JOHN BENNETT fine paintings

Miss Kilby’s Spaniel in an interior

JOHN E FERNELEY

£ POA



REF: 374868

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Description

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JOHN E FERNELEY 1782-1860English SchoolMiss Kilby’s Spaniel in an interior Oil on canvas laid down, signed and dated 1840 71.5 x 92.5 cm281/8 x 363/8 insOverall framed size 98 x 116.3 cms 385/8 x 453/4 ins Provenance: Christie’s, London, 26 July 1935, lot 131, as “J. Ferneley”.Literature: In The Melton Mowbray of John Ferneley published in 1931, which was a transcription of Ferneley’s account books compiled by Guy Paget, in the section devoted to dogs there is the inventory number 491 for 1840 with the description A Spaniel, the name of the commissioner is Miss Kilby and the cost to her of 7 guineas.

John E Ferneley, also known as John Ferneley Snr., was a major animal painter of the first half of the 19th century and Sally Mitchell, in The Dictionary of British Equestrian Artists, writes that: “His painting of horses was superb…he had a fine use of colour and his pictures are comparable to Marshall and second only to Stubbs.” M H Grant in the Dictionary of British Landscape Painters states that: “His paintings, clear, active and accurate in every technical detail...are as popular today as they were with their original commissioners, ranking with those of Ben Marshall, J N Sartorius, R B Davis etc, as classic recorders of famous packs and their followers.”Although primarily a painter of horses and related subjects such as hunt meets, he also depicted dogs, livestock, game birds, still-life, groups of children and formal portraits. He was the son of a master wheelwright, the youngest of six children and was born on 18th May 1782 in Thrussington in Leicestershire. He worked with his father when young and legend has it that the young aspirant artist using the waggon foreboards, that had been brought in for repair, as the support for painting hunting scenes. There was plenty of opportunity to study hunting scenes in Leicestershire at that time as since the enclosures, almost all of the county had been made over to grassland and hunts took place every day except for Sundays. Ferneley came up with an innovative way of imparting the sense of motion into a hunting scene: he used long rectangular canvases with a narrow height and within this format he could include several events and situations that would occur in a chase and the size format seems to compress the image helping to give a sense of movement. He gave them the name “scurries.” John Manners, the 5th Duke of Rutland, saw this first scurrie painting, immediately recognised a singular talent, and persuaded Fereneley’s father that this should be encouraged and duly introduced the aspirant artist to the great sporting artist Ben Marshall in order to become apprenticed to him. This training started in 1801 and was to last three years but with the significant cost of £200 levied by Marshall and it is believed that the Duke, apart from his encouragement, also paid for this. Ferneley resided at Marshall’s house throughout his stay in London and also attended the Royal Academy schools.Upon completion of his training, Fernele...