

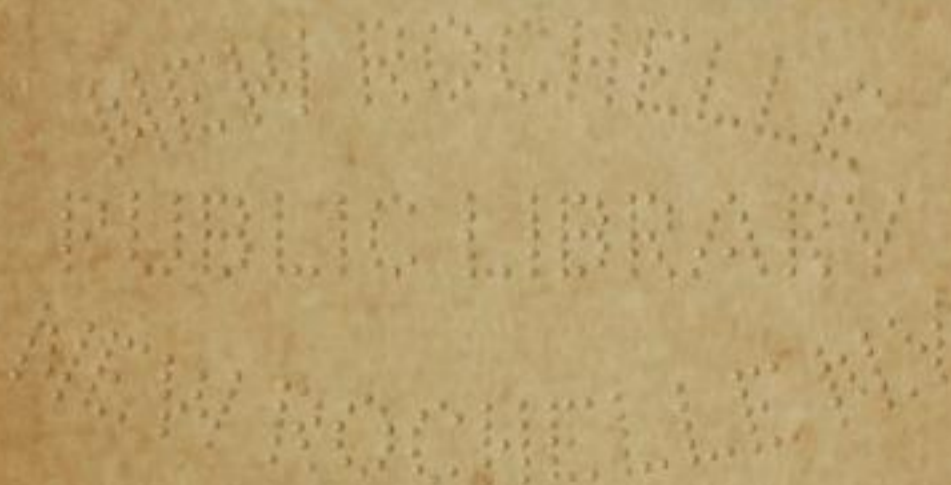
# THOMAS WOOLNER, R.A.

SCULPTOR AND POET

## HIS LIFE IN LETTERS

WRITTEN BY HIS DAUGHTER

AMY WOOLNER



NEW YORK  
E. P. DUTTON & COMPANY

681 FIFTH AVENUE

1917

I beg you without a moment's delay to insure your pictures if you have not already done so. One is positively afraid of some Nemesis after so much good fortune. No, I am not. I have a kind of feeling that good fortune is good for you, and if so, I am sure that you will have it, for have we not all what is best for us?

With our love and best thanks,

Very sincerely yours,

EMILY TENNYSON.

I mean to have the ham cooked in wine and kept for some choice occasion if possible.

CHARLES DARWIN TO T. WOOLNER

*Down, Bromley,*

*Kent, S.E.,*

*March 10 [1869].*

MY DEAR MR. WOOLNER,

Very many thanks for the drawing: it does excellently—The "Woolnerian tip" is worth anything to me.

Yours very sincerely,

CH. DARWIN.

The infolded point of the human ear discovered by Woolner, described in the *Descent of Man*. It was when modelling his "Puck" Woolner noticed the little pointed tips that are seen in so many ears, and he exaggerated these in the statuette to a fawn-like ear giving an impish look. When Mr. Darwin sat to him he imparted to the great Naturalist his ideas on his discovery.

W. E. DARWIN TO T. WOOLNER

*Southampton,*

*June 7 [1869?].*

DEAR MR. WOOLNER,

The Medallion has come quite safe.

It makes a remarkably fine medallion and I like it very much—I am sure it cannot give the Wedgwoods much trouble. I do not know whether I should send this to the Wedgwoods or whether the original you have should go to them, or the reversed cast.

Yours very truly,

W. E. DARWIN.

## T. WOOLNER TO MRS. TENNYSON

29, Welbeck Street, W.,  
December 19, 1869.

MY DEAR MRS. TENNYSON,

Will you please give my best thanks to the Bard for "The Holy Grail" which he kindly sent. I am heartily glad to find that it is already become so popular; for I find nothing but golden opinions of it on *all* sides: I heard one man say that he did not know but that it was the finest thing he had ever done. . . . I heard an anecdote to the credit of a publisher. Morris did not like his old ones and went to a new man—a few days back he went to have a settlement and expected 20 or 30£, but what was his astonishment to find placed in his hands a cheque for £600 !!! . . . .

Ever truly yours,  
T. WOOLNER.

Extracts from a Long Letter from Edward Lear to  
T. Woolner.

*Maison Guichârd,  
Cannes,  
May 1, 1870.*

DEAR WOOLNER,

As I am not likely to see you & Mrs. Woolner this summer. . . . I shall send a line or two, in hopes that one day you may post one in return. I have had a long letter from Daddy. . . . In the last letter I had written to him I find I have knocked my head against a wall; for supposing that he was—as he used to be—of what you & I should call "advanced or liberal principles" in religious matters, I had spoken about the increase of rationalistic & antimiraculous thought, & hoped his future pictures would point or express such progress. Whereas I find I never made a greater mistake, & that on the contrary, he is becoming a literalist about all biblical lore, & has a holy horror of Darwin, Deutsch . . . meanwhile if he should paint Balaam's Ass or Gideon's Fleece it will not surprise me. . . . What are you yourself about? & how is Mrs. Woolner & all your children? also my little brother Cyril.<sup>1</sup> . . . How did you, & how did the friends whose names you so goodnaturedly procured as subscribers like my Corsica book? . . . What

<sup>1</sup> Son of Holman Hunt, aged three and a half years.

you. I wish I had a little Nursey to send you; I have two or three rather larger ones (for which reason you might not care to have one of them) and they are not his best.

These amateurs—and I think all Painters except the best, are best in their slight sketches, done at a heat. They nearly always *muddle* when they get to working up in cold blood.

The trees are in fine colour now. And last night we had an Aurora well worth being out of London, or even Paris, to behold. "First came a white *Beam*, and then came a *Rose*" shelving the white one away Eastward, and then the rose followed catching up the Pleiads and Jupiter below them, and there was a grand Sword-dance half over the sky, more like Beams of Goliath than Swords, however.

Yours truly,  
E. FITZGERALD.

CHARLES DARWIN TO T. WOOLNER

Down, Beckenham,  
Kent, S.E.,  
April 7 [1871].

MY DEAR MR. WOOLNER,

I daresay you often meet & know well painters. Could you persuade some *trustworthy* men to observe young & inexperienced girls who serve as models, & *who at first blush much*, how low down the body the blush extends. . . . Moreau says a celebrated French painter once saw a new model blushing all over her body. So that I want much to hear what the experience is of cautious & careful English artists: I always distrust memory—can you aid me?

The tips to the ears have become quite celebrated. One Reviewer (*Nature*) says they ought to be called, as I suggested in joke, *Angulus Woolnerianus*.

A great German physiologist is very proud to find that he has the tips well developed & I believe will send me a photograph of his ears; & if a good case, I think I would have it photographed on wood engraved for new Edit. Making of course no change in my text.

Yours very sincerely,  
CH. DARWIN.

1868. *William III.* Statue, marble. (Westminster Hall.)  
*Dr. Robert Haines.* Bust, marble. (Bombay.)  
*Dr. William Hey.* Bust, marble. (Leeds Infirmary.)  
*Sir Mark Cubbon.* Bust, marble. (India.)  
*R. E. Ellis.* Bust. (Trinity College, Cambridge.)  
*W. E. Frere.* Bust, marble.  
*Thomas Carlyle.* Bust, marble. (Modelled in 1865, exhibited Royal Academy, 1868, for Louisa Lady Ashburton.)  
*Mrs. Hichens.* Medallion.  
*William Dobson.* Bust, marble. (Cheltenham.)  
 Three Bas-reliefs. Marble.  
 Thetis coaxing Zeus.  
 Achilles and Pallas Athena.  
 Thetis and Achilles. (For Gladstone Memorial in Bodleian, Oxford.)  
*Rt. Hon. W. E. Gladstone.* Bust, marble.
1869. *Sir Bartle Frere.* Bust, marble.  
*Joseph Pease.* Bust, marble.  
*Edward Wilson.* Bust, marble. (Public Library, Melbourne.)  
 "Ophelia." Half-lifesize. Statuette, marble. (Two or three replicas were carved of this work.)  
*David Sassoon.* Statue, marble. (Mechanics Institute, Bombay. Exhibited at South Kensington Museum.)  
*Mrs. Hall.* Medallion.  
*Hatley Frere.* Bust, marble.  
 Design for Neave Memorial. Cross, marble.  
*Mrs. Cleverly Alexander.* Medallion, marble.  
*Charles Darwin.* Medallion. (Wedgwood.)  
*Lord Palmerston.* Statue, bronze. No. 1.
1870. "In Memoriam." (Four Children in Paradise.) Alto-relief, plaster.  
*Charles Darwin.* Bust, marble.  
 Dobson Memorial Tablet. Marble. (Cheltenham College Chapel.)  
 Design for Ogle Cross.  
 Memorial medallion of Galt, novelist. (Greenock.)  
*A. H. Novelli.* Medallion.  
*Dr. Rees.* Bust, marble.
1871. *Sir J. Hope Grant.* Bust, marble.  
*Bishop Temple.* (Afterwards Archbishop of Canterbury.) Bust, marble.  
*Bright.* Memorial tablet.  
*Dr. Bayer.* Bust, marble.