art Gallery and Museum in Bournemouth³⁶ has the largest public collection of Edwin Long's works with sixteen of his creations displayed in a Gallery devoted to his works.

The family settled in London, and tragically, two of their children, five-year-old Alice and two-year-old Leonard, died within a week of each other of scarlet fever at their home in Ovington Square in 1862. Edwin and Margaret went on to have three more sons who all survived into adulthood along with their older sister.

Edwin had not cut himself off from his family in Bath. In 1871, the eldest of his sons, Maurice St. Clair Long, was shown visiting his grandfather, James Long, now a retired Perfumer, residing at 3 New King Street, Bath. James Long's second wife Ann (née Sturges) and Edwin's sister, Emma, both school mistresses, were running a school for girls at that address. By 1881, Maurice St. Clair Long and his younger brother, Charles Ernest, were pupils at a school at 23 The Royal Crescent, run by a Thomas M. Bromley. Evidently Edwin felt that the early grounding which he had received in Bath had stood him in good stead and, although his teachers, John Evans Sturges and Charles William Viner, had both retired by this time, he sent his boys to Bath where they could continue to have the support of his family and associates.



fig 6: *La Valenciana*, 1862 by Edwin Long R.A.
Victoria Art Gallery, Bath & North East Somerset Council



fig 7: *The Suppliants: Expulsion of the Gypsies from Spain*, 1872 by Edwin Long R.A.
Royal Holloway, University of London

The climax of Edwin Long's Spanish period came in 1872 when he produced a large-scale historical painting. Called *The Suppliants: Expulsion of the Gypsies from Spain* [fig. 7], it hangs today in Royal Holloway College in London. This painting was meticulously researched. He visited the Prado in Madrid to sketch portraits of the King, Queen and Cardinal to achieve greater accuracy,³⁷ and also the church of Santa Annunciata for architectural detail. In a letter preserved in Royal Holloway College Archives, dated June 1st 1882, Edwin Long describes the historical background to the painting, when the young queen, intervened in the Santa Annunciata in Valladolid in 1619, to save the gypsies from expulsion. This painting was greeted with praise by the critics when it was exhibited at the Royal Academy exhibition of 1872. *The Times* included the following review:

'No painter of the year has made a more decided advance than Mr Long, whose large picture of one of the many expulsions of the Gitanos from Spain in the reign of Philip II shows a power of composition, drawing, and colour, a felicity of expression and a sense of wild grace and beauty, for which his previous work, meritorious as it has long been, had not prepared us. It occupies and claims the place of honour in the first room'.³⁸

The Summer Exhibition of the Royal Academy of Arts, now the world's largest open submission exhibition of contemporary art, has maintained a tradition of displaying a wide range of new work by both established and unknown artists. Edwin Long, like many other artists,

who valued the kudos granted by the Royal Academy approval, was able to benefit financially from this recognition.

When Long wanted an organ in his London home in 1874, he employed the celebrated Bath organ builder, William Sweetland,³⁹ to advise and oversee the installation. It is reported that Sweetland was so inspired by Edwin Long's work that he was motivated to start painting recitals and an exhibition of some of his art work and other achievements.⁴⁰ In 1888, when William Sweetland installed the new organ in the Argyle Chapel there was another connection between the two men.

In Jan. 1875 Edwin's father died at his home at 2 Duke Street, Bath⁴¹, from heart disease,⁴² and was buried in the Snow Hill burial ground of the Argyle Chapel.⁴³ Unfortunately his father died before Edwin achieved the distinction of being elected an Associate of the Royal Academy following the exhibition of his *Babylonian Marriage Market* [fig. 8] which he introduced to his fellow artists at his own home. Julian Hawthorne recalled the event:

'One afternoon, a little before Academy day, Long asked some of those to his studio to see his big picture for that year - *The Babylon Marriage Market* I was standing at Fred Leighton's elbow and I whispered to him "you should have painted that!" He shook his hyacinthine curls... and there stood little Long, not actually blushing, but with a blushing expression'.⁴⁴

The *Babylonian Marriage Market* is currently (until May 2011) on tour in America with other Victorian paintings from the Royal Holloway Collection. It was Edwin Long's tour de force. Based on writings by Herodotus of Halicarnassus from the 5th Century BC:



fig 8: *The Babylonian Marriage Market*, 1872 by Edwin Long R.A.
Royal Holloway, University of London

'In every village once a year all the girls of marriageable age used to be collected together in one place, while the men stood round them in a circle; an auctioneer then called each in turn to stand up and offered her for sale, beginning with the best-looking and going on to the second best as soon as the first one had been sold for a good price. Marriage was the object of the transaction. The rich men who wanted wives bid against each other for the prettiest girls, while the humbler folk, who had no use for good looks in a wife, were actually paid to take the ugly ones, for when the auctioneer had got through the pretty girls he would call upon the plainest, or even perhaps a crippled one, to stand up, and then ask who was willing to take the least money to marry her - and she was knocked down to whoever accepted the smallest sum. The money came from the sale of the beauties, who in this way provided the dowries for their ugly or misshapen sisters⁴⁵.'

Edwin had meticulously researched the historical background and executed his painting with a skilful precision which was recognised by critic and public alike. Victorians liked value for money in their paintings and the evidence before their eyes that the artist had laboured long



fig 9: *The Raising of Jairus' Daughter*, 1889 by Edwin Long R.A.
Victoria Art Gallery, Bath & North East Somerset Council

to execute the work was always reassuring. Ruskin, who was generally complimentary about this painting was able to see a contemporary parallel when he commented that 'the souls of our most beautiful and marvellous maidens' were still 'announced annually for sale in Paris and London'.⁴⁶

The architecture in this painting is worth studying. Edwin Long had visited Ninevah and Syria but much of the detail came from artefacts from the Palace of Ninevah which were exhibited in the British Museum.⁴⁷ His new status in the art world as an ARA enabled him to commission a new house and studio, which he called 'Kelston', from the prestigious architect, Richard Norman Shaw RA, who is celebrated today for his designs for Cragside, Sir William Armstrong's house in Northumberland, and many other buildings.⁴⁸ There were benefits for the successful artist of the day in having a suitable home, which could enhance the 'location for socialising geared around the display and sale of his paintings'.⁴⁹

The importance of catering for clients and wealthy sponsors was evident, given the company in which Edwin Long was now moving. The philanthropist, Baroness Burdett-Coutts, invited him and his family to accompany her on a Mediterranean cruise in 1879, along with the actor Henry Irving. The story about this cruise had reached my own family history. However, as my great aunt believed that Lord Byron, who had died in 1824, was one of the guests it just shows how inaccurate family stories can become. She is also reported as having destroyed a portrait of my great grandfather, said to have been by Edwin Long, because she did not like it.⁵⁰

In 1887, Thomas Agnew commissioned a series of twenty paintings from Edwin Long for £600 each. Entitled, *The Daughters of our Empire*, these were a series of paintings of attractive young women, each depicting a different part of the Empire. The Rose of England was a portrait of Princess May of Teck, later Queen Mary, and it is said to have been in Queen Mary's Governesses' Holiday Home at Petersham Lodge, Richmond.⁵¹

In 1888, Edwin, demonstrating his position in society, moved into a second be-spoke house designed by Norman Shaw, at 42 Netherhall Gardens. Again he called it 'Kelston' and it included a magnificent upper floor studio with a separate entrance for his models. After his death, the house was sold to Sir Edward Elgar who converted the studio into a music room.⁵² Ironically, Elgar was not happy in London and did not stay very long and, although the building has since been demolished, the site is marked by a blue plaque commemorating, not Edwin Long but Sir Edward Elgar. [fig. 9]

The Flight into Egypt, was one of several religious paintings commissioned in 1883 by Fairless and Beeforth in London, a successor to the Gustave Doré Gallery, specialising in sacred art. In 1956, it was the cause of a dispute about whether it was suitable for a school. On loan from the Russell Cotes Gallery, it had been hung in a new secondary school in Bournemouth, on a wall especially constructed to take it. Because of its semi-nude women it was draped to hide it from young eyes. The education committee ordered it to be uncovered but later asked for its removal saying that it had 'served its purpose and should be removed'. The conflict centred on whether it would be too expensive to remove it (and the wall).⁵³

This dispute highlights the various opinions held both of Victorian art and of Edwin Long's handling of historical and religious subjects. Shortly after Edwin Long's sudden death from influenza in 1891, his paintings fell from favour. A review of Victorian art in 1981 contained the phrase 'bits of discreet fancy-dress erotica like Edwin Long's *The Babylonian Marriage Market*' [fig. 8] and historical artists such as Alma-Tadema, were frequently accused of painting

'Victorians in Togas'.⁵⁵ Another critic described Edwin Long's paintings as combining 'antique fact with modern innuendo'.⁵⁶

During Edwin Long's life time, art was made available to the public by being exhibited in galleries, for which an entry fee of about one shilling was asked. The paintings toured the bigger cities or they might be reproduced as etchings and copies sold. When no further new works were available, the artist slowly disappeared from the public view and favour. Unfortunately, he died at the height of his popularity and fame. His funeral was attended by many fellow Academicians and notable members of society, but support for his achievements began to wane. His widow tried to maintain interest in his work by opening the Edwin Long Gallery in Bond Street, London but this was short lived. By the time Margaret Long died in 1907, and his remaining paintings were sold, they only fetched a pittance compared with their value only a few years previously. For example, *The Parable of the Sower*, Edwin Long's last finished work was sold for £131 whereas he had refused an offer of £5,500 for it when he was alive.⁵⁶

At the time of his death, his estate had been valued at about £120,000 and there was an unhappy dispute about a codicil to his will which was made on his death bed resulting in a permanent estrangement between Mrs. Long and her daughter Ethel. Worse was to follow. His son, Maurice, was killed in a railway crash in Spain in 1892, and so when Long's widow died intestate in 1907, what remained of Edwin's fortune was divided between their two surviving children, Ethel and Charles Ernest. Another son, Hubert Aiton Long, was described as a sixteen-year old art student in the 1881 census,⁵⁸ but I can find no trace of him after that and, as he was not mentioned when his father died, I can only assume that he died, possibly abroad. Edwin's daughter, Ethel returned to live in Bath, where she died on July 2nd 1919 at 15 Darlington Place, Bath.

Did my grandfather, Herbert Samuel Long (1874-1961) know the exact relationship between our families? I only wish I had questioned him more about this. My direct ancestor, Samuel Long, was christened in Oldland, aged twenty five, the day before he was married in 1803. He gave his parents as Robert and Hester Long, who had been married in 1767 in Bitton. Although their first two sons, Robert and Abraham, were christened soon after birth there are no more christenings until Samuel's in 1803. Samuel was born in about 1778; but why wasn't he christened at birth? Had the family become nonconformist? Bitton and district had strong links with Methodism at this time so this is a distinct possibility. Edwin's grandfather, James Long, appears to have been born in about 1773,⁵⁹ he called his elder daughter Hester (after his mother?) and settled in nearby Kelston so it is possible that James was a brother of my ancestor Samuel but sadly I have no real proof. Yet!

Through my family history searches I have developed a real interest in Victorian art. In particular, I have been fascinated by the influence of the Royal Academy on the artists of the day, and how quickly the more traditional Victorian artists fell out of favour at the end of the nineteenth century. Edwin's death coincided with the increase in popularity of more 'modern' approaches to painting led by the Impressionists. Although there has been a recent revived interest in Victorian Art, it is unlikely that Edwin Long's epic historical and religious pieces will ever find such popularity again. However, these and the narrative paintings of the Victorian era are now finding a place as resources for the study of the social history of the period.⁶⁰ Often misinterpreted, frequently sentimental, occasionally pretentious and sometimes salacious, they

are all worth a much closer investigation. If these artists are studied in the context of the times in which they lived and worked rather than being viewed through modern eyes, perhaps the hairdresser's son from Bath can be recognised once again for what he achieved in his lifetime.

This article is supported by the Friends of the Victoria Art Gallery, Bath

Notes

1. *The Pharaoh's Daughter*, painted 1886, 197 x 277cm
2. Mark Bills, *Edwin Longsden Long R.A.* (1998), p.152.
3. *The Graphic*, Painters in their Studios, II Mr Edwin Long RA, Saturday, June 9th, 1888; Issue 967.
4. *The Graphic* (London, England), Saturday, May 1st 1886, Issue 857.
5. *The Times*, Saturday, May 1st, 1886; p.10; Issue 31748, col.A.
6. *The Babylonian Marriage Market*, sold at Christies, May 13th 1882 to Thomas Holloway, the price included the copyright. The picture still hangs in Royal Holloway College, University of London.
7. Mary Ede, *The Chapel in Argyle Street*, Bath 1789-1989, chapter 1.
8. Sheena M Carter:, *Transcription of Baptismal Registers 1783-1854, Burial Registers 1790-1888 and Monumental Inscriptions* on CD (2002).
9. John Evans Sturges, 1813-1902.
10. Charles William Viner, M.A. Ph.D., 1812-1906, founding member and Hon. Sec. of the Philatelic Society, London.
11. Mark Bills, *Edwin Longsden Long R.A.* 1998 , p. XII.
12. *The Bath Chronicle*: May 21st 1891, Obituary.
13. 1851 Census, National Archives, Ref: HO107 Piece: 1941 Folio: 347 p.42
14. Marriage certificate, June 19th 1850, witnessed by John Evans Sturges.
15. Will of James Long, 1850. Somerset Record Office, Ref: 236/650.
16. Rev. George Whitefield had been very prominent in the Bitton and Hanham areas and a contemporary of John Wesley. He was later appointed Chaplain to Selina, Countess of Huntingdon and it was on her Calvinistic Connexion that the Argyle Chapel was based.
17. Matthew Henry, a nonconformist minister, published a Bible with a verse by verse commentary of the whole bible in 1706.
18. 1841 Census - National Archives Ref: HO107 Piece: 930. Folio: 23/28 p.7.
19. When the Whitfield Tabernacle was rebuilt on a new site after WW2, my father, Clifford Long, was responsible for the reconstruction of the distinctive pulpit with twin stairs.
20. Sir Hugh Gough, born Nov. 3rd, 1779, Limerick, County Limerick, Ireland, died March 2nd, 1869, St. Helen's, near Dublin. A British soldier, prominent in the Peninsular War and in India, who was said to have commanded in more general actions than any British officer except the Duke of Wellington.
21. The portrait was lithographed by H. Squire in 1850 and a copy is in the National Portrait Gallery.
22. In the Holburne Museum of Art, Bath, *James Watson M.D.* painted in 1850.
23. The Victoria Art Gallery, Bath has several examples of Edwin Long's work spanning his whole career
1851 *Frederick Dowling*, Mayor of Bath in 1849
1856 *Two Young Ladies, Sisters*, Commissioned by Dr James Watson and said to be of two of his daughters but now titled *Cousins*
1857 *Reverend William Jay*, Minister of the Argyle Chapel

- 1860 *Thomas Barrett*, Mayor of Bath in 1860
- 1862 *La Valenciana*, one of his Spanish inspired paintings
- 1869 *William Hunt*, Mayor of Bath
- 1889 *Jairus's Daughter*, an interpretation of a religious text. Given to the Victoria Art Gallery by Edwin Long's widow
24. Dr. James Watson, 1792-1878, a Scotsman, and graduate of Edinburgh was a Physician who lived at 13, The Circus from where he practised medicine for 43 years.
 25. The identity of these women has been in doubt for many years. Originally thought to be sisters it was not until later that they were described as cousins. These names were reached as a result of reconstructing the family tree of the donor of the painting who described them as her great aunts.
 26. Caroline Augusta Watson, the youngest child of Dr. Watson who would have been 17 at the time of painting and her elder sisters were all married by 1856.
 27. Harriette Penelope Bird was 18 when painted and her elder sister, Augusta was married to James Watson, brother of Caroline.
Miss Watson, the donor, who died in 1964, was a granddaughter of James and Augusta Watson and so was a great niece of both of the cousins.
 29. One of the portraits was of his father-in-law, *Dr. William Aiton*. It was at the Victoria Art Gallery Bath, but Mark Bills reports that it is now missing.
 30. Sir Joshua Reynolds, *Third Discourse*, quoted in E.H. Gombrich, *The Story of Art*, (Phaidon Press, 1950).
 31. Baroness Orczy, *Links in the Chain of Life*, Hutchinson, 1949, Book 3 My Artistic Career - Chapter 8
 32. Fanny Moyle, *Desperate Romantics, The Private Lives of the Pre-Raphaelites*, John Murray, 2009
 33. 1861 Census, National Archives Ref: RG09 Piece: 20 Folio: 66,p. 49.
 34. John Phillip RA (1817-67) became a student of the Royal Academy School in 1837 and he exhibited at the Academy from 1839. From 1851 he travelled in Spain, painting the pictures of Spanish life and history that were to make him famous. He became ARA in 1857 and RA two years later
 35. This painting was exhibited with other copies of 'old masters' so that the public who could not travel to see the originals could experience these paintings instead. Similarly copies of famous sculptures were also exhibited.
 36. Merton Russell-Cotes and his wife began collecting Edwin Long paintings in the 1870s and later gave their home and art collection to Bournemouth.
 37. Mark Bills, *Edwin Longsdon Long R.A.* 1998 , p.94.
 38. *The Times*, Saturday, May 4th, 1872, p. 5, Issue 27368, col.A.
 39. William Sweetland, 1822-1910, although born in North Bradley, Wiltshire lived at 4, Cleveland Place, West, Bath for much of his life and set up his organ building business in Bath in 1850.
 40. Bath Celebrities, Sweetland Music Festival, September 18th to 25th 2010.
 41. Probably only coincidentally, the Bath artist, Robert Woodroffe is shown living at this address in the 1851 census. Coming from a similar parental background (trading in Milsom Street area) it is possible that he might have been instrumental in guiding Edwin's early art career.
 42. Death Certificate of James Long aged 73, death registered by Edwin's sister, Emma Long.
 43. Sheena M Carter, *Transcription of Baptismal Registers 1783-1854, Burial Registers 1790-1888 and Monumental Inscriptions* on CD (2002).
 44. Mark Bills, *Edwin Longsdon Long RA*, 1998, p. 11, quoted from Julian Hawthorne, *Shapes that Pass* (1928), pp.251-52.

45. Herodotus, *The Histories*, Book One, pp.194-199, quoted in *The Price of Beauty* (2004) published by The Libraries & Arts Service of Kensington & Chelsea, p.6 This publication supported an exhibition of the *Babylonian Marriage Market* at Leighton House in 2004, alongside archaeological artefacts from the same period.
46. John Christian, contributor to *The Price of Beauty* (2004), p.25, quoted from *John Ruskin Academy Notes* (1875).
47. Mary Cowling, contributor to *The Price of Beauty* (2004), pp.15-23.
48. Royal Academy, *Artful Practice - Architectural Drawings* by Richard Norman Shaw RA, 1831-1912 (2008).
49. Mark Bills, *Edwin Longsdon Long RA* (1998), p.31 - quote from an article by Juliet Kinchin under the heading - Mr Long has the finest studio in London. A family story recounted by my father who claimed to have seen the portrait which hung in his grandfather's house in Bristol.
51. Richard Quick, *The life and Works of Edwin Long, RA.*, Bournemouth Art Gallery & Museums 1931, p.17.
52. *The Architect*, March 7th 1890, quoted in Mark Bills, *Edwin Longsdon Long RA*. 1998, p.40.
53. *The Times*, Tuesday, Nov 13th, 1956, p.3; Issue 53687; col.C.
54. *The Times*, Tuesday, Nov 10th, 1981; p.13; Issue 61078; col.B from article by John Russell Taylor.
55. Christopher Forbes et al, *Victorians in Togas*, (New York, 1973).
56. John Christian, *The Price of Beauty* (2004) p.25 unattributed quote.
57. Mark Bills, *Edwin Longsdon Long RA* (1998), p.182.
58. 1881 Census, National Archives Ref: RG11 Piece: 167 Folio: 59 p.6.
59. His death certificate gives his age at death in 1850 as 77 suggesting a birth date of about 1773.
60. Jeremy Paxman, *The Victorians: Britain Through the Paintings of the Age*, (BBC 2009).