SARAH COLEGRAVE
FINE ART

Angel Playing a Flageolet

Blanche Lindsay

Sold

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REF: 375243

Height: 25.5 cm (10")

Width: 17 cm (6.7")

Framed Height: 45 cm (17.7")

Framed Width: 37 cm (14.6")

Description

BLANCHE, LADY LINDSAY (1844-1912) After Sir Edward Coley Burne-Jones

Angel Playing a Flageolet

Inscribed on the backboard Oil on panel

25.5 by 17 cm., 10 by 6 in. (frame size 45 by 37 cm., 17 by 14 in.)

Caroline Blanche Elizabeth (nee Fitzroy), Lady Lindsay, was a painter, writer and musician. She married Sir Coutts Lindsay in 1864 and together they founded the Grosvenor Gallery in 1877, with most of the funding coming from her. The Grosvenor Gallery became London's leading independent art gallery and a focus for the Aesthetic Movement in the early 1880s. They separated in 1882 but Blanche Lindsay to maintain an active artistic salon in her homes in the London and the country, playing host to painters Watts, Millais, Leighton, Burne-Jones and others. She was active as an artist, exhibited between 1880 and 1903, showing at the Royal Institution of Painters in Water Colours, Royal Institute of Oil Painters, Royal Scottish Academy, Royal Hibernian Society, Society of Women Artists and elsewhere. In 1879 she was elected a member of the Institute of Painters in Water Colours. Burne-Jones's recorded three small panels in oil of angels in his 1881 retrospective list of his paintings. Two of the oils were exhibited at the Grosvenor Gallery in 1882 (no.292) and 1883 (no.14) as Angel. This painting by Lady Lindsay is after Burne-Jones's 1878 oil on paper now in a private UK collection. Lady Lindsay's work as a copiest was much admired. In a conversation with his wife in 1896 Burne-Jones praised Lady Lindsay's abilities: "If I wanted to buy pictures and couldn't afford original ones of the proper valuable kind, I'd do nothing but buy copies. I'd buy every copy that Stanhope ever made, or Lady Lindsay "" they're quite valuable "¦ (Burne-Jones Talking, His Conversations, 1895-1898, preserved by his studio assistant Thomas Rooke, ed. Mary Lago, John Murray, 1982, p.122)

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