JOHN BENNETT fine paintings

Full cry, a hunting scene

SAMUEL SPODE

£ POA

London, England

+44 (0) 20 8748 1747

REF: 374870

Description

SAMUEL SPODE 1798 -1872 English SchoolFull cry; a hunting sceneOil on canvas, signed 110.7 x 141.3 cms435/8 x 555/8 ins Overall framed size 128 x 157.5 cms 503/8 x 62 ins Samuel Spode was a painter of horses and dogs whose work is tinged with a naïve charm. He never exhibited at the major institutions but from private commissions gained a good living by portraying the hunters of clients, occasionally in the open but more commonly in their loose boxes. Besides the hunting fraternity he also received commissions from the racing world in both England and Ireland with such works as Berengaria with Herbert Brown up and a galloping Alice Hawthorn. Spode also received some commissions from the military and two significant examples are the depictions of Copenhagen, the Duke of Wellington's war horse which was ridden at the battle of Waterloo and Lord Cardigan's charger Ronald which was involved in the Charge of the Light Brigade in 1854.Spode was the grandson of Josiah Spode (1733-1797) who was the founder of the eponymous pottery works in Staffordshire and gained international renown for its quality. He was born on 21st April 1798 and initially received legal training from his uncle with a view to practicing as a solicitor. He married Mary Crewe on 8th February 1821 and only a month or so afterwards, he, his wife and brother, Josiah and his wife, seized on the opportunity to take advantage of an incentive offered by the government to settle in Van Dieman's Land (Tasmania) which was a penal colony. He worked for a while as a clerk in the Supreme Court of the colony but the appeal of life there must have waned for in the Hobart Town Gazette edition of 15th April 1826 an announcement appeared stating that: "Samuel Spode is leaving the colony by the ship Medway."Spode's brother and wife remained – Josiah eventually becoming Principal Superintendent of Convicts - and upon Samuel's return to England resided for a while in the near vicinity of the Mason Ironstone Works at Fenton in the Staffordshire Potteries with his sister Sarah and her husband. Whilst in Tasmania, Mary had been involved in a carriage crash and suffered head injuries. It could have been as a consequence of this that she died in 1827 and this experience of becoming a widower repeated itself a further two times as his third wife died when Spode was 40.Whether the experiences of living in the southern hemisphere not being successful, the loss of his wife or a combination of the two, were the catalysts for him to change his life, is not recorded. However, it is apparent that even though he was still working as a lawyer, he forsook the profession to pursue his passion for painting with the clear intention of establishing a career as an artist and he started by painting the local environs as well as horses. One of these early works is described as Children in an Industrial Landscape which probably depict his daughter Mary and niece Florence Elizabeth Mason together with a pony and black dog. Another is Timbrells's Yard.In 18...

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