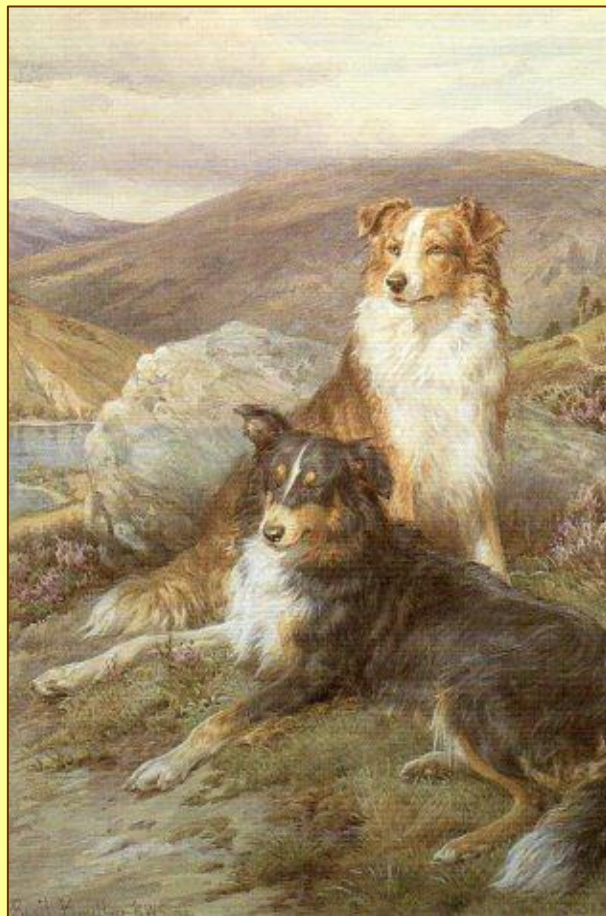


Basil Bradley (1842-1904) – Painter of Animals and Landscapes.

By Ian D. Hodkinson

Basil Bradley, at the time of the 1861 UK Census, was aged 18 and living in Beathwaite House, Levens with Charles Henry Mitchell, architect and artist. His profession was given as an artist/assistant to Mitchell. An accompanying article on Mitchell can be found on this website. Basil Bradley developed into an accomplished artist in watercolours who specialised in painting animals, notably dogs, horses and farm livestock and /or groups of figures set in naturalistic landscapes. He was destined to receive high acclaim within London's art circles and his career subsequently far outshone that of Mitchell.



Untitled painting by Basil Bradley. Image from David James Gallery

Basil Bradley was born in London in 1842, the second son of William and Eliza Bradley (née Calvert). His father, a native of Manchester born in 1801, was himself a noted portrait painter who had moved to London to gain more prestigious commissions amongst the wealthier classes. William and Eliza Bradley lived for a time on Fitzroy Square within the Fitzrovia district of London (Thomson 2007) but by the 1841 census, the year before Basil's birth, they had moved just around the corner to Charlotte Street. The family then moved back to Manchester sometime in the mid to late 1840s: the 1851 census/birth records show that their daughters Blanche and Julia, were born in London in 1844 and 1845 respectively but that a third daughter, ('Marrie' in the census but not traceable under this name in birth records) was born in Manchester around 1850.

Basil Bradley's early family life must have been chaotic. At the 1851 census he was living at 10 Sagar Street, Cheetham, Manchester, with his four siblings, of whom the eldest, William, was then aged 12. The only other member of the household was a 19 years old house servant. The parents, by contrast, together with a house maid, formed a separate household at 3 Albert Terrace, Broughton Lane, Salford. It is difficult to imagine how this came about. William Bradley, the father, died of typhoid in a room adjoining his studio on 4 July 1857. There was controversy over accounts of his death, with some claiming that his demise resulted from intemperate habits occasioned by his perceived lack of recognition for the fruits of his own artistic efforts. A more complete description of his life and the circumstances surrounding his death can be found in Susan Thomson's book *Manchester's Victorian Art Scene and its Unrecognised Artists* (Thomson 2007). Both Basil and William Bradley Jnr (see Appendix 3) became professional artists.

Basil Bradley received little formal instruction in painting. Between 1859-1860, the year immediately before his time in Levens, Bradley studied at the Manchester School of Art (Clement and Hutton 1879), apparently under the tutelage of the landscape painter James Astbury Hammersley (1818-1867) (Anon 1892).

By the time of the 1871 Census Basil Bradley was well-established closer to the London art scene, living at Lady Cross, Hambledon, Surrey with his sister Julia, an “Artist pupil” Frank Goodwin and a general servant. Earlier in 1866 he had shown a painting *Evening* at the Dudley Gallery, London at an exhibition designed to attract up and coming water-colourists (Anon 1866). Clearly, he had impressed as the following year (1867) he was elected an associate of the Society of Painters in Water Colours, often referred to as the Old Water Colour Society (Roget 1891, Holme 1905). His first exhibits as an associate, at the Society’s exhibition of 1867, including *Tilling the Ground* and *Spring in the Highlands*, were particularly well received (Anon 1867a, b). A review of a series of portraits of tigers and their cubs exhibited in 1877 received effusive praise in *The Art Journal*. The paintings were described as “.... about as admirable examples of fine draughtsmanship, skill in display of local colour, and felicity in reproducing individual textures, as we ever remember to have seen. The intensity of animal expression thrown into the individual portraits and the mirthfulness of character shown in the drawings are simply and truthfully equal to the finest display of those qualities in the best of Landseer’s drawings” (Pascoe 1877).

Basil Bradley married Fanny Jemima Pattison at Marleybone, London in 1874, the year after his first painting, *Victor and Vanquished*, was accepted to hang at the Royal Academy Exhibition. The couple appear to have had no children. They seem to have moved address repeatedly during the succeeding years as shown in Table 1. It is difficult, however, to tell whether at any one time Bradley had both a residential and a studio address.

Table 1 Basil Bradley’s addresses after leaving Manchester. Addresses were given when exhibiting at: RA - Royal Academy (Graves 1905), RSBA - Royal Society of British Artists (Johnson 1975).

Date	Address	Source
1871	Lady Cross, Hambledon, Surrey	Census

1877	2 Clifton Villas, Maida Hill	RA
1878	Bourne End, Maidenhead	RA
1879-84	3 Trafalgar Studios, Chelsea	RA
1881	22 Redcliffe St., Kensington	Census
1882-1884	3 and 13 Trafalgar Studios, Manresa Road, Kings Road, Chelsea	P.O Directory (1882), Business Directory of London (1884)
1889	Dial Studio, Marlow, Buckinghamshire	RSBA
1891	Chapel Street, Great Marlow, Buckinghamshire	Census
1894-99	4 Park Hill Studios, Haverstock Hill, Hampstead, London.	RA, Vincent (1991)
1901	8 Christchurch Road, Hampstead	Census

Basil Bradley was a member of the Water-Colour Society of Liverpool and was elected a full member of the Society of Painters in Water-Colours in 1881 (Clement & Hutton 1879, Roget 1891, Holme 1905). Most of his work exhibited at major exhibitions in London was shown at the Society of Painters in Water-Colours (= The Old Water Colour Society), although 11 paintings were accepted for hanging at the Royal Academy and a single painting, *When All was Young*, was exhibited at the Royal Society of British Artists (up to 1893) (Graves, 1901, 1905, Johnson 1975). Details and reviews of these exhibitions were widely disseminated in both the London and provincial newspapers and periodicals (e.g. Anon 1875, Pascoe 1877). In addition, some of Bradley's paintings such, as *May-Time* and *Forlorn Hope*, featured in published collections of facsimile sketches designed to illustrate the best works in the major exhibitions (Blackburn 1882, 1893). Other prominent London venues at which Bradley exhibited were M'Lean's Gallery, Haymarket (Anon 1878c), The Grosvenor Gallery (Anon 1879), Kensington Town Hall (Anon 1882a), The Dudley Gallery (Anon 1866, 1884a) and Hampstead Art Society (Anon 1894, 1895a, 1897). Bradley also exhibited widely throughout the UK and beyond, including the Paris Exhibition of

1878 (Anon 1878a,b, Clement & Hutton 1879). An impressive list of exhibitions can be reconstructed from accounts in local newspapers throughout the UK. City venues include Manchester, Liverpool, Birmingham, Bristol, Derby, Nottingham, York, Aberdeen, Belfast and smaller towns include Southport and Alnwick in Northumberland (Appendix 1).

Basil Bradley died in Hendon, Middlesex in late 1904. The remaining works in his studio were auctioned by Christie, Manson and Woods on 6 February 1905. Interestingly, he is described as ‘Basil Bradley RWS, deceased, late of Scarsdale Studios, Kensington (London)’, an additional address to those listed in Table 1 (Christie, Manson and Woods 1905). A few years before his death Basil Bradley sat for a water-colour portrait by Sir Hubert von Herkomer that was hung in the 1897 exhibition of the Royal Water-Colour Society (Baldry 1901). The current location of this painting, if it survives, remains unknown. Some of Basil Bradley’s correspondence with David Croal Thomson, dating from 1884, survives in the California Archive (California Archive)

Towards the end of his career Basil Bradley is known to have painted using ‘Cambridge Colours’ supplied by Madderton & Co. Ltd, originally of Loughton, Essex but also at 156 King’s Road, Chelsea. Madderton’s kept a detailed record of artists’ palettes between 1902 and 1904 and amongst the artists recorded was Basil Bradley (Madderton’s Notes for Artists).

In addition to his role as an artist Basil Bradley was also a graphic illustrator, supplying images for engravings of animals and rural scenes to a number of magazines, most notably *Once a Week*, *Cassell’s Family Magazine*, *The Graphic* and the *Illustrated London News* (Anon 1880, White 1906). One of his most famous engravings is of an old war horse entitled *The Old Soldier* (Anon 1873d) (see below).



The Old Soldier by Basil Bradley – engraving from
The Graphic Magazine, 1873



'Motherless – Easedale Tarn' by Basil Bradley - engraving from the
Illustrated London News, 1880

Despite living in Cumbria for a while and painting many Lake District scenes, such as *Easedale Tarn*, *Grasmere Lake* and *Silver How*, *Castle Crag* and *Birks Bridge on Duddon*, Basil Bradley does not feature in Hall's *The Artists of Cumbria* (Hall 1979). Frequently the scenery formed the mere backdrop to his animal portraiture and exact

localities are often not stated. *Sheep washing, Easdale*, exhibited at the Royal Academy in 1877, is an exception. The only painting that can be definitively linked to Levens is one entitled *Netting, Levens Park* that appeared at auction in 1998 at Maxwell's Auction House, Woodford, Cheshire.

Examples of Basil Bradley's work can be found in The Victoria and Albert Museum, Manchester Art Gallery, Atkinson Art Gallery Southport, Gallery Oldham and Blackburn Museum and Art Gallery. (BBC Your Paintings 2012, Wright *et al.* 2006). A single painting, *Wayside Friends*, is in The Art Gallery of New South Wales, Sydney Australia. Brief sketchy summaries of Bradley's life can be found in Clement & Hutton (1879), Fisher (1972), Wood (1978), Pavière (1979) and Vincent (1991).

Basil Bradley painted some important works in collaboration with other Manchester artists, notably Francis Michael Trappes (1838-1886) and James Henry (Hey) Davies (1844-1930). Bradley appears to have added figures and/or animals to landscape backgrounds painted by these artists (see below). A more complete account of these collaborations, and the artists involved, forms an appendix to this article (Appendix 2).



The Cover Side by Bradley and Trappes, 1875

Works by Basil Bradley's have sold at all the leading London auction houses including Sothebys, Christies, Bonhams and Phillips, as well as at many provincial auctions throughout the UK. The highest recorded price obtained was at Christies in 1990 when the painting *Morning of the 12th August, Loch Earn, Perthshire*, sold for \$44, 584 (Blouin Art Sales Index, 2012, Findartinfo, 2012).

Basil Bradley appears to have travelled widely in pursuit of subject material. Exhibited paintings feature several localities in the mountain areas of the Scottish Highlands, the Lake District, North Wales and Connemara on the west coast of Ireland. Lowland scenes in Berkshire and Surrey also feature heavily. He must also have travelled abroad to which scenes of the Seine and Notre Dame in Paris and of Mount St. Bernard in Switzerland testify.

References

Anon 1862. Local Intelligence. *Liverpool Mercury*. 24 November, issue 4614.

Anon 1866. Fine Arts. The General Exhibition of Watercolour Drawings. *Daily News, London*. 5 February, Issue 6476.

Anon 1867a. Town Edition. Institute of Painters in Water-Colours. *The Era*, 28 April, Issue 1492.

Anon 1867b. Fine Arts. The Water-Colour Exhibitions. *Daily News, London*. 29 April, Issue 6547.

Anon 1871. Agnew's Exhibition of Water Colours. *Manchester Times*. 28 October. Issue 726.

Anon 1873a. Royal Manchester Institution. Exhibition of Modern Paintings. *The Huddersfield Daily Chronicle*. 10 September. Issue 1901. p. 3.

Anon 1873b. The Liverpool Exhibition of Painting, Free Library. *Liverpool Mercury*. 13 October. Issue 8028.

Anon 1873c. Royal Birmingham Society of Artists. *Birmingham Daily Post*. 28 March. Issue 4587.

Anon 1873d. The Old Soldier. Extra Coloured Supplement. *The Graphic*. 26 July. Issue 191.

Anon 1875. Exhibition of the Water-Colour Society. *Liverpool Mercury*. 13 May. Issue 8523.

Anon 1876. Birmingham Royal Society of Artists. *Birmingham Daily Post*. 1 April. Issue 5530.

Anon 1878a. The Paris Exhibition. *Nottinghamshire Guardian* 17 May. Issue 1712, p. 7.

Anon 1878b. The Paris Exhibition. *Liverpool Mercury*. 18 May. Issue 9467.

Anon 1878c. Winter Exhibition, - Mr M'Leans Gallery, Haymarket. *The Graphic*. 9 November, Issue 467.

Anon 1878d. *St John's Manchester. Catalogue of the Fine Art Collection at the Assembly Room, Free Trade Hall. in Connection with the Bazaar for Church Improvements*. Manchester, J. Pontefract.

Anon 1878e. Liverpool Art Club. *Liverpool Mercury*. 5 February. Issue 9379.

Anon 1879. The Grosvenor Gallery. *The Pall Mall Gazette*. 30 January. Issue 4350.

Anon 1880. Engraving entitled 'Easdale Tarn, Westmorland'.
Illustrated London News. Jul-Dec.

Anon 1882a. Kensington Town Hall. *The Morning Post*. 28 March.
Issue 34245.

Anon 1882b. The Corporation Autumn Exhibition. *Liverpool
Mercury*. 4 September. Issue 10809.

Anon 1892c. Museum and Art Gallery: The New Loan Collection.
Birmingham Daily Post. 28 September. Issue 10693.

Anon 1883. Bristol Fine Art Exhibition. *The Bristol Mercury and
Daily Post*. 10 March. Issue 10864.

Anon 1884a. The Dudley Gallery. *The Morning Post*. 18 February.
Issue 34837.

Anon 1884b. Original Modern Pictures. Rodman's Art Gallery. *The
Belfast News-Letter*. 18 October. Issue 21603.

Anon 1885. Rodman's Art Gallery Exhibition. *The Belfast News-
Letter*. 19 October. Issue 21942.

Anon 1887. The Alnwick Exhibition. *The Newcastle Weekly
Courant*. 30 December. Issue 11111

Anon 1888. Pictures at the Southport Exhibition. *Liverpool
Mercury*. 6 March. Issue 12528.

Anon 1892. The Late John Taylor RCA. *Liverpool Mercury*. 4
August, Issue 13910.

Anon 1894a. The Princess Louise at Hampstead. *The Standard*. 21
May. Issue 21803. p. 6.

Anon 1894b. The Manchester Autumn Exhibition. *Liverpool Mercury*. 4 September. Issue 14562.

Anon 1894c. Derby Corporation Art Gallery. 12th Annual Exhibition. *The Derby Mercury*. 10 October. Issue 9379.

Anon 1895a. The Hampstead Art Society. *The Standard*. 20 May. Issue 22115. p.3.

Anon 1895b. The Southport Spring Exhibition. *Liverpool Mercury*. 2 March. Issue 14716.

Anon 1895c. York Corporation Art Gallery. *The Yorkshire Herald and the Yorkshire Post*. 24 August. Issue 13797.

Anon 1896. Aberdeen Art Exhibition. *Aberdeen Weekly Journal*. 20 May. Issue 12889.

Anon 1897. Hampstead Art Society. *Lloyds Weekly Newspaper*. 30 May. Issue 2845.

Anon 1899. Rodman's Art Gallery Exhibition. *The Belfast News-Letter*. 9 November. Issue 26292.

Anon 1900a. Loan Exhibition at the Castle. *Nottinghamshire Guardian*. 29 September. Issue 2889.

Anon 1900b. Corporation Art Gallery, York. Summer Exhibition of Modern Paintings. *The Yorkshire Herald and the Yorkshire Post*. 3 June. Issue 15309.

Baldry, A.L. 1901. *Hubert von Herkomer R.A. A Study and a Biography*. London, George Bell & Sons.

BBC – Your paintings 2012. http://www.bbc.co.uk/arts/your_paintings.

Blackburn, H. 1882. *Academy Notes 1882. Illustrations of Some of the Pictures at Burlington House*. London, Chatto & Windus.

Blackburn, H. 1895. *English Art in 1884 Illustrated by Facsimile Sketches by the Artists*. New York, Appleton & Co.

Blouin Art Sales Index, 2012. <http://artsalesindex.artinfo.com> (as at 21 Nov. 2012).

Business Directory of London and Provincial and Foreign Trade Guide 1884. London, J.S.C. Morris.

California Archive. *Inventory of David Croal Thomson Papers*. Basil Bradley (1884). Call No. 910126, Box 1, Folder 7. Online Archive of California.

Christie, Manson and Woods 1905. *Remaining works of Basil Bradley RWS Deceased*. London, Christie, Manson and Woods.

Clement, C. E. and Hutton, L. 1879. *Artists of the Nineteenth Century and their Work. A Handbook Containing Two Thousand and Fifty Biographical Sketches*. Vol. 1. Boston, Houghton, Osgood and Co.

Findartinfo, 2012. <http://www.findartinfo.com> (as at 12 Nov. 2012).

Graves, A. 1901. *A Dictionary of Artists Who Have Exhibited Works in the Principal London Exhibitions from 1760 to 1893*. London, Henry Graves & Co.

Graves, A. 1905. *The Royal Academy of Arts. A complete dictionary of contributors and their works from its foundation in 1769 to 1904*. Vol. 1. London, Henry Graves & Co.

Graves, A. and Holme, C. 1905. *The 'Old' Water-Colour Society 1804-1904*. London, Offices of the Studio.

Hall, M. 1979. *The Artists of Cumbria*. Newcastle upon Tyne, Marshall Hall Associates.

Horsfall, T.C. 1880. *Handbook to the Manchester Art Museum*. Manchester, Ireland & Co.

Johnson, J. 1975. *Works exhibited at the Royal Society of British Artists 1824-1893*. Woodbridge, Suffolk, Antique Collectors Club.

Madderton's Notes for Artists. British artists' Suppliers 1650-1950 – M. web page at The National Portrait Gallery, London.
<http://www.npg.org.uk/research/programmes/directory-of-suppliers/m.php>

Pascoe, C.E. 1877. London Exhibitions. *The Art Journal*, New Issue. 3, 60-63.

Pavière, S.H. 1969. *A Dictionary of Victorian Landscape Painters*. Leigh-on-Sea, F. Lewis, Publishers, Ltd

Post Office London Directory for 1882. London, Frederic Kelly.

Roget, J.L. 1891. *A History of the 'Old Water-Colour Society' now the Royal Society of Painters in Water Colours with Biographical Notices of its Older and of All Deceased Members and Associates*. Vol. 2. London, Longmans, Green and Co.

Thompson, S.W. 2007. *Manchester's Victorian Art Scene and its Unrecognised Artists*. Manchester, Manchester Art Press.

Vincent, A. 1991. *A Companion to Victorian and Edwardian Artists*. Newton Abbott, David and Charles.

White, G. 1906. *English Illustration 1857-70*. London, Constable.

Wood, C. 1978. *The Dictionary of Victorian Painters*, 2nd edition. Woodbridge, Suffolk, The Antique Collectors Club.

Wright, C., Gordon, C.M. and Smith, M.P. 2006. *British and Irish Paintings in Public Collections: An Index of British and Irish Oil Paintings by Artists Born Before 1870 in Public and Institution Collections in Britain and Ireland*. New Haven, Yale University Press.

Appendix 1. Compilation of provincial locations and exhibitions at which Basil Bradley's work was displayed.

City	Venue	Date	Reference
Manchester	Thomas Agnew & Sons, Exchange Street Galleries	1871	Anon (1871)
	Royal Manchester Institution	1873	Anon (1873a)
	St John's Church, Free Trade Hall	1878	Anon (1878d)
	City Art Gallery	1894	Anon (1894)
	Manchester Art Museum	1880	Horsfall (1880)
Liverpool	Liverpool Exhibiton of Paintings, Free Library	1873	Anon (1873b)
	Liverpool Art Club	1878	Anon (1878e)
	Liverpool Corporation Winter Exhibition	1882	Anon (1882b)
Birmingham	Royal Birmingham Society of Artists	1873, 1876	Anon (1873c, 1876)
	Birmingham Museum & Art Gallery, New Loan Collection	1892	Anon (1892c)
Derby	Derby Corporation Art Gallery, 12 th Exhibition	1894c	Anon (1894c)
Nottingham	Nottingham Castle Art Museum	1900	Anon (1900)
Bristol	Bristol Fine Arts Exhibition, Price Arts Academy	1883	Anon (1883)
York	York Corporation Art Gallery	1895, 1900	Anon (1895c, 1900)
Belfast	Rodman's Art Gallery	1884, 1885, 1899	Anon (1884b, 1885, 1899)
Aberdeen	Aberdeen Art Exhibition	1896	Anon (1896)
Southport	Southport Corporation at the Atkinson Art Gallery	1888, 1895	Anon (1888) Anon (1995b)
Alnwick	The Alnwick Exhibition	1887	Anon 1887)

Appendix 2.

Artistic collaborators of Basil Bradley - Francis Michael Trappes (1838-1886) and James Henry Davies (1844-1930).

Francis Michael Trappes

Francis Michael Trappes was born in Chorley, Lancashire in 1838, the son of Henry Trappes, solicitor, and his wife Jane. In the 1841 census Francis was living with his parents on Park Road, Chorley. By the 1861 census the family had moved to Manchester, residing at 15 Heathfield, Moss Side. James's occupation was there listed as "Artillery Volunteer". His commission as First Lieutenant in the Lancashire Artillery Volunteer Corps was announced in the *Liverpool Mercury* the following year (Anon 1862). He had a painting first accepted at the Royal Society of British Artists exhibition in 1868, giving his address as 25 Upper Brook Street, Manchester (Johnson 1975). At the 1871 census, then aged 32, he was still living at this same address in Upper Brook Street, Upper Chorlton on Medlock, but by now he gave his profession as "Landscape Artist". He appears to have moved to the City of London in the early to mid-1870s as subsequent RSBA catalogues list his address as 96 Gracechurch Street, London (1876/77) and 32 Cornhill Street, EC (1885/86). Several paintings of Epping Forest and the Essex countryside date from 1873 onwards (Blouin Art Sales Index, 2012). He married in London City in 1883 but died shortly afterwards. His death in 1885 was registered in early 1886 at Richmond, Surrey.

His collaborative paintings with Basil Bradley appear to date mainly from Trappes's early years in London (e.g. *Cover Side* 1875, *Road to Copped Hall* (Epping Forest) 1875 and *Still Waters* 1879) (Blouin Art Sales Index 2012, Findartinfo 2012). It is interesting to speculate whether it was Basil Bradley, by then living around London, who persuaded Trappes to move from Manchester to the metropolis.

Trappes exhibited at both the Royal Academy (7 paintings) and the Royal Society of British Artists (7 paintings) (Graves 1901, Johnson 1975). Trappe's paintings regularly appear at auction, usually fetching under £2000, although his collaborative paintings with Basil Bradley generally fetch several thousand pounds (Blouin Art Sales Index, 2012). One of these collaborative paintings, *Still Waters: A Lady Fishing and her Companion Reclining*, is in the Victoria and Albert Museum, London (BBC-Your paintings 2012). Another painting, *The Road to Copped Hall*, is in Essex Forest District Museum. Trappes features briefly in some, but not all, the dictionaries of Victorian artists (e.g. Graves 1901, Pavière 1968, Wood, 1978).

James Henry (Hey) Davies

By contrast with Francis Trappes, James Henry Davies remained a Manchester artist throughout his long life. He was born in Ancoats, Manchester on 11 February 1844, the son of Edward and Ellen Davies, cotton spinners. He was christened at Manchester Cathedral on 27 March 1844. During his early years James's family appears to have moved around repeatedly. According to the dates and places of birth of his siblings, Hannah and William respectively in the 1881 census, the family were living in Wakefield, Yorkshire around 1846 and in Sweden in around 1856. At this same census James Henry, who remained unmarried throughout his life, was living as head of household at 32 Boston Street, Hulme, Manchester with his unemployed parents and brother and sister. His occupation was listed as "Artist Landscape Painter". By then he was an established part of the Manchester art scene sufficiently prosperous to employ a general servant. Slater's Manchester Directories for 1876, 1877-8, 1879 and 1883, however, list him as an "Artist" living at 2 Essex Street. It is difficult to determine whether this is his studio address or whether he moved from 2 Essex Street to Boston Street and then back again. By the 1901 census James Henry was still living with his brother William and married sister Hannah, but at 6 Fenwick Street, Manchester. He then disappears from the radar until his death at Fenwick Street in 1930, aged 86. Additional information on where he lived is contained in the address information given for his exhibition of paintings at the

Royal Society of British Artists (Johnson 1975) and the Royal Academy (Graves 1901). Here, however, there appears to be a good deal of confusion as to his identity as he seems to be listed variously, and sometimes simultaneously, as James Henry Davies, James Hey Davies or J.H. Davies, all of Manchester and often of the same Essex Street address. Similar confusion is found in dictionaries of artists such as that of Wood (1978). If the above interpretation that all three are the same person is correct, which it almost certainly is, then his address in 1872 was “20 Til Lane, Manchester” (not found in *Gazeteer*) and from 1887-1891 he was living at 26 Brazenose Street, Manchester.

The name James Hey Smith also recurs frequently in several more recent works and is frequently used in auction and gallery catalogues (e.g. Wood 1978, BBC *Your Paintings* 2012, Thompson 2007, Blouin Art Sales Index, 2012). The epithet ‘Hey’, however, appears to be merely a mistranscription of Henry, a shortened version of the name or a nickname: it does not appear formally in his genealogical record or in that of his family.

A brief description of James H. Davies’s art career and position within the Manchester school of painters is given by Susan W. Thomson in her book on *Manchester’s Victorian Art Scene* (Thomson 2007). He first exhibited at the Royal Manchester Institution in 1872, became an Associate of the Manchester Academy of Fine Arts in 1873, and was elected a full member the following year. He exhibited several paintings at the Royal Academy and the Royal Society of British Artists in London but most of his work was shown at the Royal College of Art and other provincial galleries (Graves, 1901, 1906, Johnson 1975, Wood 1978). Examples of James Henry Davies’s work can be found in the following public collections, Manchester City Art Gallery, Harris Museum and Art Gallery (Preston), Stockport Heritage Services, Gallery Oldham, Warrington Museum and Art Gallery, National Museum of Wales and Salford Museum and Art Gallery (BBC – *Your paintings* 2012).

James Henry Davies painted mainly landscapes and rustic scenes. It appears that in his collaborative paintings with Basil Bradley he painted the landscape and Bradley added the figures and animals. A painting sold at auction by Bonhams in 2010 entitled *Baiting up* showing a group of figures including a fisherman on the bank of a river, is signed J Hey Davies figures by Basil Bradley (Blouin Art Sales Index, 2012). Davies's paintings, including his collaborative paintings with Bradley, usually sell at auction for between £500-1500 with better ones occasionally reaching £2000.

Appendix 3

William Bradley Junior (1840-1913)

Basil Bradley's elder brother William also became a landscape artist who exhibited at the Royal Academy, The Royal Society of British Artists and The New Water Colour Society (Graves 1901, 1905, Johnson 1975). He lived for a while (1871 census) with his wife Ellen (née Scholes), whom he married in 1861, at Kitty Cragg, Grasmere before moving to Notting Hill London (Johnson 1975) and then to Buckinghamshire (1881 census, Johnson 1975). At the 1891 census he was a visitor in the household of Oswald Allen in Lytham St. Annes, Lancashire. He eventually retired to Southport, Lancashire (1901 and 1911 censuses) where he died in 1913. Wood (1978) gives a very brief account of his career.