Yale University
Yale Center for British Art, Rare Books and Manuscripts

Guide to the Philip Hermogenes Calderon Correspondence from John Everett Millais and Frederic Leighton

MSS 3

YCBA Library Court. Photograph by Richard Caspole, YCBA, 2016.

compiled by Fiona Robinson; edited by Francis Lapka

2010

Department of Rare Books and Manuscripts
1080 Chapel Street
P. O. Box 208280
New Haven, CT 06520-8280
203-432-2814
ycba.rarebooks@yale.edu
https://britishart.yale.edu/about-us/departments/rare-books-and-manuscripts

Last exported at 4:02 p.m. on Saturday, June 3rd, 2023

Table of Contents

Collection Overview 3
Requesting Instructions 3
Administrative Information 3
  Immediate Source of Acquisition 3
  Conditions Governing Access 3
  Conditions Governing Use 4
  Preferred Citation 4
  Physical Characteristics and Technical Requirements 4
Biographical / Historical 4
Scope and Contents 5
Bibliography 5
Arrangement 6
Collection Contents 7
  Series I: John Everett Millais to Philip Hermogenes Calderon, 1886-1896 7
  Series II: Frederic Leighton to Philip Hermogenes Calderon, 1889-1896 12
Selected Search Terms 17

Collection Overview

REPOSITORY: Yale Center for British Art, Rare Books and Manuscripts
Department of Rare Books and Manuscripts
1080 Chapel Street
P. O. Box 208280
New Haven, CT 06520-8280
203-432-2814
ycba.rarebooks@yale.edu
https://britishart.yale.edu/about-us/departments/rare-books-and-manuscripts

CALL NUMBER: MSS 3

CREATOR: Calderon, P. H. (Philip Hermogenes), 1833-1898

TITLE: Philip Hermogenes Calderon correspondence from John Everett Millais and Frederic Leighton

DATES: 1886-1896

PHYSICAL DESCRIPTION: 0.42 linear feet (1 box)

LANGUAGE: English

SUMMARY: This collection includes letters sent by John Everett Millais and Frederic Leighton to Philip Hermogenes Calderon from 1886 to 1896.

ONLINE FINDING AID: To cite or bookmark this finding aid, please use the following link: https://hdl.handle.net/10079/fa/ycba.mss.0003

Requesting Instructions

To request items from this collection for use on site, please use the request links in the HTML version of this finding aid, available at https://hdl.handle.net/10079/fa/ycba.mss.0003.

Key to the container abbreviations used in the PDF finding aid:

b. box
f. folder

Administrative Information

Immediate Source of Acquisition

Acquired October 2008, Paul Mellon Fund.

Conditions Governing Access

The materials are open for research.

Conditions Governing Use

The collection is the physical property of the Yale Center for British Art. Literary rights, including copyright, belong to the authors or their legal heirs and assigns. For further information, consult the Curator of Rare Books and Manuscripts.

Preferred Citation

Philip Hermogenes Calderon Correspondence from John Everett Millais and Frederic Leighton. Yale Center for British Art, Paul Mellon Fund.

Physical Characteristics and Technical Requirements

All letters in original condition. Most of Millais's letters include envelopes; Leighton's letters do not include envelopes. Several pieces (particularly in Leighton's letters) are written on black-bordered mourning stationery. Most feature letterheads (some embossed) indicating their origins at various locations.

Biographical / Historical

Philip Hermogenes Calderon (1833-1898) was born in Poitiers, France, the son of a French mother and a Spanish father. Philip and his parents moved to London in the 1840s, and he began his artistic training in 1850. He first exhibited a work at the Royal Academy in 1853. Calderon's father died in 1854, leaving little money to his family. Calderon would support his mother for the rest of his life. Calderon began painting portraits at this point in his career, and became a member of the St. John's Wood Clique, a group of young artists whose primary interest was in historical genre painting. The Clique was unlike the Pre-Raphaelite Brotherhood, however, in that it had no particular 'program' or project for English art. Rather, the artists of the Clique pooled their critical abilities for the end of improving their own talents. In the 1860s, Calderon was at the peak of his career, earning a comfortable living and receiving considerable critical accolades for his work. He moved in wide social circles at this time, befriending other artists and writers including Dickens and Trollope. By the late 1880s, however, the St. John's Wood Clique had begun to break up and Calderon had fallen on somewhat harder times. He was given the post of Keeper at the Royal Academy in 1887, a position that he took very seriously, perhaps to the detriment of his own painting. Poor health began plaguing Calderon in the 1890s, and he died on April 30, 1898 at his home in Piccadilly.

Frederic, Lord Leighton (1830-1896) was a well-established British painter by the late Victorian era. Educated largely in Europe, he began exhibiting his art, both within and outside of the Royal Academy, in the 1850s. Leighton tended to focus on classical subjects in his art. His travels in the Middle East during the mid to late nineteenth century gave him inspiration for his paintings as well. While Leighton was never as financially successful nor as professionally well-received as some of his peers, he was nevertheless elected President of the Royal Academy in 1878. From the 1860s onward, he lived in a sumptuous house on Holland Park Road, the interiors of which were lavishly decorated in Victorian Orientalist style. The highlight of the home's interior is the Arab Hall, an addition made to the building in the 1870s, with walls covered in precious blue Islamic tile. Although Leighton took his duties as Academy president seriously, he continued painting all the while. His strenuous pace of life caught up to him, perhaps, in 1894, when he began suffering from poor health. Although he resigned his leadership position in order to travel and rest in 1895, he died on January 25, 1896 at his home in London.

Sir John Everett Millais (1829-1896) was born in Southampton, and spent a large portion of his childhood in Jersey, in the Channel Islands. When he exhibited a particular talent in painting at an early age, his parents moved to London in order to allow him to train as an artist. He was enrolled at the Royal Academy Schools in 1840, becoming the youngest student in the institution's history. Millais received many accolades for his work while in training. Although his education had been at the Royal Academy, as a young professional he felt that it was important for artists to look to their late Medieval and early Renaissance predecessors

as the paragons of artistic achievement. In 1848, at his home, he founded the Pre-Raphaelite Brotherhood with his friends Dante Gabriel Rossetti and William Holman Hunt. Eventually, the Brotherhood would come to include other members, all of whom espoused the same artistic and intellectual philosophy of returning to the bright colors, detail, and compositional techniques of early European artists. While Millais adhered closely to this philosophy at the early end of his career, and produced some of his best-known pieces during this time, he would eventually return to more traditional and popular approaches. He enjoyed considerable financial and social success as a painter, building an opulent home at Palace Gate, in Kensington, London, in the 1870s. At this stage in his career, Millais painted a number of portraits and some sentimental pieces, including his two most famous works, "Bubbles," and "Cherry Ripe." He was made a Baronet in 1885 (and was the first artist to be granted this honor) owing to his popularity and renown in England. Millais continued painting throughout his life and, although suffering from throat cancer by the 1890s, served as President of the Royal Academy from 1895-1896, taking the position over from Frederic Leighton. Millais died on August 13, 1896 at his home in London.

Scope and Contents

The collection comprises letters reflecting the last years in the lives of both Sir John Everett Millais and Frederic, Lord Leighton. They date from the 1880s and 1890s, and make frequent reference to the inner workings of the Royal Academy, in which Millais, Leighton, and their addressee, Philip Calderon, were involved. At this time, Calderon was serving as the Keeper of the Royal Academy and Leighton as the President. Towards the end of his life, Leighton was forced to resign his position in order to embark on travels meant to improve his health. Millais, himself suffering from the throat cancer that would eventually kill him, served as his substitute in 1895 and formally assumed the President's role in 1896, after Leighton's death. These letters evidence Millais's anxieties about the demands of the President's position, with particular regard to any speaking duties.

The letters from Leighton and Millais are both written in a casual, intimate, tone, suggesting a longstanding acquaintance with Calderon. Leighton's missives generally concern aspects of his profession and artistic philosophy, and are sometimes heated in nature when discussing current affairs in the academy. Millais's seem to reflect a closer friendship with Calderon, and while addressing both professional and personal topics, are genial and frank in nature. While he voices concerns about the future of painting and other thoughts about creative processes, he also writes friendly greetings from his home in Scotland, discussing his hunting and fishing successes, and asking Calderon for gossip from London.

Leighton's letters, the last of which date to just a couple weeks prior to his death, do not show signs that he was slowing in his dedication to painting. He asks Calderon, in a letter from 1894 or 1895, about plans for a mural at the Royal Exchange, a project that he himself would undertake. Millais's letters, however, evidence his occasional melancholy about the worth of artistic pursuits (despite his continuing work at this time) and, in particular, are movingly honest about the artist's failing health. Millais confesses to discomfort, fear, and despair in his last letters to Calderon. His final communication, written on a slate, was transcribed on paper by his daughter Mary, and includes a note from her regarding the tracheotomy that became necessary to help Millais breathe in the last month of his life.

It appears that some of the letters that Calderon wrote to Millais during these years are in the Morgan Library collection. While Calderon's letters to Leighton are not available, a collection of contemporary letters from Leighton to other correspondents is located in the Getty Research Institute.

Bibliography

Barrington, Mrs. Russell. *The Life, Letters, and Work of Frederic Leighton*. London: G. Allen, 1906
Fleming, Gordon. *John Everett Millais: A Biography*. London: Constable, 1998.
Hacking, Juliet. *Princes of Victorian Bohemia: Photographs by David Wilkie Wynfield*. Munich, New York: Prestel, 2000.
Robbins, Daniel. *Leighton House Museum, Holland Park Road*. London: Royal Borough of Kensington and Chelsea Museums and Arts Service, 2005.

Arrangement

The collection is arranged in two series: I. Letters from John Everett Millais to P.H. Calderon. II. Letters from Frederic Leighton to P.H. Calderon. Letters are in chronological order within each series, with undated material following the dated items.

Collection Contents

Series I: John Everett Millais to Philip Hermogenes Calderon, 1886-1896

The letters are arranged chronologically.

b. 1, f. 1	Letter to Philip Hermogenes Calderon *Autograph letter, signed; written in pen and black ink. 4 pages (1 folded leaf) ; 18 x 23 cm.* Millais, John Everett, 1829-1896 , correspondent Expresses appreciation for a note from Calderon praising his work. Talks about his anxiety about exhibiting work, his relief that it has been a success. Genres / Formats: Correspondence	1886 January 19
b. 1, f. 2	Letter to Philip Hermogenes Calderon *Autograph letter, signed; written in pen and black ink. 3 pages (1 folded leaf) ; 18 x 23 cm. + envelope.* Millais, John Everett, 1829-1896 Sent to Calderon at Tentworth, Stedham, Midhurst. Congratulates him on being elected the new Keeper of the Royal Academy. Hopes that he will not let his duties prevent him from creating more art. Millais is departing for Scotland for a vacation. Genres / Formats: Correspondence	1887 August 6
b. 1, f. 3	Letter to Philip Hermogenes Calderon *Autograph letter, signed; written in pen and black ink. 4 pages (1 folded leaf) ; 18 x 23 cm.* Millais, John Everett, 1829-1896 Addressed from Bowerswell, Perth. Concerning the "Life School," Millais says that he is "out of the mode" but does not want to shirk his duty in teaching. Describes recent painting out of doors under a wooden roof. Urges Calderon not to forget his own painting while he serves as Keeper of the Academy. Genres / Formats: Correspondence	1887 December 2

b. 1, f. 4 — Letter to Philip Hermogenes Calderon — 1889 November 8

Autograph letter, signed; written in pen and black ink. 3 pages (1 folded leaf) ; 18 x 23 cm. + envelope.

Millais, John Everett, 1829-1896

Addressed to Calderon at the Royal Academy in Piccadilly, sent from Birnam Hall, Birnam, N.B. Discusses his being in the Council preventing him from visiting. "I have had a wonderful year…": speaks of his satisfaction with his work and desire to create more art, tempered by current melancholy about there being too many paintings in the world: "even the smallest Scotch towns are stuffed with [paintings]…" Remarks that despite his words, he is not "bilious" and in fact has never been in better health.

Genres / Formats:
Correspondence

b. 1, f. 5 — Letter to Philip Hermogenes Calderon — 1891 October 21

Autograph letter, signed; written in pen and black ink. 4 pages (1 folded leaf) ; 18 x 23 cm.

Millais, John Everett, 1829-1896

Sent from Bowershall, Perth. Expresses sorrow at "Eaton's wife['s] suffering…" Discusses shooting during the week, not being able to commence a landscape painting due to early frost. Sees snow on mountains, predicts an early winter. Says that he feels the world needs no more paintings, referring to them as "'smeared things,' as Rudyard Kipling calls them," but imagines he will leave this thought behind once he starts a new painting. Has seen Woolner, smoked cigars with him, discussing Tennyson and candidates for the next poet laureate. Remarks that at one time he knew Tennyson well, but sees little of him now, possibly not at all since he painted Tennyson's portrait (Millais is confident that this is the best portrait of Tennyson). Comments on Tennyson's being surrounded by such adoration that it was hard to approach him. Recalls staying at Farringford, Tennyson's home, and having Tennyson proudly take him to see his sleeping children. Comments on Tennyson's heavy smoking at the time, filling pipes as soon as they were out. Talks of sending some game to friends.

Genres / Formats:
Correspondence

Names:
Tennyson, Alfred Tennyson, Baron, 1809-1892

b. 1, f. 6 — Letter to Philip Hermogenes Calderon — 1894 April 13

Autograph letter, signed; written in pen and black ink. 3 pages (1 folded leaf) ; 18 x 23 cm.

Millais, John Everett, 1829-1896

Writes from Royal Bath Hotel, Bournemouth. States that he is there "in the hopes of gaining strength." Despairs of getting well, though. Discusses a "dreadful cloud of depression" that weighs on him and trying to refrain from fits of crying. "[S]ince this last attack I have felt more or less in a bad dream." Says that he has heard that Calderon is back at the Royal Academy but also suffering from depression. "My only hope is to get back to my work…" Handwriting is a bit weaker, more widely spaced, than in previous letters.

Genres / Formats:
Correspondence

b. 1, f. 7 — Letter to Philip Hermogenes Calderon — 1895 March 29
Autograph letter, signed; written in pen and black ink. 3 pages (1 folded leaf) ; 18 x 22 cm.
Millais, John Everett, 1829-1896

Written on black-bordered mourning stationery. Says that Calderon's last letter has been a comfort to him. Millais has promised to take the Chair (of the Academy?) for "our dear friend" (most likely Frederic Leighton, who had had to travel due to serious health problems). Says that he has been quite upset, and shocked over the news of the friend's illness, not having known how serious it was.

Genres / Formats:
Correspondence

b. 1, f. 8 — Letter to Philip Hermogenes Calderon — 1895 April 6
Autograph letter, signed; written in pen and black ink. 4 pages (1 folded leaf) ; 18 x 22 cm.
Millais, John Everett, 1829-1896

Written on black-bordered mourning stationery. Millais says that he has been in great distress since he last saw Calderon, given that he has been to a specialist and received bad news about his voice. Fears he will not be able to take the Chair position for Leighton because his voice might give out entirely. Directs Calderon (underlines the message) not to bother the President with this news, but says that he hopes some other member of the Royal Academy can be "held in reserve." Has a doctor's appointment the following week, describes his treatment at home. Says he has lost sleep about the situation.

Genres / Formats:
Correspondence

b. 1, f. 9 — Letter to Philip Hermogenes Calderon — 1895 May 7
Autograph letter, signed; written in pen and black ink. 4 pages (1 folded leaf) ; 18 x 23 cm. + envelope.
Millais, John Everett, 1829-1896

Written on black-bordered mourning stationery, with black-bordered envelope. From Millais's address in Kensington. Discusses his increasing confidence about taking over the Chair from Leighton, after feeling buoyed up by friends' encouragement. Describes a "flattering" letter from Roxbury. Says that he thinks "it was shabby of the 'Times' not to have said one little word of congratulations" about artists' successes, but that they did not help him much in his career anyway. Says that he is rewarded for sleepless nights by the thought that he has helped the Academy. Says he is nervous about being expected to speak. Millais notes that he is writing from his bed, as his throat is bad and he needs rest. Handwriting gets increasingly loose, almost illegible on last page.

Genres / Formats:
Correspondence

b. 1, f. 10 — 1895 May 17

Letter to Philip Hermogenes Calderon
Autograph letter, signed; written in pen and black ink. 3 pages (1 folded leaf) ; 18 x 23 cm.
Millais, John Everett, 1829-1896

Written from 2 Palace Gate, Kensington. Millais is disappointed not to have attended a meeting due to a cold. Writes: "I wanted to ask you whether you know of a negro model, young man, who sits for the figure, as I have to make an illustration for my sons book on Africa. Let me know like a dear." Writes that he has heard from Leighton, whose health seems to be improving. Notes frequent invitations to speak, and a recent engagement at which he gave a talk but didn't eat for fear of sacrificing his remaining vocal power. Says that his voice is weakening and that he may remain silent for the rest of his life.

Genres / Formats:
Correspondence

b. 1, f. 11 — 1895 August 28

Letter to Philip Hermogenes Calderon
Autograph letter, signed; written in pen and black ink. 4 pages (1 folded leaf) ; 18 x 23 cm.
Millais, John Everett, 1829-1896

Sent from Bowerswell, Perth to Calderon at Cleveland House, in Kent. Response to Calderon's thanks for grouse sent, says that they were sent "through" him but really from his friend Julius Reiss, with whom Millais shoots "every year." Says he is grieved to hear that Leighton's health does not improve, and that Leighton's restlessness does not bode well for recovery. Writes of Leighton's last public appearance at St. James's Palace, where he did not look well. Advises hoping for the best. Remarks on good shooting, "nearly 400 brace in the week," and says he has moved on to fishing. Says he would send Calderon "a beauty" if he were in town, but that otherwise the "journey beyond would destroy the freshness." Altogether a cheerful and upbeat letter, written in a strong hand.

Genres / Formats:
Correspondence

Names:
Leighton of Stretton, Frederic Leighton, Baron, 1830-1896

b. 1, f. 12 — 1895 October 6

Letter to Philip Hermogenes Calderon
Autograph letter, signed; written in pen and black ink. 3 pages (1 folded leaf) ; 18 x 23 cm. + envelope.
Millais, John Everett, 1829-1896

Written from Bowershall, Perth and sent to Calderon at the Royal Academy. Asks Calderon how he is after a holiday. Asks for news. Says he saw Leighton has been in Scotland and that newspapers report his health is improving, but that they are not reliable. Says that he caught salmon yesterday, but fishing has been bad this year. Comments on the changing weather. Notes that he sees little encouragement for "subject picture[s]" currently. Wonders how Richmond will be liked by students.

Genres / Formats:
Correspondence

b. 1, f. 13	Letter to Philip Hermogenes Calderon *Autograph letter, signed; written in pen and black ink. 4 pages (1 folded leaf) ; 18 x 23 cm.* Millais, John Everett, 1829-1896 Written from Bowerswell, Perth. Asks Calderon for any "town gossip or news." Says that his voice is completely gone and that he can only whisper now. Writes that he is otherwise well, but must avoid London fog. Remarks that the weather is good in Scotland, but that he cannot begin any work. Says that he thinks that "no more Art of any kind is wanted, nobody cares now," but perhaps that this feeling only comes from old age. Closes with a postscript asking for news of Leighton. Genres / Formats: Correspondence	1895 November 7
b. 1, f. 14	Letter to Philip Hermogenes Calderon *Autograph letter, signed; written in pen and black ink. 4 pages (2 folded leaves) ; 18 x 23 cm. + envelope.* Millais, John Everett, 1829-1896 Millais, Mary Hunt, 1860-1944 Written by Mary Hunt Millais on behalf of her father. Sent from 2 Palace Gate, Kensington. Mary remarks that her father sends a message that he wrote on a slate. She says that he is a "little better" and would like to see Calderon. Writes that he is "getting used to the tube" (from his tracheotomy) and has no pain. Millais's message is written on black-bordered paper (while Mary's is not), although the border is thinner than with his previous letters, suggesting that he has come out of deepest mourning. Millais's message concerns Calderon's speech-making abilities. Discusses the dean's difficulty with a monument on a wall (perhaps to Leighton) and remarks that his throat is constantly uncomfortable. Genres / Formats: Correspondence	1896 June 23
b. 1, f. 15	Letter to Philip Hermogenes Calderon *Autograph letter, signed; written in pen and black ink. 1 page (1 folded leaf) ; 18 x 23 cm.* Millais, John Everett, 1829-1896 Sent from Millais's address in Kensington. Labeled "Saturday." Asks Calderon to come and look at a picture that he has done. Unclear what work this is--Millais was still actively painting in 1895 and early 1896, before his death. Genres / Formats: Correspondence	[Between 1886 and 1896?]

Series II: Frederic Leighton to Philip Hermogenes Calderon, 1889-1896

b. 1, f. 16	Letter to Philip Hermogenes Calderon *Autograph letter, signed; written in pen and black ink. 3 pages (1 folded leaf) ; 18 x 23 cm.* Leighton of Stretton, Frederic Leighton, Baron, 1830-1896 Dated only "13th December" and sent from the "Athenaeum Club Pall Mall." Expresses pleasure that his address was well received as condemnation carries "with it great danger of obscurity..." He writes that he has steered clear of such problems. Says that he is very "shocked and grieved at the death" of his "old friend" Browning. This last comment possibly dates this letter to 1889, the year in which Robert Browning died. Genres / Formats: Correspondence	[Probably 1889]
b. 1, f. 17	Letter to Philip Hermogenes Calderon *Autograph letter, signed; written in pen and black ink. 3 pages (1 folded leaf) ; 18 x 23 cm.* Leighton of Stretton, Frederic Leighton, Baron, 1830-1896 Remarks that Poynter has resigned his post at Dulwich College and asks if Calderon will consent to being nominated to replace him. Says in a postscript that he trusts Calderon is "gathering strength after [his]...recent attack." Genres / Formats: Correspondence	1890 November 20
b. 1, f. 18	Letter to Philip Hermogenes Calderon *Autograph letter, signed; written in pen and black ink. 2 pages (1 folded leaf) ; 18 x 23 cm.* Leighton of Stretton, Frederic Leighton, Baron, 1830-1896 Labeled: "8.45 a.m." and sent from 2 Holland Road in Kensington. Says he was going to write on another matter but it does not require an answer. Talks about changing his mind about either taking part in an exhibition or reviewing works. Discusses the number of pictures "exhibitable at B.A." (probably the Berlin Academy). Genres / Formats: Correspondence	[Circa 1890]
b. 1, f. 19	Letter to Philip Hermogenes Calderon *Autograph letter, signed; written in pen and black ink. 2 pages (1 folded leaf) ; 18 x 23 cm.* Leighton of Stretton, Frederic Leighton, Baron, 1830-1896 Sent from 2 Holland Park Road, Kensington. Labeled "Tuesday." Leighton reports that he spoke in council "the other day about the Berlin exhibition." Also conveys the wish of the Princess for certain artists to be honorably represented and tells Calderon: "I trust that you will be able to respond and help uphold English Art." Berlin Exhibition was held in 1891, dating this letter to sometime prior or around the same time. Genres / Formats: Correspondence	[1890 or 1891]

b. 1, f. 20	Letter to Philip Hermogenes Calderon *Autograph letter, signed; written in pen and black ink. 1 page (1 folded leaf) ; 18 x 23 cm.* Leighton of Stretton, Frederic Leighton, Baron, 1830-1896 Written on thick black-bordered mourning stationery (Leighton's father died in 1892). Acknowledges Calderon's letter and states that he knows he can rely on the sympathy of Royal Academy colleagues. Genres / Formats: Correspondence	1892 January 25
b. 1, f. 21	Letter to Philip Hermogenes Calderon *Autograph letter, signed; written in pen and black ink. 2 pages (1 folded leaf) ; 18 x 23 cm.* Leighton of Stretton, Frederic Leighton, Baron, 1830-1896 On black bordered mourning stationery, sent from 2 Holland Park Road, Kensington. Writes that he appreciates Calderon setting aside his own viewpoint about the election. Says that another correspondent has sent him a letter telling him what happened. Remarks that he is "touched by the consolation which" he has received. Genres / Formats: Correspondence	1892 January 28
b. 1, f. 22	Letter to Philip Hermogenes Calderon *Autograph letter, signed; written in pen and black ink. 3 pages (1 folded leaf) ; 18 x 23 cm.* Leighton of Stretton, Frederic Leighton, Baron, 1830-1896 Written on black bordered mourning stationery. Leighton offers Calderon a set of extracts from various treatises on painting, all regarding the use of asphaltum. Genres / Formats: Correspondence	1893 January 2
b. 1, f. 23	Letter to Philip Hermogenes Calderon *Autograph letter, signed; written in pen and black ink. 1 page (1 folded leaf) ; 18 x 23 cm.* Leighton of Stretton, Frederic Leighton, Baron, 1830-1896 Written on black-bordered mourning stationery, sent from the Athenaeum Club, Pall Mall. Asks Calderon about meeting either in the next week or week after. Closes with "I'm not trying to let you off, you know." Genres / Formats: Correspondence	1893 January 9

b. 1, f. 24 — [Circa 1894]

Letter to Philip Hermogenes Calderon
Autograph letter, signed; written in pen and black ink. 3 pages (1 folded leaf) ; 18 x 23 cm.
Leighton of Stretton, Frederic Leighton, Baron, 1830-1896

Sent from The Athenaeum in Pall Mall. Writes that he is concerned that Calderon was too ill to come to Dulwich. Discusses a small portrait chosen for "353" and differences between Calderon's and his own point of view. Asks if Calderon has someone in mind for a particular painting for the Exchange--this is likely referring to what would be Leighton's 1894-5 mural for the Royal Exchange, "Phonecians Bartering with Ancient Britons." Leighton states that he is leaving for "Bayreuth" soon, but will be back. Asks if Calderon can "lend [him] a clever youngster..." to help do preliminary work on the mural.

Genres / Formats:
Correspondence

b. 1, f. 25 — 1896 January 10

Letter to Philip Hermogenes Calderon
Autograph letter, signed; written in pen and black ink. 4 pages (1 folded leaf) ; 18 x 23 cm.
Leighton of Stretton, Frederic Leighton, Baron, 1830-1896

Written on black-bordered mourning paper. Leighton offers textual extracts regarding Venetian painting, and Titian in particular.

Genres / Formats:
Correspondence

b. 1, f. 26 — [Circa 1890s?]

Letter to Philip Hermogenes Calderon
Autograph letter, signed; written in pen and black ink. 1 page (1 folded leaf) ; 18 x 23 cm.
Leighton of Stretton, Frederic Leighton, Baron, 1830-1896

A brief note, written in an angry or frustrated tone. Leighton asks Calderon what could be said at the Dulwich Luncheon, and asks him whether he can use his connection to suggest something. Clearly, Leighton is disappointed and upset. It is not clear to what event this letter pertains. It is not dated.

Genres / Formats:
Correspondence

b. 1, f. 27 — [Circa 1890s?]

Letter to Philip Hermogenes Calderon
Autograph letter, signed; written in pen and black ink. 1 page (1 folded leaf) ; 15 x 20 cm.
Leighton of Stretton, Frederic Leighton, Baron, 1830-1896

Brief note, sent from Athenaeum Club, Pall Mall to say that Leighton thinks that Calderon's idea (presumably proposed in last letter) "seems to be good."

Genres / Formats:
Correspondence

b. 1, f. 28	Letter to Philip Hermogenes Calderon *Autograph letter, signed; written in pen and black ink. 2 pages (1 folded leaf) ; 18 x 23 cm.* Leighton of Stretton, Frederic Leighton, Baron, 1830-1896 Conveys Leighton's request for an autographed copy of a book by Calderon. Leighton suggests an inscription and mentions a library in which all books "bear some one's autograph." Genres / Formats: Correspondence	[Circa 1890s?]
b. 1, f. 29	Letter to Philip Hermogenes Calderon *Autograph letter, signed; written in pen and black ink. 1 page (1 folded leaf) ; 18 x 23 cm.* Leighton of Stretton, Frederic Leighton, Baron, 1830-1896 A brief letter in a frustrated tone--Leighton thanks Calderon for some kind of previous communication and says he will write to another artist (name illegible). Expresses irritation over some sort of debate about art and writing. Genres / Formats: Correspondence	[Circa 1890s?]
b. 1, f. 30	Letter to Philip Hermogenes Calderon *Autograph letter, signed; written in pen and black ink. 2 pages (1 folded leaf) ; 13 x 20 cm.* Leighton of Stretton, Frederic Leighton, Baron, 1830-1896 A brief message saying that Leighton would like to be home to receive Mrs. Calderon when she calls. Asks if she can visit on a particular afternoon. Says that he and two of his pictures will be away during the week. Genres / Formats: Correspondence	[Circa 1890s?]
b. 1, f. 31	Letter to Philip Hermogenes Calderon *Autograph letter, signed; written in pen and black ink. 1 page (1 folded leaf) ; 18 x 23 cm.* Leighton of Stretton, Frederic Leighton, Baron, 1830-1896 Brief note, sent from Athenaeum Club, Pall Mall. Concerning a mutual acquaintance. Genres / Formats: Correspondence	[Circa 1890s?]

b. 1, f. 32 — [Circa 1890s?]

Letter to Philip Hermogenes Calderon
Autograph letter, signed; written in pen and black ink. 1 page (1 folded leaf) ; 18 x 23 cm.
Leighton of Stretton, Frederic Leighton, Baron, 1830-1896

A brief note indicating notes taken at the top of the page. Notes portion reads: "Do get your pictures done. I hear of too many who will fail...We shall have no exhibitions if we don't take care."

Genres / Formats:
Correspondence

b. 1, f. 33 — [Circa 1890s?]

Letter to Philip Hermogenes Calderon
Autograph letter, signed; written in pen and black ink. 1 page (1 folded leaf) ; 18 x 23 cm.
Leighton of Stretton, Frederic Leighton, Baron, 1830-1896

Brief note from 2 Holland Road concerning social engagements.

Genres / Formats:
Correspondence

b. 1, f. 34 — [Circa 1890s?]

Letter to Philip Hermogenes Calderon
Autograph letter, signed; written in pen and black ink. 2 pages (1 folded leaf) ; 18 x 23 cm.
Leighton of Stretton, Frederic Leighton, Baron, 1830-1896

Expresses thanks to Calderon. Says that he wrote to Alfred Hunt "who accepts, putting off on purpose the prospects." Letter does not reveal many details but seems to concern assembling a group of artists. Leighton remarks that he now has five men. Closes with long acronym or series of initials.

Genres / Formats:
Correspondence

b. 1, f. 35 — [Circa 1890s?]

Letter to Philip Hermogenes Calderon
Autograph letter, signed; written in pen and black ink. 1 page (1 folded leaf) ; 13 x 20 cm.
Leighton of Stretton, Frederic Leighton, Baron, 1830-1896

Very brief message to Calderon, saying he is always welcome at Leighton's door.

Genres / Formats:
Correspondence

Selected Search Terms

The following terms have been used to index the description of this collection in the Library's online catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically therein.

Subjects

Painters -- Great Britain -- 19th century -- Correspondence
Painting, British -- 19th century

Genres / Formats

Letters

Names

Calderon, P. H. (Philip Hermogenes), 1833-1898 -- Correspondence
Leighton of Stretton, Frederic Leighton, Baron, 1830-1896 -- Correspondence
Millais, John Everett, 1829-1896 -- Correspondence
Millais, Mary Hunt, 1860-1944 -- Correspondence

Corporate Body

Royal Academy of Arts (Great Britain)

Contributors

Calderon, P. H. (Philip Hermogenes), 1833-1898
Leighton of Stretton, Frederic Leighton, Baron, 1830-1896
Millais, John Everett, 1829-1896
Millais, Mary Hunt, 1860-1944