**Albert Toft** was a not unreasonable false start, but the suggestion that it might be by Ada Lewis was a red herring. Like Jacinto Regalado, we should nevertheless ask who she was and why she might have been suggested. This was perhaps because at some point, as often happens in institutions, misinformation and folk-memory confused things: both women were of importance to the RAM, and both were Jewish.

**Ada Hannah Davis, Mrs Samuel Lewis-Hill (1844–1906)**, a sister of the composer [Hope Temple](https://en.wikipedia.org/wiki/Hope_Temple), was a significant benefactor of the Royal Academy of Music; she was not a sculptor! There is a glamorous, haute bourgeois portrait of her by Henry Thaddeus, currently on loan to the RAM. The widow of the financier and philanthropist Samuel Lewis, she formed a charitable trust, the Samuel Lewis Housing Trust Estate (now the [Southern Housing Group](https://en.wikipedia.org/wiki/Southern_Housing_Group)) to provide affordable housing for single, low-waged women, many of them likely musicians. There is a marble memorial fountain or drinking trough at Maidenhead set up in 1908 to commemorate her as a benefactor in the locality. In 1901 she had established scholarships to support young musicians in training, and presented a Stradivarius known as the ‘Haberneck’ to the RAM.

**Elena Gerhardt** (1883–1961), mezzo-soprano. In 1928 she was appearing in London at the Queen's Hall for a series of four Schubert Centenary concerts, and she recorded the Schubert Centenary album, including "Winterreise" for HMV. She moved to London after the Nazis came to power in Germany in 1934 and took up a teaching position at the Guildhall School of Music. She became a British citizen at the end of the Second World War. In 1953, Methuen published her autobiography, entitled "Recital". She died in Hampstead. The RAM has a lieder prize named after her, and there are portrait photographs of her in their Archive.

**Albrecht Leistner** (1887–1950) was a painter, sculptor, and graphic artist. As a member of the Deutscher Künstlerbund in Weimar, he was a founding member of the Leipziger Sezession (Leipzig Secession) (1910–1927). His work includes posthumous portrait heads of Richard Wagner (bronze, 1911); Brahms (marble, 1926); Beethoven (bronze,1927); and from life the organist and choirmaster Karl Straube (bronze, 1928) and the tenor Ludwig Wüllner (marble, 1930). The shutting down of the Deutscher Künstlerbund by the Nazis and the economic decline of the 1930s curtailed Leistner’s career.

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