
MONCTON HALL

ARTIST UNKNOWN

19th Century British

Mrs Eliza Moncton Hall c. 1820

Oil on canvas

Collection of the Dunedin Public Art Gallery. Bequeathed in 2010

by Christine Daniell, with Martyn Spencer, Hilary Gill and Judy

MacDonald, all great- great- great- grandchildren of the Moncton Halls.

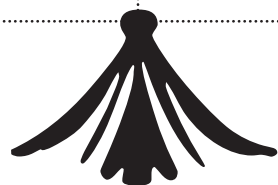
These companion portraits of Major Moncton Hall and his wife Elizabeth Moncton Hall (née Minchen) by an unknown Georgian period artist, have a distinct charm. They are one of only a few pairs of companion portrait paintings in the Gallery's collection, as paired portrait paintings are often separated over time. These pictures however, were retained by family members until they were given to the Gallery in 2010.

The subjects of these works were cousins. Major Moncton Hall in his *Recollections*, an account of his life which was recorded by his youngest daughter Araminta in 1840, described falling in love with Eliza as follows:

“About this time [1796] two circumstances occurred, which altogether produced a change in my prospects and mode of life. I fell desperately in love. And the French appeared in Bantry Bay with a large force, threatening a serious invasion of Ireland. The object of my affections was a certain cousin

of my own, a fine, dashing, dark eyed girl, who, after permitting the regular approaches, surrendered at discretion to my proposition to become (in due season) her husband. No sooner was this campaign brought to a satisfactory decision, that I was obliged to set out for Cork, being appointed a Quarter Master General to the forces destined to move against General Roche's army, then at anchor in Bantry Bay... It was on the 8th February, 1797 that I was united to my dear Eliza at her father's house in Merrion Square; about a week after our marriage, I resumed the duties of the Quartermaster General's department at Limerick.” [*Recollections* pp 7-9]

The Moncton Halls had five children - Eliza (Fanny) Hall, Louisa Abercrombie, Emily Townsend, William and the youngest Araminta Theodosia, who was born in 1810 in the dining parlour when *Erina*, their house near the river Shannon in Ireland was being renovated and, ‘while that room was without a roof’.



MONCTON HALL

ARTIST UNKNOWN

19th Century British

Major Townsend Moncton Hall c. 1820

Oil on canvas

Collection of the Dunedin Public Art Gallery. Bequeathed in 2010

by Christine Daniell, with Martyn Spencer, Hilary Gill and Judy

MacDonald, all great- great- great- grandchildren of the Moncton Halls.

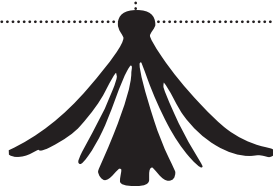
Described as a gentleman who was ‘loved by many for his cheerful piety and unwearied benevolence’, Moncton Hall forged a long and distinguished military career which began, when at 10 years of age, he received a commission in H.M. 66th Regiment. In 1794-95 he saw action in Holland and in 1798, while serving as the Assistant Quarter Master General in Ireland, during the rebellion of 1798, was present at the battles of Vinegar Hill and Ballinamuck among others.

He was nearly killed in the famous 1801 Egyptian Campaign against Napoleon’s troops, an account of which he vividly described in his ‘*Recollections*’ as follows... “on my return to Sir John Craddock, I saw with deep regret, my poor brother officer, Major Forster, lying on his back, mortally wounded. He gave me a look, and, I think, waved his hand, as if to bid me farewell. I never saw him more. He had received, as I afterwards heard, a grape shot in his breast. In a few minutes after my return to my Brigade, a French Musquet ball was near doing my business also. I received it on my breast, but providentially it struck a gold locket

containing my wife’s and children’s hair, which it bruised and hurt my breast bone. Soon after this, my horse was shot under me, and I found him unmanageable. I took off my saddle and holsters, and left him to his fate. He was a fine animal, which had been given to me by Sir John Craddock in Asia Minor. The instant this accident happened, Sir Sidney Smith (the hero of Acre) rode up to me with his Dragoon after him. I said to him “Sir Sidney, you see I have lost my horse, pray let me have that of your Dragoon, as I can be of more service probably than he can.” The last word was scarcely out of my mouth than a cannon ball took off the Dragoon’s head and down he fell. Sir Sidney gave me a look and said “That is, indeed, fate! Major Hall, the horse is yours. The dragoon was a fine young man of the 12th Dragoons”.

[Moncton Hall *Recollections*, pp 22, 23]

The crescent and star medal he wears, is an Egypt Medal from the Egyptian campaign at which the French were defeated. Until his death 1851 at 81 years of age, Major Moncton Hall was one of a few survivors from this campaign.



MONCTON HALL



MAKER UNKNOWN

active early 19th Century British

William IV tilt top pedestal table c.1835

Rosewood veneer on mahogany frame

Collection of the Dunedin Public Art Gallery.

Given by Mrs Nora Jessie Burns in 1966.

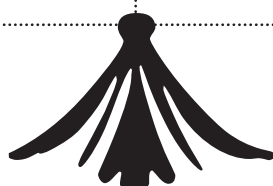
MAJOR MONCTON HALL AND WILLIAM IV

As a military man of some repute, active in the period around 1800, Major Moncton Hall mixed, met and had dealings with, many different kinds of people, including those from a variety of classes within British society.

The content and style of his memoirs in *Recollections*, suggests that he was an acute observer of people and that he possessed considerable sympathy for the human condition. He was also a man of some adventure, having both travelled and participated in military action in the United Kingdom and in places such as France, Egypt, Italy and India, which in addition included, surviving a near shipwreck on the Kentish Knock despite a crew of drunken, terrified sailors, narrowly avoiding being abducted by brigands in Italy and dining on roast porcupine at Cape Town in 1808. He met some notable people in his life, including King Louis 18th of France, King George 3rd, the Prince of Wales (who became George IV) and navy man, the Duke of Clarence (afterwards William IV), the latter two of whom, were renowned for their eccentricity and excess.

The style and period of this round table is William IV, meaning it was made and is characteristic of, a form of British furniture from around 1830-1837, which is when King William IV ruled the United Kingdom.

In his *Recollections* Moncton Hall described meeting George 3rd, George IV and William IV thus: 'We went to court, and I had the honour to kiss the hand of old George, the third, who asked me where I had served. The Prince of Wales (afterwards George the fourth) was at the Levee, and came up to Lord Howden, in the kindest manner, reminding him that they had been friends many years back. A day or two afterwards Lord Howden, took me out in a chaise, to see the Prince of Wales's Regiment, the 10th Light Dragoons, reviewed by the King on Winkfield Plain. After the review was concluded, the Prince rode up to our carriage, when I was introduced to him, and he invited us both to dinner with him at the great Inn at Staines. Lord Howden apologised, saying that we only came out to see His Royal Highness's Regiment, and had not clothes with us to dress. "Never mind that", replied the Prince. "We shall be all as we now are". Of course we were glad to accept the offer, and we passed a very pleasant day. The party was numerous, the Duke of York, the Duke of Clarence (afterwards William 4th) and some Ambassadors were present. The Prince got merry and proposed a song, commencing himself with the old Military song of the British Grenadiers, which he sung very well'. [Moncton Hall, *Recollections*, p.13]



THE RABBITS



MICHAEL PAREKOWHAI

b. 1968 New Zealand

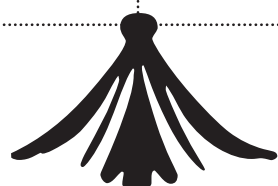
The Barefoot Potter's Boy's Brigade 1999

Mixed media

Jim Barr and Mary Barr collection

New Zealand artist Michael Parekowhai has always been interested in the tussle between the indigenous and the imported in New Zealand culture. Rabbits were brought into this country before 1840 by Europeans, to provide food and for hunting. Ideally suited to the short dry grass of Central Otago and South Canterbury, by the 1880s rabbit numbers had increased dramatically in these regions in particular. While a flourishing fur trade had built up, the effects the high rabbit numbers had on the land was disastrous. Rabbits grazing the hillsides, stripped the land of cover thus causing erosion, and farm stock, such as sheep, died of starvation as the rabbits spread.

James Speight's striking top hat, also known as a 'bell topper' was a style created in the early 19th century. The hats were made of felt, with a silk plush surface, giving the hat its characteristic sheen, so well captured by the artist von Meyern, in his painting of Speight. The felt was typically made of rabbit fur or sheep's wool. The image of Speight dressed up in his 'bell topper' is characteristic and well known, as are the cutely personified jacket-wearing rabbits of Beatrix Potter's stories.



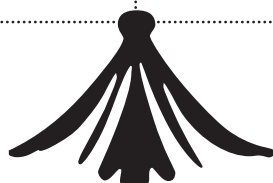
MONCTON HALL

The Atrocities of War [1794]

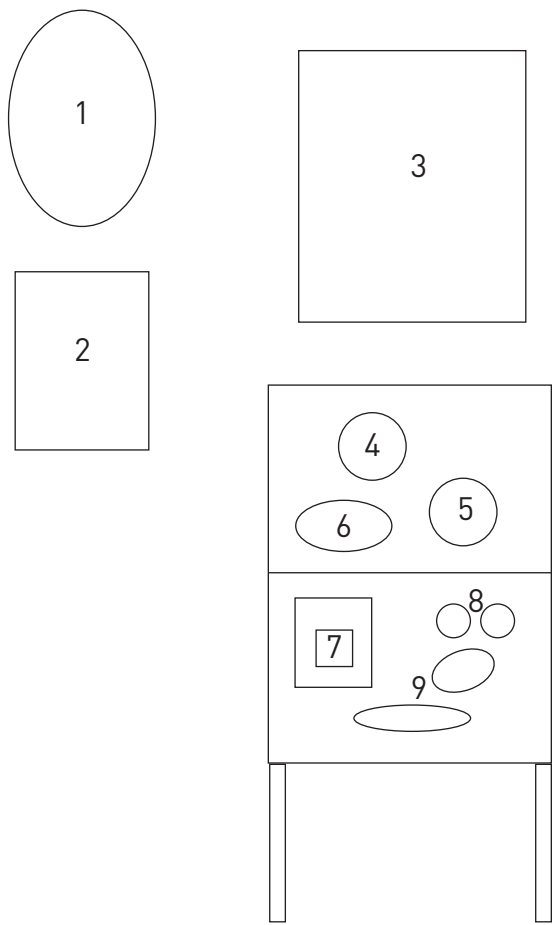
“As soon as daylight discovered to the French that we were evacuating Nimeguen, they opened a heavy Battery on the bridge, and having cut the rope or chain by which it swung, six hundred Dutch troops were prevented from passing and became prisoners. Seeing as we did the miseries entailed on the inhabitants of a city when besieged, how happy should we Britons feel at our exemption from such visitations. How thankful should we be to Divine Providence for fixing our habitation in this highly favoured land on which no enemy can place his foot!! The same reflection is applicable to the unhappy persons who reside in the country which has become the scene of War. In the best disciplined armies there are hundreds

whose chief object is to plunder, and in spite of all the attention of the Provost Marshall, dreadful atrocities are committed both against the persons and properties of the country people. I have seen numerous families, the young and the aged, moving from their homes in wagons in the depth of a most inclement winter, to escape the ravages of the soldiery, and I remember passing myself by a cottage, which had been plundered by some soldiers, and seeing a young girl of about twenty years of age lying dead outside the door, having been stabbed in the breast by one of these men, and I am happy to think that he was hanged for the same a day or two after”.

[Major Moncton Hall *Recollections*, p 5]

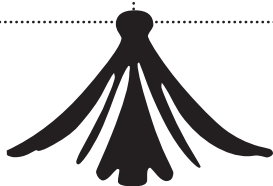


MONCTON HALL



1. **Photograph of an 18th century drawing of Eliza Minchen**
Private collection, Dunedin
2. **Letter, from the reverse of the above image of Eliza Minchen**
Private collection, Dunedin
3. Artist Unknown
19th century British
Portrait of Major Moncton Hall
c. 1820?
Oil on canvas
Private collection, Dunedin

4. **Dish depicting Josephine**
Owned by the Moncton Hall family
Private collection, Dunedin
5. **Dish depicting Napoleon**
Owned by the Moncton Hall family
Private collection, Dunedin
6. **Child's Tea Set**
Owned by the Moncton Hall family
Private collection, Dunedin
7. **Ivory Snuff box with letter**
Owned by the Moncton Hall family
Private collection, Dunedin
8. **Brass Cups**
Owned by the Moncton Hall family
Private collection, Dunedin
9. **Beaded Purses**
Owned by the Moncton Hall family
Private collection, Dunedin



JAMES SPEIGHT

ARTHUR VON MEYERN 1853-1893 English

Portrait of James Speight 1884

Oil on canvas

Collection of the Dunedin Public Art Gallery.

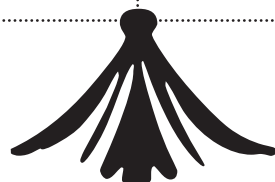
Purchased in 2010 with funds from the James Dormer and Anne Margaret Woulfe Bequest.

James Speight (1834-1887), co-founder of Dunedin's famous brewery James Speight & Co, is the imposing subject of this portrait. Dressed in a top hat, with gold fob chain and full beard, Speight founded the brewery with Charles Greenslade and William Dawson. Known as 'The Pride of the South', Speight's beer was first brewed on April 4th 1876 at the present Rattray Street site.

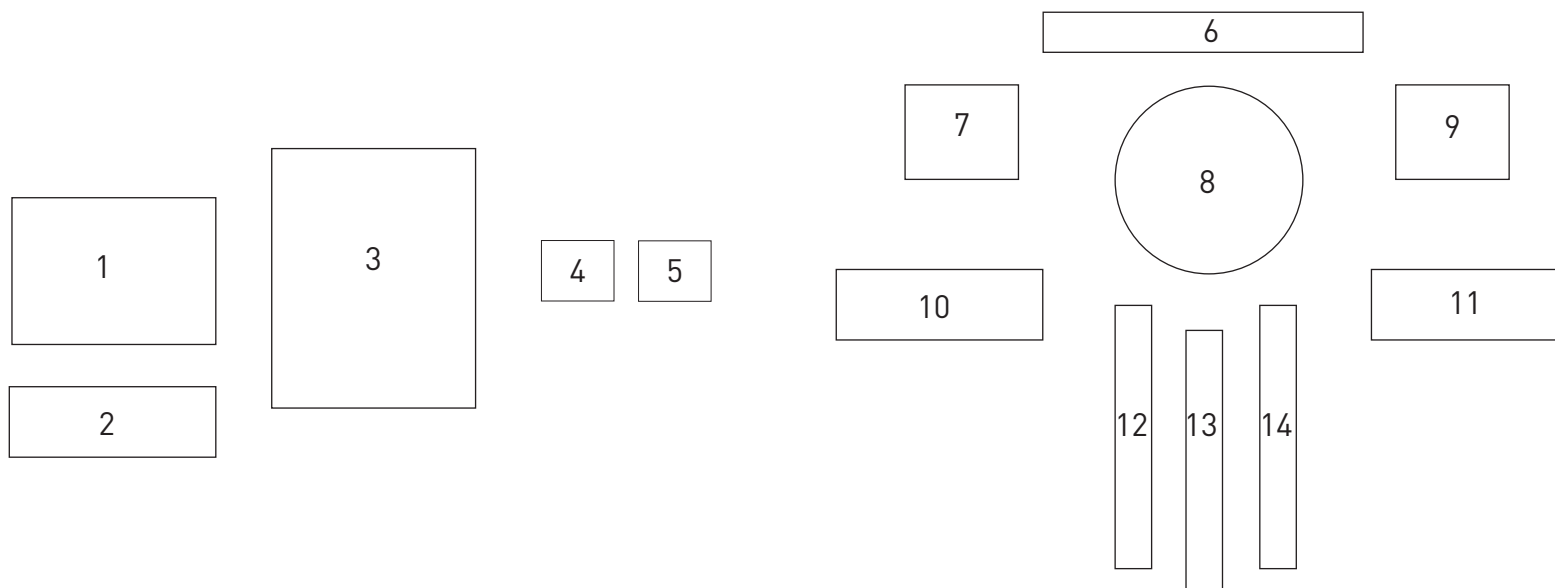
This work by London born artist Arthur Von Meyern, is painted in the manner of his contemporary, Gottfried Lindauer (1839-1926). Von Meyern is listed as teaching at Braemar House School in Dunedin in 1884. His two daughters Ellen and Blanche were also artists. Although probably based on a photograph, the artist has successfully captured the powerful personality of the sitter, who at the time was the company's chairman and brewery manager. Known

as a prudent business man and generous benefactor, Speight died of cirrhosis of the liver in 1887, which is when Speight & Co was on the brink of its golden age of success and expansion. His eldest son Charles Speight (1865-1928), carried on the business, and by the late 1890s Speights was New Zealand's biggest brewery. In 1923, in the face of prohibition, Charles Speight led the move to strengthen his business and others, and pushed for the amalgamation of brewing firms, which became New Zealand Breweries. The Speight name and product, carries on to this day, and visitors to Dunedin can visit the brewery in Rattray Street.

[Reference: Donald Gordon, 'James Speight and Charles Speight', *Southern People: A Dictionary of Southland Biography*, Longacre Press and the Dunedin City Council, 1998., pp 475-476]



JAMES SPEIGHT



1. Photographer Unknown
19th century New Zealand
**James Speight and
Mary Jane Speight**
Collection of the Otago Settlers Museum

2. Photographer Unknown
19th century New Zealand
**James Speight in uniform as a
Dunedin City Guard**
Collection of the Otago Settlers Museum

3. ARTHUR VON MEYERN
1853-1893 English
Portrait of James Speight 1884
Oil on canvas
Collection Dunedin Public Art Gallery.
Purchased in 2010 with funds from the
James Dormer and Anne Margaret Woulfe
Bequest.

4. **Copper Printing Plate** for
Speights Co's Celebrated Ale, bottled by
Munro & Co., Oamaru
Collection of Otago Settlers Museum

5. **Copper Printing Plate** for
Speights Gold Medal Ale, and Speights
Double Brown Stout
Collection of Otago Settlers Museum

6. **Flagging Iron**

7. **Cooper's Axe**
W. Greaves & Sons, Sheaf Works, Sheffield

8. **Speight's Barrel Lid** post 1923
End part of a barrel with a wooden top,
wooden staves and metal bands
Collection of Otago Settlers Museum

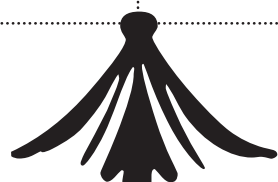
9. **Adze**
W. Greaves & Sons, Sheaf Works, Sheffield

10. **Hollowing Knife**
Cornelius Whitehouse & Sons, Cannock,
Staffordshire

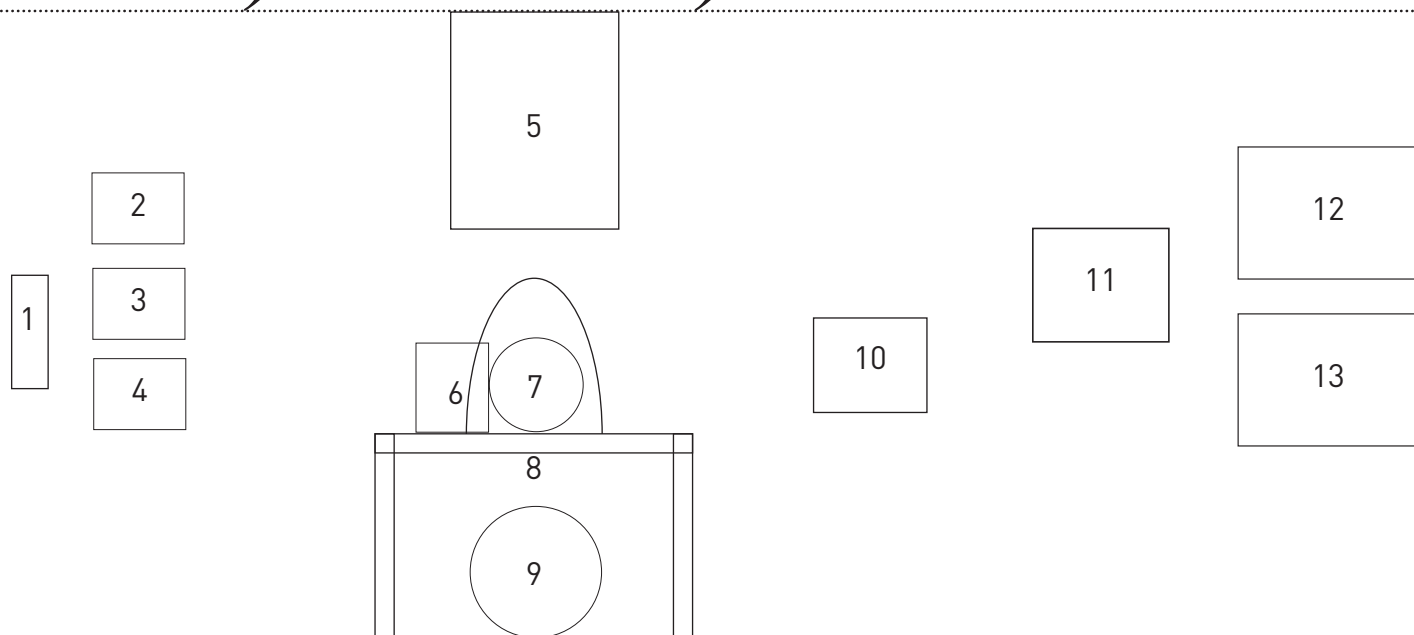
11. **Bung Reamer or Auger**
Alex Mathieson & Son?

Cooper's Dip Stick, inscribed
12. **Barrel**
13. **Hogshead**
14. **Half Hogshead**

Items 6 through 14 (except for number 8)
are part of a set of cooper's hand tools, of
the kind used in Speights Brewery since the
start of the cooperage



JOHN JONES



1. **Brand** Lettered “J.J.” for John Jones
Brand formerly belonging to John Jones.
Found by Mr J. Birtles at Cherry Farm about
1912 and subsequently given by him to the Otago
Settlers Museum.
Collection of the Otago Settlers Museum

2. **Copper printing plate**; John Jones
one pound note, 1850s
Copper plate from which John Jones one pound
notes (‘shin plasters’) were printed.
Stamped D.J.Grieg on back.
Collection of the Otago Settlers Museum

3. **Promissory note**; 1 pound, John Jones & Co.
£1 (pound) promissory note issued by John Jones
& Co, merchants of Dunedin and Waikouaiti.
Watermark of “Sands & Kenny” visible.
“Cancelled” written in red ink across top.
Collection of the Otago Settlers Museum

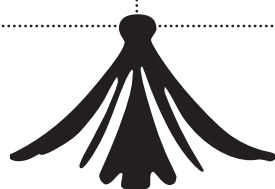
4. **Promissory note**; issued by John Jones,
Waikouaiti
Promissory note issued by John Jones for one pound,
payable at Dunedin or Waikouaiti three days after date.
These notes (sometimes called ‘shin plasters’) were in
the form of a bank note, and were in circulation until
2 January 1857, when the Union Bank, the first in
Dunedin, commenced business.
Collection of the Otago Settlers Museum

5. Artist Unknown
19th century New Zealand
Portrait of John Jones c. 1850?
Oil on canvas
Collection of the Dunedin Public Art Gallery
Given by Mr J T Wright in 1905.

6. **Handwritten note**: ‘England Still
Hoft[sic]. 1st horse imported to N.Z. By the late
John Jones Mr J.F. Thompson 116 Highcliff Rd.
Came from Saratoga Hotel, Waitati, Mrs Bridget
Colehan - proprietor - left c1923 (Mr Thompson’s
grandmother) - hoof was in the bar there - then
kept in the family. Arima March 1863.’

7. **Horse Hoof** from ‘England Still’
Horses’ hoof with shoe and brass mount, engraved
England Still 1st Horse Imported To N.Z By The
Late Jhn. Jones
This hoof was in the bar at the Saratoga Hotel in
Waitati and retained by the family of the hotel’s
proprietor Mrs Bridget Colehan before being
given to the Otago Settlers Museum by her
grandson Mr Thompson.

8. **Folding card table** c.1790?
Maker Unknown active late 18th Century British
In the style of George Hepplewhite 1727?-1786
Mahogany frame with mahogany veneer and
ebony inlay
Collection of the Dunedin Public Art Gallery
Given by Mrs Nora Jessie Burns in 1966



9. **Whale Vertebrae**

Private collection, Dunedin

10. **Family Bible**

Bears the inscription, 'John Jones 1864'.

Believed to have belonged to the late John Jones of Fernhill, Dunedin

Collection of the Otago Settlers Museum

11. **John Jones**

Photographer Unknown

19th century New Zealand

Sepia carte de visite photograph of John Jones, who arrived in New Zealand in 1836.

Once owned most of Waikouaiti and was the founder of the Union Steam Ship Company.

Also owned Whaling Stations and ran a bank of his own.

Collection of the Otago Settlers Museum

12. **Matanaka Homestead**

Photographer Unknown 19th century New Zealand

Sepia photograph of Matanaka, home of John (Johnny) Jones in Waikouaiti.

View shows front of residence with two people on horseback and several people on the verandah.

Collection of the Otago Settlers Museum

13. **Fernhill House**

McGregor 19th century New Zealand

Photograph of a Drawing of Fernhill House, Dunedin

Sepia photograph a drawing of Fernhill House, the property of Jonny (John) Jones and later his daughter Miss Jones. The house was the residence of His Royal Highness, The Duke of Edinburgh, during his visit to Dunedin in April 1869. Drawing by the Architect David Ross, photograph by McGregor. House built by W. T. Winchester.

Collection of the Otago Settlers Museum

JOHN JONES

ARTIST UNKNOWN

19th century New Zealand

Portrait of John Jones c. 1850?

Oil on canvas

Collection of the Dunedin Public Art Gallery

Given by Mr J T Wright in 1905.

Described as uncultured and rude, but ‘worldly-wise’, John Jones, known widely as Jonny Jones (1809/1809?-1869) ‘took opportunities as they offered and although he suffered reversals of fortune was able to leave a sizable estate and shipping business’.

Born in Sydney, by the time he was in his early 20s, he had earned enough money through sealing and working as a waterman on Sydney Harbour, to invest in three whaling ships. In southern New Zealand he invested in whaling stations – including those at Preservation Inlet in 1835, Moeraki in 1837 and Waikouaiti in 1838, among others, trading whale bone and oil for considerable profit.

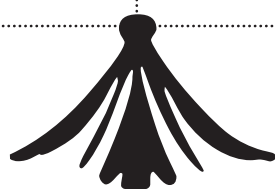
When whaling declined, in 1840 he took the initiative and recruited settlers from Sydney to grow crops, care for sheep, cattle and horses, which were exported from New South Wales. His farm was centred on ‘Matanaka’, his estate in Waikouaiti. To maintain a sense of order in the community, he arranged for the Wesleyan missionary James Watkin, to settle there – but after only four years, Watkin was succeeded by the Reverend Charles Creed. In 1843 Jones and his family moved to New Zealand to live, and in anticipation of the arrival of the Otago Association Settlers of 1848, he focussed on food production, building up his pastoral empire by purchasing blocks of land in South

Otago and Southland, and from Waikouaiti to Wanaka. He also subdivided land at Waikouaiti, which was on the route to Central Otago, for use as commercial premises, set up a flour mill at Cherry Farm and established a small trading store.

Jones moved to Dunedin in 1854, primarily for business reasons, but also for the benefit of his children’s education. Settling in a grand house ‘Fernhill’ (now the Dunedin Club), he continued his involvement with shipping and coastal trade. The gold rushes of the 1860s brought him high profits - he even issued his own promissory ‘banknotes’ until the Union Bank of Australia opened up a branch in Dunedin in 1857.

A hot tempered ‘broad built man’ with a ‘deep jaw and firm step’, he dominated the first years of European settlement in the south. Of uncertain religious affiliation, he gave land grants and donations to the Anglican, Presbyterian, Catholic and Methodist communities, and in Dunedin gave the Anglicans the land on which the St Paul’s Cathedral in the Octagon, was eventually built.

[Reference: Ian Church, ‘John Jones’, *Southern People: A Dictionary of Southland Biography*, Longacre Press and the Dunedin City Council, 1998, p 260]



LADY BOUDERGEM

CIRCLE OF PAULUS MOREELSE

1571-1638 Netherlandish

Formerly attributed to Frederico Zuccari (1542/43-1609)

Lady Boudergem. Late 1620s or early to mid 1630s

Bust portrait of Amalia van Solms-Braunfels (1602-1675), Princess of Orange.

Oil on panel

Angela Vickers Loan Collection, Dunedin Public Art Gallery

This portrait gives the appearance of a woman costumed as if playing a role as a classical, pastoral or mythological figure - a genre of Arcadian scenes of shepherds and shepherdesses which was popular at the time. 'Lady Boudergem' may have been the title given to the character that the sitter represents. The inscription post-dates the painting by about a century. However, the sitter has been identified by art historian Peter Entwisle as Amalia von Solms-Braunfels and she seems to have led a rather exciting life. As a child she lived in her parents' castle at Braunfels and later was in the retinue of Elizabeth, the Winter Queen of Bohemia. She married and she and her husband, Frederick Henry, eventually inherited the titles of Prince and Princess of Orange. They had nine children and five survived infancy. Amalia's son William II married Mary, Princess Royal of England and Scotland, and her grandson William III became William III of England. After her husband's death she was a powerful figure in international affairs from her role

at the centre of Netherlandish politics.

There are many portraits of her singly and with members of her family by the leading Netherlandish painters of the time including Van Honthorst, Van Dyck and Rembrandt.

The identification of both the artist and the sitter, was established by Peter Entwisle, as was the provenance, prior to its current ownership.

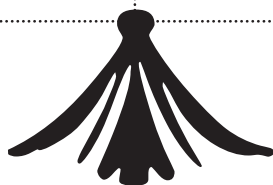
MAKER UNKNOWN

17th Century British?

Table with pad feet

Oak

Private Collection, Dunedin



MARY LOUISA RIGBY

ARTHUR HACKER 1858-1919 British

Portrait of Mary Louisa Rigby 1911

Oil on linen canvas

Collection of the Dunedin Public Art Gallery

Given by Dr Roland Lucas in 2011

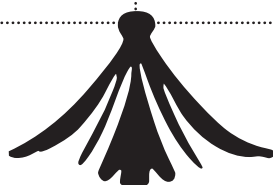
The artist, Arthur Hacker was born in London, the son of Edward Hacker, the line engraver specialising in animal and sporting prints. He went to the RA Schools before studying in Paris under Leon Bonnat, who was internationally famous as a portrait painter and a lifelong friend of Degas. Bonnat was the ideal teacher for Hacker who became a fashionable portrait painter himself.

His early work consisted of genre and historical scenes, such as *The Waters of Babylon* and *The Annunciation*, which was bought by the Chantrey Bequest in 1892. As an indirect result of the success of this painting he was elected an associate of the RA and soon after began teaching at the Academy, when he partially abandoned subject painting in favour of portraiture, in which he achieved considerable success. He was elected an Academician in 1910.

The subject of this painting, Mary Louisa Rigby, was born in 1881 in Cheshire, England. She was the mother of Napier based Dr Roland Lucas, who in 2010,

at 93 years of age, offered the work to the Gallery because he was aware that portraiture was an area of collection strength in Dunedin and, a number of years ago, someone at the Gallery, had expressed interest in the institution acquiring the work. The painting had been in the family since it was completed in 1911. His mother had been 'presented at court' in 1903 and married in 1905.

Dr Lucas also offered two embroideries made by his mother in the 1920s and 1930s. The embroideries were inspired by the borders of large tapestries in the Victoria and Albert Museum, and for a time her embroideries were on exhibition at the V&A. Mary Rigby also collected plants from many parts of the Middle East and dyed her own wool in small granite troughs carved by the local village mason - she had over 200 shades of green alone. While the vegetable dyes in her embroideries have faded somewhat, the works retain considerable pictorial charm, and illustrate a variety of stitch types and techniques.



MARY LOUISA RIGBY

MARY LOUISA RIGBY

1881-1946 English

Embroidery of a hunting scene c. 1928

Hand dyed wool

Collection of the Dunedin Public Art Gallery.

Given by Dr Roland Lucas in 2011.

The donor made the following note on the back of the work:

“By Mary Louisa Lucas (née Rigby)

Completed about 1928. Hand-dyed wools.

Taken from border of Jacobean tapestry in V&A Museum, London.

Was on loan to the Royal School of Needlework, London.

Note - the even fading of vegetable dyes, preserving the harmony of the whole – fading is excessive for the age as a result of being hung in Sydney for some years.”

MARY LOUISA RIGBY

1881-1946 English

Embroidery of a hunting scene c. 1933

Hand dyed wool

Collection of the Dunedin Public Art Gallery.

Given by Dr Roland Lucas, Napier in 2011.

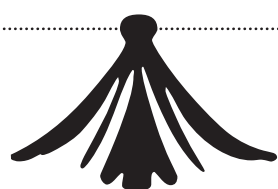
The donor made the following note on the back of the work:

“By Mary Louisa Lucas (née Rigby)

Completed about 1933. Hand-dyed wools.

Subject taken from border of Jacobean tapestry in V&A Museum, London. Exhibited Royal School of Needlework and V&A Museum, London.

Brown filled gaps in trees on left are due to insect damage”.



MARY LOUIISA RIGBY

*Transcript of Letter from Mr Roland Lucas to The Director,
Dunedin City Art Gallery, Dunedin 21/6/2010*

“Some years ago my wife and I visited your gallery & expressed an interest in Edwardian painters. We mentioned we had a portrait of my mother by Arthur Hacker in 1911. We are now in our 90’s & our children are uninterested. If you should still be interested we would like to gift it to your gallery, provided you would pay the packing and transport costs. The condition is fair for age – at least it has been kept out of the sunlight & fireplaces. I enclose a few photos.

My mother’s name was Mary Louisa Rigby
b. 18.1.1881 in Cheshire, England.

Size of painting.

Outer side frame 66x56 cm

Painting to edge of frame 60x50cm

Regards

Roland Lucas”

