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1 **Charles-Edmond Daux, 1855-1937**

*Rosina*

Oil on board; signed, inscribed and dated 1879.  
8¾ x 7 inches

In 1878, John Singer Sargent travelled to Capri in company with his friend and fellow painter Charles-Edmond Daux. They were introduced to Rosina Ferrara, a fourteen-year-old local girl who quickly enthralled them and became their model of choice. Sargent painted her many times that summer, and one of his sketches – *Head of an Ana-Capri Girl* – is very similar to Daux's, in full profile against a simple background, and the same height. It is likely that the two paintings were done at the same sitting. Daux's was exhibited the following year at the Paris Salon, under the name *Rosina* (no. 843).

2 **Edward Louis Lawrenson, 1868-1940**

*Two is Company and Three is None*

Oil on canvas; signed, inscribed and titled verso.  
25 x 30 inches

This Irish-born artist lived in Hadlow Down, East Sussex from 1922, with his wife who was also a painter. He exhibited this picture in 1924; the year after, he exhibited a similar painting with the three trees set against Offham Hill, to the north of Lewes. The trees in this painting, silhouetted against a dramatic evening sky, are eerily anthropomorphic. They seem to have different characters, and the two flanking trees, one dominant, the other independent, have a parental relationship with the smallest one.









3 **Robert John Swan, 1888-1980**

*The Amulet*

Oil on canvas; signed and dated 1923; inscribed verso.  
27 x 17½ inches

The sitter was the novelist Sheila Kaye-Smith, of whom Swan made a similar drawing (unmistakably the same sitter and inscribed with her name) in 1919. In 1923, the year of this painting, Kaye-Smith published her most successful novel *The End of the House of Alard*, written in the earthy rural style that Stella Gibbons parodied in *Cold Comfort Farm*. In an article in *The Artist* magazine of March 1943, *My Outlook on Portrait Painting*, Swan wrote of the importance of not allowing the hands to detract from the face in portraits, and cited Titian as the artist who managed this effectively. The pose in our picture appears to be based on Titian's *A Man with a Quilted Sleeve*.

4 **George Spencer Watson, 1869-1934**

*A Lady in White*

Oil on canvas.  
33 x 25 inches

Like Swan, Watson nods to Titian in this sketch, painted in about 1904. When a student at the Royal Academy, Watson often visited the National Gallery, where he would have seen Titian's *A Man with a Quilted Sleeve*. Unfinished and unsigned, this picture is related to another of the same model - signed and dated 1904 - in which she wears the same pearl necklace and black choker. While his *Times* obituary noted 'reserve of feeling and purity of line' in his portraits, this restraint is absent in his subject pictures and the obituarist noted that 'he could become rather reckless when he let himself go'.



## 5 Henry Moore, 1831-1895

### *Across Shipload Bay to Lundy Island, North Devon*

Oil on canvas; signed and dated 1859.  
12¼ x 18 inches

In the summer of 1857 Moore made his first prolonged stay at Clovelly on the North Devon coast. Either then or the next year he painted this careful study of the view west across Shipload Bay to Lundy Island, in the Bristol Channel off Hartand Point. 'These visits to Clovelly', wrote his biographer Frank Maclean, 'are associated with a very important epoch in his career; for in the little Devonshire hamlet, as it then was, he renewed and furthered his acquaintance with the sea and if one can judge by his diary viewed it with fresh fascination and delight'. In this diary, Moore wrote poetic 'pen pictures' describing the sea and sky: 'The sea is like a sheet of burnished silver with a few shadows on it. The houses and hill almost black... but an extraordinary amount of luminous atmosphere. The sky is fine - decided rolling rain filled cumuli - but the light is so intense as to make

it and the distance and the water almost one'. As Frank Maclean put it, 'In these brief scrawled pencil notes there is the courage of an impressionist. Small wonder then that we find him complaining of having to return to "the niggling foreground" of a landscape he was engaged upon. The glories of sky and sea were calling out to his imagination, were opening up the prospect of a new and bigger world, and the soul within him craved vaguely to express in paint what had hitherto lain beyond his horizon'. We can see his debt to Ruskin in the detailed foreground of this painting; that summer, Moore rose at five and worked out-of-doors all day from nature. In contrast, a premonition of the impressionistic work of his maturity can be seen in his free and exuberant handling of the sea and the sky.





6 **Henry Moore, 1831-1895**

*Sunset on the Coast*

Oil on canvas; labelled verso.  
8¼ x 18 inches

This assured sketch was exhibited in the 1912 *Exhibition of Pictures by the Moore Family* in York Art Gallery. A review of the show described the best-known Moore, Henry, as ‘practically the first English painter who ever ventured to depict the sea as it is, and for its own sake’ (*Yorkshire Post and Leeds Intelligencer*, 24 August 1912). Here, coppery clouds drift quietly above a slumberous sea, in an exercise in mood and colour.



7 **William Playfair Dickson, 1859 - after 1934**

*As Twilight Fades beneath the Moon Away*

Oil on canvas; signed.  
24 x 36 inches

Before Dickson made his debut at the Royal Academy in 1897, the F Newcombe Gallery in Bristol held an exhibition of his paintings of North Devon in 1894. Of the 72 works displayed, this painting was singled out by a critic: 'A special feature of the exhibition is the display of pictures containing moonlight effects - a class of work in which the artist excels, and one of his most ambitious

products is of this description. "As twilight fades beneath the moon away" is the title. In it the haze over the water and the moonbeams breaking through dull clouds are very cleverly depicted' (*Bristol Mercury*, 1894). Painted here is a footbridge spanning, most likely, the East or West Lyn River near Lynmouth, Devon. The title is taken from a poem by Byron.





## 8 Sir Edward Coley Burne-Jones, 1833-1898

### *The Bower*

Watercolour and bodycolour.

15¼ x 11 inches

This watercolour relates to Burne-Jones' 1871 watercolour *Dorigen Cursing the Rocks*, in the V&A, which is a similar size and subject - but instead of the rocks outside, mounted knights canter by. The subject of our slightly earlier picture may be from a poem by William Morris - perhaps the *Sleeve of Gold* or *Scenes from the Fall of Troy*. Burne-Jones often played with themes in this way. The knights in the window closely relate to a watercolour that was once in the collection of the Ionides family (Maas Gallery, 2015), dated 1869.

This was a time of Burne-Jones' life when, a married man, he was most entangled with his love, muse and model Maria Zambaco, who features obsessively in his work from this period. Our heroine lies in a claustrophobic space - enclosed and unreal - more like a cell than a bower, secluded from the outside world which goes by in a blur. At the foot of her bed lies an empty urn and a medieval harp known as a psalter, but music is absent and the mood is sombre. It is painted with the dry bodycolour he often favoured.

## 9 Alfred William Hunt, 1830-1896

### *Snowdon after an April Hailstorm*

Watercolour; monogrammed and titled verso.  
13 x 19¾ inches

In 1856 and 1857, Hunt worked upon several atmospheric landscapes in Snowdonia, including two of Cwm Trifaen showing the peak of Glyder Fach. It was probably Ruskin's observations of meteorological phenomena published in *Modern Painters* in April 1856 that reawakened in Hunt a desire to capture the wilderness of the Welsh mountains. This had initially been inspired by Hunt's time at the Liverpool Collegiate School, where the principal was the noted geologist and Bible scholar, Reverend William Conybeare. In September 1857 Hunt wrote from Snowdonia: 'I am in the land of damp – of fog and mist... We have had nothing but rain for the last fortnight... I've composed my epitaph – to be graven on the biggest stone of the biggest moraine there – We've survived "hanging" only to come to this'. This watercolour shows the precipitous west flank of Snowdon, with the long ridge called Crib y Ddysgl running up to it. Hunt's vantage point was presumably somewhere on the col which forms the north-west edge of Cwm Glogwyn and over the steep edge of which flows a stream known as the Afon Goch. The view is the classic one, towards the southeast, although Hunt had climbed to a higher altitude and had reached a more forbidding painting environment than many of his predecessors. Dense storm clouds are seen to the south, while light breaks through in the eastern sky.

This picture was probably amongst those Hunt showed at the Royal Academy in 1857. Ruskin described Hunt's meteorological effects in his *Academy Notes* of that year, considering one picture 'a very remarkable drawing, and the best study of sky that I can find this year', that was 'notable especially for its expression of the consumption of the clouds - not their driving away, but melting away in the warmer air'.

Thanks to Christopher Newall.











10 **John William North, 1842-1924**

*Roses, Asphodel, and Cypress - Algeria*

Watercolour; initialled.

25¼ x 35½ inches

In the autumn of 1874 North left England with his ailing friend Fred Walker for Algeria, where they intended to spend the winter. Walker's biographer described their experiences: 'on Christmas Day the friends arrived in Algiers, in ecstasies over the flowers and fruitful greenness of the land. By 25th February Walker, homesick and foreboding illness, was on his way back to England in the company of friends; but North stayed, and finding the life much to his liking and making great friends with his neighbour, Ali Cherif, he bought a piece of land and

designed and built himself a house which he named "Dar el Ouard", or "The House of Roses" where he spent several months every year for the following six years'. This fine example of North's work illustrates Hardie's remark in *Watercolour Painting in Britain*, that 'his landscapes reveal an almost scientific search for detail in the tangled luxuriance of orchard and copse.... He was interested in effects of light, and his method to express shimmering atmosphere can be compared to pointillism'.





## 11 **Wilmot Pilsbury, 1840-1908**

### *A Yorkshire Mill*

Watercolour; signed and dated 1886, labelled verso.  
19¼ x 29 inches

Pilsbury was Headmaster at the Leicester School of Art. In London, he exhibited most of his work at the Old Watercolour Society, which became the Royal Watercolour Society in 1881. Painting large landscapes with Ruskinian detail, he was considered one of the 'new school' of watercolourists when younger; however by the time this picture was painted, his work had become 'old school' in the wake of new developments. *A Yorkshire Mill* was exhibited locally in Leicester, where it was called a 'splendid example of his highly-finished work' (*Leicester Chronicle*, 1886).

A memorial exhibition of his work was held at the Fine Art Society in 1908, about which a critic wrote that: 'Since he was elected a member of the Royal Watercolour Society, his style has gradually been formed; by careful study of nature he got that knowledge of her varied moods and mysteries of colour that his later work expressed with such charming simplicity. With dexterous technique it gave the impression of nature's ever varying and inimitable charm of colour' (*Dorking and Leatherhead Advertiser*, 1908).

## 12 Sir Hubert von Herkomer, 1849-1914

### *Hagar*

Watercolour and bodycolour; initialled and dated 1892.

22¼ x 30 inches

Herkomer set the scene on a dry, dusty road in late summer. The colouring is deliberately brown and sombre. The leaves are turning; autumn is round the corner, and possibly a hard winter. The mother and child have walked who knows how far, carrying very little in the way of belongings. Exhausted, the child has given up on an uphill stretch of road. The mother looks ahead resolutely - she will not turn back. Their situation appears desperate - only the evident determination of the mother offers hope. Herkomer remembered his own childhood: 'We had an anxious time of it when I was a boy. We were constantly in want of money...'. Early in his career in England he produced illustrations for *The Graphic* magazine, which often carried poignant images of the poor and of outcasts.

At the Royal Watercolour Society's Exhibition where it was shown in 1893, this picture would have been understood on more than one level. First, it was clear from the title that it is a reworking of the story in Genesis: Abraham's wife Sarah appeared to be barren, so she offered him her slave Hagar to bed, and Hagar then conceived a son, Ishmael. When Ishmael had grown to boyhood, Sarah at last conceived her own son to Abraham - this was Isaac, who became Abraham's heir. The disinherited Ishmael mocked his half-brother, so Isaac's furious mother Sarah forced Abraham to cast Hagar and Ishmael out. Ishmael has been hailed as the father of the Arab race, and Isaac the father of the Jews, with this event in their childhood as the start of all the trouble between them (the Qu'ran has Ishmael as the rightful heir to Abraham, not Isaac).

The painting would also have been understood as a hard-hitting comment on the morals of a society that could allow a mother and a young boy to be thrown out, perhaps because the husband had found a younger, prettier wife, or perhaps because the child was illegitimate - or, just as likely in 1892, because the husband was dying, falling ill or losing his job. In the 1890s Britain's rural communities were badly hit by the dramatic fall in the the grain price, caused by a flood of cheap imported grain from America, and a series of bad harvests. Itinerant farm-workers looking for employment, sometimes accompanied by their families, became a common sight on the roads of Britain, and around Bushey in Hertfordshire where Herkomer lived. He painted his first 'social realist' picture in 1885, his famous *Hard Times*, a similar subject in which a poor labourer rests as his

wife sits exhausted by the side of the road with one son on her lap and the other resting on her. The wife in that picture, the same model as for Hagar in this, was Annie Quarry, a labourer's wife who had two sons, the younger of which would have been of the right age for the boy in our picture. In *Hard Times*, the wife is a type of dejection and exhaustion, but in this picture, Hagar is cast as a pillar of strength and defiance.

The presumably male, and slightly disconcerted, critic of *The Era* (29 April 1893) reviewed the picture:

'She is a poor woman - a woman of strong and passionate nature, who has been driven from her lonely home by some domestic tyrant, who has possibly found a more attractive mate. The Hagar of this picture is weary and footsore, but still defiant. The tired boy at her side, who has tramped with her in search of "fresh fields and pastures new", knows little of her mental trouble. Clutching the skirts of her ragged dress, he sinks upon the bank besides his desolate mother, and falls peacefully asleep. But there is no sleep for her. She looks fiercely ahead as if thinking of some possible refuge - some friends of the past miles away, where she may find help in sympathy. But in her heart, as in her face, there lives the sense of man's injustice and treachery. The traces of beauty, of a bold and scornful type, are still to be seen on the features but the prevailing expression is one of deep hatred. If this woman had the opportunity she would wreak her vengeance on those who have turned her adrift upon the world'.

The presumably female author of 'Our Ladies' Column' in the *Leicester Chronicle* (the same day in 1893) felt Hagar's sorrow, but did not note any vengefulness:

'As I looked at this picture I felt that the artist, when he painted it, had more in his mind than a mere conception of the biblical Hagar and Ishmael, and that these figures do but represent many an outcast of more recent times, whose sad stories this reminder of the sorrows of the original Hagar must recall to all our thoughts'.

After it was exhibited in London, this picture was shown at the first International Art Exhibition of the Munich Secession (the first in a series of 'Secessions' by modern artists from traditional art societies in Germany and Austria). Herkomer was born in Bavaria, and kept a residence there (in Landsberg am Lech, now a Herkomer Museum).













13 **Denis William Eden, 1878-1949**

*The End of the Track*

Oil on canvas; signed.  
21½ x 19½ inches

A gnarled and ancient tree, disfigured with gargoyles of anthropomorphic knots, grows seamlessly out of the rock with a new sapling beyond. An old man rests upon his staff on the path whilst a crow pecks a hole in his bundle, releasing a fine stream of grain, like sand in an hourglass, in this allegory of youth and age and the transience of man of about 1914. Eden had his first lessons in painting from F G Stephens, an original member of the Pre-Raphaelite Brotherhood. The young Eden and his friend the artist Frank Cadogan Cowper travelled around Britain to see as many Pre-Raphaelite paintings as they could. *The Art Record* of March 1902 carried an article about them (and a third painter, Campbell Lindsay Smith) in which they were described as ‘three young artists who have revived the original Pre-Raphaelite ideas ... they too have formed a Brotherhood...’. Thanks to Scott Buckle.

14 **Edward William Cooke, 1811-1880**

*Rembrandt's Father's Mill*

Oil on panel; initialled and inscribed verso.  
7¾ x 8 inches

There are five known paintings by E W Cooke depicting the interior of the mill in Leiden said to have been owned by Rembrandt's father, four of which were exhibited together at the British Institution in 1839. This picture is composed as it were a peephole providing viewers with an intimate insight to Rembrandt's context, his life and his technique; for, like Rembrandt, Cooke here used umbrous tones and strongly directional lighting, but retained his own wet, oily palette and polished finish. In the ‘decaying brickwork, scarred wood and deeply worn tread above the ladder’, Cooke ‘stresses the passage of time and the continuity of human usage’ (*Sunshine and Shadow*, catalogue to the exhibition, National Gallery of Scotland, 1991).



15 **Catherine Martha Wood, 1857-1950**

*Tomatoes*

Oil on canvas; signed, inscribed 'Venice' and dated 91.  
16 x 24 inches

While her husband, Richard Henry Wright, was described as 'one of the supreme masters of water colours' (*Cambridge Daily News*, 1939), Catherine Wood, an accomplished artist, was less well known. In the beginning of the 1890s, both she and Wright travelled to 'Siena and other Italian cities' (*Dover Express*, 1893), including Venice, where she painted this picture. Upon Wood's return to London in 1893, one newspaper eagerly anticipated viewing 'the fruits' of Wood's trip, for as a painter of still life, she 'has no English, and few living European, rivals' (*Dover Express*). This picture was exhibited at the 1893 exhibition held by the Society of Women Artists.

16 **William Huggins, 1820-1884**

*Foreign Airs and Native Graces*

Oil on board; signed and dated 1860.  
15½ x 11 inches

Huggins, who loved chickens and often painted them, used subtle anthropomorphic tricks learned perhaps from seventeenth-century Dutch painters of the farmyard. Fancy cockerels often derive from the Continent and here the artist casts one as a strutting dandy of a chicken, with a distinctly Gallic dash, brooding like Napoleon on Elba amongst his English hens. The late Duchess of Devonshire, who also loved chickens and owned this painting, wrote: 'I have fallen for paintings of hens too ... William Huggins, taking time off from painting lions, is the artist responsible for another group of poultry, in which the iridescent green and black tail feathers of the cock are brilliantly painted'.













17 **Oliver Messel, 1904-1978**

*Head of a Barbadian*

Oil on paper; signed and inscribed verso.  
16 x 13 inches

Having studied at the Slade, Messel became the most famous set designer of his day for the theatre, opera, ballet and film. Later he designed a series of celebrated houses on the islands of Barbados and Mustique. Along the way he became known for his portraits, often of the fashionable and sophisticated set with whom he mixed, which were finely painted and good likenesses. His favourite colour was a light sage, now marketed as 'Messel Green' by paint companies, that can be seen in the background of this picture. The sitter was Carl Chandler, Messel's Barbadian assistant helping with his house on Barbados, 'Maddox', in 1959, that became the template of Messel's designs for his other Caribbean houses.

18 **Keith Henderson, 1883-1982**

*Moths Playing About in a Wood*

Watercolour and bodycolour; initialled.  
20½ x 29½ inches

This unlikely grouping of moths is comprised of at least twelve different species. Emerald and Emperor moths, Ermine moths and Yellow Underwings, Spurge hawk-moths and blue-winged Clifdens flutter together across a woodland pond at dusk. Henderson drew a key to the species on the back.

When young, Henderson shared a studio in Paris with Maxwell Armfield. His paintings have a peculiar romance and originality, with an intensity and richness of colour, and delicacy of technique, particularly early in his career. He loved the natural world and often painted it. From the style of painting, and the English address on the back, this picture is from Henderson's early period.





19 **Dorothy Webster Hawksley, 1884-1970**

*Les Indiscrètes*

Watercolour on linen; signed.

23¼ x 12¾ inches

Watercolour was Hawksley's favourite medium, with which she evolved a schematic style of 'flat, unshaded effects' that is highly personal, though strongly influenced by Japanese prints and the watercolours of her friend, Frederick Cayley Robinson. She used herself, her sister-in-law and a lay figure she nicknamed 'Enid' to model. Her work is quiet, feminine in theme and delicate in execution.

20 **Dorothy Webster Hawksley, 1884-1970**

*Eve*

Watercolour, pencil, and body colour, heightened with white; signed and dated 1927.

19¾ x 14 inches

Eve is shown tempted, with Adam happily oblivious behind her. It is the moment before Eve eats of the apple and before she shares it with Adam: before their knowledge of good and evil. She is a trusting, innocent Eve, more deceived than deceiving. The few men that appear in Hawksley's ethereal, artificial watercolours are often marginalised or incidental, as Adam is here, turned away.













21 **Dorothy Webster Hawksley, 1884-1970**

*Peace*

Watercolour and bodycolour; signed.  
40 x 29 inches

This picture is laden with symbolism about the peace after the Great War, and was exhibited at the Royal Academy in 1919. The father of the child is not present, perhaps killed. The red of the mother's dress may refer to the blood spilt. The mother and child sit at a spring, as it were life rising again above the barren landscape beyond, while the kingfisher nearby, also known as a halcyon, is an ancient symbol of peace. The full moon, long associated with feminine cycle, suggests fertility - the future is quite definitely female in this painting.

22 **Simon Albert Bussy, 1869-1954**

*Crevette Rouge de Madere*

Oil on canvas; initialled; signed and titled verso.  
9½ x 7½ inches

Bussy was from a peasant family in the Jura, where he won a local scholarship to study art in Paris. He attended the Ecole des Arts Décoratifs from 1860 and the Ecole des Beaux-Arts from 1890, where he became lifelong friends with fellow pupils Matisse and Rouault. Through Dorothea Strachey, whom he married in 1903, he met and painted the portraits of smart people in the Bloomsbury set, but his most successful work is the small, bold pictures of animals, birds and fishes from sketches made at London Zoo. Bussy exhibited this picture at the Venice Biennale in 1938.







23 **Mortimer Menpes, 1855-1938**

*Geisha Musicians*

Oil on board; signed and labelled.  
10¼ x 7½ inches

When Australian-born Menpes turned twenty, his family moved back to Britain. After meeting Whistler on a sketching tour in Brittany in 1880, and under his influence, he developed a fascination with all things Japanese. Menpes actually went to Japan in 1887, the first of many travels East. Whistler never did go, and, rather jealously, suggested that Menpes had ‘stolen’ his ideas from him. In Japan, Menpes discussed the techniques and methods of Japanese art with Japanese artists, and observed and painted scenes of Japanese town-life, customs and rituals. In his book *Japan, a Record in Colour* (A&C Black, 1901), he later wrote: ‘It is the artist’s ambition that she [a geisha] should be a picture, perfect in every detail, and the geisha is always a picture, beautiful beyond description’. The instrument on the ground in this dramatically lit painting is a shamisen, a three-stringed instrument played with a plectrum. All geisha had to learn to play it.

24 **Mortimer Menpes, 1855-1938**

*Burmese Village*

Oil on board; signed.  
6¼ x 7 inches

Menpes published several illustrated travel books, and held regular exhibitions in London of the paintings he did abroad. This picture, painted on a trip to Burma in 1890, was included in his 1891 exhibition at the Dowdeswell Galleries of 121 paintings from his travels. The private view was attended by rank and fashion, from Oscar Wilde to royalty, and was so crowded and stuffy that the papers were reduced to commenting on the visitors and not the paintings: ‘Everyone was there, nothing was seen, and everything was sold’, commented the *Pall Mall Gazette* (20 April 1891). The galleries were draped with soft pale green silk, the floor had a white carpet, and light was diffused by an awning suspended from the ceiling. The pictures were hung in patterns: ‘the usual rectangular arrangement is done away with... and they are hung in groups that rise and fall obliquely upon the walls’ (*Glasgow Herald*, 1891). The frames (including this one) were made in Japan, then gilded in London in different tints of gold, green, yellow, or red to suit.







25 **Frederick Goodall, 1822-1904**

*The Grand Bazaar, Cairo*

Oil on canvas; monogrammed and dated 1869-70.  
22 x 16 inches

Frederick Goodall made his first trip to Egypt in 1858; his experiences there left him with such strong impressions that his work from then on was almost exclusively set in that country. His *Arabian Encampment at the Wells of Moses* at the Royal Academy of 1860 made him instantly famous. His large canvases sold for great sums, and even his sketches were coveted. When Goodall was unable to submit a finished work to the Royal Academy in 1869, Sir Francis Grant and Lord Leighton convinced the Academy to allow Goodall to show 50 of his oil sketches (painted 1858-9), all of which sold before the end of the exhibition. Goodall paid another visit to Egypt in 1869-1870, when he painted this picture in the district of the Grand Bazaar in Cairo. It depicts a quiet moment away from the bustle of the souk, sheltered from the fierce North African sun. Goodall knew the Egyptian photographs of Roger Fenton, which may have influenced the sharp shapes of the shadows in this painting.

26 **Thomas Fowke, 1827-c.1887**

*Still Life*

Oil on panel; signed and dated 1868.  
14 x 11¾ inches

Fowke was a sculptor, and the relief plaque to the left is one of the portrait casts in which he specialised. The painting is a departure from his usual work.



27 **Sir William Fettes Douglas, 1822-1891**

*Maiden Meditation*

Oil on canvas; signed and titled verso.

7 x 8 inches

The phrase 'maiden meditation', taken from *A Midsummer Night's Dream*, was often used to describe girlish innocence. During Act II, scene I of the play, Oberon describes how Cupid's arrow failed to strike a 'fair vestal', who 'passed on, / in maiden meditation, fancy-free'. Although the arrow misses its target, it eventually pierces a 'little western flower, / Before milk-white, now purple with love's wound'. Here, a woman with youthful tresses clutches a white flower - the chair's seductive shade of rich, ripe red highlights her purity. Douglas' manner of painting was similar to Landseer's, using warm colours mixed liquid and laid on with a broad brush.

28 **William Logsdail, 1859-1944**

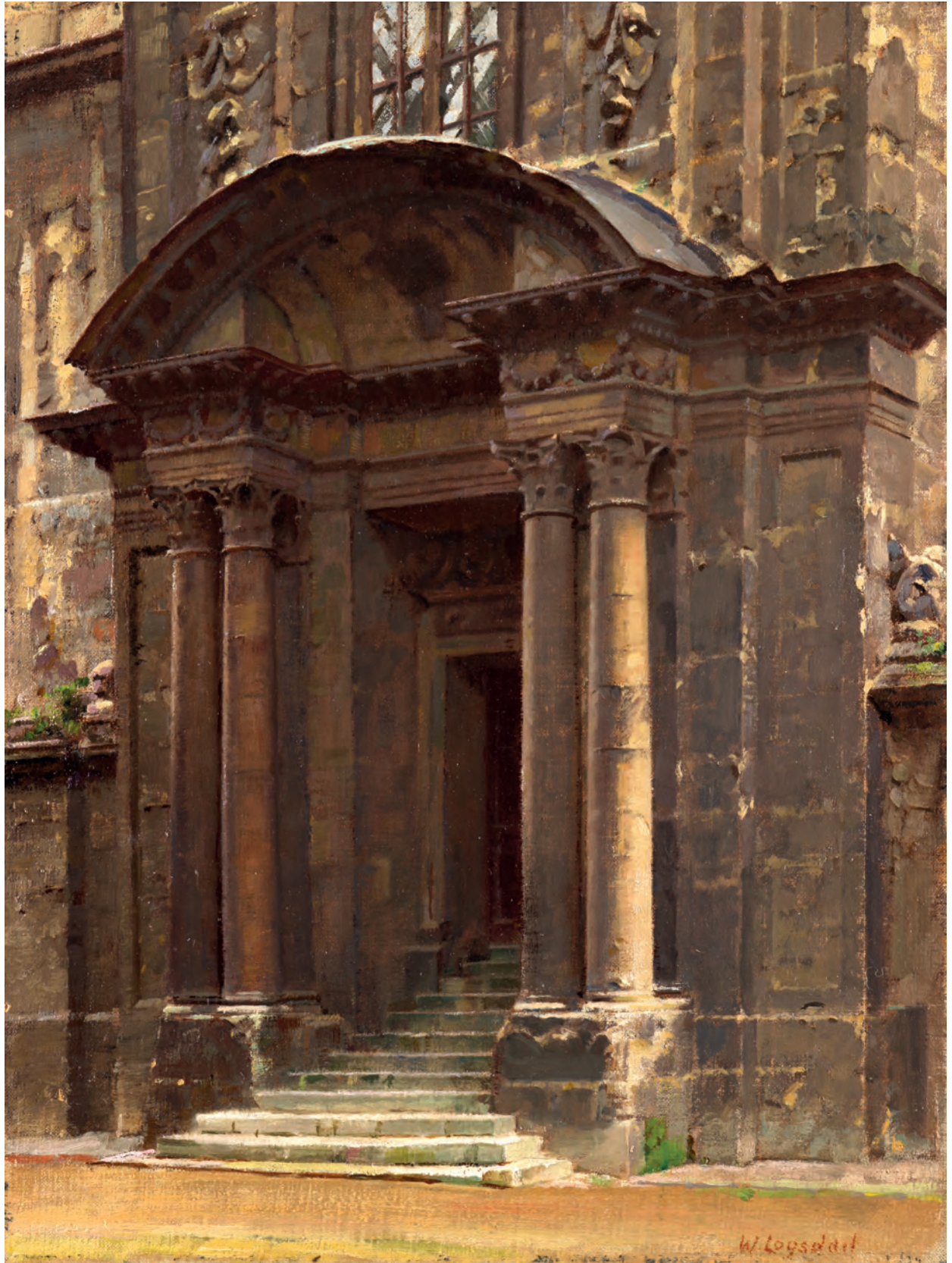
*The Porch of the Old Ashmolean, Oxford*

Oil on board; signed; inscribed and titled verso.

16 x 12 inches

Logsdail grew up within the precinct of Lincoln Cathedral, where his father was Verger. It may have been this environment that inclined him to the painting of old buildings, at which he excelled. He studied first at Lincoln School of Art under Edward Tayler (who went on to become the influential first headmaster of the Birmingham Municipal School of Arts and Crafts), then under Verlat at the Ecole des Beaux Arts in Antwerp, where he became the first English art student to win the top prize for painting. After twenty years living in and painting the architecture of Venice, where he befriended Sargent, he returned to London in 1900 and began a lucrative career as a portraitist. In 1922 Logsdail moved to Noke, just north of Oxford, from whence the Ashmolean must have been a convenient journey, and an attractive subject. Just a blush of green is enough to suggest the damp moss on the warm, worn stone, patinated by time and coal soot. A modest subject painted with bravura and economy.







29 **John William Godward, 1861-1922**

*A Happy Awakening*

Oil on canvas; signed and dated 1903.  
17½ x 32 inches

Godward mined a single subject, a template of beautiful classical girls with marble, robes, flowers and sea that proved a rich seam for most of his career. Highly successful, Godward maintained his brand by making variations of colour, format and composition on his homogenous themes, despite modernist encroachments onto the London art scene, until the Great War finally extinguished demand. In his decline at the age of 61 he committed suicide; it is said he left a note in which he wrote that 'the world is not big enough for myself and a Picasso'. At his best, as here, his pictures were harmonious and lush, his marble beautifully rendered, the drapery artfully placed, and the composition theatrically arranged - oases of sweet nothing, but immediately recognisable from the walls of the Royal Academy and from popular engravings after them.

Godward exhibited a painting (untraced) called *Pyrrha* at the Royal Academy in 1903. *Pyrrha* means 'flame red', the colour of this model's hair, and Godward rarely painted redheads. However the study for *Pyrrha* (Swanson 1903.5) is known to have been portrait shape, and to have depicted two figures, *Pyrrha* and her husband *Deucalion*. Vern Swanson, author of the *Catalogue Raisonné*, has therefore suggested that it is likely that the picture is instead Swanson 1903.3, *A Happy Awakening* - this picture was with Maclean in their Annual Winter Exhibition in Oct 1903, and is also untraced so far. The RA Summer Exhibition was in June and it is likely that the model for 1903.3 also had red hair, a reprise of his picture there.











30 **William Lionel Wyllie, 1851-1931**

*HMS Warspite*

Oil on canvas; signed.  
14¼ x 18 inches

HMS *Warspite* was a training ship berthed on the Thames at Woolwich. There were two, the first of which was burnt in 1876, and it is likely that this is the second, also owned and run by The Marine Society. She was launched at Chatham dockyard in 1833, with 120 guns. Originally named HMS *Waterloo*, she was also eventually destroyed by fire in 1918. Wyllie often drew, etched and painted the shipping he saw at anchor in the Thames and the Medway, particularly in the first half of the 1880s when

he cruised the Thames in his yacht *Ladybird*, painting as he went. In these years his Academy exhibits were exclusively Thames subjects. He particularly loved the old ships of the Napoleonic era, the unbowed leviathans that evoked memories of past heroism and trained young sailors for future duty, that were a common sight in the rivers and harbours of southern England right up to the Great War.





31 **Frank Miles, 1852-1891**

*Brown Study*

Oil on canvas; signed twice verso, on canvas and stretcher.  
20 x 24 inches

After exhibiting his first picture at the Royal Academy in 1874, Frank Miles established himself as one of London's most fashionable portraitists. His Chelsea home became 'the haunt of Society', frequented by Oscar Wilde and the Prince of Wales, along with scores of society girls and actresses; his portraits of Ellen Terry and Lillie Langtry were much admired and widely reproduced. The sitter

here is the photographer Eveleen Myers (née Tennant), sister of the painter Dorothy Tennant and wife of the poet, classicist and founder of The Society for Psychical Research, Fred Myers. Miles had drawn her on a separate occasion in 1876 as Jonathan Swift's *Vanessa* (National Portrait Gallery); she also sat to Millais in 1874, and to George Frederic Watts in 1876 and 1880.

### 32 Edwin Longsden Long, 1829-1891

#### *Nouzhatoul-aouadat - A Study*

Oil on canvas.  
24 x 18¼ inches

Since the 1862 exhibition in London of the archaeological discoveries at Thebes, the lost kingdoms of Egypt and Babylon had excited the public imagination. Visits to the British Museum, illustrated magazine articles on archaeology, and the ancient histories of Herodotus had instilled in Long a desire to see for himself. After travelling to Egypt in 1874, the paintings he exhibited in 1877 at the Royal Academy caused a sensation, and made his name; he had found his subject.

The title of this picture means 'Delight of the

Home' in French phonetic Arabic, but the finished painting was also known as *An Eastern Dancing Girl*. It is a study for Long's Royal Academy Diploma Work, painted in 1881 and exhibited there in 1882 ('a careful study, full of the most refined feeling for colour', wrote a critic). This was the zenith of his highly successful career, the year his elaborate *Babylonian Marriage Market* sold at auction for 6000 guineas - at that time the highest price ever paid for the work of a living artist.

### 33 Edwin Longsden Long, 1829-1891

ILLUSTRATED OVERLEAF

#### *An Egyptian Girl with a Sistrum and The Mandolin Player*

Both oil on panel; signed and dated 1886  
Both 27 x 20 inches

In 1874 Long left for an extensive tour of Egypt and Syria, which, combined with visits to the British Museum in London, provided him with the subjects that helped to make him the highest priced living artist in Britain in the early 1880s. The favourable notices of two influential art critics, Spielman and Ruskin, endorsed his work and he was seen as having made a harmonious fusion of art and archaeology. In the first half of the 19th century, archaeological expeditions were swiftly put together in a kind of gold-rush of discovery to the Middle East. The German archaeologist Heinrich Schliemann was amongst the first to understand that ancient stories such as Homer's *Iliad* and Virgil's *Aeneid* reflected actual historical events, and these ancient stories came to life as, one after another, buried cities reappeared beneath layers of later civilisations and sand. British archaeologists sent back their finds to the rapidly expanding British Museum - Charles Fellows from Asia Minor (1840), Charles Newton from Halikarnassos (1857), and AH Layard from the sites of ancient Nimrod and Nineveh in Assyria in the '40s and '50s. The Rosetta Stone, carved with the same message in two known languages (Demotic and Ancient Greek) had at last provided the key to the mysterious third, Egyptian Hieroglyphs, opening

up an exciting new world of interpretation.

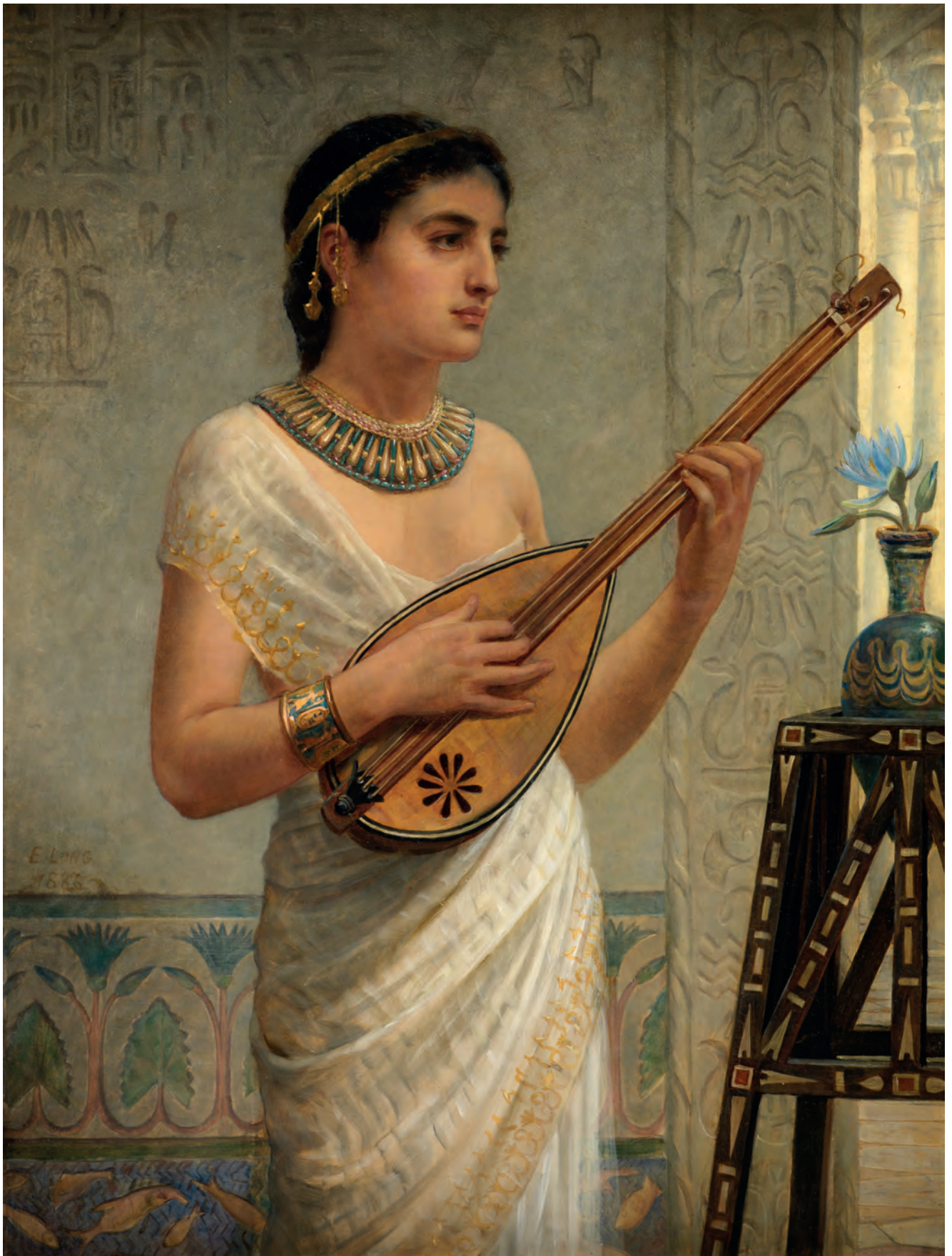
Artists travelled with the expeditions in pre- and post-photographic days to record the excavations. The painters that followed later as tourists pictured life in the dead ruins and finished their fantasies in their studios at home in London, for the Royal Academy. Territorial of their subjects, they specialised in particular civilisations - Long made a monopoly of Babylon, but often conflated ancient cultures together in his paintings. It may seem to us now that Long took liberties in his inventions by setting his pretty models in Egyptian temples and tombs, clad in revealing Greek robes and ancient Roman jewellery and surrounded by finds. That allowed, Long was a most able painter; his enamelled surfaces and subtle glazes, his subdued lighting and brilliant flashes of colour, and his sculptural figure-drawing breathed life into the ancient world. Underpinned by unverifiable claims of archaeological accuracy, he and other artists opened up a new genre of Neo-Classical painting, and allowed their imaginations free rein. Wildly inaccurate as Cecil B DeMille movies, the public nonetheless devoured the evocative imagery.

This pair of paintings, excellent and fluid examples of Long at the peak of his abilities, survive in their original frames.

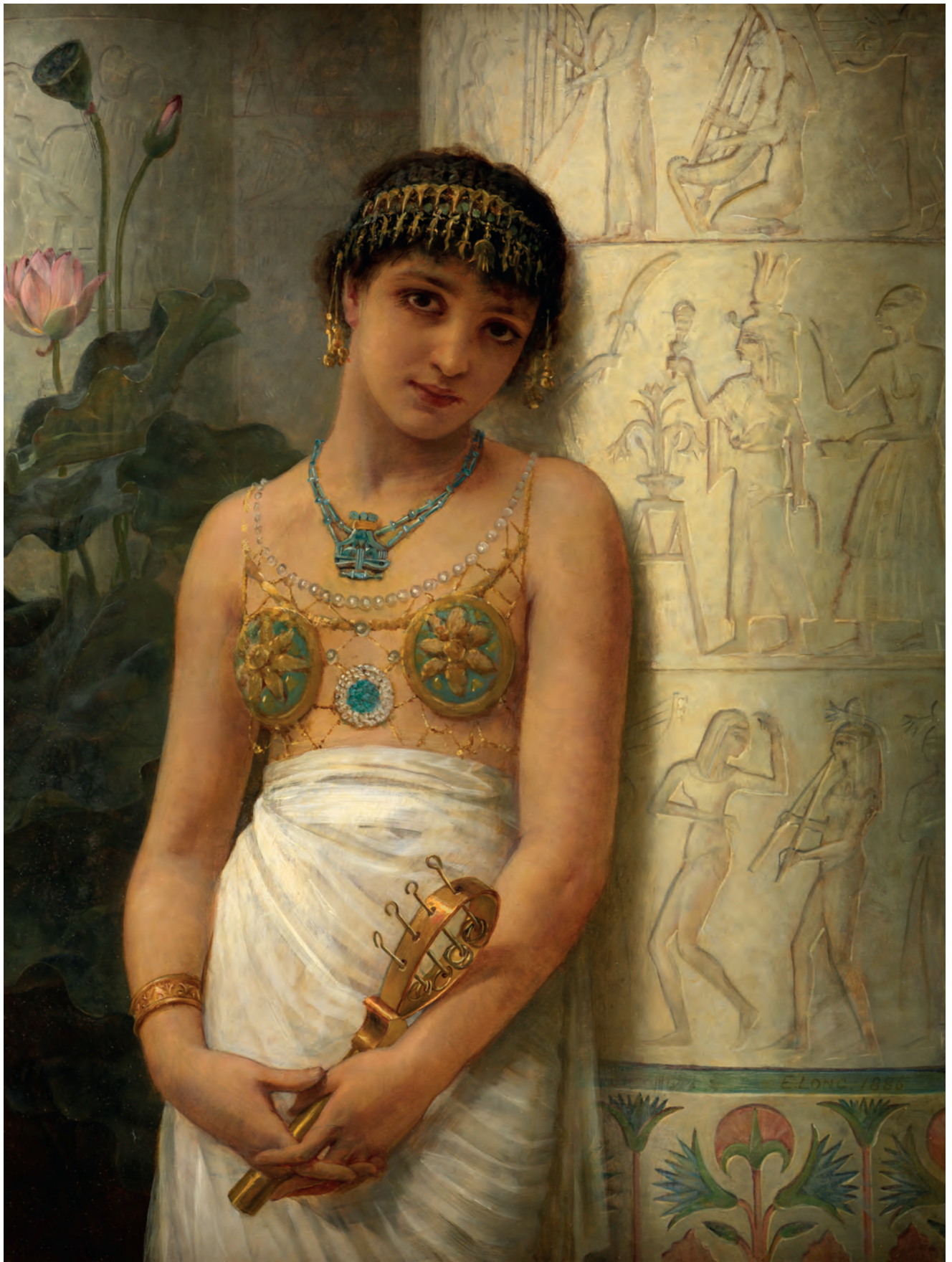














34 **Kenneth Alington Yockney, 1881-1965**

*Searchlights at Spithead*

Watercolour; signed.  
11¾ x 27¾ inches

This Isle of Wight artist would have seen any number of Naval Reviews at Spithead in the Solent held each summer in peacetime between the wars, but only those that took place in Jubilee years featured spectacular searchlight displays, providing a likely date for this painting of 1935, the Silver Jubilee of George V.  
With thanks to Jon Baddely.





35 **James Hayllar, 1829-1920**

*Going to the Drawing-Room*

Oil on canvas; signed and dated 1863.  
25 x 30 inches

The debutante is now a forgotten creature, a young, usually innocent and privileged lady who was launched on the London social scene when she came of age. Debutantes were presented at Court at the beginning of the 'Season', a series of balls and receptions that ran from about Christmas to Midsummer Day. For some mothers, it was a safe way their daughters could meet suitable husbands. When this painting was exhibited in 1863, young aristocratic beauty was a topical

subject, for Edward, Prince of Wales had married the beautiful and young Danish Princess Alexandra earlier that year in a sensational wedding. Alexandra held her first reception at St James's Palace later that year. An art critic observed: 'Those who happened to have passed down St. James's-street on the afternoon of the first drawing-room day held by the Princess of Wales will recognise the picture of many carriage interiors on that day, with the fair prisoners of fashion looking like some kind of fairy-like birds of Paradise, with tails of wondrous expanse, filling the carriage like a cloud. Mr. Hayllar has amused himself with painting this somewhat odd subject, but not without throwing a great interest into his picture. One might fancy a world of sentiment surrounding the destiny of those two lovely girls and their first drawing-room'. (*London Daily News*, 1863)



### 36 **Barbara Bodichon, née Leigh Smith, 1827-1891**

#### *Ventnor, Isle of Wight*

Watercolour and bodycolour with scratching out; signed, inscribed and dated 1856.  
28 x 42½ inches

In 1856 the artist, then Barbara Leigh-Smith (she married the next year), stayed with her friend Anna Mary Howitt, also an artist, on the Isle of Wight and painted this picture. Howitt had attended Henry Sass' art academy in 1846 with Holman Hunt and Rossetti, and the Pre-Raphaelites were regular visitors to her house in Highgate. Barbara Leigh-Smith was the illegitimate daughter of the radical Whig politician Ben Leigh Smith and Anne Longden, a milliner from Alfreton. Her first cousin was Florence Nightingale. Well educated, intelligent and forceful, Leigh-Smith became with Howitt one of 'The Ladies of Langham Place' that met regularly in London to discuss women's rights. In 1854, she published her *Brief Summary of the Laws of England Concerning Women*, which was later used to promote the passage of the Married Women's Property

Act 1882. In 1858, she set up the *English Women's Journal*, concerning employment and equality issues for women. In 1866, with Emily Davies, she came up with a scheme to extend university education to women. The first small experiment in this at Hitchin developed into Girton College, Cambridge, to which Mrs Bodichon gave liberally of her time and money.

The picture was well received at the Royal Academy; W M Rossetti described it as a 'capital coast scene, full of real pre-Raphaelitism'.

Robin McInnes has identified the viewpoint to near Luccombe, just to the east of Ventnor, looking northeast across Shanklin Bay to Culver Cliff in the far distance, and suggested that the headland in the middle distance (which has been placed where it should not be) is Woody Point to the west of Ventnor, transposed for artistic effect.





### 37 John Brett, 1831-1902

#### *The Open Sea*

Watercolour and pencil heightened with bodycolour, with scratching out; signed and dated 1865.

9 x 12¾ inches

In August 1865, enjoying at last a degree of prosperity, Brett bought a yacht, *Baby*, and spent the winter on the Isle of White painting in watercolour out-of-doors. Brett's interest in the sea had grown as the influence of Ruskin shrank (they had an irrevocable quarrel in 1864), and he became fascinated by painting rough seas, which Ruskin thought 'unpaintable'. In 1866, Brett wrote in his notebook: 'Ascertain which side of a wave is lighter when sun is behind spectator? Is there any glisten? Which is lighter, the lights on waves or the scud near horizon? Is not the average of the clouds of the same darkness of the lights of the sea? ...Westerly gale ...the sea crimped all over. The crimps lie thicker together towards the crests of the waves and are mostly set at a small angle with them - sometimes parallel. When two crimps are driven athwart one another they break and

subside into a film of yeasty foam which more than anything else displays the modelling of a wave'. Brett's powers of observation were almost forensic. He had a sailor's appreciation of wind and water, a scientist's understanding of meteorology, and an artist's ability to depict them. This picture provided the prototype for two large seascapes Brett painted in succeeding years: the so-called 'Longitude' picture, or *Rainbow at Sea* (1867), and *Christmas Morning* (1868). Both were commissioned by Brett's great patron Alfred Morrison, who also owned this picture. In a letter to Morrison dated 17 August 1866, the artist wrote, 'I am so pleased to hear that you have taken to yourself the little sea drawing. Although the word popularity is "not in my book" I must confess that to know that my work is sincerely liked is an intense pleasure to me'. Thanks to Christiana Payne and Charles Brett.



38 **John Brett, 1831-1902**

*Springtime near Norbury*

Watercolour; initialled and dated April 1861.

7 x 13 ½ inches

Before he left for the Continent for the best part of a year on the proceeds of a picture, Brett painted this watercolour at Norbury in Surrey in April 1861, near the place where he had painted *The Stonebreaker* in 1857. It depicts 'one of those sunny spring days when all the details of the landscape are crisp and fresh, with

delicately handled trees just coming into leaf and casting long shadows on the newly-sown fields. Its mood of expectation perfectly matches what we may assume were his own feelings at the start of a new phase in his life'. On his return from his travels he painted an oil, *Norbury on the Mole* in 1862. Thanks to Christiana Payne and Charles Brett





39 **John Brett, 1831-1902**

*Tenby*

Oil on board; titled and dated 'Aug 29.[18]79'.

7 x 14 inches

This is the view from Tenby south beach, looking south; Giltar Point sticks out into the sea to the right and Caldey Island, flat and inconspicuous, is just visible between the two red-sailed fishing smacks.

Thanks to Thomas Lloyd and Charles Brett.



40 **Theodore Howard Somervell, 1890-1975**

*The Himalyas, near Tinki Dzung*

Pencil, watercolour and gouache; signed and dated 1922.  
10¼ x 14 inches

Theodore Howard Somervell OBE, FRCS was an English surgeon, mountaineer, painter and missionary who was a member of two expeditions to Mount Everest in the 1920s, and then spent nearly 40 years working as a doctor in India. He was born near Kendal in the Lake District from whence many of Britain's great climbers have come. He was a close friend of George Mallory, and was part of the unsuccessful 1922 attempt on Everest with him, during which they read Shakespeare to each other in their tent. Somervell's team tried Everest again in 1924, reaching 8,570m without oxygen, making Somervell very ill (he coughed up the lining of his throat, which saved him from choking). Mallory's team,

with oxygen, tried next; his body was found at 8,157m and may have only fallen from less than 300m higher - but there has been much argument as to whether he reached the summit or not. No one would climb higher than Somervell's team without using oxygen until Messner and Habeler climbed Everest by the Southeast Ridge in 1978.

On his retirement he returned from India to England where he became President of the Alpine Club. A friend of William Rothenstein, he was a prolific watercolourist, often on dun coloured wrapping paper that he thought suited the colours of the Tibetan landscape.





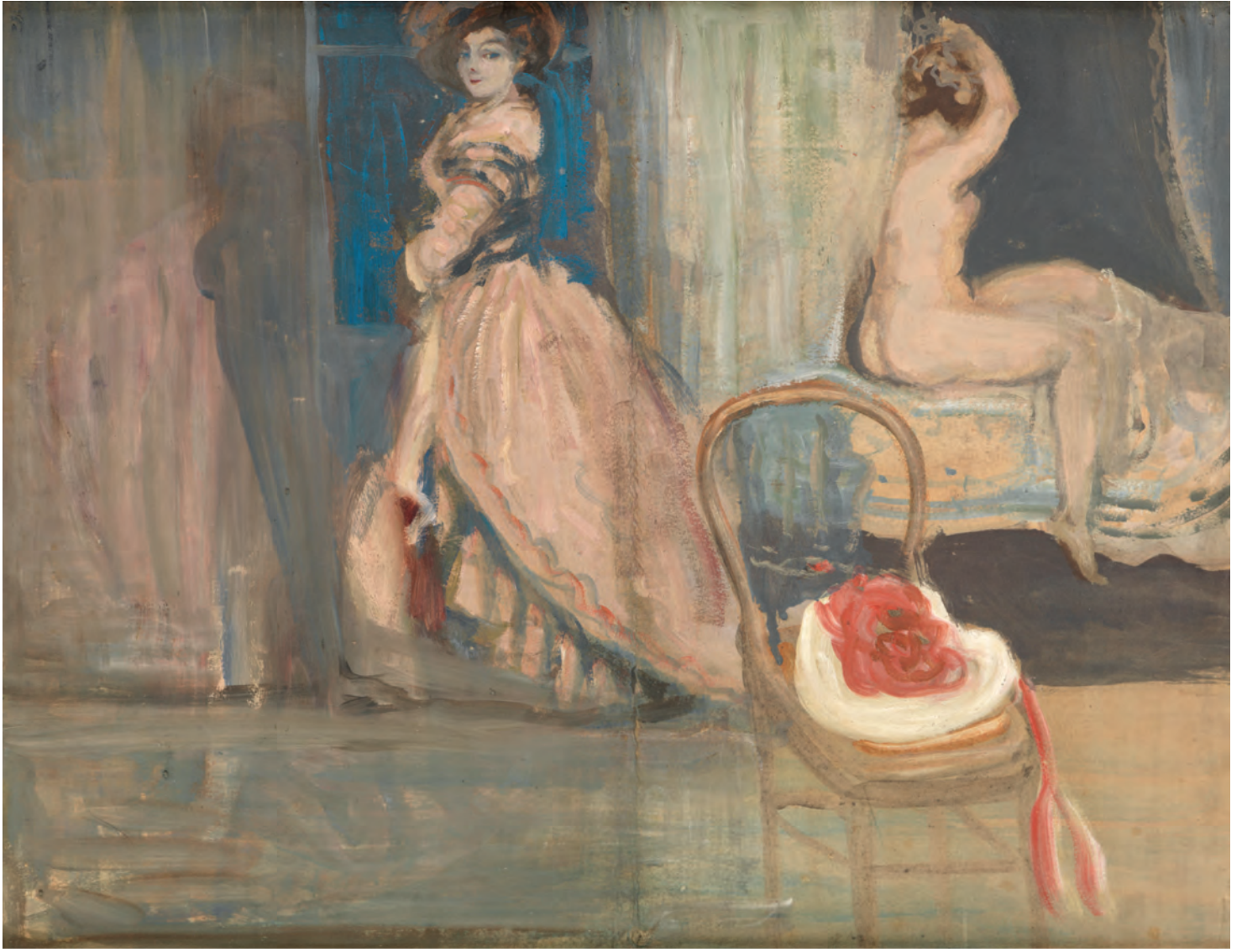
41 **Theodore Howard Somervell, 1890-1975**

*Border of Tibet - Lhonak, 1944*

Watercolour and bodycolour; initialled and dated 1944.

8¼ x 10½ inches

Somervell worked as a surgeon for twenty-four years until 1949 at a hospital in Kerala - but even in wartime he found time to climb. This watercolour, dated 1944, is inscribed on the back 'Lhonak', which is a valley in the north west corner of the Sikkim Himalaya that remains cut off for more than eight months of the year. This view may be near the high and treacherous Lhonak La Pass, at almost 5,000 metres, that is the only access to the valley.



## 42 Charles Conder, 1868-1909

### *The Red and White Hat*

Oil on card.

18 x 22¾ inches

Conder, as an impecunious student, contracted syphilis in his native Australia paying his landlady his rent in bed. In 1890s Paris he knew Toulouse-Lautrec, Beardsley and Wilde, and spent summers painting in Dieppe, often with his friend Jacques-Émile Blanche. Conder was very much of the *demi-monde* until his marriage in 1901 to a wealthy Canadian widow, Stella Maris Belford, after which he enjoyed the financial and social stability of the *beau-monde*. This painting was probably the one exhibited in 1930 as *Interior with Two Figures* (no. 21) in

a joint posthumous exhibition with Ambrose McEvoy at the Beaux Arts Gallery in 1930. It is possible that all of the Conders on sale were once McEvoy's. A reviewer of the exhibition wrote in *Art News and Notes*: 'Charles Conder was one of the shining lights of the 'nineties. His subtle delicate sense of colour, his dream-like imaginativeness made his contemporaries forget his fundamental weakness, his amateurishness. There is nothing in this exhibition to show that his contemporaries had a better judgment than one ripened by the experience of post-impressionism. He remains still a charming colourist. When he handles oils ...the weakness of his drawing and, above all, his design is more apparent than in his watercolours on silk'.





#### 43 Ludwig von Hoffman, 1861-1945

##### *Study of a Girl*

Pencil; initialled, inscribed and dated 'Nov 89'.  
10 x 8¾ inches

The two young friends, von Hoffman and William Rothenstein, only 18 and in Paris for the first time in late 1889, were both art students attending the Academie Julian, and took rooms at the Hotel de France et de Lorraine in the Rue de Beaune (7th arrondissement). Proud and reserved, blind in one eye, von Hoffman came from a well connected German family - the Kaiser, on learning that von Hoffman had studied in Paris, sent his father a message 'ordering him to discourage his son from painting in this modern manner'. The girl here

resembles a model that Rothenstein and his friends often used, who reminded Rothenstein of a phrase of Henry James: 'the wanton was not without a certain cadaverous beauty' (quoted in *Men and Memories*, p 100; she sat to Rothenstein for his *Parting at Morning* of 1891, Tate Britain). This very early drawing was dedicated by von Hoffman to Rothenstein with the abbreviation 's/l', (*seinem lieben*, to his dear).

Thanks to Max Rutherston and Mark Fecker



44 **Gunn, RA Sir Herbert James 1893-1964**

*Pauline, Nude*

Oil on canvas; signed.  
13½ x 17½ inches

Herbert Gunn was born in Glasgow in 1893 and studied at the Glasgow School of Art before continuing on at the Edinburgh College of Art. After his studies in Edinburgh he enrolled at the Academie Julian under Jean-Paul Laurens in Paris from 1911 – 1914. He visited Paris frequently after the Great War.

In England, he established himself as a leading painter of landscapes and portraits. From 1926 he decided to devote himself entirely to portraiture. This precipitously foreshortened nude was painted in the 1930s, and is probably of his second wife Pauline, with her pale skin starkly rendered in crisp, clear outline against the expanse of an embroidered red fabric.





45 **Emmy Haskell, née Mestritz, 1882-1959**

*Princess Serafina Astafieva*

Bronze bust on a marble base; Monogrammed EH and marked by the foundry 'F Barbedienne, Paris'.

7 x 3 inches

Princess Serafina Astafieva (1876-1934), the sitter, posed Nefertiti-like in this little bronze of 1927, was a Russian dancer with the Imperial Ballet and Diaghilev's Ballets Russes from 1909 to 1911. In 1916 she opened a dance school in London, at the Pheasantry in Chelsea, that established a direct link between the Diaghilev ballet and British dancers in the early 20th century. One of her pupils was the young Dame Alicia Markova, who went on to join the Ballets Russes in 1924 and had her lessons sponsored by Emmy Haskell and her son Arnold, the author of *Balletomania* (who married Markova's younger sister Vivienne).



46 **Richard Louis Garbe, 1876-19579**

*Bust of a Woman*

Terracotta bust; signed and dated 1948.

12¾ x 5½ x 5½ inches

Garbe's interest in sculpture was inherited from his father, a Prussian ivory carver, in whose workshop he first trained before studying at the Central School and Royal Academy. Although primarily a carver, rather than a moulder, Garbe's Art Deco terracotta models with a Medieval Gothic twist were popular. This one sculpture was modelled from wet clay, rather than cast as a multiple.



47 **Thomas Creswick, 1811-1869, and  
Marcus Stone, 1840-1921**

*Roslyn Castle: Picnic*

Oil on canvas; monogrammed; inscribed verso.  
14½ x 10½ inches

The warm silver or golden light of Creswick's landscapes, and the clear definition of his structures, could rival those of David Roberts or Thomas Jones. After his election to Royal Academician in 1850, he quite frequently collaborated with other artists, generously (or advisedly) leaving animals and figures to more junior painters; here, Marcus Stone has painted the figures. Roslyn Castle stands by the River Esk near Edinburgh.

48 **Louise Jopling, 1843-1933**

*A Sketch*

Oil on canvas; signed; labelled verso.  
20 x 15¼ inches

Louise Jopling's portraits commanded prices that few, if any, British female artists achieved. Lord Leighton, Burne-Jones, and James Tissot were her friends, as were Whistler and Millais, both of whom painted her portrait. She was known for her quick sketches from single sittings which she painted throughout her career; a review in *The Graphic* of the 1886 Society of Lady Artists exhibition mentions a 'female head of great beauty' that was 'painted in one sitting by Mrs. Louise Jopling'. It is possible that the sitter here was one of Jopling's students - or possibly a niece, the daughter of her sister Marie Cockell. Thanks to Patricia de Montfort, whose book on the artist will be out soon, published by Routledge.









49 **Alexander Munro, 1825-1871**

*Pauline, Lady Trevelyan*

Plaster cast.  
19¼ x inches

Munro was associated with the Pre-Raphaelites by his close friendship with Thomas Woolner, the only sculptor member of the Brotherhood. Munro's sculptures are spare and clean of clutter, and the deep relief of his portrait heads casts strong shadows that vividly emphasises his sitters' features. This one is of Lady Trevelyan (1816 - 1866), married to Sir Walter Trevelyan. An artist, she made her house Wallington Hall in Northumberland a centre of High Victorian cultural life, and numbered amongst her friends Ruskin, Swinburne, the Brownings, Carlyle, all the Rossettis, Millais and other members of the Pre-Raphaelite Brotherhood.

50 **Roland Strasser, 1895-1974**

*Lady into Fox*

Oil on canvas; signed; signed again, inscribed and dated 1949 verso.  
47¼ x 30¼ inches

Strasser's wild portrait is of prima ballerina Sally Gilmour in her role in the ballet *Lady into Fox*, first performed in 1939. The Ballet Rambert production, based on a novel by David Garnett, starred Gilmour as a happily-married woman who inexplicably transforms into a fox, to the distress of her husband. Their predicament, although amusing at first, takes a dark turn when vulpine viciousness starts to overcome the wife's normally sweet disposition. When Gilmour led the Ballet Rambert on its triumphant tour of Australia 1947-1949, Strasser painted this picture of her. In the dark of the night, with her hair pricked up like ears, and surrounded by poisonous foxgloves, Gilmour seems fused to her fiery-eyed fox-fur.

After Strasser and his wife were forced from their Bali home by the advancing Japanese during the war, they eventually arrived in Sydney in 1946. There, the couple moved into a boarding house called 'Merioola', which housed a number of artists, designers and dancers known as the 'Merioola Group'.









51 **Sir Edward John Poynter, 1836-1919**  
*The Knot, and Reading*

Both oil over silver gilt on panel; monogrammed and dated 1872 and 1871.

Both 8 x 8 inches

This, its pair, and a third (called *The Sandal*, untraced), were painted between 1870 and 1872. The three panels, all the same size, were exhibited at the Dudley Gallery as a group entitled *Three Summer Days*, set into a cabinet of carved walnut and pear wood, the upper portion surmounted by statuettes, commissioned by Cristobal de Murrieta and designed by Edward Tarver for Messrs Gillow and Co. who made it. Tarver was the architect of Wadhurst Hall in





Sussex, the new house of the de Murrieta brothers, wealthy Spaniards who had made a fortune out of trading with Argentina. They lost their money in the 1890s when Argentina defaulted on bond payments and Wadhurst Hall was sold, and the panels appeared, out of the cabinet, in a sale in 1916. At some point they were lavishly framed by Agnew's in gilded tabernacle frames. The pictures, the same size and shape as tiles, are painted on gilded wood panels,

the gold adding an extraordinary lustre to the glazed colours which are laid on with varying thickness to generate effects of reflection, translucence and opacity. Poynter, the son of an architect, although becoming a grand painter of Neo-Classical subjects and President of the Royal Academy, was at the beginning of his career an accomplished decorative designer (perhaps his most famous project being the cafe at the V&A), who worked with William Burges.



52 **Walter Savage Cooper 1861-1943**

*The Valley of the Crouch*

Oil on board; signed and dated 1924.

14 x 20 inches

This richly coloured view is from Althorne, Essex, the home of the artist, looking south from his garden over the valley to the River Crouch. Cooper was a much better painter than dramatist. One play (amongst many) he put on, called *Wat*, was reviewed in *The Era* in 1910:

‘One is always inclined to be indulgent with the amateur but there are times when to deal lightly with a

trashy and childish attempt at production would be a mistaken kindness. ...there are five members of the Cooper family included in [the cast], and there must have been ten times that number of the Cooper family’s relatives in front, ...or the feeble efforts of the players would not have been so generously treated’.





53 **Walter Savage Cooper 1861-1943**

*Tea Time*

Oil on board; signed and dated 1923.

11½ x 18½ inches

This still life uses a number of stylistic devices distinctive of 17th-century painting. The angle of view, the positioning of the table top, the carefully placed composition, the directed lighting, the silvery reflection of the teapot and the crisp sharp lines are all tricks of the Flemish school painters. Whilst the treatment of the tea

cup and the jug allude to the French style of the 18th century, the little flower vase is thoroughly of Cooper's own time. He would have seen Dutch still life displayed in the National Gallery, but his picture carries no allegorical message of, say, the transience of earthly things; rather, it evokes homeliness and warmth.



54 **Arthur Hughes, 1832-1915**

*Newquay Headland, Cornwall*

Oil on board; signed.  
11¾ x 18 inches

A little younger than the Pre-Raphaelites, Arthur Hughes began his career as an associate and acolyte of the Brotherhood (his most famous painting in that manner was *April Love* of 1855). He outlived them all, and later in his career would often retreat to what he called 'the blessed Land of Cornwall'. There, the artist enjoyed 'the most heavenly weather '...I paint the loveliest skies and

the bluest of seas ...and there are so many views, I restrict myself to small panels that I can almost, or quite, polish off in one sitting'. They have a freshness and immediacy some Pre-Raphaelite paintings have been accused of lacking. This one was exhibited at the Fine Art Society in 1900, along with nearly 30 other pictures of Cornwall and its rocky coastline.





55 **Harold Speed, 1872-1957**

*Daphnis and Chloe*

Oil on canvas, signed.  
62 x 74 inches

Harold Speed's painting of a scene from the ancient story of *Daphnis and Chloe* was shown at the Royal Academy in 1924, in the same year that George Moore published his celebrated new translation of it from the Greek. Written by Longus in the Second Century AD, the story tells of an unrelated boy and a girl who are abandoned at birth. A goatherd discovers Daphnis and raises him as his own, while a shepherd does the same for Chloe. The children grow up together and eventually fall in love, but

in their innocence they struggle with their desire for each other. A critic wrote that 'the palm of honour should be awarded to Mr Harold Speed for his *Daphnis and Chloe*', a 'charming pastoral scene, representing a youth and a maiden, not too nude, in the first flush of youth ... Every bit of the picture is honest and reticent. The figures, the landscape and the light in its colour are animated and yet unforced. It is a great picture, designed with feeling and without affectation'.



56 **Adrian Scott Stokes, 1854-1935**

*Spring in the Mountains*

Oil on canvas; signed.

12½ x 24 inches

Stokes liked artist's colonies. He was at St Ives in the early days, but soon left for Fontainebleau and Pont-Aven, where he met the Austrian painter, Marianne Preindlsberger. The year after their marriage in 1884 they went to Skagen in Denmark. The Stokes's travelled widely in Europe, and often returned to the South Tyrol,

where this picture was painted. It relates to *Autumn in the Mountains* (Tate Britain), which was exhibited at the RA in 1903. The sleeping forms of the clouds, mountains and the mossy rocks are abstracted and blank, as is the meadow, and all attention is focussed on the wild flowers prettily dusting the grass in delicate embroidered patterns.





57 **Adrian Scott Stokes, 1854-1935**

*Evening on the Plain*

Oil on panel; signed.

7½ x 10¾ inches

Adrian Stokes, 'a sensitive and glowing colourist', according to Lewis Hind, painted the Great Hungarian Plain on visits between 1906-9. He travelled widely with his wife Marianne, who was Austrian-born. He remembered early advice from Whistler, who was kind to him, saying 'the first moment is the artist's moment', and applied this advice to his *alla prima* painting method, straight on with no drawing.

Thanks to Magdalen Evans.



58 **Ernest Dade, 1864-1935**

*A Steamer in Dirty Weather*

Oil on panel; initialled; inscribed verso.

7¼ x 11¼ inches

Dade's father, a photographer, moved with his family to Scarborough from London when Ernest was very young; thereafter, Ernest (who changed his name to Ernst after visiting Holland) spent 'most of his life among the fisherfolk between Tees and Humber' (*Aberdeen Journal*, 1933). His first job was as deck-hand aboard the racing schooner *Dauntless*, which belonged to American newspaper owner James Gordon Bennett junior. On land in the mid 1880s, he studied painting first at the Scarborough School of Art under the remarkable Albert

Strange (artist, yacht designer and pioneer of sailing rigs on canoes), and then at the Académie Julien in Paris.

In 1894, Dade was part of the Staithes Group, artists attracted by the light and the salty realism of life amongst the fishing community of a coastal village near Scarborough. They admired the French Impressionists and gathered together to paint 'real life' out-of-doors in the 'direct' manner. This painting has the boldness of a sketch done on the spot by an artist who understood the sea and boats.





59 **Maurice William Greiffenhagen, 1862-1931**

*A Study*

Oil on canvas.  
11 x 14 inches

Greiffenhagen's early work was wonderfully delicate; this is one of his earliest, done when he was using the square brush technique of Bastien Lepage, with a nod to Japanese prints of the *Ukiyo-e*, 'Floating World' school. The painting could have been done at Grez-sur-Loing, so 'Barbizon' does it appear (like several others of his of around this date). Later, Greiffenhagen began to paint

Rossettian subjects with a heavier touch in rich Venetian colour, particularly his famous picture called *An Idyll* of 1891 (Walker Art Gallery, Liverpool) that D H Lawrence became obsessed with and inspired his first novel, *The White Peacock*. He also illustrated many books, notably Rider Haggard's *She*.



60 **James Valentine Jelly, 1856-1947**

*A Riverside Cottage*

Oil on canvas laid onto panel; signed; titled verso.

6¾ x 9¾ inches

Jelley studied in his native Lincoln with William Logsdail and Frank Bramley under E R Taylor (who later founded the Ruskin Pottery); when Taylor became Headmaster at the Birmingham School of Art he took Jelley with him, and Jelley spent the remainder of his

career as a master there, eventually becoming President of the Royal Birmingham Society of Artists. His paintings, a number of which depict Yorkshire harbours and fishing towns, are notable for their effects of half-light, their rich tonal range, and their rainbow colours.





61 **Adelsteen Normann, 1848-1918**

*Sogne Fjord, Norway*

Oil on board; titled verso.

7 x 9¾ inches

The *Pall Mall Gazette* carried an article about the artist in 1889: 'There is only one painter who brings Norway, with its rugged hillsides, silver-streaked fjords, and blue skies speckled with fleecy clouds into Bond street. He is the Norwegian - Adelsteen Normann'. It was followed up in 1892 with a report: 'A visitor came upon him the other day in his camp house (for he believes in working direct from nature) busy over a batch of pictures for the great World's Fair. The painter's cabin was a primitive hut beside a big fjord. It would have been overlooked but for the little signboard with the lettering, "A. Normann,

painter," which caught the tourist's eye'. Normann exhibited in Vienna, Berlin, and Paris. In London, he showed at the Continental Gallery, and in Birmingham, with the Royal Society of Artists, where he probably met James Valentine Jelley, who owned this little picture. It was at Birmingham, in 1887, that his large canvas of *The Sogne Fjord, Norway* - given eventually to Leeds Art Gallery - was exhibited. Sogne is the largest, most spectacular and best known fjord in Norway, a destination as popular then as it is now.

## 62 Walter Greaves, 1841 - 1930

### *Cremorne Lights*

Oil on canvas; inscribed verso 'JM Whistler No.3'.  
14 x 22 inches

The Greaves brothers, Walter and Henry, were the sons of a Chelsea boat-builder who had rowed Turner on the Thames, and owned Greaves' Boatyard in Chelsea. When the brothers met Whistler soon after the American's arrival in Chelsea in 1859, they - particularly Walter - became close friends for at least a decade. Walter rowed Whistler on the Thames, usually at night when the noxious but beautiful river was quiet, and assisted in Whistler's studio - learning first how to etch, and then how to paint. Their close association has led to confusion; some Whistlers have Walter Greaves' hand in them, and it is suspected that some paintings by Greaves have Whistler's hand in them. This picture was once thought to be by Whistler.

Whistler had wanted to catch ephemeral effects of light and weather, working out-of-doors in oils since the early 1860s, but did not find a formula for doing so until the early 1870s, and then quite simply by using experience and memory. He would go out on the river, memorising lights, textures and colours. Having previously prepared his canvases and laid out his colours, immediately on his return from the river he was able to paint his pictures quickly in one sitting, with great spontaneity. In this process he was certainly aided and abetted by Greaves. By the late 1870s, Whistler had dropped him, perhaps because the increasingly not-so-humble boatman's presumption to share in Whistler's growing fame and success, but also partly because of the comparative sophistication of Whistler's new friends as he became famous. After Whistler's death in 1903,

Greaves helped Joseph and Elizabeth Pennell with their *Life of Whistler* (1908) - but when in 1911 he had a very successful exhibition of his own pictures at the Goupil Gallery, he included a 'Nocturne' which he wrongly claimed (either deliberately, or in confusion, or a bit of both) to have first exhibited in 1862, earlier than any by Whistler. The irascible and vindictive Pennells turned on him with letters to *The Times* accusing Greaves of plagiarism and discrediting him beyond redress; Greaves' reputation has never recovered.

When a catalogue (it did not claim to be full) of Whistler's paintings was published in 1995 (*James McNeil Whistler*, Dorment and MacDonald), at last a degree of rigorous scholarship was applied to this difficult area, and many paintings previously attributed to Whistler were quite rightly ruled out. A proportion of these were actually painted by Walter Greaves, who had benefited during his lifetime from his association with the master, but had destroyed his own legacy by presuming too much. Greaves, the lesser artist, has become Whistler's dustbin, but at his best his pictures are arguably better than Whistler's at their worst.

Although this painting is smaller, it is similar in tone and composition to Whistler's *Nocturne: Blue and Silver - Cremorne Lights* (1872, not exhibited until 1882, Tate Britain). Greaves, who had a boatman's understanding of the river in all its moods and lights, painted it in a manner learned by close association with Whistler, and quite possibly at the same time or shortly after Whistler's own nocturnes.











63 **Albert Moulton Foweraker, 1873-1942**

*Moonlight - Alameda de Hércules, Seville*

Watercolour; signed.  
21 x 14 inches

64 **Albert Moulton Foweraker, 1873-1942**

*Moonlight - a Garden in Seville*

Watercolour; signed.  
13¾ x 9¾ inches

After a brilliant academic career, Foweraker became a milling engineer. Losing three fingers in an accident, he took up painting professionally in 1898. For the first twenty years of his new artistic life he often travelled to Southern Spain, and many of his exhibited pictures then are of Spanish subjects, suffused with romantic atmosphere. When in the evenings the people of the hot Spanish city of Seville emerged into the cool night, he set down his impressions. Glassy tones of blue and green moonlight cast deep shadows, dappling whitewashed walls as if under water, flecked here and there with dashes of orange body-colour to show lit lamps.



65 **Maxwell Ashby Armfield, 1882-1972**

*The Storm*

Tempera on board; monogrammed.  
7½ x 10½ inches

As a student at Birmingham School of Art, Armfield was interested in medieval techniques of painting. His tutor was Arthur Gaskin, and by his and Joseph Southall's example painted in egg tempera, a medium that suited his meticulous approach, and in his hands proved delicate and subtle. He published a manual of tempera painting in 1930. Armfield often painted Thames barges, and although the sailboat in this painting is of a different shape, it is rigged similarly. Two tiny hooded figures kneel as if praying at the foot of the mast and at the shrouds, putting themselves at the mercy of God (as well they might in this massive sea), but paying no attention to the handling of the boat.

66 **Maxwell Ashby Armfield, 1882-1972**

*The Chinese Shelf - Camellias and Lilies*

A pair. Both tempera on panel; monogrammed.  
Both 7 x 11 inches

The title of this pair of flower paintings in tempera derives from the oriental receptacles of the lilies and camellias. In the background of the camellias, which flower early in the year, is a view of a snowy garden through a window, whilst in that of the lilies a mirror reflects a gothic window. Flowers, a popular subject for Armfield, provided him with an opportunity to play with colour and composition on a small scale, exploring the properties of tempera.







67 **Richard Eurich, 1903-1992**

*Rain at Times*

Oil on board; signed and dated '69, inscribed verso.  
12½ x 21¼ inches

From the 1930s onwards the sea became an important subject for Richard Eurich. It was 'when he nears the sea, or is upon it, that Eurich deploys all his mastery of local light and atmosphere ...He has total understanding of the nature of water in movement, in its weight and

liquidity, its power through the shape and speed of waves' (*Richard Eurich: Recent Paintings*, Arthur Tooth & Sons, 1970). An Isle of Wight painter, the Solent was a recurring theme in his work; he painted it in all weathers, day and night, often out-of-doors.





68 **Henry Mark Anthony, 1817-1886**

*Paris at Sunset*

Oil on canvas; labelled.  
18 x 24 inches

Anthony, born in Manchester and trained in Paris, was at Fontainebleau in 1837 with the first generation of Barbizon painters. There he absorbed the influence of Jules Dupré, whose sonorous sunsets were often painted out-of-doors from nature. In England, Anthony was hailed as the heir to Constable (who had died in 1837), and mixed with the Pre-Raphaelites. Madox Brown was a particular friend.

This picture was painted from the vicinity of the

cemetery of Père-Lachaise, and although the label says that it is daybreak, we are looking west to the setting sun with the Panthéon on the left and the towers of Notre Dame in the centre distance. The radiance of the dawn reflects on the Seine and creates resonant shadows in the foreground. The red cap of one of the figures in the foreground is a direct nod to Constable, but the visionary sky is unrestrainedly Romantic, in the French manner.



69 **Samuel Webley, 1877-1956**

*Swans on a Lake*

Oil on panel; monogrammed.  
16 x 21 inches

The artist was self-taught, and pioneered the use of decorative iridescent panels in the 1930s, painting in a pointillist manner over panels gilded with gold, thus achieving extraordinary effects of light that are richly decorative. His paintings have the serene simplicity of his contemporary, the American artist Maxfield Parrish. Webley was once commissioned to paint the elaborate interiors of a Maharajah's cars.

He lived and worked predominantly in Bath with a brief spell painting from a studio in Clapham, London.

70 **Sir William Rothenstein, 1872-1945**

*Self-Portrait*

Oil on canvas; signed and dated 1897.  
24 x 17 inches

Rothenstein, 'no oil painting' by his own admission, often painted self-portraits, finding himself a willing, patient and inexpensive sitter. Wearing a dark, tightly fitting coat, his face dramatically lit and surrounded by plenty of black (à la his friends, Degas and Whistler), Rothenstein, privately though it may have been, here projected an image of cosmopolitan elegance far from his Bradford roots. The easel in his hand is almost invisible - he is more *boulevardier* than artist. He appears not to have exhibited this painting, perhaps out of modesty or considering it uncommercial, and it stayed in the family (his sister Blanche, 1867-1969). Upon his return in 1893 from bohemian life in Paris, Rothenstein cut quite a dash in England. Max Beerbohm caricatured him in his short story *Enoch Soames*: 'He wore spectacles that flashed more than any other pair ever seen. He was a wit. He was brimful of ideas. He knew Whistler. He knew Edmund de Goncourt. He knew everyone in Paris...'







71 **Charles Napier Hemy, 1841-1917**

*A Haul on the Mainsheet*

Watercolour and bodycolour; signed, inscribed and dated 1910.  
17¾ x 29 inches

After decades of sailing and observing the sea, Hemy spent some of his later years painting his sons racing small yachts in Cornwall. While aboard his floating studio in Falmouth Harbour, the barge *Vandermeer*, Hemy one day described ‘...a yacht making for me with three of my sons on board. They had been to a village nearby for a regatta and had been out eight hours. They hailed me and came alongside, made fast and boarded me. They were wet through as it had been blowing hard. They were shivering with cold, tired and

exhausted. I soon had them in dry clothing and gave them some hot soup. ‘Well’, I said, ‘you are a lot of young fools’. ‘Oh, but it has been such fun, we enjoyed ourselves’. To which I replied, ‘Youth!’ But what it is to be young. Some days later I got them to go out, again and again, whilst I made studies of the sea. Of these studies there were three chief ones. I had the boat hauled up into my garden and painted the boat and figures from nature’. This watercolour is probably one of the three studies Hemy mentions.







The Maas Gallery