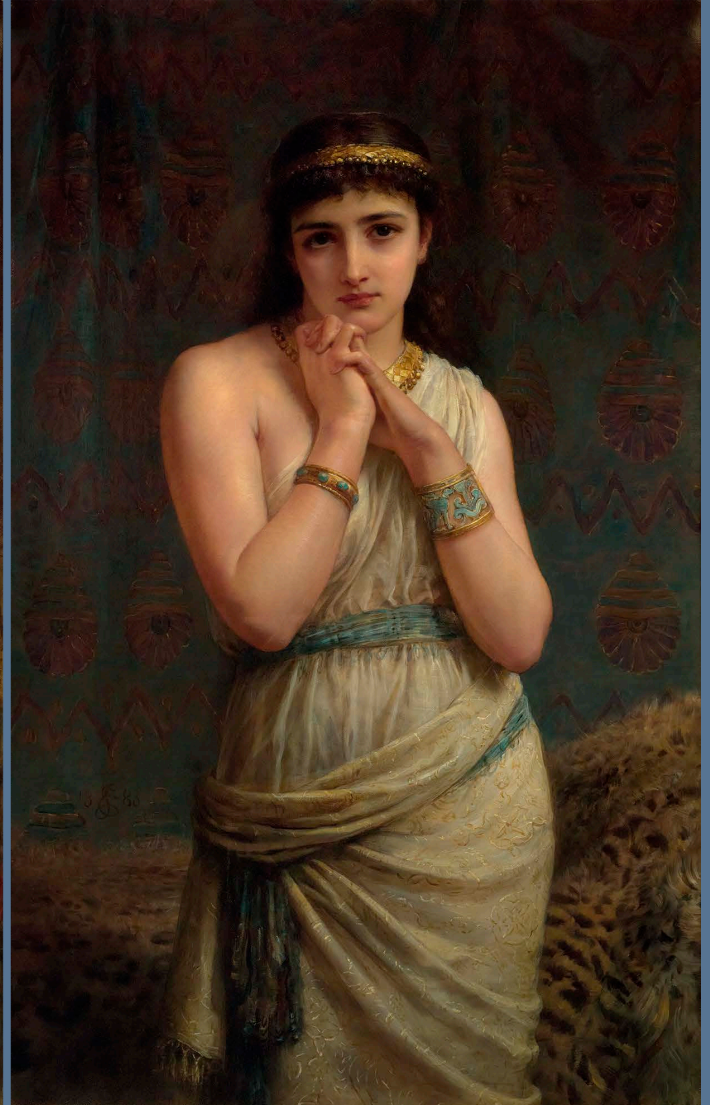
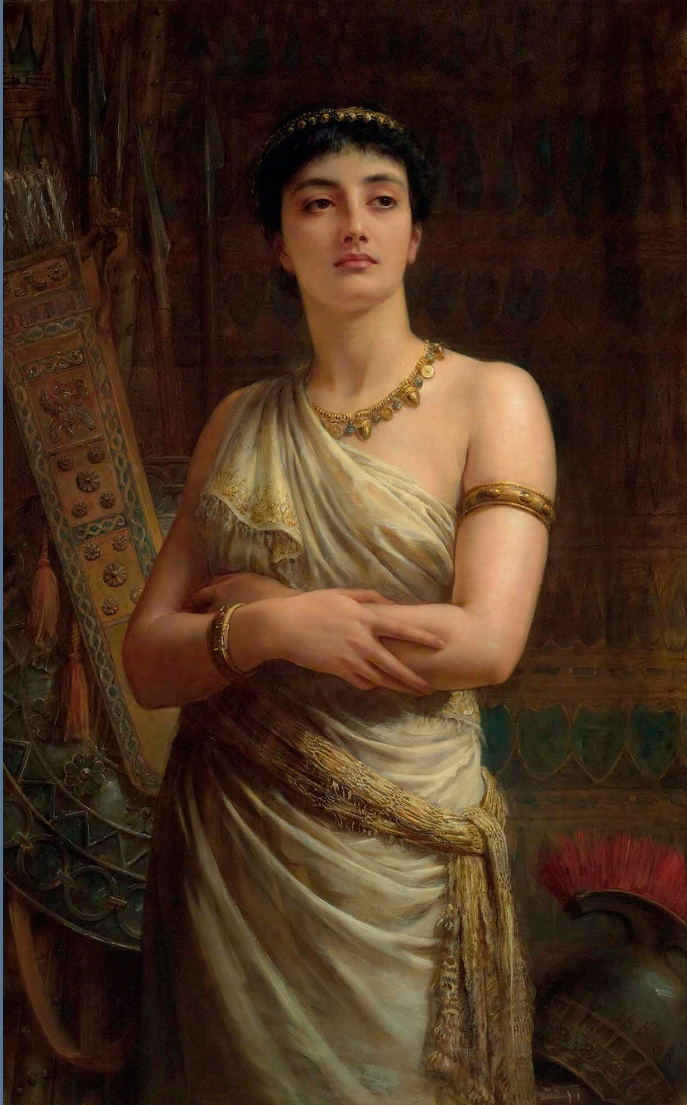


Edwin Longsden Long



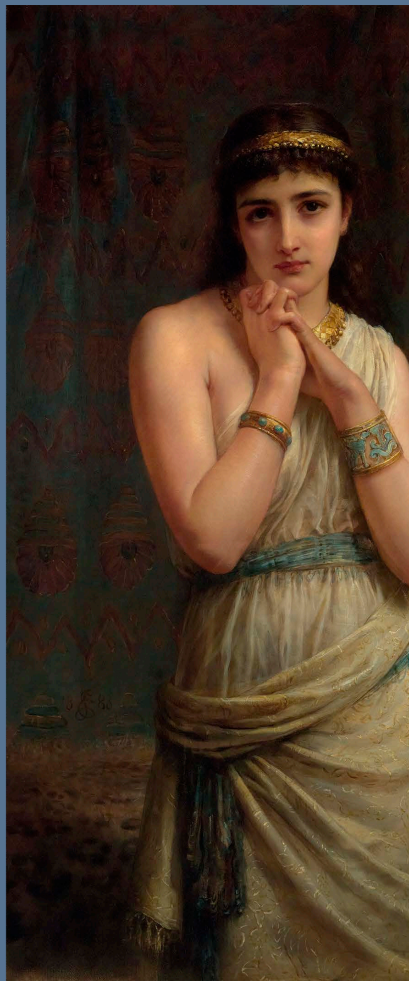
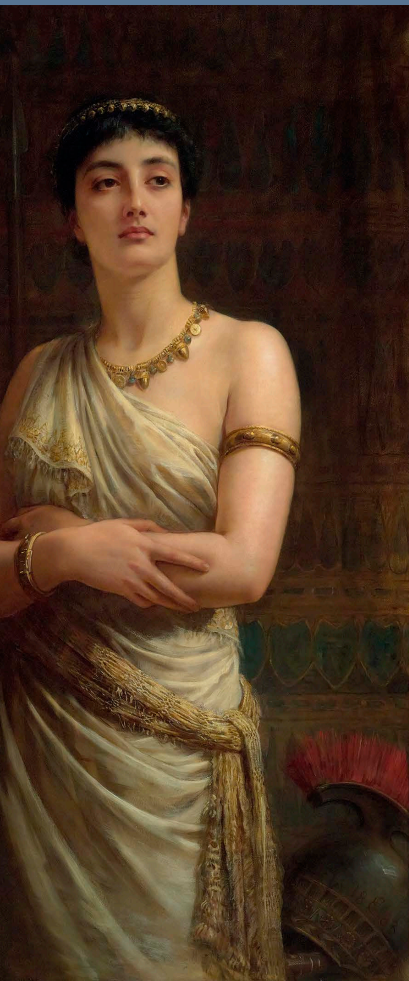
1829-1891 | BRITISH

Merab and Michal

M.S. Rau
FINE ART • ANTIQUES • JEWELS

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Oil on canvas | Both dated 1883
Both signed with monogram (lower left and right)
Each Canvas: 47³/₄" high x 29³/₈" wide | 121.3 x 74.5 cm
Each Frame: 60" high x 44¹/₄" wide x 4¹/₄" deep
152.4 x 112.4 x 10.8 cm

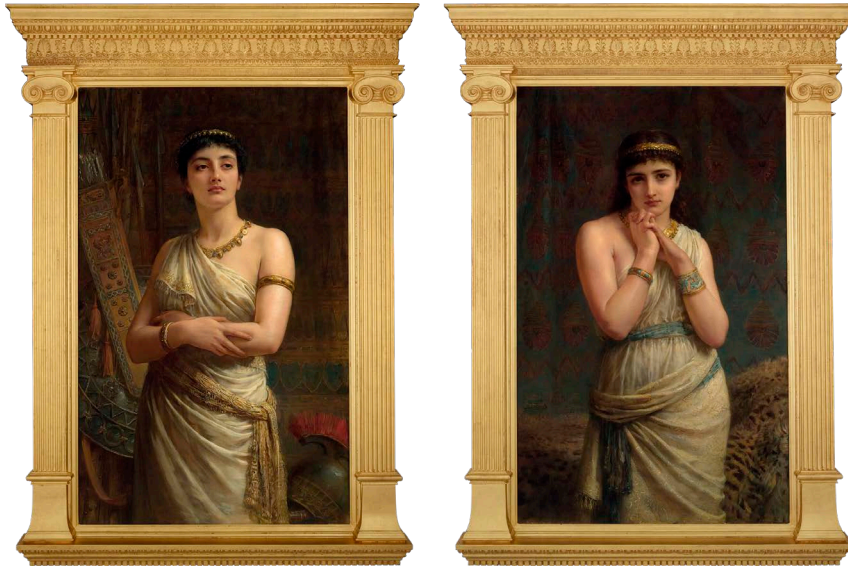
“

The daughters of Saul
are perhaps the finest
single figures Mr. Long
has painted.

– *Lady's Pictorial Journal*, 26 May 1883

”





Edwin Longsdan Long was one of the most celebrated and successful painters of the Victorian era. His most acclaimed subjects were remarkably detailed scenes of antiquity. This pair of extraordinary companion paintings depicting King Saul’s daughters, Merab and Michal, is one such masterpiece. United for over 140 years since their creation, these rare masterworks debuted together at the Royal Academy in 1883 and were hailed as some of the finest the artist ever created.

Merab and *Michal* portray the two daughters of King Saul as contrasting archetypes of feminine temperament—one of pride, the other of tenderness. Rather than rely solely on scripture, Long drew inspiration from G. F. Handel’s oratorio *Saul*, which elaborates on the inner lives of both women. The elder daughter, Merab, who scorned David for his humble birth, stands in regal defiance and is accompanied by arms and armor. In striking contrast, Michal gazes softly at the viewer, with hands clasped and surrounded by lush fabrics. Where Merab embodies the pride of royal lineage, Michal embodies the quiet power of devotion.

When *Merab* and *Michal* were exhibited at the Royal Academy in 1883, they were celebrated by

critics. *The Globe* hailed Long’s figures for their “great beauty of an Oriental type,” and even noted that the painting by Thomas Faed that was hung between *Michal* and *Merab* “could be passed without much notice” in comparison to Long’s masterpieces. The *Lady’s Pictorial* delivered the most emphatic verdict, declaring that the daughters of Saul were “the finest single figures Mr. Long has painted.” These paintings were exhibited across Britain a few years later, alongside another biblical masterpiece by Long, *Anno Domini*.

To find such an extraordinary pair of companion paintings, still united, by this great artist is a remarkable rarity. Long’s works were widely coveted for their rigorous archaeological research and dramatic narratives. In 1882, shortly before *Merab* and *Michal* were painted, Long’s *Babylonian Marriage Market* sold for an astounding £6,615—the highest sum ever paid at auction for a work by a living artist at the time. Because of his widespread fame across the Victorian world, most of his masterworks now reside in esteemed public collections, including the Royal Academy of Arts, the Yale Center for British Art, the National Gallery of Victoria and the Russell-Coates Art Gallery and Museum.



PROVENANCE

Fairless & Beeforth

Sir John Holder, Bart. by 1906

Anonymous sale, Sotheby's, London, 21 March 1990, lot 221

With Zangrilli & Co., London

Private collection, UK (acquired from the above)

Private collection, Paris

M.S. Rau, New Orleans



LITERATURE

The Echo, 11 April 1883, p. 2

The Times, 5 May 1883, p. 12

The Globe, 5 May 1883, p. 6

Saturday Review, 5 May 1883, p. 566; 26 May 1883, p. 665; 16 February 1884, p. 216

Evening Irish Times, 7 May 1883, p. 6

Punch, 12 May 1883, p. 220

Athenaeum, 12 May 1883, p. 607

Building News, 18 May 1883, p. 656

Lady's Pictorial, 26 May 1883, p. 359; 5 September 1885, p. 210

Art Journal, 1883, p. 202

Academy Notes, 1883, p. 13

Birmingham Daily Gazette, 29 March 1906, p. 6

Austin Chester, "The Art of Edwin Long RA," *Windsor Magazine*, February 1908, p. 548

Richard Quick, *The Life and Works of Edwin Long, R.A.*, Bournemouth, 1931, p. 44

Mark Bills, *Edwin Longsden Long RA*, London 1998, no. 194 (*Merab*), pp. 137-138, illustrated; no. 195 (*Michal*), pp. 138-139, illustrated

EXHIBITED

London, Royal Academy, 1883, no. 91 (*Merab*) and no. 97 (*Michal*)

Messrs Fairless and Beeforth, 168 Bond Street, 1884-5

Exhibited with *Anno Domini*, 1889, traveling to T. Cranfield Galleries, Dublin (April-May); Rodman's Gallery, Belfast (June); Frost and Reed, Bristol (September-October)

Birmingham Art Gallery, Royal Society of Artists, 1906



EDWIN LONGSDEN LONG RA

Mark Bills

with essays by Juliet Kinchin and Simon Olding

*Foreword by Sir Philip Dowson, CBE,
President of the Royal Academy*



cygnus arts

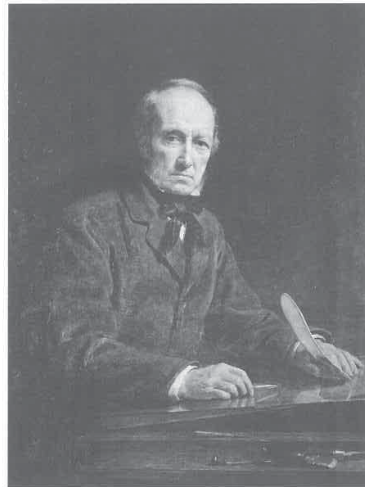
London Cygnus Arts

Madison & Teaneck Fairleigh Dickinson University Press

Mark Bills, *Edwin Longsden Long RA*, London 1998, no. 194 (*Merab*), pp. 137-138, illustrated; no. 195 (*Michal*), pp. 138-139, illustrated



ROYAL ACADEMICIAN AND SUCCESS IN BOND STREET 1881–1887



195. *Samuel Cousins, RA, 1882.*
ROYAL ALBERT MEMORIAL MUSEUM AND ART GALLERY, EXETER



194. *Merab, 1885.*
COURTESY OF SOTHEBY'S, LONDON

194. Merab

1885; 48 × 30", 122 × 76 cm; oil on canvas; signed with monogram and dated.

In 1885, Long painted two companion paintings from the Book of Samuel. Like *Esther* and *Vashti* of 1879 they were two female portraits that illustrated contrasting expressions, in this case Long contrasts arrogance with love and devotion. Unlike his earlier pair, *Merab* and *Michal*, were smaller in scale and were this time appropriately hung close together at Burlington House. In 1885 they were exhibited together at the Lawrence Gallery beside *Anno Domini* and the companion paintings *Zeuxis at Crotona*. *Merab* and *Michal, Daughters of Saul* are both three-quarter-length portraits taken from 1 Samuel XVIII: 17–21, although Long used the words from Handel's oratorio *Saul* in the Royal Academy catalogue to emphasise the characters. Saul's eldest daughter Merab was promised to David but was instead given to Adriel the Meholathite for his wife. "And Michal Saul's daughter loved David: and they told Saul, and the thing pleased him". Merab is the arrogant elder daughter who, particularly in Handel's oratorio, scorns the thought of marriage to David: "My soul rejects the thought with scorn, That such a boy, 'till now unknown, Of poor plebeian parents born, Should mix with royal blood his own! Though Saul's commands I can't decline, I must prevent his low design, And save the honour of his line!"¹ She is portrayed by Long looking insolently out of the canvas, her head held back and her arms folded. In the background armour is clearly apparent including a rich quiver and shield.

The Times, wrote at length:

As we pass to the opposite wall of this first room the pictures that first take the eye are Mr. Long's pair of single figures which flank a rather dull conventional Faed. In default of a 'Babylonian Marriage Market' or a scene from the life ancient Egypt, Mr. Long bids visitors to the Academy content themselves with two modern portraits . . . and the highly ornamental sisters whom he has labelled with Bible names. They are Saul's two daughters – Merab and Michal – painted as they might have supposed to look in reference to the question of

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Mark Bills, *Edwin Longsdon Long RA*, London 1998, no. 194 (*Merab*), pp. 137-138, illustrated; no. 195 (*Michal*), pp. 138-139, illustrated



ROYAL ACADEMICIAN AND SUCCESS IN BOND STREET 1881–1887

marriage with David. The painter in default of much scriptural authority has sought his inspiration rather in Handel's oratorio, where the elder daughter is represented as highly indignant at David's presumption, and as by no means disposed to wed a son of the people even though he be the slayer of Goliath. What the Book of Samuel says, as the well-brought-up among Academy visitors will remember, is that a marriage between Merab and David was arranged, but that Saul broke his promise, and gave her to Adriel, Son of Barzillai the Metholathite. As the haughty damsel looks in scorn upon her suitor, what would she have given, one asks, if she could have foreseen the time when King David should hand over his four sons to be hanged by the Gideonites? But Michal, as everyone knows, loved David: and her picture shows it. The painter indeed has set himself to paint two companion pictures alike in costume and surrounding and only altering in the character and attitudes of his heroines; he has set himself to paint the two strongest of feminine emotions – scorn and love – and he has embodied his types in two very picturesque but candour compels us to add uninteresting and conventional figures.²

1. George Frederic Handel, *Saul*, 1758. The first two lines of this verse were quoted in the Royal Academy catalogue, 1885.

2. *The Times*, 5 May, p. 12.

PROVENANCE Lawrence and Beeforth; sold at Sotheby's on 21 March 1990 for £16,000.

EXHIBITIONS RA 1885 (91); LG 1885 (89).

LITERATURE *Academy Notes* 1885; Chester 1908, p. 348; LG 1885; *Punch*, 12 May 1885, p. 220; Quick 1951, p. 44; *The Times*, 5 May 1885, p. 12.

195. Michal

1885; 48 × 30", 122 × 76 cm; oil on canvas; signed with monogram and dated.

"A father's will has authorized my love: No longer, Michal, then attempt to hide The secret of my soul. I love thee, David, And long have lov'd. Thy virtue was the cause; And that be my defence!" In contrast to Merab, Michal is shown hands clasped under her chin with a look of love and implied innocence. In the background are wall hangings and furs. Unlike *The Times* had suggested, that the contrast was made clear solely in expression, the backgrounds echo and reflect the different expressions. How much softer are the materials in Michal to the hard, metallic, cold and rich armour of Merab. *Punch* found space to make puns on the paintings: "Nos. 91 and 97. EDWIN LONG RA. Twin Sisters. 'Linked sweetness – Long drawn out: Go on – can't stop Long'"²

1. George Frederik Handel, *Saul*, 1758. The second and third lines of this verse are quoted in the Royal Academy catalogue, 1885.

2. *Punch*, 12 May 1885, p. 220.

PROVENANCE Fairless and Beeforth; sold at Sotheby's on 21 March 1990 for £20,000.

EXHIBITIONS RA 1885 (97); LG 1885-9.

LITERATURE *Academy Notes* 1885; Chester 1908, p. 348; LG 1885; *Punch*, 12 May 1885, p. 220; Quick 1951, p. 44; *The Times*, 5 May 1885, p. 12.

196. Glauké: Pensive

1885; 35½ × 27½", 90.2 × 69.8 cm; oil on canvas; signed with monogram and dated lower left.

The subject for Long's study of a pensive classical beauty is Glauke. Glauke or Glauce, also called Creusa, was the daughter of Creon, king of Corinth, who was betrothed to Jason, and slain out of jealousy by Medea by means of a poisoned robe. Long displays a young woman brooding on her fate, a subject he was to use in many of his Christian martyrs such as *Diana or Christ?* and *Alethe*.

PROVENANCE Sir Merton Russell-Cotes; sold at Christie's on 16 February 1917 for £65 to Wolf; purchased by the Russell-Cotes Art Gallery and Museum from Messrs L. Wolf on 18 June 1930 for 50 guineas.

LITERATURE *Bulletin (R-C)* vol. IX, no. 3 (September 1950), p. 25 (ill.), p. 29; Kestner, p. 250; Quick 1951, p. 55 (ill.), p. 45.

COLLECTION Russell-Cotes Art Gallery and Museum, Bournemouth.

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Mark Bills, *Edwin Longsdon Long RA*, London 1998, no. 194 (*Merab*), pp. 137-138, illustrated; no. 195 (*Michal*), pp. 138-139, illustrated



ROYAL ACADEMICIAN AND SUCCESS IN BOND STREET 1881–1887



196. *Glauké: Pensive*, 1885.
RUSSELL-COTES ART GALLERY AND MUSEUM
PHOTOGRAPH BRIDGEMAN ART LIBRARY



195. *Michal*, 1883.
COURTESY OF SOTHEBY'S, LONDON

197. *Anno Domini, or the Flight into Egypt (1)*

1883; 96 × 192", 243 × 487 cm; oil on canvas; signed and dated lower right hand corner.

Behold, the Angel of the Lord appeared to Joseph in a dream, saying, Arise, and take the young child and his mother, and flee into Egypt, and be thou there, until I bring thee word: for Herod will seek the young child to destroy him. When he arose, he took the young child and his mother by night and departed in to Egypt.¹

This passage of the New Testament is the main subject of this key work by Long. But as G. A. Sala describes in his catalogue essay on the work,

The predominant and all-pervading idea of the 'Flight into Egypt' is to indicate by direct pictorial contrast, by the arrival of the Holy child and His parents a country reeking with idolatry, the coming into contact of the old and the new faiths, and to imply the conflict which, ere long, must inevitably arise between Paganism and Christianity.²

Long clearly explores this contrast in many of his works such as *Callista*, but *Anno Domini* is marked for its use of the New Testament to indicate such a contrast and to explore the theme on such a grand scale with such a wealth of imagery. The contrast between the Holy family and the other figures from Ancient Egypt is clear not only in the marked difference in their clothing, but in the style of each which Long has adopted in his painting in both technique and colour. The Egyptians are rich, bright and clearly delineated, the Holy family are portrayed with subtler hues with a softer focus.

Their poverty and humility is a clear contrast with the brazen imagery of Ancient Egypt. Groups of images reflect further this contrast and the image of the mother and child can be seen in various guises. The image of Isis and her son Horus can be seen as gilded statues carried by the procession of priests,

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Mark Bills, *Edwin Longsdon Long RA*, London 1998, no. 194 (*Merab*), pp. 137-138, illustrated; no. 195 (*Michal*), pp. 138-139, illustrated





194. *Merab*, 1885.
COURTESY OF SOTHEBY'S, LONDON



196. *Glauké: Pensive*, 1885.
RUSSELL-COTES ART GALLERY AND MUSEUM, PHOTOGRAPH BRIDGEMAN ART LIBRARY

Mark Bills, *Edwin Longsdon Long RA*, London 1998, no. 194 (*Merab*), pp. 137-138, illustrated; no. 195 (*Michal*), pp. 138-139, illustrated



The Life and Works of
EDWIN LONG, R.A.

by

Richard Quick

F.S.A.Scot., M.J.S.

1st Edition 1931

2nd Edition 1970

MCMLXX

GRAHAM TEADILL,
F.R.S.A., F.R.N.S., F.M.A., F.Z.S.
Curator



COUNTY BOROUGH OF
BOURNEMOUTH
ART GALLERY AND MUSEUMS

Richard Quick, *The Life and Works of Edwin Long, R.A.*, Bournemouth, 1931, p. 44



Edwin Long visited Spain in 1857 and in 1859

SPANISH SCENES

	<i>Date</i>
Bravo, el Toro	1859
Scene in church, Madrid	1861
Muleteer's Courtship	1862
La Posada, and *The Suppliants	1864
St Anthony's Day	1867
Begging for the Monastery	1867
Gipsy schools going to Vespers	1868
Lazarillo and the Blind Beggar	1870
A question of Priority	1871
The Easter Vigil	1871
The Suppliants, Toledo	1872
The Moorish Proselytes of Granada	1873
Dialogus Diversus	1873
On the Alemeda, Seville	18—

Edwin Long visited the East in 1874

BIBLICAL SUBJECTS

The Babylonian Marriage Market	1875
The Pool of Bethesda	1876
The Gods and Their Makers	1878
Esther and Vashti	1879
An Assyrian Captive	1880
Diana or Christ?	1881
Why tarry the wheels of his Chariots?	1882
Merab and Michal	1883
*Anno Domini—The Flight into Egypt	1883
Judith and Thisbe	1884
*In the Wilderness, and The Martyr	1885
*Jephthah's Vow	1886
Pharaoh's Daughter	1886
The Raising of Jairus' Daughter	1889
Ruth, the Gleaner	1889
The Parable of the Sower	1891
(Christ preaching on the Lake of Galilee)	

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Richard Quick, *The Life and Works of Edwin Long, R.A.*, Bournemouth, 1931, p. 44



Academy Notes

1883

WITH ONE HUNDRED AND FORTY-THREE ILLUSTRATIONS,

Facsimiles of Sketches by the Artists.

EDITED BY

HENRY BLACKBURN,

EDITOR OF "GROSVENOR NOTES;" LECTURER ON ART; AUTHOR OF "BRETON
FOLK," "THE PYRENEES," "ARTISTS AND ARABS," ETC.



* No. 1673. (p. 80.)

London:

CHATTO AND WINDUS, PICCADILLY.

MAY 1883.

[All rights reserved.]

Academy Notes, 1883, p. 13



Gallery 1.

13

The foregoing is by a painter whose work is full of interest and variety; and the same may be said of—No. 83, "*The Enchanted Lake*," ALBERT GODWIN, a weird, poetical landscape, with an encampment on the banks of a lake, in sunset light; No. 84, "*Old Soldiers*" (in winter quarters), M. FITZGERALD; No. 85, "*An Idyll*," delicate in colour, CARL WÜNNENBERG; No. 86, "*A Quiet Noon*," red cattle and heather, P. GRAHAM, R.A.



* No. 87. "John Collins, Esq." 50 X 40.
G. GRENVILLE MANTON.

Above is a quaint picture—No. 88, "*The Merry-go-round*," SIR ARTHUR CLAY, Bart.; an old horse drawing a waggon-load of wooden horses to a fair. Near it is No. 90, a landscape, with birch-trees and rushes, W. A. ROUSE.

In the centre of this wall is Mr. Faed's pathetic picture, No. 92 (very slightly indicated by the artist in his sketch). The copyright is the property of Mr. Thos. McLean, Haymarket.



* No. 92. "The Wafu Heart." THOMAS FAED, R.A. 42 X 60.

On either side are two, nearly life size, Oriental women by E. LONG, R.A., No. 91, "*Merab*," and "*Michal*," No. 97.

Above is a landscape, No. 93, J. W. B. KNIGHT; also No. 94, "*Winged*," H. M. PAGE; No. 96, "*Snowdon*," JOSEPH KNIGHT, and No. 100, "*Bereaved*," SIR A. CLAY, Bart.



girl, with a red kerchief round her head, carrying her father's dinner in a basin; a bit of realism carefully carried out.

No. 52. 'A Queen's Scholar,' by J. PETTIE, R.A. An over-studious Westminster scholar in his black gown and cap against a red background—the artist's best work of the year.

No. 57. Portrait, by Miss J. M. DEALY. A pretty girl among daffodils and wallflowers.

No. 58. 'The Grey Lady,' by J. E. MILLAIS, R.A. Whether she be sonnambulist or ghost, there is an air of mystery round this grey lady, feeling her way through a moonlit corridor, which makes attractive her weird figure. It is Mr. Millais's only work which is not more or less obviously a portrait, and in its treatment he is able to show how completely he is still the master of drapery and harmonious colour.

No. 68. 'Bébé,' by Mrs. K. PERUGINI. A pretty wax-like face with violet head-dress drawn over her fair hair—very harmonious in colour.

No. 70. 'The Last Look,' by MAYNARD BROWN. The breaking up of an old home, painted in the tone and colour of Mr. Fildes's well-known 'Casual Ward.'

No. 83. 'The Enchanted Lake,' by ALBERT GOODWIN. The transparent lake over which the Sultan's camp is suspended.

No. 86. 'A Quiet Noon,' by PETER GRAHAM, R.A. A stretch of seaside moorland. The landscape is bathed in sunlight, the sea at rest, and every blade of grass quiet.

No. 92. 'The Waefu' Heart,' by THOS. FAED, R.A. A woman and her children sitting down to a *Legume*.

No. 91 and 97. 'Merab' and 'Michal,' by E. LONG, R.A. The two daughters of Saul—the former proud and disdainful, the latter tender and trustful. Merab is surrounded by armour and implements of war; Michal by tapestry and needlework.

No. 98. 'Paving Down,' by B. W. LESTER, A.R.A. A wide landscape over which the shades of evening are falling; the river flowing sluggishly along is ably rendered.

No. 103. 'The Jury,' by F. BARNARD. A humorous rendering of a suggestion from "Pilgrim's Progress," the twelve jurymen, repeating the weaknesses and passions of our common nature, are depicted with no little force—especially the foreman, Mr. High-Mind, and Messrs. Malice and Live-Loose.

No. 105. 'Consuelo,' by ANDREW C. GOW, A.R.A. The little Consuelo taking her singing lesson from the great Porpora.

No. 111. 'An Impromptu Toilet,' by J. SANT, R.A. A merry child who has assumed a brick red domino, left by some returner from a masked ball; painted with strength and sense of humour.

No. 112. 'Piccadilly,' by E. J. GREGORY, A.R.A. Taken from the corner of Bond Street and looking down upon the meeting spot of St. James's Street; clever in the style in which M. Nittis and others excel.

GALLERY II.

No. 120. 'Natural Enemies,' by H. HERKOMER, A.R.A. A group in a Bavarian wirthschaft, but the story is not clear. The unwelcome guest may be a Jäger, a poacher, or an Italian from the other side of the pass. Angry words are flying, and blows may follow. Meanwhile the stranger holds his own.

No. 124. 'Marsh and Moorland,' by BRYAN HOOK. Sun gleaming over a bright landscape painted in subdued tones; cattle dreamily enjoying themselves in the meadow.

No. 136. 'Home from the Brazils,' by C. W. WYLLIE. A

ship in dock being calked and repaired; simple and methodical, and promising greater things.

No. 141. 'Madame Dubois,' by J. DE LALAING. A very large canvas, occupying an unusual amount of space for a first work. The old lady in black seated beside her work-table is very dignified, and the picture agreeable in colour though low in tone. The influence of the Belgian painter, Portaels, is strongly visible in the work.

No. 142. '... these yellow sands,' by JOHN BRETT, A.R.A. A bit of Cornish scenery bathed in sunlight, in which the porphyry and serpentine rocks glisten and shine as only Mr. Brett can make them in pictures.

No. 143. 'Mrs. W. H. Kendal,' by VAL PRINSEP, A.R.A. in the red dress worn by her in Tennyson's *Falcon*.

No. 148. 'A Dutch Ferry,' by G. H. BOUGHTON, A.R.A. A group of white-capped women of Friesland or Marken, seated under an old pollard willow; at the side two others with their well-filled baskets are resting on a settle. The ferry is slowly coming across the milky-white water. A woman and child carrying flowers are just appearing over the margin of the frame.

No. 150. 'Zuleika,' by Wm. WONTNER. A powerfully painted face of a girl in an olive-grey dress and blue kerchief.

(To be continued.)

PURCHASES OF PICTURES FOR THE AUSTRALIAN GALLERIES.—Another of the Australian colonies has come into the English market to purchase pictures. The Parliament of South Australia having voted for two years the annual sum of £1,000 towards the acquisition of pictures for their National Gallery, they have obtained the services of Sir Frederick Leighton and Mr. Poynter as a committee of selection. These gentlemen have made purchases with a discretion which is commendable not only from an artistic, but from a marketable point of view. One half of the money has gone to buy Mr. Waterhouse's 'Favourites of the Emperor Honorius,' which the artist's namesake, the Associate, having bought, he gracefully conceded. The balance has been spent on the following works—Mr. Prinsep's 'Titan's Niece'; Mr. Kettle-ship's 'Seeking his Meat from God'; 'Under the Beeches, Malvern,' by David Bates; 'The Student,' by Florence Marin; 'Tam o'Shanter,' by J. E. Christie. Messrs. Chevalier and C. M. Smith, the well-qualified committee of the Museum of Sydney, having a large grant at their disposal, adopt different tactics in their purchases. At present they feel that the colony wish that their possessions should combine educational as well as artistic qualities, and therefore they will again this year rob us of a representative picture of the English school which we can ill afford to lose; for Mr. Fildes's 'Widower' is not only his finest work, but it may be said to stand at the head of that class of pictures in which the poetry of common life has been placed on canvas: it almost alone amongst them has pathos without vulgarity, and much beauty which would certainly not have found a place in the work of a less talented artist. The price paid for the picture, £2,100, was not more than its worth. The other purchases made are water-colour drawings, and consist of 'Fishing Boats off Venice,' Oswald Brierly; 'Interior of a Mosque at Cairo,' E. Goodall; 'The Miseries of War,' L. Haghe; and the Venetian drawing by Roussoff, already engraved in this Magazine (page 139). In their purchases in this department they might very well have bought Mr. Chevalier's beautiful work, which is a prominent feature at the New Institute Galleries, without fear of being accused of any partiality.

IN THE STUDIOS.

Lines of carriages on Sunday afternoon were drawn up in front of those various shrines of Art, not one hundred miles from St. John's-wood, Fitz-John's-avenue, Camden-hill, and the Melbury road. The Royal Academicians were much at home. Mr. Long exhibits no large sensation (although he is at work upon one) this year. Two young ladies of very different temperament—Merab and Michal, Saul's two daughters—are fine studies, the one of pride, the other of tenderness. Merab, the elder daughter, is reported in the well-known oratorio of *Saul* to have scorned the stripling David. Of this there is not a word in the Bible. In Mr. Long's studio she is evidently scorning the stripling. Of Michal it is written that "she loved David," and she betrays that sentiment in the sby, retiring movement of one arm withdrawn to the chin, and the wistful, though penetrating, gaze of the dark eyes. An old gentleman in modern costume—Mr. Cousins, the engraver—was placed on an easel between Merab and Michal; and it is strange, but true, that some persons, whose acquaintance with Bible history was rather superficial, inquired gravely, when Saul's daughters were pointed out, whether the old gentleman was Mr. Saul. Mr. Long also sends the Baroness Burdett-Coutts. Her ladyship stands in a natural attitude, attired most unnaturally in a monstrous red scarf, from which dangles the Turkish Order of which she is so proud.

Sir Frederick Leighton's Eastern Palace in Holland-street was the scene of the whole after

The Echo, 11 April 1883, p. 2



OUR ACADEMY GUIDE.



No. 1.—Up a tree: taken at last.



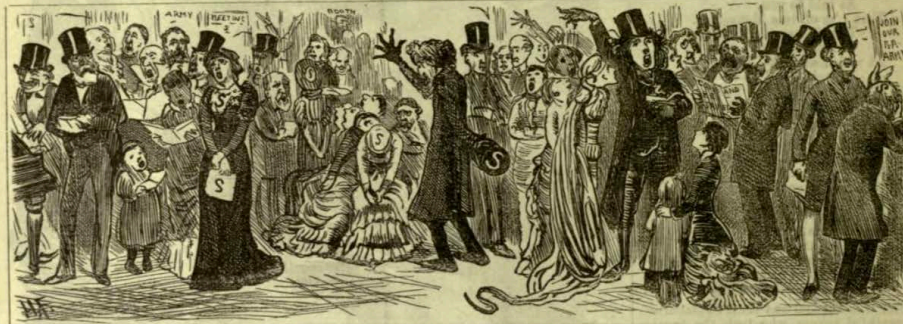
No. 28.—Catching a Mermaid; or, the Judicious Hooker.



No. 37.—Une Grande Dame; or, A Little Big-wig.



No. 58.—Gone Wrong. (See description below.)



No. 163.—PRIVATE FRITH'S VIEW.—Members of the Salvation Army, led by General Oscar Wilde, joining in a hymn.

Of course the Academy Exhibition must begin with the celebrated "No. 1," as shown above.

No. 3. "Baby on the Rock." ARTHUR STOCKS. Buyers recommended to invest capital in the Stocks.

No. 5. "The Double Entendre." Evident situation: Old Gentleman has just said something which brings a blush to the cheek of "the Young Person." Fancy what the "cheek" of the old person must be! MARCUS STONE, A. Not, perhaps, quite the gem of the collection, but still a precious Stone.

No. 13. *Memories*. By ARTHUR HUGHES. Treated above, so no Hughes repeating it here.

No. 28. *The Judicious Hooker*. *Vide supra*.

No. 29. On entering Gallery No. 1, the eye—anybody's eye—will be immediately caught by Mr. MILLAIS'S *Hook*. It is without exception the finest picture in the entire Show. It is saying a great deal, but all will agree that this is the picture of the year, and that a finer portrait Mr. MILLAIS has never painted. There is just one disappointment in this picture: the nose is almost Grecian. Now, however exact the likeness in other respects, it must be clear to everyone that Mr. MILLAIS'S brother Academician must have a Hook nose.

No. 30. *Apples*. By Mr. MACGREGOR. We regret to say we have to "crab" *Apples*.

No. 37. *Une Grande Dame; or, A Little Big-wig*. J. E. MILLAIS, R.A. She can say "Pa" and "Ma," and should be labelled, "A guinea, dressed and complete."

No. 58. *Gone Wrong; or, a Mysterious Passage in the Life of Lady Jane Grey*. J. E. MILLAIS. The picture tells its own story. Lady GREY was staying at a hostelry, and returning late from an evening party she forgot the number of her room, couldn't find the candle, and lost her way in the corridor. The unfortunate Lady is represented at a critical moment, when, afraid of meeting a stranger's gaze, she shuts her eyes, so as not to confront the stairs.

No. 60. *A Real Centenarian*. E. ARMITAGE, R.A. Intended as a companion picture to a portrait of "Old Parr," to be called "Old Parr."

No. 91 and 97. EDWIN LONG, R.A. *Twin Sisters*. "Linked sweetness,—Long drawn out." Go on—can't stop Long.

No. 87. *Taking the Chair*. Nervous elderly Gentleman, evidently frightened at being in somebody else's seat, from which he will probably be ejected. C. GREENVILLE MANTON. Couldn't have made his mark more distinctly if he'd been a "Jo Manton."

We will return to Gallery No. 1, another day. At present, on our first visit, we must just skim the cream of the Show, and so, on entering Gallery No. 11, we walk straight up to—

No. 163. *Mr. Frith's Private View*. The Artist is, of course, as much entitled to his private view as is Mr. BRADLAUGH, or General BOOTH, or as we are ourselves. Like *Daniel* in the celebrated Newdigate poem—

And when we saw the picture on the wall,
At first we couldn't make it out at all.

But a few moments' reflection will help the spectator to the Artist's meaning. It is clearly this:—A number of celebrities have joined the Salvation Army, and, having hired a room in the Academy for a Sunday Camp Meeting, have brought their hymn books, and the majority of them are joining heart and soul in a hymn, which is being led by the aesthetic Mr. OSCAR WILDE, while Mr. SALA, having lost his place in the book, is giving echoes in the background. Mr. MILLAIS, only half converted, feels uneasy, and is rubbing himself sideways against the corner of a frame. Mr. MARKS is anxiously waiting for the hymn to be finished, in order to preach on his own conversion, and point to himself as a Frightful Example. Mr. HENRY IRVING looks pale and nervous; he is probably about to yield to inspiration, and to address them in the unknown tongue. The prominent members are of course Generals, Captains, and Lieutenants, while "Private" View himself is modestly at the back taking notes.

The distinctive mark of this Corps of the Salvation Army is the shape of their hats; they have all been compelled to observe uniformity in this respect, and have, no doubt, all dealt with the same hatter. The President's, Sir F. LEIGHTON'S, clothes will give his tailor fits. May the tailor do the same for Sir FREDERICK!

On the old system adopted by the stage-managers of the Elizabethan era, who called a spade a spade, and wrote up "This is a House," "This is a Tree," and so forth, Mr. FRITH has most con-

depicted it with conscientious care and uncompromising fidelity. "Merab" (91) and "Michal" (97) are life-sized female figures, by Mr. E. Long, intended to represent characters in Handel's oratorio of "Saul." Their heads, which are distinguished by great beauty of an Oriental type, and their shapely limbs are finely designed and carefully modelled. Between these is a picture by Mr. T. Reed "The Waefu' Heart" (92), on an

The Globe, 5 May 1883, p. 6

Birmingham Liberal Association in commemoration of his twenty-fifth year of service to the borough.

I have no time either to dwell in this great gallery of fine paintings or to pass into the other rooms; but I cannot finish without a word as to Mr. E. Long's two magnificent pictures, "Merabs" and "Michal," the scornful beautiful maiden and the maiden who loved David, as set forth in the Bible and in Handel's Oratorio of "Saul." These are studies of faces of fair women equal to his great masterpieces in the year of his "Esther."

The Heywood Advertiser, 4 May 1883, p. 5

THE DAUGHTERS OF SAUL.

The two fine studies of Merab and Michal, the daughters of Saul, painted by Mr. Long will doubtless be well remembered as having been recently exhibited at the Royal Academy. Merab, with her haughty, disdainful face, had proudly scorned the love of such a lowly suitor as David, but Michal, the younger sister, betrays her gentle, loving nature, in the tender kindness of her eyes, and one could well imagine how humble and devoted would be her love for the "sweet singer of Israel." Merab carefully guards the arms which shall be borne against the Philistines, the bow and the quiver, the buckler and the spear, while Michal prays only for the life and safety of the man she loves. The faces of both women, while they are remarkably characteristic of the race of Israel, are yet of that rare Oriental type of beauty in depicting which Mr. Long is always so eminently successful.

Lady's Pictorial, 5 September 1885, p. 210



Revise 3.]

THE
EXHIBITION
OF THE
ROYAL ACADEMY OF ARTS.

MDCCLXXXIII.

THE ONE HUNDRED AND FIFTEENTH.

~~~~~  
"Non est ars, quæ ad effectum casu venit."—*Seneca*.  
~~~~~

LONDON:
PRINTED BY WILLIAM CLOWES AND SONS, LIMITED, 14, CHARING CROSS,
PRINTERS TO THE ROYAL ACADEMY.
[Entered at Stationers' Hall.]

London, Royal Academy, 1883, no. 91 (*Merab*) and no. 97 (*Michal*)



- 82—The Marabout (Sacred) Lion, Algiers *Eug. Pavy*
 83—The enchanted lake *Albert Goodwin*

“They at length arrived at the lake. Its waters were so transparent that they could see that all the fish were of the same colour as those the fisherman had brought to the palace. The Sultan commanded them to encamp around; his own pavilion and the tents of his immediate household being pitched on its borders.”—*The Arabian Nights*.

- 84—In winter quarters: old soldiers at the Royal
 Kilmainham Hospital, Dublin *M. Fitzgerald*
 85—Idyl *Carl Wünnenberg*
 86—A quiet noon *Peter Graham, R.A.*
 87—John Collins, Esq., Senior past Master and Father of the
 Court of the Worshipful Company of Butchers *G. Grenville Manton*
 88—The merry-go-round *Sir Arthur Clay, Bart.*

“To what base uses!”—*Hamlet*, act v. scene 1.

- 89—Mrs. Rodolph Hankey *Loves Dickinson*
 90—“Far from the busy hum of man” *W. A. Rouse*

- 91—Merab... .. *Edwin Long, R.A.*

“My soul rejects the thought with scorn
 That such a boy till now unknown,
 Of poor plebeian parents born,
 Should mix with royal blood his own.”
Handel's Oratorio of 'Saul.'

- 92—The waeifu' heart *Thomas Faed, R.A.*

“O Logan, sweetly didst thou glide,
 That day I was my Willie's bride;
 And years since syne hae o'er me run
 Like Logan to the simmer sun.
 But now thy flowing banks appear
 Like drumilie winter, dark and drear,
 While my dear lad maun face his faes,
 Far, far frae me and Logan braes.

I with my sweet nurlings here,
 Nae mate to help, nae mate to cheer,
 Pass widowed nights and joyless days,
 While Willie's far from Logan braes.”

- 93—“The green leaf and the grey” *J. W. Buxton Knight*
 94—Winged *H. Maurice Page*
 95—Little Evelyn *E. U. Eddis*
 96—Snowdon *Joseph Knight*

- 97—Michal... .. *Edwin Long, R.A.*

“No longer, Michal, then attempt to hide
 The secret of thy soul.”—*Handel's Oratorio of 'Saul.'*

“And Michal Saul's daughter loved David.”
 1 Samuel xviii. 20

London, Royal Academy, 1883, no. 91 (*Merab*) and no. 97 (*Michal*)



SPRING PICTURES.

NOTABLE WORKS TO BE SHOWN IN BIRMINGHAM.

The forty-first Spring exhibition of the Royal Society of Artists, Birmingham, is now in course of active preparation. Invitations to subscribers have already been issued for the private view, which will take place on Wednesday next, and the exhibition will open to the public on the following day. The series of musical matinees will commence on Saturday, April 7.

An interesting item of this season's programme is the announcement that the chaplain of the society, Bishop Gore, will preach a sermon to art students in the Cathedral on Friday evening, May 25, to which the subscribers will be invited.

Following the practice of many previous Spring exhibitions, a special character is given to it by making a prominent feature of the works of one artist of eminence. This year the artist thus specially represented is the late Edwin Long, R.A.

The collection of his works now brought together forms an exhibition in itself. Three of them are of huge dimensions, one measuring nearly twenty feet in length, and containing about one hundred and twenty figures. It represents Christ preaching on the shores of Galilee, from the Parable of the Sower. This was Mr. Long's last work, finished very shortly before his death.

Another very large work represents "Pharaoh's Daughter" finding the infant Moses. The third, called "The Crown of Justification," portrays an Egyptian Law Court, in which the character of a deceased citizen is being tried.

Among other interesting works by this artist are two lent by Sir John Holder, Bart., entitled "Merab" and "Michal," daughters of Saul.

Birmingham Art Gallery, Royal Society of Artists, 1906



AUCTION COMPARABLES



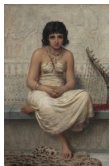
Edwin Long
An ancient custom
oil on canvas
Height 100 x Width 138 cm.
Height 39.37 x Width 54.331 in.
1876

01 May 2000 *almost 26 years ago*
Christie's New York
Nineteenth Century European Art – [Lot 00045]
est. 800,000 - 1,200,000 USD **776,000 USD** ©



Edwin Long
Egypt
oil on canvas
Height 138.4 x Width 92.7 cm.
Height 54.488 x Width 36.496 in.
1887

24 October 2007 *over 18 years ago*
Christie's New York
19th Century European Art and Orientalist Art – [Lot 00062]
est. 100,000 - 150,000 USD **355,000 USD** ©
↑ 137% est



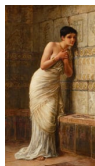
Edwin Long
The Assyrian captive
oil on canvas
Height 142.2 x Width 91.4 cm.
Height 55.984 x Width 35.984 in.
1880

24 October 2007 *over 18 years ago*
Christie's New York
19th Century European Art and Orientalist Art – [Lot 00115]
est. 300,000 - 500,000 USD **337,000 USD** ©



Edwin Long
The Eastern favorite
oil on canvas
Height 106.6 x Width 60.9 cm.
Height 41.969 x Width 23.976 in.
1880

26 October 2004 *over 21 years ago*
Sotheby's New York
19th Century European Art – [Lot 00036]
est. 100,000 - 150,000 USD **232,000 USD** ©
↑ 55% est



Edwin Long
Thisbe
oil on canvas
Height 147 x Width 80 cm.
Height 57.874 x Width 31.496 in.

25 May 2023 *almost 3 years ago*
Sotheby's New York
Master Paintings and 19th Century European Art Sale – [Lot 00035]
est. 100,000 - 150,000 USD **152,400 USD** ©
↑ 2% est



Edwin Long
The date seller
oil on canvas
Height 107.3 x Width 83.8 cm.
Height 42.244 x Width 32.992 in.

16 February 1995 *about 31 years ago*
Sotheby's New York
19th C. European Paintings, Drawings and Sculpture – [Lot 00070]
est. 35,000 - 45,000 USD **140,000 USD** ©
↑ 211% est



Edwin Longsden Long | *Nouzhatoul-aouadat*

1881

Medium: Oil on canvas

Dimensions: 28^{7/8} x 23^{5/8} inches | 73.3 x 60 cm

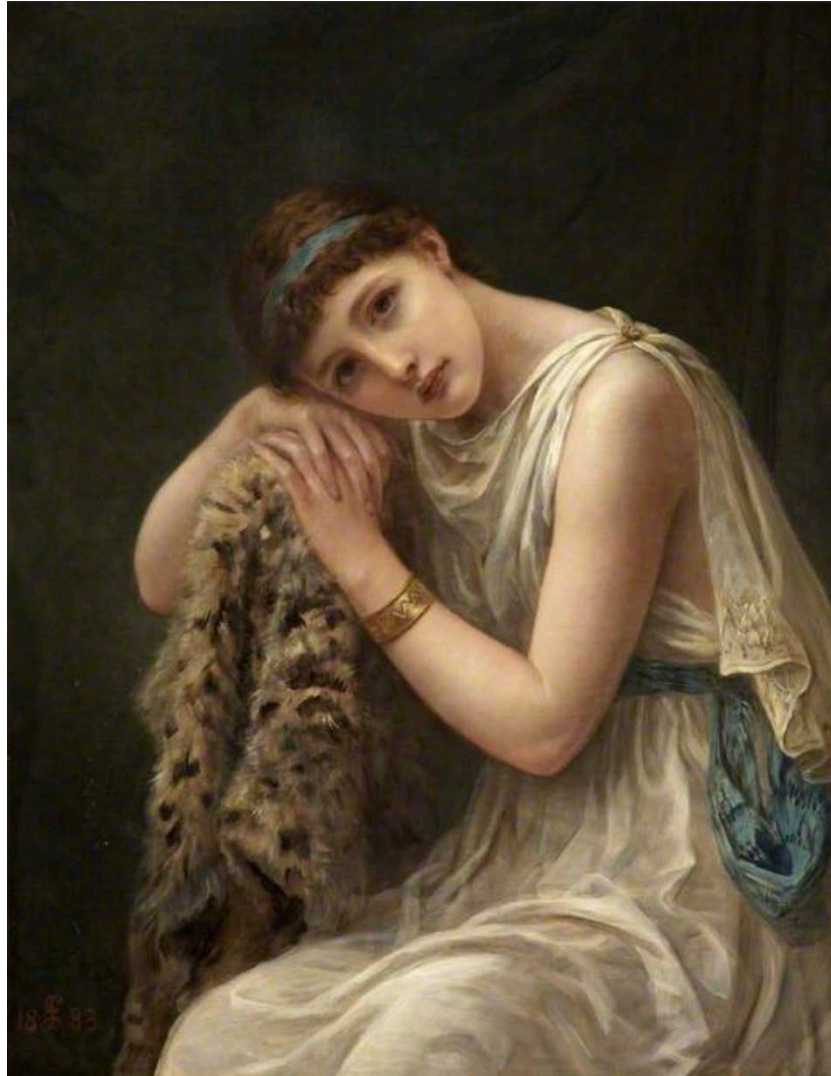


Edwin Longsden Long | *Glauke: Pensive*

1883

Medium: Oil on canvas

Dimensions: 35^{7/8} x 27^{5/8} inches | 91 x 70.2 cm

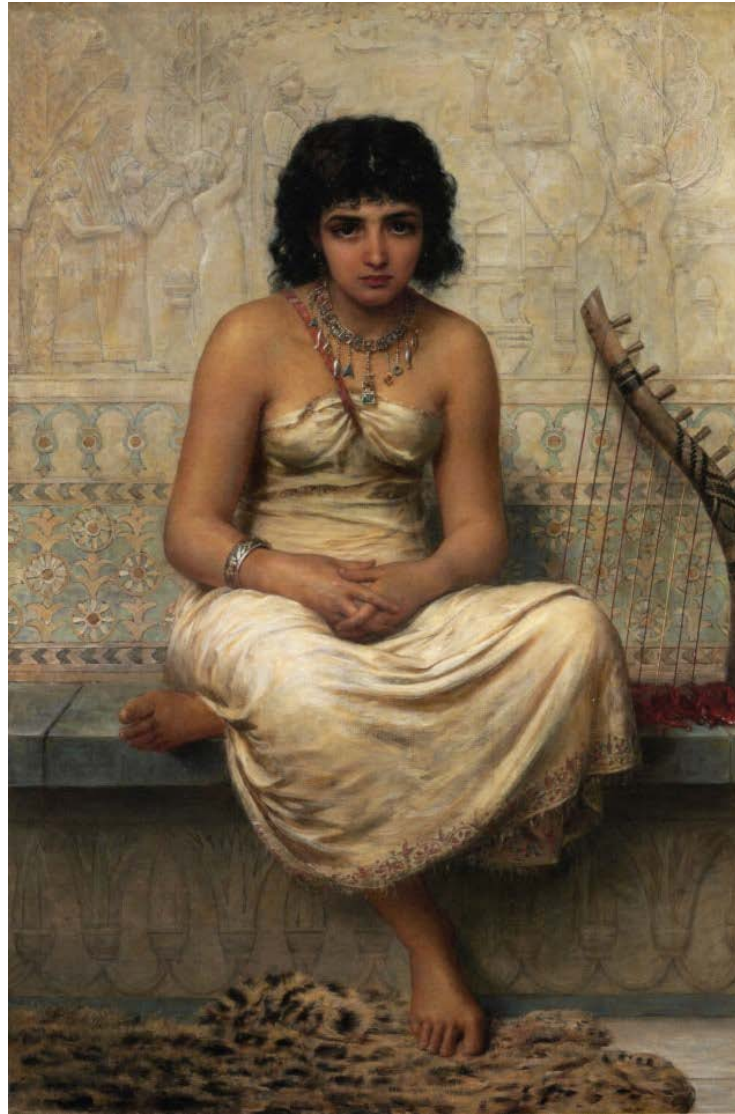


Edwin Longsden Long | *The Assyrian Captive*

1880

Medium: Oil on canvas

Dimensions: 55^{3/4} x 35^{3/4} inches | 142.2 x 91.4 cm

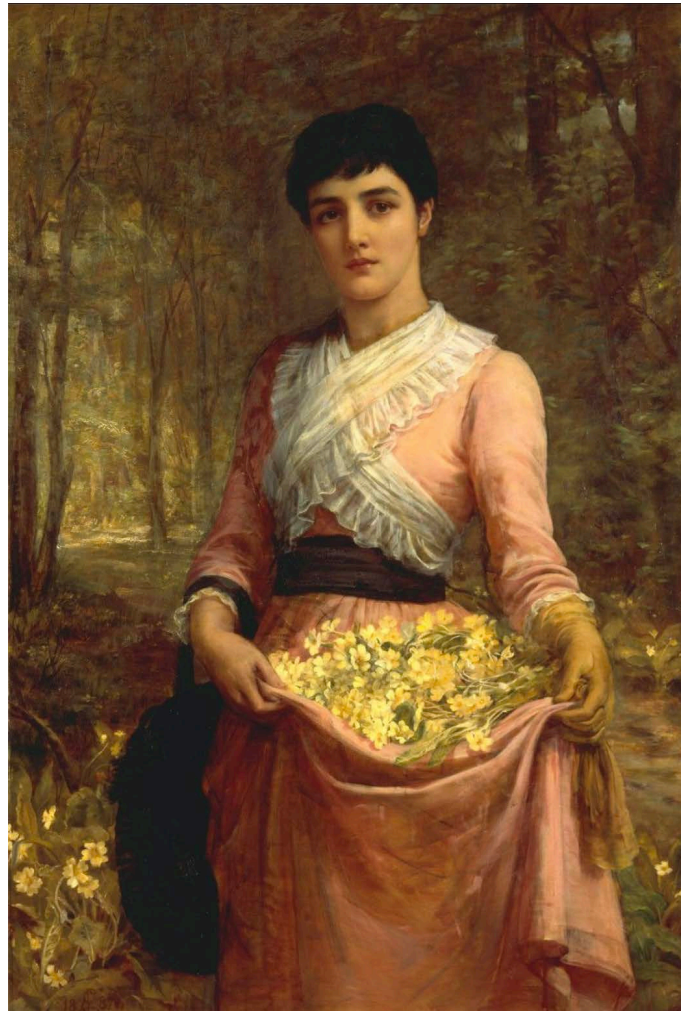


Edwin Longsden Long | *The Daughters of Our Empire:
The Primrose*

1887

Medium: Oil on canvas

Dimensions: 50x 33 inches | 127 x 83.8 cm



YALE
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BRITISH
ART

Yale Center for British Art
New Haven, Connecticut

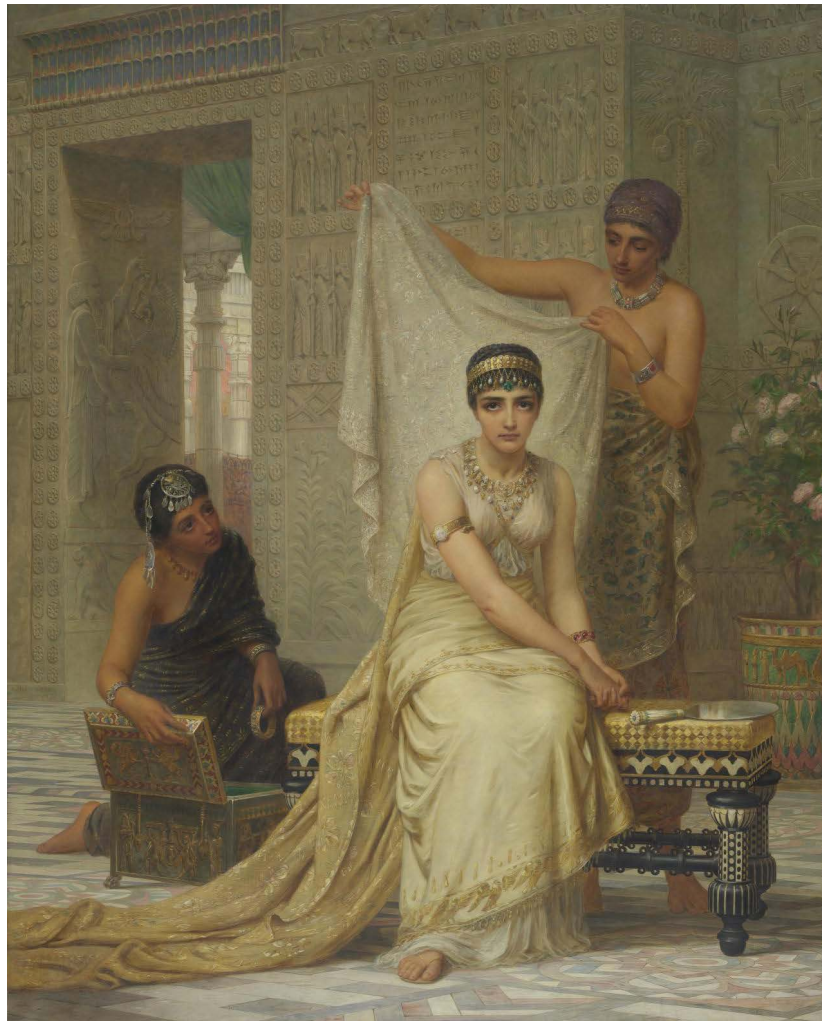


Edwin Longsden Long | *Queen Esther*

1878

Medium: Oil on canvas

Dimensions: 84 x 67 inches | 213.5 x 170.3 cm



National Gallery of Victoria
Melbourne, Australia



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