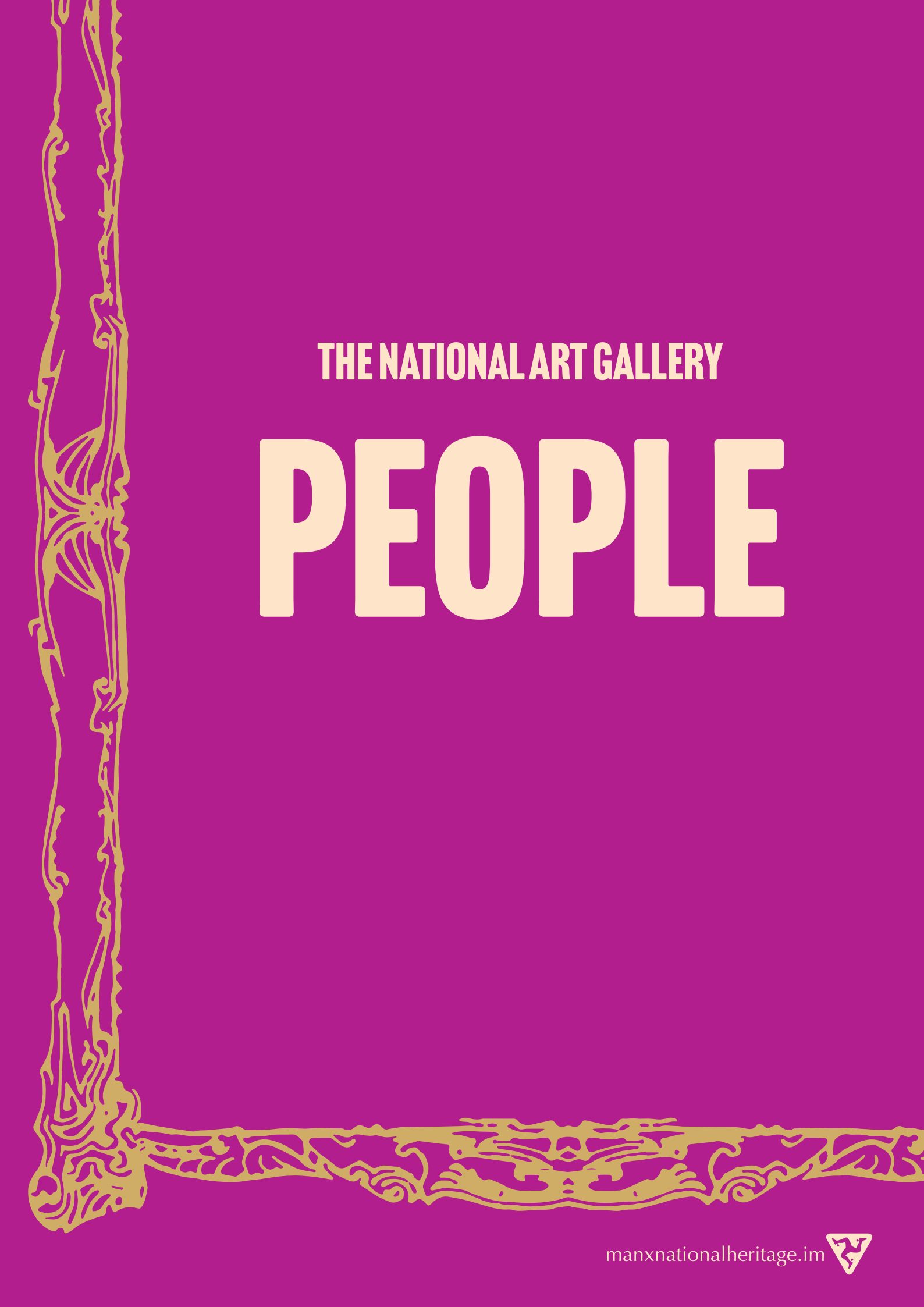


A decorative border in a dark teal color runs vertically along the left edge and horizontally across the bottom of the page. It features intricate, swirling patterns reminiscent of Art Deco or stylized floral motifs.

THE NATIONAL ART GALLERY

PEOPLE



INTRODUCTION

The portrait collection includes large scale oil paintings, pencil drawings and tiny miniatures. They represent people from all walks of life. The older portraits place an emphasis on the wealth and status of Manx high society figures. Those from modern times celebrate the character of the sitter, with a more informal and relaxed style. The collection also includes photographic portraits.

Traditionally portraits were symbols of ancestry, power and status. An exercise in self-promotion for the rich and famous. Powerful men such as Henry Stanley, Earl of Derby, were painted to emphasise their wealth and lineage. Lady Marjorie Forbes, the Duchess of Atholl, was committed to canvas wearing her finest clothes and jewels staring into the distance aloof and self-assured. These portraits once graced the halls of fine homes and castles.

In contrast the rural portraits captured by Manx-born photographer Chris Killip in the 1970s record a world that was rapidly changing and disappearing. Often it is the story behind the face that engages us. German internee Herbert Sonnenfeld used his artistic talents to draw the kindly Mr Quiggin, farmer from Port St Mary, for whom he worked. Feeling for the plight of his internee labourers, Mr Quiggin invited them to his daughter's wedding. This painting was his wedding gift.



MARJORIE FORBES, DUCHESS OF ATHOLL

Marjorie Forbes, Duchess of Atholl (b.1762-d.1842), was the second wife of John Murray, 4th Duke of Atholl. They married in 1794, during the last turbulent years of his tenure as Governor in Chief of the Isle of Man. She was involved, alongside her husband, in the development and building of the Castle Mona as their family residence.

The painting has always remained within the Forbes family, and they believe it was from the studio of celebrated British portrait painter Sir Thomas Lawrence R.A. There is no signature. The painting was donated to Manx National Heritage by Waveney Jenkins of Gat e-Whing, in memory of her Forbes ancestors. This is the first time it has ever been on public display.

Unknown artist

Oil on canvas, 18th century

Manx Museum 2023-0022



MISS CHRISTIAN TAUBMAN

Painted in 1781 by leading London portrait artist George Romney. The Art Collection contains a number of portraits of the major social figures of the day. Miss Christian Taubman (b.1753-d.1832) was a member of the influential 18th century Taubman family who lived at the Nunnery mansion on the outskirts of Douglas. She was the sister of Major John Taubman and married Colonel W. Cunninghame in 1791.

The painting was captured during one of her stays in their London residence, demonstrating the more cosmopolitan aspect of Manx society life. She was 28 at the time of the sitting.

George Romney (b.1734-d.1802)

Oil on canvas, 1781

Manx Museum 1973-0072



COUNTESS CHARLOTTE DE LA TREMOUILLE

Countess Charlotte de la Trémouille (b.1600-d.1663) was the wife of James Stanley, 7th Earl of Derby and Lord of Man. They lived in Lancashire and the Isle of Man. During the English Civil War, the family moved permanently to the Isle of Man and lived at Castle Rushen, which became one of the last strongholds of the Royalist cause.

In 1651 James left for England, but was captured and beheaded by the Parliamentarians. The Countess immediately found herself under siege at Castle Rushen, but was overcome by Parliamentary forces led by Manxman Illiam Dhone. She was kept prisoner for two months at the Castle.

The artist Sir Anthony Van Dyck was one of the most popular portrait painters of the period, producing portraits of most of the English aristocracy prior to the English Civil War.

Anthony van Dyck (b.1599-d.1641)

Pastel on paper, 17th century



PORTRAIT OF HENRY STANLEY, 4TH EARL OF DERBY

Henry Stanley, 4th Earl of Derby (b.1551-d.1593) was one of the few Stanley Lords to visit the Isle of Man. He travelled here in 1577 and presided over Tynwald, and visited again in 1583. He was very keen to make sure that the Lord of Man's rights over the Isle of Man were asserted. In that year, the earliest Treasure Trove legislation came into being;

‘... any Treasure whatsoever being found and secretly hidden under Ground, either within the House or without in the Fields, or in the Thatch of the House, or within any other covert Place, to the End to defraud the right Heyres, or for any other fraudulent Intent or Purpose, shall be the Lord's, as a Prerogative due unto his Lordship by the Lawes of this Isle.’

This legislation was used to allow artefacts of gold or silver to be claimed by the British Crown up until 2017.

Thanks to the financial support of the Friends of Manx National Heritage this artwork has been conserved to enable it to go on public display for the first time in many years.

Unknown artist
Oil on wood, 1593

Manx Museum 1979-0164



JAMES BROWN

James Brown (b.1815-d.1881) is pictured seated, holding a dip pen in his right hand and a copy of the Isle of Man Times in his left. He wears a sprig of Lily of the Valley in his button hole.

James Brown was born in Liverpool on 2 August 1815. The son of a freed slave, in 1846 he came to the Isle of Man from Liverpool where he had worked as a printing compositor. He founded the Isle of Man Times in 1861 and used it to wage a campaign against the Island's Government to introduce reforms such as a popularly elected House of Keys. His campaign on the Isle of Man is seen as having been highly instrumental in bringing about Government reform.

Unknown artist

Photographic print, late 19th century



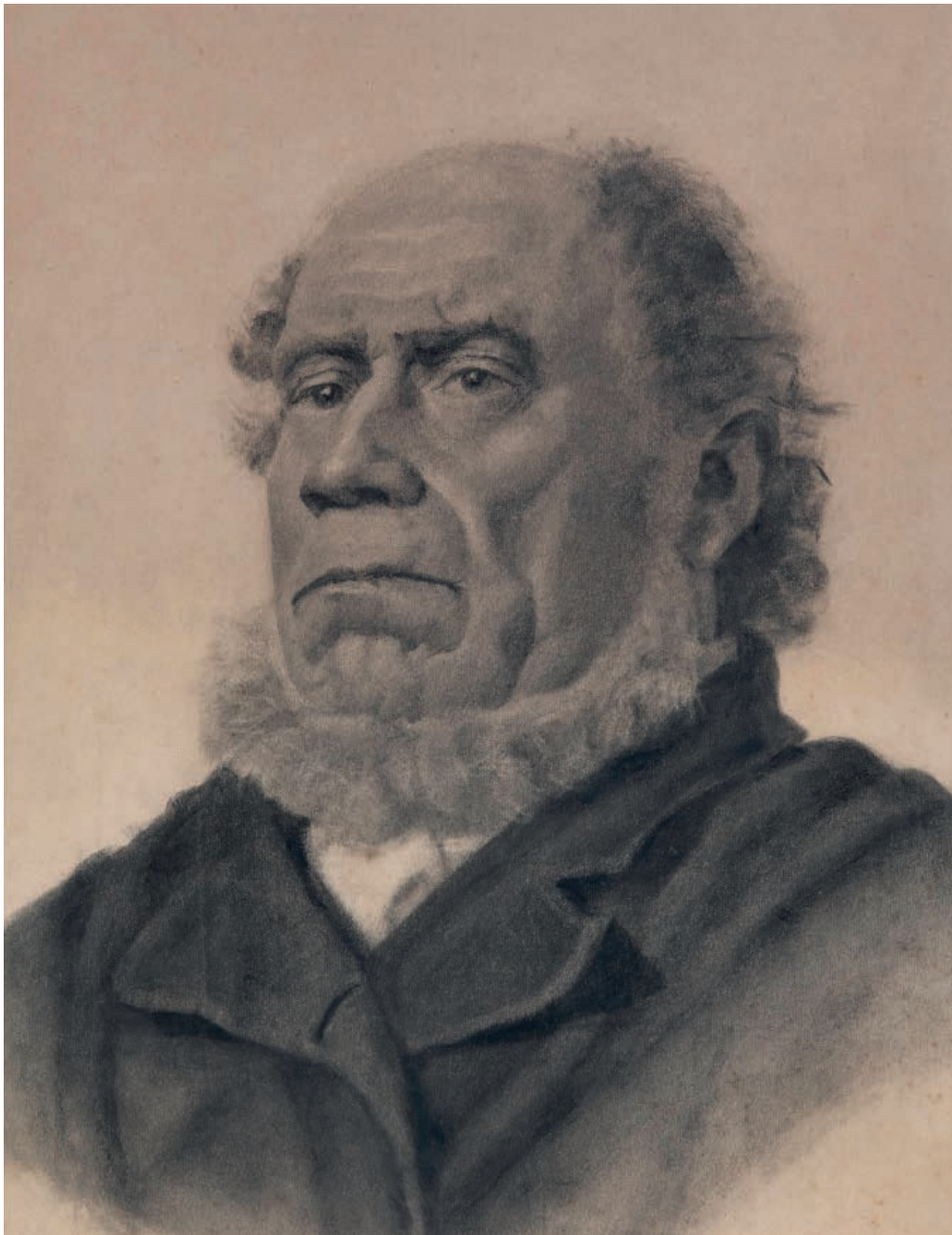
PORTRAIT OF MRS MARGARET QUAYLE

Mrs Margaret Quayle (b.1799-d.1879) of Rushen House, Castletown, painted by portraitist Henry Barber of Derby in 1826. We have a number of his enigmatic society portraits in the art collection. Born to a wealthy Manx family, Margaret Frissel Tellet was married to John Quayle (b.1793-d.1857), a member of the House of Keys. They were prominent 19th century society figures on the Island, and she became well known for her charitable and philanthropic works. Margaret was aged 27 at the time of the painting, and her family described it as being a very striking likeness.

Henry Barber (active 1820s)

Oil on canvas, 1826

Manx Museum 1954-7685



A DOUGLAS CHARACTER

Both the sitter and artist are unknown. Our historic art collection, gathered over the past 100 years, contain a number of artworks for which we have very little information. The stern Victorian depicted in the portrait must have been someone of note at the time, but it is unlikely we will ever resolve the mystery of who he was.

Unknown artist

Crayon and charcoal on paper, late 19th century

Manx Museum 1954-3178



PORTRAIT OF MAVIS

We do not know who 'Mavis' was and the painting is not dated. However, we can see that the sitter's clothing and hairstyle reflects the fashion of the 1940s and 50s, suggesting the portrait dates from the mid-20th century.

The artist, Olga Margaret Wright, was born in 1915 in Liverpool. She and her family spent their holidays each year in the Isle of Man. In an Isle of Man Examiner article from July 1934, Wright was described as 'an artist of considerable merit...particularly in so far as portraiture is concerned.' The newspaper featured Wright as one of several artists showcasing their work at the Manx Museum in an exhibition.

Olga Margaret Wright (b.1915-d.2004)

Oil on board, mid 20th century

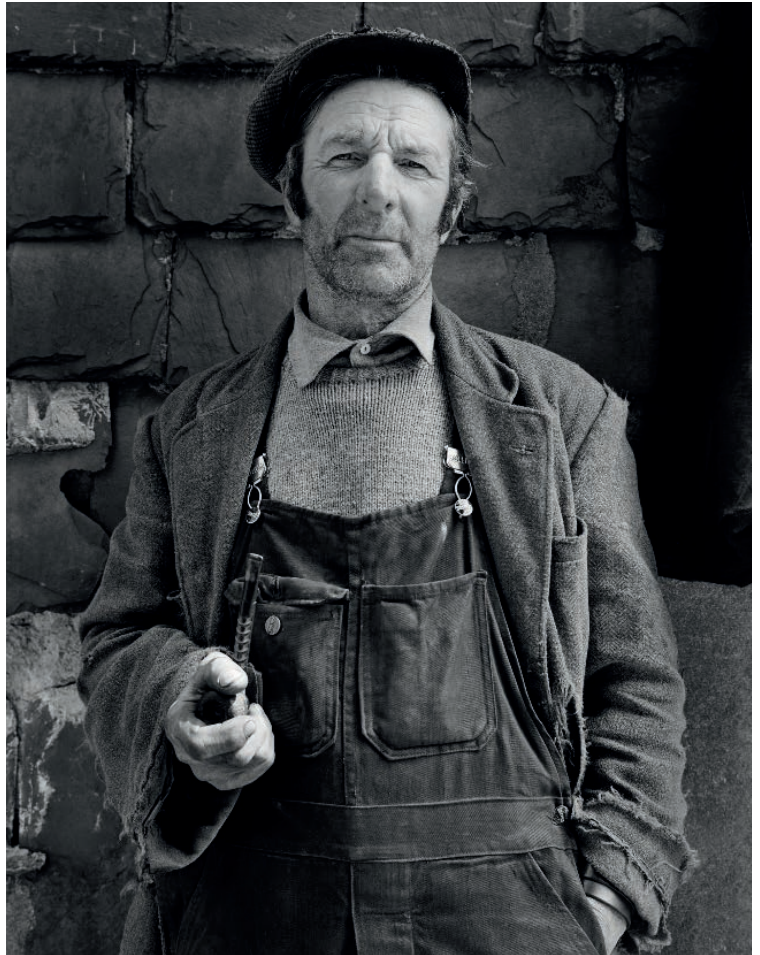
CHRIS KILLIP (B.1946-D.2020)

Chris Killip was an internationally celebrated and highly gifted Manx photographer. Using his keen eye and skill with camera, composition and people he took many portraits and landscapes around the world over a long career. He was inspired by the Isle of Man's rural way of life resulting in stunning imagery of Manx people in their surroundings between 1970 and 1973.

He captured images of marginal and marginalised communities and ways of life that nobody noticed or saw before they disappeared. That insight was first seen in his Manx work in the early 1970s, recording a world on the Isle of Man that was rapidly changing and disappearing. In the art collection we have a set of 250 prints from Killip's Manx series.

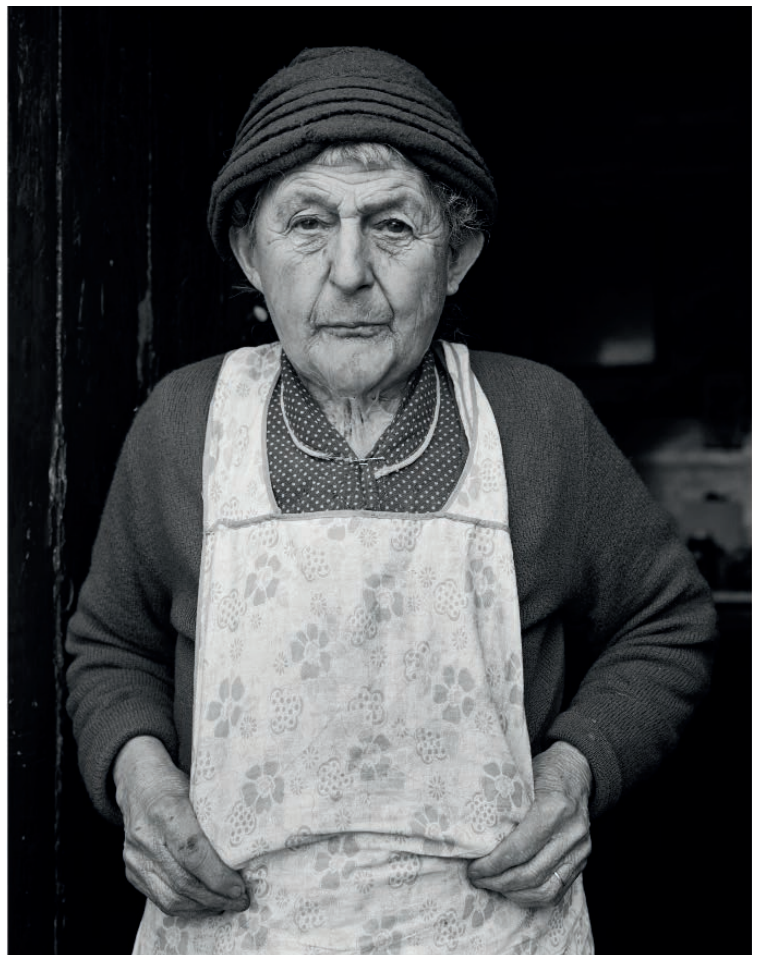
PERCY FAYLE, SULBY

Manx Museum PG/14444/1/28



MISS REDPATH, REGABY

Manx Museum PG/14444/1/30





FEMALE FIGURE ON A STREET

Pencil drawing of a female figure in a Douglas street, with monogram JMN Nov. 1880. John Miller Nicholson spent most of his life living and working in Douglas, obsessively recording the world and people around him with detailed sketches and later with a small hand held camera. He was entirely self-taught and spent a lifetime perfecting his art.

This artwork has undergone conservation work to enable it to go on public display for the first time.

John Miller Nicholson (b.1840-d.1913)

Pencil on paper, 1880

Manx Museum 1993-0268/3



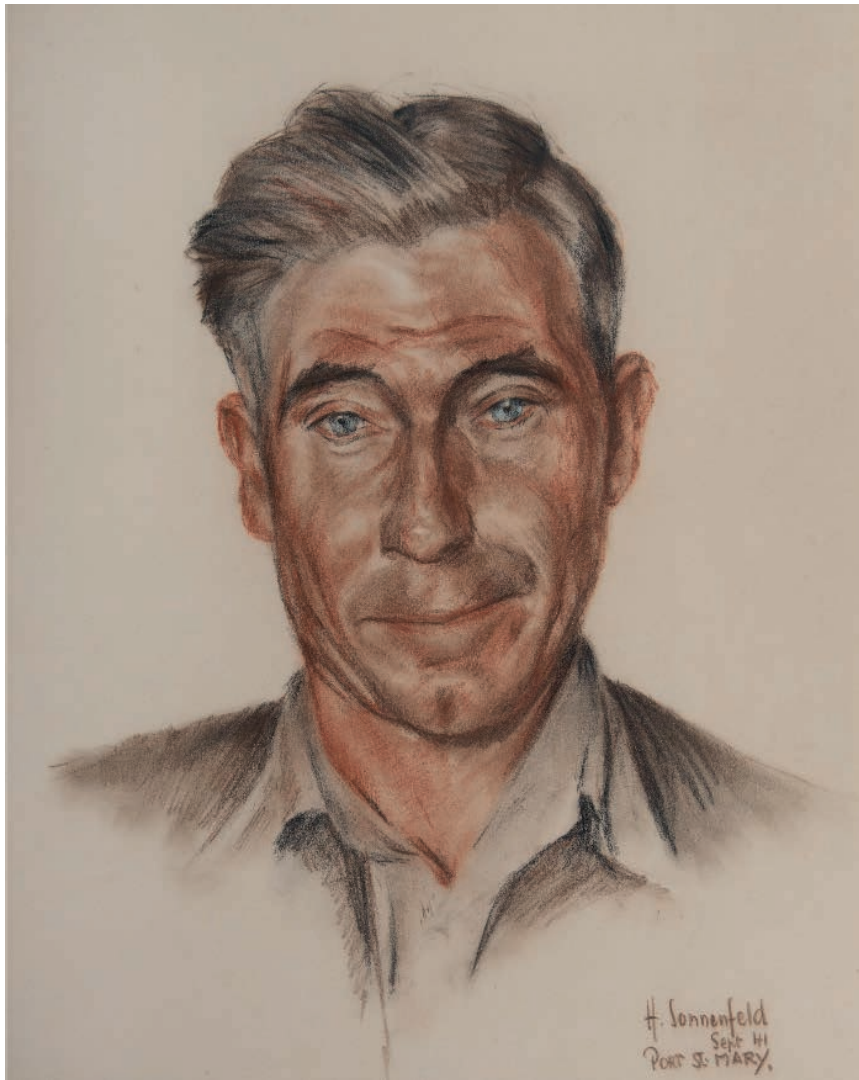
SILHOUETTE OF WILLIAM HARDIE KNEALE AND ISABELLA HARDIE

Silhouette of William Hardie Kneale and his aunt Isabella Hardie, of Ballachrink Farm in Bride. The boy wears a girl's dress, as was common in this era, before he was 'breeched'. The drawing provides a good depiction of mid-nineteenth century clothing. Silhouettes were a cheaper alternative to commissioning a portrait, and we have a number in the collection.

William Hardie Kneale died in 1931, aged 81. In his obituary it records he briefly emigrated to Australia before returning. He produced a series of articles for the Ramsey Courier between 1929 and 1930 describing in detail life in the town fifty years previously.

Unknown artist

Paper and ink on paper, mid 19th century



MR QUIGGIN OF RUSHEN

Internment portrait by Herbert Sonnenfeld. Herbert and his family were interned on the Isle of Man in 1940. Herbert was sent to Mooragh Camp in Ramsey, whilst his wife and daughter were sent to Rushen Camp. The family found their separation very difficult. On one occasion his young daughter Gerda Marie managed to sneak away from Port St. Mary and got to Ramsey by bus. When stopped by the guard she sat down and said she would stay there until she was allowed to see her father. The Commandant took pity on her and allowed them to meet in his office for a short while. Eventually they were reunited at the married camp in Port St Mary. Whilst here Herbert worked on a farm belonging to Mr. Quiggin, who invited several internees and their families to his daughter's wedding. This painting was Herbert's wedding gift.

Herbert Sonnenfeld (b.1906-d.1972)

Charcoal and chalk on paper, September 1941



SEÑORITA 'S'

John Hobson Nicholson is the grandson of celebrated Manx artist John Miller Nicholson. He is best known for his landscape and maritime scenes, but he was also an excellent portrait painter. 'Señorita 'S'' is thought to be a portrait of his first wife, Dorothy Nicholson. It was painted in 1936 at the height of the surrealist and symbolist movements when art could be figurative but also deeply imbued with meaning. 1936 also saw the start of the Spanish Civil War, a conflict which stimulated an artistic and literary response from across Europe as people either went to fight in Spain or reflected their feelings about the conflict in their work. This portrait, which appears conventional now, may have been far more emotive when it was first exhibited in London in the late 1930s.

John Hobson Nicholson (b.1911- d.1988)

Oil on canvas, 1936

Manx Museum 1993-0075



FAMILY ENTERTAINMENT

‘Family Entertainment’ featured in Martin Hearne’s exhibition ‘Day for Night – A Season in Douglas’ held at the Manx Museum in 2022. It explored the visual transformation of Douglas into a postcard perfect holiday destination from the heady days of tourism during the 1950s, 1960s and 1970s. The artwork shows the waves of deckchairs on the solarium floor of the ill-fated Summerland leisure complex, where Martin worked for a very short time in the summer of 1972. The tourists are lost in a sea of dazzling stripes, highlighting the family waiting for the entertainment to begin and unlock their disenchantment.

Well known British artist Martin Hearne attended the Douglas School of Art from 1966-1968, before going on to study painting at St. Martins School of Art in London. He is best known for his ceramic work, but has recently returned to his love of painting.

Martin Hearne (b.1950)
Acrylic on board, 2021



WHERE IS MY MIND

The painting was part of the yearlong 'Welcome to the Neighbourhood' art project, funded by the Isle of Man Arts Council, whereby artist Juan Moore created 100 artworks in a 12 month period and exhibited them in a series of four temporary art exhibitions in unusual venues. The 5th exhibition, where all 100 artworks were exhibited, was staged at the end of the project at the Manx Museum (July-August 2011).

Juan Moore (active)
Acrylic on paper, 2011

Manx Museum 2011-0149/3



ELIZABETH MURREY

Elizabeth Murrey demonstrates her high social status, in a striking blue satin dress. She was the granddaughter of John Murrey, famous for minting the Isle of Man's first penny. The Murrey family of Douglas were leading members of the merchant class. She and her brother John were both born in Douglas, although she spent much of her life in Venice after marrying a high ranking diplomat.

Her brother, John Murrey, was an ambassador based in Constantinople. Whilst visiting Elizabeth in Venice in 1770 he sadly died, leaving three silver boxes containing the seals of his appointment as ambassador under King George I, II and III. These seals are now in the British Museum.

Thanks to the financial support of the Friends of Manx National Heritage this artwork has been conserved to enable it to go on public display for the first time in many years.

Unknown artist

Oil on canvas, 18th century

Manx Museum 1959-0141



ANN HAMMERSLEY

Ann Hammersley married William Ward in 1805. He later became Bishop of Sodor and Mann, with the couple moving to live on the Isle of Man in 1827. It is possible that this painting was a wedding gift, as she appears to be wearing a wedding ring. The portrait is opulent and rich, with the velvety deep red of the background implying wealth and the sitter's fine clothing demonstrating her high social status. Ann Hammersley came from a prominent banking family, her father was a banker to the Prince of Wales (King George IV).

The artist John Opie was one of the leading portrait painters of the day. He showed great talent for drawing and mathematics as a young boy, even opening a night school at the age of twelve for poor children in the neighbourhood. He moved to London in 1780 and had great success as a portrait painter, being hailed as the 'English Rembrandt'. From 1782 to 1807 he exhibited at the Royal Academy, receiving many commissions. He was elected professor of the Royal Academy. Opie died in 1807 and was buried at St. Paul's Cathedral.

John Opie RA (b.1761-d.1807)

Oil on canvas, 1805

Manx Museum 1954-3182

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