Edward Angelo Goodall (1819–1908): An Artist’s Travels in British Guiana and the Crimea

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In 2007 the British Library acquired a collection of papers of the artist Edward Angelo Goodall. The papers comprise a diary of an expedition to British Guiana, sketchbooks, and correspondence. The diary supplements the Library’s collection of Goodall’s sketches and watercolours of landscapes and the indigenous population made during the same expedition, acquired 160 years previously. It gives readers a chance to understand the context from which the works emerged whilst viewing those same works. The rest of the acquisition provides more of an insight into Goodall’s artistic career, a career that, while relatively successful, was overshadowed by a more celebrated brother. The collection includes what is believed to be the only extant sketchbook from his time as a war artist during the Crimean War, as well as several other sketchbooks of his extensive European travels, and an interesting sequence of correspondence showing the prices his watercolours commanded. This paper aims to use the recently acquired papers and the Goodall material already in the manuscripts collection, alongside some extremely useful secondary sources, to give a much fuller account of Goodall’s life and career than has hitherto been available.

Edward Angelo Goodall was born in London on 8 June 1819, the son of Edward Goodall (1795–1870), a line engraver who engraved J. M. W. Turner’s works, having earlier exhibited as a landscape artist at the Royal Academy. Edward Goodall’s artistic talents were passed on to his children; five of his ten children became artists. Edward Angelo was elected a member of the Royal Society of Painters in Water Colours in 1864 and exhibited at the Royal

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3 The Royal Society of Painters in Water Colours received its Royal Charter in 1881 and is today known as the Royal Watercolour Society. It was founded in 1804 as the Society of Painters in Water Colours, as a breakaway group from the Royal Academy. Watercolourists felt their works were hung disadvantageously amongst the oil paintings and objected to the Academy’s policy of not electing artists who worked only in watercolours. The Society became the Society of Painters in Oil and Water Colours in 1812 before reverting to its original name in 1820. To distinguish it from a group of a similar name it was widely known as the Old Watercolour Society. For the sake of simplicity the Society is here referred to throughout as the Royal Society of Painters in Water Colours. See John Lewis Roget, A History of the Old Water-Colour Society, now the Royal Society of Painters in Water Colours, 2 vols (London, 1891) and http://www.royalwatercoloursociety.co.uk/page.asp?pgid=7&pid=28. For the letter confirming Goodall’s election see Add. MS. 829/22, f. 55.
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Academy. His brother, Frederick (1822–1904), was a Royal Academician whilst two of his other brothers, Walter (1830–1889) and Alfred, were also members of the Royal Society of Painters in Water Colours. Their sister, Eliza (1827–c. 1916), exhibited at the Royal Academy and the British Institution between 1846 and 1855.1

Edward Angelo was educated at the University College School in London, and then joined his father’s office with the intention of becoming an engraver. During this period he also developed his watercolour and drawing talents. At seventeen he produced a large picture of the landing of the Lord Mayor at Blackfriars Bridge that so impressed Clarkson Stanfield, R.A., a friend of Goodall’s father, that Stanfield urged Goodall senior to let Edward Angelo take up painting as a profession. The drawing won Goodall the silver medal at the Society of Arts and he exhibited at the Royal Society of Painters in Water Colours.2

In 1841 Goodall was appointed artist to Robert Schomburgk’s Government-commissioned expedition to define the boundaries of British Guiana, sketching the inhabitants, flora, fauna, and landscape of the interior. Schomburgk had been exploring the region since 1835 and had just returned from surveying the border with Venezuela.3 Goodall was recommended to the Government by Colonel Jackson, Secretary of the Royal Geographical Society. He impressed with his sketches, his readiness (he could be ready in twenty-four hours, he claimed), and his lack of anxiety about health and venomous reptiles, which had concerned other interviewees.4

Goodall was appointed on a salary of £150 per year plus payment of his passage. He replaced W. L. Walton who had resigned shortly after arrival in Georgetown in January 1841, before the Venezuela expedition had even departed. An outbreak of yellow fever which struck down Schomburgk’s brother, Richard, the expedition’s botanist, along with the dangers the expedition might hold proved too much for Walton.5

Having returned from the Venezuela survey at the end of July 1841 Schomburgk had hoped that the expedition to map the border with Brazil would set off in September, but problems arose over personnel and funding. Further delay was caused by the decision of

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4 Goodall, Sketches, pp. 12, 14. Goodall, Reminiscences, p. 38. Slarke, Frederick Goodall, p. 81. There is some dispute over how Goodall got the post. Menezes writes of Jackson’s influence, whilst Frederick Goodall writes of Stanfield’s intercession, a view repeated by Slarke.

5 Goodall, Sketches, pp. 11-12. Rivière, Guiana Travels, vol. ii, pp. 3, 41. Despite Walton’s misgivings he was still in Georgetown at the end of July 1841. See Add. MS. 82920, 29 July 1841. Goodall was intended as the expedition’s permanent artist but as he could not arrive in time to join the Venezuela expedition William Echlin took the role of artist for that leg. For a brief biographical notice of Richard Schomburgk see http://www.oxforddnb.com/view/article/24829?docPos=2.
Governor Light that a military force of forty five men from the 1st West India Regiment of Foot should travel alongside the expedition to remove a detachment of Brazilian troops from the disputed border town of Pirara. The expedition had to wait for the force’s preparations to be completed.9

Whilst waiting to depart, Goodall found plenty to fill both his time and the diary he had begun the day he arrived in Georgetown in late July 1841.10 He enjoyed an active social life of dinners with the Governor and the town’s leading families, recitals, horse racing, and excursions.11 Goodall particularly enjoyed the company of some of the ladies he met in his social circle, and was especially taken with the daughter of Mr Dalton, the Deputy Postmaster.12 He sketched and drew almost every day, often for commissions, including works for the Governor. Goodall worked on a wide variety of subjects whilst waiting for the expedition to set off: the town and its buildings, flora and fauna, people, topographical features, boats, and maps.13 He also spent many mornings atop Georgetown’s lighthouse working on three panoramic views of the town.14

The quality of the light during sunrise in Georgetown was such that Goodall believed ‘Turner himself, in his most successful bits never approached anything like it for beauty of colour or such magnificence of form’.15

It was not completely idyllic, however. Goodall contracted yellow fever shortly after arriving in Georgetown and spent five days in bed.16 He was lucky; later in his stay he witnessed the return of a funeral party of soldiers who had just buried three of their comrades who had all succumbed to the same disease.17 There were also difficulties in finding a room, bureaucratic obstacles regarding Goodall’s passage money, and a delay in receiving any salary.18 Goodall also had the personality of Schomburgk to contend with. Their first meeting left Goodall with the impression that Schomburgk was ‘a very nice little man but rather petulant, however. It is too soon for me to think of giving an opinion at present, as he is very agreeable and kind. That may perhaps wear off when we get into the bush.’19 Goodall proved prescient.

10 The diary is at Add. MS. 82920. It is written in pencil and is very faint in places. A CD-ROM version is available for consultation in the Manuscripts Reading Room, reference CD*0026. At the time of writing the diary is unfoliated and references to it are by Additional number and the date of the diary entry. Extracts from the diary appear in Goodall, Sketches. More extensive extracts, covering both the period of Goodall’s stay in Georgetown whilst the expedition prepared and the expedition itself appear in the Journal of the British Guiana Museum and Zoo, nos 35 and 36 (1962). For the expedition journals and reports of both Schomburgk brothers see Walter E. Roth (ed. and trans.), Richard Schomburgk’s Travels in British Guiana 1840-1844, 2 vols (Georgetown, 1922, 1923) and Rivière, Guiana Travels, vol. ii.
12 Ibid., 3 Sept. 1841 – 14 Nov. 1841, passim. Goodall, Sketches, p. 15.
14 Ibid., 18 Aug. 1841 – 30 Oct. 1841, passim. The drawings are now in the National Museum of Guyana. See http://www.goodallartists.ca/schombur.htm for images. A fourth view of Georgetown from the top of the lighthouse is in Roth, Travels, vol. i, facing p. 32, but there is no indication that it is by Goodall. As other sources clearly state that Goodall’s series comprised three drawings it can only be assumed that the drawing in Roth is by another artist. See Goodall, Sketches, p. 15; Journal of the British Guiana Museum, 35, p. 19.
15 Add. MS. 82920, 15 Aug. 1841.
17 Add. MS. 82920, 2 Sept. 1841. Richard Schomburgk wrote that yellow fever was rife in Georgetown, with an average of sixteen deaths a day amongst a population of 23,000. See Roth, Travels, vol. i, p. 211.
18 Add. MS. 82920, 28 July 1841, 31 July 1841, 7 Oct. 1841. Goodall did not receive any of his salary until 7 October, ten weeks after his arrival.
19 Ibid., 30 July 1841.
Goodall also feared that Schomburgk would commandeer all his works by stamping them with an official Guiana Expedition seal, ‘so that I will not have a single sketch that I can call my own’. Given that Goodall hoped to sell a copy of one of his lighthouse pictures for £30 and that even his simpler Georgetown sketches could be expected to sell for £7-£9, Goodall’s anxieties are understandable.

Schomburgk’s party finally left Georgetown on 23 December 1841. Goodall’s diary gives a fascinating insight into the expedition, including their encounters with the indigenous population. For Goodall this usually involved bartering and he acquired such items as flutes, a blowpipe, a club, and a wild boar’s tooth necklace. He also witnessed an Amerindian burial and took part in a ceremony involving paiwari, an intoxicating drink made from cassava bread. As one might expect, he also took as many opportunities as possible to sketch the Amerindians the party used as porters and guides, and those they came across on their travels (figs 1 and 2). This was not always a straightforward task. The modesty of the local women made them less than willing models, and the gradual appearance of their likenesses on paper beneath Goodall’s fingers left them uneasy.

Goodall’s diary gives an account of what happened when the party met the Brazilians at Pirara. The expedition arrived there in February 1842 to find the Brazilians had already abandoned the town. The British troops arrived three days later. Negotiations with the Brazilian authorities stationed at a nearby fort took place and it was agreed that neither side would use force. This had always been Schomburgk’s preferred method and he had been of the view that the whole affair could have been managed with a police sergeant and a few men. What might easily have become a diplomatic incident, or worse, a military confrontation, turned into a fairly amicable encounter, for Goodall at least. He bartered with the Brazilians (swapping his pistols for some indigenous curiosities and a hammock), and made sketches for the Brazilian commandant.

The diary touches on the flora and fauna of the region, with references to alligators, toucan, and local species of fish, duck and deer. Much of the wildlife that is referred to is mentioned in the context of being shot for food. The party was entirely self-sufficient and had to supplement the food they carried with food caught as they travelled. Meals comprised fish, caiman, and parrots, ‘which make excellent soup’, claimed Goodall.

Goodall’s earlier worries about Schomburgk’s temper proved well founded and it is a recurring theme in the diary. The two clashed on several occasions. Schomburgk reprimanded Goodall for setting fire to a large mora tree, and gave Goodall a dressing down.

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20 Ibid., 13 Aug. 1841. The way in which Goodall’s Guiana sketches and watercolours came to the Department of Manuscripts, via official channels rather than his selling them, as outlined on p. 9, below, suggests he was right to be worried.

21 Ibid., 12 Aug. 1841, 25 Sept. 1841. The price Goodall could expect to achieve for his smaller Georgetown works was the opinion of William Echlin, the artist on the previous expedition. See Rivière, Guiana Travels, vol. ii, p. 5.


27 Ibid., 26 Jan. 1842, 12 March 1842, 26 March 1842.
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Fig. 1. ‘Chieftain of the first Taruma Settlement near the Cayuwin’. Add. MS. 16937, f. 55.
Fig. 2. An indigenous group preparing food. Add. MS. 16937, f. 82.
in front of others. When Goodall complained to Schomburgk (or ‘the little man’ as he frequently refers to him) about this the latter worked himself ‘into a passion and tried to drown’ Goodall out. Within just three months of leaving Georgetown Goodall was declaring himself ‘thoroughly disgusted’ with the expedition leader.28 Yet Schomburgk did have a sense of humour, although tellingly the only time Goodall records it is when Schomburgk finds amusement in someone else’s misfortune. When Goodall fell into the water crossing rapids Schomburgk ‘almost split his seams with laughter’.29

Conditions were of course very difficult, and may have contributed to shortened tempers. The terrain of dense forests, marshes, and fast-flowing, swollen rivers was extremely hard going, the weather veered from burning sunshine to torrential downpours to freezing cold, and there was an occasional scarcity of both drinking water and food.30 The dangers were apparent to all; when Robert Schomburgk and Goodall parted from the rest of the party in May 1843 to survey the border with Dutch Guiana, Richard Schomburgk recognized that ‘it might easily be a good-bye for life’ while Robert Schomburgk wrote that ‘the journey of both parties has its dangers’.31 The conditions did not just make the expedition highly dangerous, but they also placed obstacles in the way of Goodall carrying out his work. He occasionally found himself unable to record scenes owing to the damp air ruining his paper or his fingers being too cold to work.32

Aside from the difficult conditions there was also boredom to contend with, particularly in the evenings in camp (fig. 3). Goodall did his best to alleviate the monotony by using his artistic skills to paint two sets of playing cards, each card depicting a member of the expedition or an Amerindian they had met.33

Despite all of these travails, Schomburgk does not seem to have wavered in his esteem for Goodall, praising his industriousness, ‘amicable conduct’, ‘zeal and diligence’.34 Nor does his sense of the importance of Goodall’s role appear to have diminished. When Richard Schomburgk and W. J. Fryer, Robert Schomburgk’s secretary and assistant surveyor, took instruments and specimens back to Georgetown in May 1843, Robert Schomburgk insisted Goodall accompany him on the next leg of the expedition to make further pictorial recordings of their findings.35 By this time, unfortunately, Goodall’s diary had long since ended, somewhat abruptly. His last entry concerns the ‘trial’, presided over by Schomburgk, of an Amerindian accused of stealing rum. The end of the diary comes as a surprise as there are no indications that Goodall intends to cease writing.36

The termination of the diary at this point is tantalizing as there is much that the expedition encountered in the following months that would have made for interesting

28 Ibid., 24 Jan. 1842, 19 March 1842, 27 March 1842.
29 Ibid., 9 Jan. 1842.
32 Goodall, Sketches, p. 17.
33 Roth, Travels, vol. ii, p. 95.
36 Add. MS. 82920, 13 June 1842. After completing the Brazilian boundary survey in January 1843 Goodall remained with Schomburgk to survey the border with Dutch Guiana and returned to Georgetown on 12 October 1843. The expedition party left Georgetown for London on 19 May 1844, having spent the intervening months preparing its reports, maps and calculations, and was back in London by 25 June 1844. See Rivière, Guiana Travels, vol. ii, pp. xi, 204, 206-7.
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Fig. 3. "Our camp near Waipucari." Add. MS. 16926, f. 49.
reading. We know from other sources that he and the party experienced some very dangerous moments during the remainder of the expedition. On at least two occasions members of the party, including Goodall, came close to death whilst trying to navigate rapids (fig. 4). On surviving the second such occasion Richard Schomburgk reported a ‘real deadly pallor covered the faces’ of Goodall and Fryer, ‘they had stood nearer to death than ever before’. There was also the ever-present threat of being bitten by a rattlesnake, or succumbing to fever or illness, as Goodall did in September 1842 and August 1843. Goodall fell victim to a bizarre gunpowder accident, when a mortar being prepared to give a salute to a departing expedition member went off prematurely, singing his eyebrows, eyelashes, and hair. There was even danger in the mundane. When sitting under trees the party had to beware falling fruit and nuts, some ‘as large as a child’s head’. It would have been fascinating to read Goodall’s account of these incidents and dangers.

Goodall’s opinion on Richard Schomburgk’s grave-robbing exploits, in which the skeletons of indigenous people were disinterred for removal to European museums, is unrecorded. On a lighter note, it would also have been interesting to have Goodall’s views on the Amerindian women. The entire party was much taken with the beauty of the local women, but Goodall must have been more so than most as he impetuously asked the father of one of them if he could marry her. Nor do we have Goodall’s opinion on the prospect of having to eat a very human-looking spider monkey when food ran low. While Schomburgk states a look of ‘disappointment and half disgust’ crossed Goodall’s face, we do not have the artist’s own view.

Despite all of the difficulties encountered during the expedition Goodall managed to complete an impressive, and extremely important, body of work. There are 255 watercolours and sketches in the four volumes depicting Amerindian villages and dwellings (fig. 5), river scenes and landscapes, topographical and geological features (fig. 6), flora, and members of the indigenous population as individual studies and in groups (fig. 7). Interestingly, the fourth volume contains three watercolours of Demerara, the only output of ‘that frightened artist’, W. L. Walton.

Schomburgk hoped to have Goodall’s works published on their return to England but despite his support and that of Lord Stanley, Secretary of State for War and the Colonies, and successful exhibitions in Berlin, Paris and London, the Treasury could not be persuaded to find the estimated £500 publication cost. The works remained in the Colonial Office library until 1847 when Schomburgk suggested they be donated to the British Museum’s Department of Manuscripts rather than be left ‘hidden’ at the Colonial Office. Earl Grey, the new Secretary of State, agreed, and the watercolours and sketches were transferred to the Museum where Josiah Forshall, the Museum Secretary, described them as ‘a collection of great interest and value’.

40 Roth, Travels, vol. ii, p. 117.
41 Add. MS. 34205, ff. 110r-v.
43 Roth, Travels, vol. i, p. 280; vol. ii, pp. 32, 111, 188.
44 Add. MS. 34205, ff. 140v-141r. The party was saved from this less than palatable prospect by the timely killing of a deer.
46 Goodall, Sketches, p. 12.
Fig. 4. 'Cataract Karamata-hura on the river Capiwin'. Add. MS. 16936, f. 68.
Fig. 5. ‘Macusi Huts at the wood Camassarin near Pirara’. Add. MS. 16939, f. 15.
Fig. 6. ‘Western end of Roraima at moonlight’. Add. MS. 16936, f. 29.
Fig. 7. ‘A Yekarama Poye or Indian palaver’. Add. MS. 16939, f. 20.
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Goodall’s portraits of the Amerindians were deemed invaluable even then as a record of ‘fast disappearing’ peoples. Schomburgk himself was also well aware of the importance of Goodall’s drawings, being portraits of indigenous people who were nearing extinction owing to disease introduced by white settlers, particularly smallpox, cholera, and measles. Inbreeding was also considered a factor in their decline. By the time of the expedition he was writing of the need ‘to depict some of these Indian tribes which are scarcely known by name in the colony, much less in Europe’. In 1839 Schomburgk had estimated that there were only thirteen groupings comprising 7000 Amerindians left. By 1977 six of those groupings were extinct, making Goodall’s depictions of members of those indigenous populations all the more important.

Apart from his drawings, Goodall also brought back local artefacts such as basketwork and head dresses. A sixteen-year-old John Everett Millais included one of the head dresses in his painting, ‘Pizarro Seizing The Inca of Peru’, and later in ‘The Boyhood of Raleigh’.

On his return from Guiana Goodall’s artistic career developed apace. He had ten works exhibited at the Royal Academy between 1841 and 1853, exhibited regularly at the Royal Society of Painters in Water Colours, and also had works exhibited at the British Institution and the Society of British Artists.

In December 1854, he became artist correspondent for the Illustrated London News and was sent to the Crimea, apparently as a replacement for Joseph Archer Crowe, who was planning to resign his post. This was a highly prestigious position. The News, with a weekly circulation of around 150,000 copies, was the most widely read journal in the country. Its correspondents and artists had unhindered access to the front lines, battlefields, and the rear and were thus able to report on, and sketch, all aspects of the war: preparations for battle, the battles themselves, and the lulls in the fighting. Goodall was attached to the Naval Brigade, which it appears thought very highly of him, calling Goodall their ‘special artist’ and they avowed they “could not think of allowing him to be knocked over by a Russian bullet.” Even so the Brigade could not save Goodall from being arrested on suspicion of being a Russian spy. Ironically, the officer who arrested Goodall turned out to be a friend of Goodall’s brother, Frederick.

Goodall observed the battles at the Alma and Balaklava, and the siege of Sebastopol. At Inkerman in the spring of 1855, Goodall witnessed the melting snow reveal the bodies of dead Russian soldiers who had lain unburied throughout the winter. Crocuses were seen growing between the fingers of dead soldiers (fig. 8). Goodall’s Crimean sketchbook contains scenes of Inkerman and Sebastopol, as well as a scene onboard the French transport, the Euphrate, on which Goodall travelled to the Crimea (fig. 9), and drawings of Messina and Athens from anchor in the harbours en route. There are also studies of mortar batteries, mounted troops, and artillery, Istanbul street scenes, Turkish churches, and the Turkish people. The sketchbook also contains a very affecting sketch entitled ‘After 24

49 Governor Henry Light to Lord Stanley, 14 Oct. 1843, quoted in Goodall, Sketches, p. 12.
51 Goodall, Sketches, pp. 13-14, 18.
55 Matthew P. Lalumia, Realism and Politics in Victorian Art of the Crimean War (Ann Arbor, 1984), p. 54.
56 Goodall, Reminiscences, pp. 362-3.
57 Lalumia, Realism and Politics, p. 246.
59 Goodall’s Crimean sketchbook is at Add. MS. 82921 E. The sketch of the Euphrate is at Add. MS. 82921 E, f. 12. The printed version was published in the Illustrated London News on 27 Jan. 1855.
Fig. 8. A skeleton revealed by the melting snows on the battlefield of Inkerman, 26 April 1855. Add. MS. 82921 E, f. 47.
Fig. 9. ‘On board the Euphrate’. Add. MS. 82921 E, f. 12.
hours in the 'Trenches 8 o’clock' (fig. 10). The fact that the subject is not in uniform raises the prospect, although it cannot be proven, that the exhausted individual in the sketch is Goodall himself.  

Few of Goodall’s works for the *News* were attributed or signed but as he was in the Crimea for over a year and was expected to send material to England each week his output can be assumed to have been significant.  

The first picture that can be attributed to Goodall with any certainty dates from April 1855, three months after his arrival.  

The delay in the start of Goodall’s productivity has been attributed to illness.  

Illustrating the war was a lengthy process. An artist’s initial pencil sketch would be worked up into a more polished watercolour and sent to London with the army’s mail on a steam packet. Staff artists would then create woodblocks from the watercolours with the final engravings appearing in print around three weeks after the events they depicted. As well as being a lengthy process, the work of the war artist could be technically difficult. Weather conditions had to be contended with and a Crimean winter was far from the ideal environment for the creation of works of art. Goodall found that his washes froze as soon as he applied them to paper; an echo, albeit caused by completely different meteorological conditions, of the difficulties the environmental conditions in Guiana had caused him.

Goodall’s reputation as a war artist is mixed. Pat Hodgson names him, along with Joseph Archer Crowe, Robert Landells, and William Simpson, as one of the four artists of note to emerge from the war, whilst Ulrich Keller claims Goodall produced ‘well observed, informative sketches of daily routine’. The *News*, in its jubilee issue, said he ‘braved the perils of warfare in the service of the Pictorial Press’. Not everyone held Goodall in such high esteem; the photographer, Roger Fenton, who was also in the Crimea at the time, criticized Goodall’s works for ‘their total want of likeness to the reality’.

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60 Add. MS. 82921 E, f. 42v. There are self portraits and photographs of Goodall at http://www.goodallartists.ca/newpage2.htm and http://www.goodallartists.ca/newpage41.htm but differences in media, and the fact that in both of the portraits and one of the photographs Goodall is a much older man than the subject in the sketch, makes comparison difficult.


62 Keller, *Ultimate Spectacle*, pp. 98–9. Pierre Duflo in Constantin Guys. *Fou de Dessin, Grand Reporter 1802-1892* (Paris, 1988) identifies some *Illustrated London News* pictures as being by Constantin Guys, but many of these attributions are disputed by Keller who believes the works were actually by Goodall. See Keller, *Ultimate Spectacle*, pp. 265–6. For works that have been identified as being by Goodall see http://www.goodallartists.ca/new_page_5.htm. Other works are attributed to Goodall by Lalumia, *Realism and Politics*, pp. 58, 61–3, 246–7. Lalumia also publishes and discusses an oil sketch of a Crimea scene by Goodall, based on sketches prepared for the *News*. The oil was exhibited at the Royal Academy in 1857. See Lalumia, *Realism and Politics*, p. 111, fig. 57. The British Museum has a print of Goodall’s *Illustrated London News* scene of the ruins of the church of St Peter and St Paul, Sebastopol (accession number 1857,0614.1154). The image can be viewed at http://www.goodallartists.ca/images/Crimea%2014.jpg. The *News’s* records of its coverage of the Crimean War, which would have given definitive information on Goodall’s contributions, were lost to enemy action in 1940. See Lalumia, *Realism and Politics*, p. 54.


64 Lalumia, *Realism and Politics*, pp. 54–5.


Fig. 10. ‘After 24 Hours in the Trenches 8 o’clock’. Add. MS. 82921 E, f. 42v.
Following the Crimea Goodall travelled extensively in France, Spain, Portugal, Gibraltar, Egypt, Morocco, and Italy, including fifteen visits to Venice.\textsuperscript{69} His small sketchbooks contain pencil drawings of street scenes, landscapes, antiquities and architectural details, maritime scenes and boats, cloudscapes, rural scenes and trees, animals and plants, and studies of individuals and groups.\textsuperscript{70} The majority of the drawings are untitled, but those which are titled are chiefly of Spanish and French scenes. There are some fleeting insights into Goodall’s work and working methods in his letters to his wife, Frances (née Chittenden), whom he married in 1858, written from Italy and Egypt between 1867 and 1873.\textsuperscript{71}

Goodall continued to exhibit prolifically. He had a further five works at the Royal Academy between 1857 and 1884, and by 1901 he had exhibited a total of 328 works at the Royal Society of Painters in Water Colours and thirty-six at the British Institution.\textsuperscript{72} Goodall’s papers include notices from the Society informing him of sales of his paintings. Between 1875 and 1898 he sold at least twenty-six works for a total of £1200.\textsuperscript{73}

Goodall died on 16 April 1908, his reputation as an artist somewhat eclipsed by his brother, Frederick.\textsuperscript{74} Works by Edward Angelo Goodall in public galleries are few and far between whereas Frederick’s works can be seen in galleries in London, Sydney, Melbourne, New York, and many other places.\textsuperscript{75} Frederick was also much more regularly exhibited and his works commanded much higher prices. He showed over 200 works at the Royal Academy alone between 1838 and 1902 and had been known to earn £10,000 per year.\textsuperscript{76} Even so, Edward Angelo Goodall’s sketchbooks acquired in 2007, along with the images of his works which can be found elsewhere, show him to be a genuinely talented artist. It is perhaps in his work from British Guiana where Goodall’s real legacy lies. Some of the human subjects of his expedition sketches and watercolours were both unknown and on the verge of extinction. Without Goodall’s works it was entirely feasible that some of these groups could have vanished from the earth without a trace of their physical features, dress, and dwellings being left behind. As an ethnographic record Goodall’s works are invaluable and their importance cannot be overestimated. Alongside his watercolours and sketches, Goodall’s diary complements the more formal and official journals of the Schomburgk brothers, recounting the expedition in a much more personal and human fashion. Yet, despite the importance of these items, their creation still depended on a sequence of unplanned and random events. Without a chance outbreak of yellow fever and the fear it struck into the heart of another artist Goodall may never have made the trip to British Guiana and these wonderful recordings of his experiences may never have been set down.

\textsuperscript{69} Slarke, Frederick Goodall, p. 85.  
\textsuperscript{70} Add. MS. 82921 A-M.  
\textsuperscript{71} Add. MS. 82922, ff. 1-48.  
\textsuperscript{73} Add. MS. 82922, ff. 56-79. These figures indicate only known sales as evidenced by the papers. Goodall may well have sold other works through the Society and the papers have not survived, or sold works privately or through other outlets.  
\textsuperscript{74} Both are buried in Highgate cemetery, London, as is their brother Walter. See Slarke, Frederick Goodall, pp. 74, 85 and http://www.oxforddnb.com/view/article/10958?docPos=16.  
\textsuperscript{75} There is one of Edward Angelo Goodall’s works in Tate Britain (the head of a rhinoceros/studies of a peacock and two other birds on the verso, accession number T09695), see http://www.tate.org.uk/servlet/ArtistWorks?cgroupid=999999961&artistid=2429&page=1. The British Museum has one original drawing (a market scene in Cairo, accession number 1930,1112.4) and three prints, after Goodall. Details of the items can be found by searching the Museum’s collections database at http://www.britishmuseum.org/research/search_the_collection_database.aspx. For details of Frederick Goodall’s works in public galleries see Slarke, Frederick Goodall, pp. 95-6 and http://www.artcyclopedia.com/artists/goodall_frederick.html.  
\textsuperscript{76} Frederick Goodall did, however, die a bankrupt. See Slarke, Frederick Goodall, pp. 74, 91-4.