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1 **Keeley Halswelle, 1832–1891**

The Needles, Isle of Wight

Oil on canvas; inscribed 'by Keeley Halswelle' on stretcher
20 x 29½ inches

Halswelle was brought up in Richmond, Surrey, but he began his career in Edinburgh and did not exhibit at the Royal Academy in London until he was 30. He painted this early work when he was 28, working in the manner of the coastal painter Peter Graham. His best pictures have a theatrical sense of scale about them. After his marriage in 1861 and a trip to Italy in search of commercial subjects, he painted continental scenes, but in the 1880s he started to paint landscapes of Scotland and the Thames Valley in a looser, much more dramatic manner, and found his *métier*. He lived then on a houseboat on the Thames, painting hundreds of plein air sketches, many of which have ended up in the V&A.

2 **Jan Catharinus Adriaan Goedhart, 1893–1975**

The Turquoise Bowl

Oil on canvas; signed
38½ x 19 inches

Jan Goedhart was born in Sumatra in the former Dutch East Indies. His father was a retired naval officer, his mother the daughter of another. She died soon after Jan was born and when he was 6 he was sent to relatives in the Netherlands, where he was educated. He aspired to be a marine painter but was advised to give it up by his early master C L Dake in Amsterdam, to take up instead the more lucrative business of portrait painting — but he did not heed this advice. His second wife was German and he lived in Düsseldorf from 1932 until 1942, when he moved with his family to southwest Germany; it was probably then, before his return to Holland after the war, that he painted this picture. We are told by the artist's biographer, Aad Knops, that this painting is of Martha Oberndörfer, of Tübingen. Martha owned a fabric shop there and became a patron of Goedhart and a friend of his family. One granddaughter of the artist remembered visiting the shop and being surprised to see so many of her grandfather's paintings in the shop and in the house.





3 Albert Joseph Moore, 1841–1893

White Chrysanthemums and Red Berries

Oil on canvas; inscribed 'Albert Moore' verso
17 x 10 inches

This study of white chrysanthemums and red berries is one of very few still lifes by Moore that has survived. It probably dates to 1883/4 when Moore was painting *Red Berries*, in which almost this exact composition appears before a single reclining female figure, reading. When exhibited at the Grosvenor Gallery in 1884, *Red Berries* was commended for its harmony of colour and texture. Our still life is the focal point of it, with bursts of red rising up and breaking through the grey-green tones of their surroundings, and it is likely that our painting directly inspired the larger picture in terms of colour and pattern. *Red Berries* juxtaposes 'vases of chrysanthemums against stylised textile renderings of the flowers, [allowing] the shape of the vase to reverberate in the curved hip of the reclining woman and the Japanese wave pattern on the wall' (Robyn Asleson, *Albert Moore*, p 168). The vivid and detailed patterns in the large exhibited painting are merely suggested in our painting, with only the flowers in sharp focus.

Albert Moore was 'the most radical exponent of English Aestheticism, a passionate and audacious crusader for abstract beauty who anticipated the aesthetic concerns of 20th century Modernism', wrote his biographer, Robyn Asleson. He painted some of the most celebrated icons of Victorian art,

and yet he was an intensely private man, admired as much by the public as by other artists (particularly Whistler, whose *Ten O'Clock Lecture* was modelled directly on Moore).

Asleson noted that in oil sketches such as this, or his *Vase of Dahlias* — a still life from about the same date, which the artist gave to Leighton — Moore 'allowed himself a spontaneity and freedom that he refined away from more purposeful work' (p 150). In our painting, as in most of his pictures, the lighting is almost shadow-less; Moore's studio was fitted with skylights and lit by east-facing windows, rather than north-facing as was the norm. According to Godwin — the architect who designed Whistler's studio in 1877 after a visit to Moore's — octagonal walls ensured that reflections were kept to a minimum, while muslin curtains further diffused the light. Moore's first biographer (and pupil) A L Baldry recalled that the artist based his colour arrangements on 'flowers, feathers, shells, and suchlike things, which nature had decorated with inspiring harmonies', and that 'he never failed to place prominently in his studio bowls of bright coloured flowers, most delicately combined and arranged'. The broken head of a chrysanthemum in the lower left serves virtually as his signature, which typically was an anthemion device in floral design.



4 **Frank Bramley, 1857–1915**

The Artist's Wife at Grasmere

Oil on canvas; signed and dated 1907
17¾ x 15½ inches

In 1891, Bramley married Katherine Graham, an art student, while he was working in Newlyn. She was the daughter of the Borders historian John Graham JP, of

Huntingstile, Grasmere. Four years after their marriage the couple moved to Droitwich in the West Midlands, but by 1900 they had settled at Tongue Ghyll by Grasmere in the Lake District, where this was painted. By the time of this painting, 1907, Bramley had completely abandoned the systematic square brushwork of his youth and his technique was more direct.



5 **Maxwell Ashby Armfield, 1882–1972**

All Washed and Ready

Tempera on canvas laid onto panel; monogrammed,
labelled with title
11¾ x 13 inches

Armfield's unpublished manuscript, *My Approach to Art*, gave an account of his experiences at the Birmingham School of Art, where he enrolled in 1899 and learned the technique of painting in tempera: 'Apart from invaluable benefit from guidance and advice from such masters as Henry Payne, Arthur

Gaskin and Joseph Southall, I really taught myself, as must any one who hopes to do individual work ... I detested the Life Class, and rarely attended it: I refused to learn perspective or anatomy as they bored me, and generally, I could not have been a worse student.'



6 Charles William Wyllie, 1853–1923

Southampton Water

Oil on canvas; signed and dated 1879, signed on stretcher and labelled 'Holzapfel Collection' and '[Po]ole Harbour, Dorset'
7½ x 29 inches

Charles William Wyllie was, like his older brother William Lionel Wyllie, a landscape and marine painter. He and his brothers, all artistically gifted, grew up in a house teetering on the beach at Wimereux, to the north of Boulogne. He had his first painting hung in the Royal Academy at the very young age of 13. Whilst he had not quite his brother's free and painterly skills, being more precise and literal, his paintings have a fine sense of the breezy marine world of sailing ships.

7 William Lionel Wyllie, 1851–1931

Sunset on the Thames

Oil on canvas; signed
13½ x 7¾ inches

Born in France and a great sailor, Wyllie often drew, etched and painted the shipping he saw on the Thames, particularly in the first half of the 1880s when he cruised the river in his yacht *Ladybird*. During these years, his Academy exhibits were exclusively Thames subjects. Like the Belgian painter Alfred Stevens, he particularly enjoyed effects of steam mixed with smoke against the sky and he was fascinated by the commercial bustle of great rivers. He frequently painted Thames lightermen, who, like Venetian gondoliers, could steer their heavily-laden barges with incredible skill, using only long oars and a single tide to navigate the many bends and bridges up and down the river.







8 **Thomas Matthews Rooke, 1842–1942**

Phyllis Deserted — Become the Spirit of the Almond Tree

Watercolour; initialled and dated 1900, labelled
13 x 15 inches

Rooke was Burne-Jones's studio assistant for thirty years, but was also an accomplished artist in his own right who regularly exhibited. He started at Morris and Co, from where Ruskin recruited him in 1879 to record Italian buildings for the Guild of St George. When Rooke exhibited this picture at the Royal Water-Colour Society in 1900, the critic of the *London Evening Standard* wrote that 'Mr Rooke is to be congratulated also on the beauty of head and hand among blossoming almond boughs ("Phyllis")' (27 April 1900, p 5).

The story from Greek mythology is told in Ovid's *Heroides*: Phyllis, deserted by her lover Demophoon, dies of grief and is turned into an almond tree by the gods. Demophoon returns and embraces the tree, which blossoms, and Phyllis comes to life again. The subject had earlier been treated by Burne-Jones.

9 **Benjamin Williams Leader, 1831–1923**

The Carnarvonshire Coast

Oil on board; signed and dated 1888, labelled
9½ x 13½ inches

All through his life, but especially in the late 1880s, Leader painted on the coast of Wales in Snowdonia, often around Barmouth. This lively oil sketch is typical of his brisk work of that time, fresh, sunlit and windy, and is from the beach at Aberdovey, south of Barmouth on the West coast; a similar sketch of the same date and same size (handled by Richard Green Galleries), that he worked up into a larger painting for the 1888 Royal Academy Exhibition, is titled *The Sands of Aberdovey*. Leader was on holiday there with his family in the summer of 1888.



10 **Charles Parsons Knight, 1829–1897**

Fresh Sea Breezes

Oil on canvas; monogrammed
14¼ x 18½ inches

This Bristol painter went to sea as a lad, but he loved to draw the ships in the harbour and on his return from a passage to Calcutta as a midshipman he studied to be an artist at the Bristol Academy. As in life, his pictures evolved from ships to the shore, and he became a successful coastal painter. When this picture was exhibited at the Royal Academy in 1860 it was well reviewed (*The Atlas*, 26 May 1860):

‘A simple little work, evidently by one who has sat watching the white sea gulls on the cliffs and the clouds as they rise over the blue waves in the horizon — those simple beauties of the coast, which are very forcibly suggested by the picture’, and the *Royal Academy Review of 1860*, p 31, identified the scene ‘probably a view of the Channel Islands Herme and Jetou [sic] taken from the island of Sark.’



11 **John Brett, 1831–1902**

Sketch on the South Coast of Guernsey

Oil on board; signed and dated July 25 '74, titled verso
6¼ x 13¼ inches

In the late summer and autumn of 1874, the Brett family went to Guernsey for the annual 'painting campaign'. By 1871 Brett was using 'double square' 7 x 14 inch prepared millboards for oil sketches made directly from nature. They were painted quickly on location, and seldom retouched. Once finished, they were transported in a portable case, specifically designed to accommodate them.

This is a study for *On the Coast of Guernsey* of

1875 (Birmingham Museum and Art Gallery). There is evidence here that Brett was a master of the so-called 'wet white ground' technique employed by the Pre-Raphaelites, particularly Millais, whereby, working quickly, thin colour was applied to still wet underpaint so that the two mixed on the surface. The sea in the middle ground is a vivid colour, characteristic of the process.



12 **James Whitelaw Hamilton, 1860–1932**

Evening on the Clyde

Oil on canvas; signed, labelled and dated 1920
14 x 18 inches

The Scotsman (16 March 1911) identified Hamilton as ‘one of the Glasgow artists who were associated with Sir James Guthrie, Walton, Lavery, and others in what was known as “The Glasgow School”. Born and educated in Glasgow, he studied art first in his native city and afterwards in Paris, in the studios of Dagnan-Bouveret and Aimé Morot. He is a landscape artist, and paints in oils and water-colours.’ Rhu Bay is on the east shore of the Gare Loch in Helensburgh near Glasgow, a place to which Hamilton returned frequently to paint.

13 **Ford Madox Brown, 1821–1893**

Christ Sees the Disciples Labouring at the Oar

Chalk, pen and grey ink; monogrammed and dated ‘64
24 x 18¼ inches

One of a pair of designs by Brown for St Mary and All Saints Church in Sculthorpe, Norfolk. His grandson Ford Madox Hueffer (pen name Ford Madox Ford) refers to it in his *Life of Brown*:

‘With 1865 we reach a year and period of really astounding productiveness ... August also brought the two ship designs for the Firm’ [the other being *Christ raising Peter from the Sea*, a version of which is on loan to Wightwick Manor]

It depicts Matthew XIV, 24: ‘But the ship was now in the midst of the sea, tossed with waves: for the wind was contrary’. In the next verse Jesus walked upon the waters of the Sea of Galilee. The message is one of faith, the action dynamic and dramatic. Brown drew only 123 stained glass designs for ‘The Firm’ of Morris and Company (which was founded in 1861), and his earliest attempts betray a lack of understanding of the process of making a window, but (as Sewter noted) ‘... he gave very careful thought to the special demands of the medium’ and by concentrating on “invention, expression and good dramatic action”, ‘together with a fondness for realistic details’, his ‘... special gifts for heightened emotional expression were recognised by Morris’.





14 **Sir Edward Coley Burne-Jones, 1833–1898**

Head of May Morris

Pencil; initialled, Leicester Galleries label
8½ x 6¾ inches

Burne-Jones returned from a trip to Italy in 1871 with renewed admiration for the drawings of Michelangelo, which lasted him throughout the decade. This drawing is in his looser Michelangelesque manner, which Burne-Jones appears to have reserved for heads without drapery, perhaps because it was effective in catching the momentary turn of a head, a glance of the eyes or the ‘toss’ of a full head of hair. The drawing relates most closely to the head of the leftmost attendant at the back of *Laus Veneris*, which he was working on in the early-to-mid ‘70s. The drawing has the unmistakable features of May Morris (cf. photographs of her taken in 1874, aged 12, in the National Portrait Gallery), who modelled for the figure carrying a violin in *The Golden Stairs*. Several drawings of

May by Rossetti done at the same time bear out the similarity — especially her head three times in *Rosa Triplex* (1874). May Morris was the daughter of William Morris, Burne-Jones’s best friend. She became a talented embroideress, designer, jeweller, editor — and a socialist, like her father.

‘The enthusiasm with which he made these drawings never diminished ... [many] have only a tangential relationship with a painting, or indeed take on an independent life of their own. It was as if he were constantly prepared to abandon the stern business of study-making and go off on a sort of graphic revel, captivated by some new pose, the chance arrangement of a piece of drapery, or a fleeting expression on the face of a model to whom he was currently in thrall. That he himself saw his drawings as autonomous works of art is clear from the way he treated them, adorning them with decorative titles and signatures, turning them into presentation sheets by giving them, suitably inscribed, to friends, and exhibiting many in his lifetime. If he was one of the greatest Victorian draughtsmen, he was also one of the most self-conscious’ (Stephen Wildman and John Christian, *Edward Burne-Jones: Victorian Artist-Dreamer*, pp 148/9).



15 **Sir Edward Coley Burne-Jones, 1833–1898**

Philip Burne-Jones, ca. 1875

Pencil

12 x 9 inches

Burne-Jones's biographer Fiona MacCarthy (*The Last Pre-Raphaelite*, p 134) wrote that soon after Burne-Jones's son Philip was born in 1861, his proud father related that their friends thought him 'the prettiest boy known' and that 'Phil was to remain pretty, somewhat to his detriment'. This drawing was done when Philip was at Marlborough, a 'particularly brutal boys' public school' (MacCarthy, p 259). William Morris had been to the same school and had been deeply unhappy, holding that he learned nothing there, because nothing was being taught. When the day

came for Philip to leave for school, Burne-Jones could hardly bear it and wrote to Rosalind Howard, 'Today I carry Phil off to Marlborough and come back I suppose tomorrow. There are red eyes all up and down the house and Georgie is giving way in a manner unworthy of her Roman virtue' (ALS September 1874, Castle Howard). MacCarthy described Phil's four years at Marlborough as 'a terrible ordeal for a nervous, spoilt and beautiful boy' (p 259). The delicate technique of this drawing, which is so fine that it was once mis-catalogued as a silverpoint, suits the sensitivity of the sitter.

16 **John William Godward, 1861–1922**

After the Serenade

Oil on panel

16 x 5 inches

This painting has recently been identified by Dr Vern Swanson as an early Godward of 1886, the very first year that he took up Neo-classicism. Swanson noted in his latest book on the artist (2018 — this picture is included on p 24) that his few pictures of that year were ‘the first to pull together most of the elements ... all of which are found in this diminutive oil. Here we see the classically dressed maiden, and the flowers and pool of water that are so typically him ... 1886, the first year of concerted artistic production, was the launching pad for his career’. The early influence of Godward’s slightly older friend, the painter William Clarke Wontner (1857–1930), is apparent both in choice of subject and in the smoky palette of browns and yellows.





17 **John William Godward, 1861–1922**

Sketch for Amaryllis

Oil on board; monogrammed and dated 1903
7 x 9 inches

When the finished painting was published as a chromolithographic print by *Pears Annual* in 1906, the magazine described it as a 'Greek classical subject. A fair-haired maiden, daintily robed in diaphanous warm-hued draperies, and holding in her left hand a capacious fan of peacocks' feathers, reclines on a deep marble seat, over which tiger skin has been carelessly thrown. The face is full of radiance, the expression being one of sweet content and happy thoughts. A cluster of waving poppies nestles close to the

seat, and in the middle distance beyond. Beauty, grace, and splendour, nature, and art, mingle in an atmosphere of poetry, the whole constituting an exquisite example of classical treatment.'

Several drawings for this oil are in the collection of the Milo-Turner family, the artist's descendants. The name Amaryllis was that of a shepherdess, a pretty girl unburdened by education, in the pastorals of Theocritus and Virgil.





18 **George Duncan Macdougald, 1880–1945**

The Old Rookery

Oil on board; signed, titled and labelled with the artist's address verso

15 x 11 inches

Macdougald was a sculptor from Dundee, who in 1936 exhibited his first painting at the Royal Academy: a scene in Lincolnshire, very much in the manner of Clausen's later work. The artist first studied sculpture in Edinburgh and went on to make busts of Scotland's well-to-do, including Andrew Carnegie.

The address on the label — 45 Heath Hurst Rd, London, NW3 — dates this picture to the late 1930s or early '40s.

19 **Arthur Hacker, 1858–1919**

Saying Grace

Oil on canvas; signed and indistinctly dated 1911

20 x 24 inches

Hacker was a founder member in 1886 of the New English Art Club, which showcased British painting influenced by Impressionistic ideas from France. Hacker's obituarist in *The Times* noted his loose, continental manner of painting: 'People supposed that this foreign manner was necessarily artistic; it was at least a change from the old British manner of anecdote and the old British way of painting it. Mr Hacker did at any rate, while setting one object upon a canvas, remember that he had also to paint others. He gave us atmosphere, subordination, and colours that did not compete with one another like noises in the street.'

This study predates his finished picture, *The Little Mother* (1912), exhibited at the Royal Academy in 1913, featuring the same little boy saying grace before a meal.



20 **Henry William Banks Davis, 1833–1914**

Full Moon, Picardy

Oil on paper
6¾ x 10¾ inches

Like many young artists of the 1850s, Davis was strongly influenced by the Pre-Raphaelites. By 1860, however, he was painting the rural life and landscape of Northern France, particularly in Picardy, in a different and more atmospheric manner, using a fine brush, a dark palette, and strong chiaroscuro. He had a house at St Etienne, near Boulogne. A successful exhibition of his 'Studies' was held at the Fine Art Society in 1892, in which the larger pictures were of cattle and sheep in landscape. According to the *Pall Mall Gazette* (28 January 1892), there were 'sixty canvases altogether, a few being completed pictures, but the visitor must not look upon the studies as sketches.' The reviewer noted that Davis painted the landscapes first and put the animals in afterwards, contrary to the usual method of animal painters to put in the landscape around the animals.

21 **Harold Harvey, 1874–1941**

Head of a Girl

Oil on canvas; signed and dated '22
16 x 12 inches

Harvey was one of the few members of the artistic community at Newlyn who was actually born in Cornwall. His obituarist noted the 'daintiness' of his pictures, 'their careful craftsmanship, and their rare beauty ... [Harvey] often specialised in figure studies where the dresses of the women portrayed were magnificently done ... His pictures were usually notable for the freshness of his varied palette, the excellence of the composition, and the realistic portrayal of his models.' Here, the overlapping shades of pinks and greens are thrown forward by the black backdrop, while the red accents in the model's blouse are echoed by the cherry shade of her lips. The artist may have decorated the frame, which appears to be original. Peter Risdon, author of the Harold Harvey online catalogue, has suggested that the sitter in the present work may be the same unknown girl who appears in *Young Girl in a Blue Blouse* (1918) and *The Flower Gatherers* (1925). This picture once belonged to Lucy Wertheim, an influential collector and dealer in contemporary art between the wars. In 1930, she opened her own gallery in Mayfair, where she exhibited works by Alfred Wallis, Christopher Wood and Walter Sickert, amongst others.





22 Augustus Leopold Egg, 1816–1863

A Cottage Garden

Oil on panel; inscribed 'COLLARD' and 'Augustus Egg 63' on the back

10 ½ x 10 ¼ inches

Egg, the celebrated painter of the famous triptych *Past and Present* (1858, Tate), and *The Travelling Companions* (1862, Birmingham) exhibited at the Royal Academy until he was elected a member in 1860. He stopped exhibiting thereafter, most likely as a result of his declining health; asthma was taking its toll on the 43-year-old artist, and he died three years later. It was from around the time of this final illness that he began to paint in the open air, perhaps as much because of his health as for aesthetic reasons. He whisked off to Eastbourne and

rented a 12th century house on Borough Lane called 'Pilgrims', where he and his wife Esther Egg are said to have often entertained their friend Dickens. This painting is probably of that house. It is markedly similar in subject and handling to a smaller painting, *The Farmyard*, also on panel, now in the Fitzwilliam Museum in Cambridge. A wealthy man (his father, a gunsmith, invented the copper percussion cap), he was an early patron and supporter of the Pre-Raphaelites, particularly Hunt.



23 Edward Thompson Davis, 1833–1867

Telling a Tale

Oil on panel; initialled and dated '63, titled, inscribed 'ex. RA 1860' and signed verso.

12 x 16 inches

Davis was born and lived in Worcester and studied at the School of Design there, and later at Birmingham. He was a contemporary of, and collaborator with, B W Leader (Davis painted figures, Leader the landscape around them), but Davis was not as ambitious as Leader. He painted scenes of country life, often of children, with a strong narrative element, extraordinary clarity of observation and absence of sentimentality in the characterisation of the figures. He had a distinctive 'rainbow' palette and his paintings, particularly

when on panel (as here), have an enamelled look. His obituarist in the *Art Journal* wrote that his friends and clients in Worcester 'testified to his excellent training and predilection for Art' (1867, p 188). He died in Rome, where he had been studying for some time. According to the inscription on the back, Davis exhibited this painting at the Royal Academy in 1860, but the painting appears to be dated 1863. It is possible that this is a reduced version of the exhibited picture.



24 **Frank Holl, 1845–1888**

The Blacksmith's Rest

Oil on panel; signed and dated 1881
17 x 21½ inches

Until about 1880, Holl set his often tragic narratives of modern life in dark interiors similar to this — but after he became a successful portraitist, his sombre subject pictures became fewer, while the dark themes of his days at *The Graphic* magazine lightened up. Still, he loved to paint with black. Here a blacksmith takes a smoke in the cool shadows of his workshop, the bright summer sunshine outside barely piercing the gloom, like stained glass in a church.

25 **Samuel Craig, fl. 1870s**

Money Grows on Trees

Oil on card, indistinctly inscribed on old
backboard 'painted July 1874 Samuel Craig'
8 x 5¾ inches

A prescient comment on European monetary policy, by an amateur painter.



26 **Edith Corbet, 1850–1920**

Tuscan Hills

Oil on panel; signed and dated 1912

9¾ x 14 inches

Edith Edenborough was born in Australia, but moved to England with her family in 1854. From the mid-1870s she lived in Rome, where she worked with the Italian artist Giovanni Costa. Costa was the central figure of 'The Etruscans', a group of artists devoted to painting *plein-air* sketches of the Italian countryside. Other followers included William Blake Richmond, Leighton and George Howard, 9th Earl of Carlisle. In 1891, following the death of her first husband (artist Arthur Murch), Edith married Matthew Ridley Corbet, a fellow Etruscan. This late, atmospheric little painting was exhibited at the Royal Academy in 1912, no 624.



27 Edward Roper, 1830–1909

Aurora Australis

Watercolour; dated Dec 12th 1870, inscribed 'Aurora Australis' and 'off Port Phillip'
10 x 13¼ inches

Roper was a restless spirit who became a travel-writer and a painter. He sailed alone to join his family in Canada in 1844 when he was only 15, a 71-day journey. A keen amateur artist, he sketched and painted the early Canadian settlements, before sailing to Australia in 1851 to join the Gold Rush. His painting *Gold diggings, Ararat* is now in the State Library of New South Wales, Sydney. Five years later he returned to Canada, then sailed for England in 1858 where he married, returning to Canada the following year but not for long. He moved with his family back to England in 1865, where he became manager of the Graphotype Company, only to leave again for Australia in 1870 with his wife and daughter aboard the *Newcastle*. Whilst aboard, Roper sketched and took photographs, bound in an album also now in the State Library of New South Wales.

It was at the end of this voyage, off Melbourne, that he painted this picture. The clouds have taken the guise of a regiment of horsemen despatched by wraiths, the lurid aurora backlighting them and the sail of the *Newcastle*.

28 Edward Roper, 1830–1909

Sea Life in the North Atlantic

Watercolour; signed, dated June 15th 1873, and inscribed 'Animals as seen in/Lat 32 N — Long 45 W'
19¼ x 12¼ inches

Roper and his family returned to England from Australia in 1873 on the *Thomas Stephens*. Becalmed in the North Atlantic 'horse latitudes' of the Sargasso Sea (a large clockwise gyre of particularly clear, blue and salty ocean waters), Roper left the ship in a rowing boat, against a backdrop of 'fairweather' waterspouts beneath static low cloud. There, he recorded a large piece of sargassum seaweed and the sea life around it in watercolour. On the back he wrote: 'Animals taken on Board "Thos Stephens" / on passage from Australia, June 1873' and gave the exact position of the ship: '32 N Lat 45 W Long', and provided a key with the known names of the animals:

'1. Physalia, or Portuguese Man of War / 2. Velella or Salle Mar / 3. Glaucus or Sea Lizard / 4. Great Pipe Fish / 5. Painted or Floating crab / 6. Cestus Veneris, or Venus' Girdle (?) / 7. Varieties of Medusa / 8. Nearer view of portions of no. 6 / 9. Janthina Fragilis or Violet Snail & Raft / The other fish are unknown as to names.'

After this voyage, Roper studied in Paris and made a successful career as a professional artist and writer, publishing books of his travels in Canada (which he revisited many times) and working for *Boys Own Paper* and *London Illustrated News* up until his death in 1909.







29 **William Pye, 1855–1934**
Before Sunset, Storm Coming On

Panel on board; signed, titled on the back
 11 x 23 inches

After leaving school, Pye went to sea, but sent on becoming an artist, he later enrolled at Heatherley's art school in London. From 1883 he was living at Rodwell in Weymouth, Dorset, not far from the scene of this painting (probably West Bay in about 1896). He became a friend of Henry Moore, the sea painter. His obituary in the *Southern Times* noted that 'Mr Pye did much to put Dorset on the map in the art world, the variety of the county proving an endless source of inspiration to him ... and his brush has recorded virtually every scene of interest on the Dorset coastline.'

30 **William Pye, 1855–1934**
Rough Weather, West Bay, Dorset

Oil on panel; signed and dated '96, titled verso
 11 x 23 inches

31 **William Frederick Austin, 1833–1899**
Southeast View of Norwich

Watercolour; signed and dated 1846
 15 ¾ x 34½ inches

This view is looking southwest from Kett's Heights across the River Wensum, with the 14th century Cow Tower to the right and Bishop Bridge to the left in the foreground; further off can be seen Norwich Cathedral and Norwich Castle. Norfolk wherries ply their trade on the river. By 1846, when this was painted, there was a gas works at the bottom of the hill (not visible) but the slopes above had been turned into gardens. Austin was as an architectural draughtsman in Norwich by profession, and a painter of local scenes.



32 George William Russell, known as 'Æ', 1867–1935

Evening in the Field

Oil on canvas; initialled, inscribed 'de Putron' on the stretcher and labelled on the back of the frame 'By A E Russell/ from Bushy Park'

16 x 22 inches

Russell was an Irish writer, editor, critic, poet, painter, Irish nationalist and a pacifist. He was also a mystic and a theosophist. His chosen pseudonym of Æ or AE represents 'Æon', a word used by the Gnostics, whose teachings he followed, describing an 'emanation' of mind and spirit. 'He was a tolerant artist-philosopher, friendly towards all mankind, and his big enthusiasms were never mixed with venom ... He dabbled in Eastern mysticism a good deal, but his Irish humour peeped through, and his wit and wisdom, as well as his great reputation, drew constant visitors to his Dublin home. Perhaps he is best described as an Irish Tolstoy, with a tinge of Brahmin in his intellectual background' (*Exeter and Plymouth Gazette*, 26 July 1935, p 11).

Here is a flavour of his poetry, taken from *Dusk* (1906):

'Only in clouds and dreams I felt those souls
In the abyss, each fire hid in its clod,
From which in clouds and dreams the spirit rolls
Into the vast of God.'

De Putron, who owned these pictures, was a Captain in the Lancashire Fusiliers stationed in Dublin during World War One, living at Bushy Park, near to Russell. His daughter Mary was a stained glass artist and archaeologist.



33 **George William Russell, known as 'Æ', 1867–1935**

Clouds over the Hill

Oil on canvas; initialled
16 x 22 inches



34 Sir Lawrence Alma-Tadema, 1836–1912

Inundation of the Rhine

Distemper on canvas; signed, inscribed 'My First Distemper' and dated 'Febr 83'
28½ x 35 inches

In 1883, a catastrophic inundation of the Rhine displaced farms and settlements across 40,000 hectares, causing outbreaks of malaria, typhus and dysentery. In aid of the victims, the German Athenaeum in London organised a charity concert, featuring tableaux vivants; this unexpected painting is a sketch for one of the backdrops.

There were four original designs by Tadema: *Joyous Life on the Rhine*, *The Inundation*, *Misery*, and finally *Help*, when aid arrives; three of them were worked up into stage backdrops to the *tableaux* by the celebrated set

designer, John O'Connor, who worked with Gilbert and Sullivan. The *Illustrated Sporting and Dramatic News* wrote it up (24 February 1883, p 24):

'The concert was deserving of the welcome it received from a brilliant audience, amongst whom were TRH the Prince and Princess of Wales, the Duke and Duchess of Connaught, etc ... Music was sung by the choir of the German Turnverein [a German gymnastic association in London] under the direction of Herr Liebe, during the exhibition of three tableaux vivants, arranged by Mr Alma Tadema with the help of Mr John O'Connor ... Mr Alma Tadema had generously worked on the scenery of these tableaux for nearly a fortnight, and it was suggested by HRH the Prince of Wales that photographs should be taken of these "beautiful works of art" and sold for the benefit of the victims.'

35 **Leonard Campbell Taylor,**
1874–1969

June Roses

Oil on panel; signed, inscribed 'op. 33' and dated 1906

9½ x 7½ inches

Campbell Taylor was described by *The Daily Herald* in 1931, the year he was elected Royal Academician, as 'the most subtle of all painters — the Chopin of the brush'. His early panels, often small and evocative, were painted 'with the care and beauty of a Flemish master' (*Manchester Courier*, 1905). This picture, *June Roses*, was noticed by several critics when it was exhibited in the New Gallery in 1906: 'As we look', wrote the critic of *Windsor Magazine*, 'the ghosts of old emotions, the echoes of old loves rise before our eyes and sound within our ears'; 'a charming little study' (*Morning Post*), 'of quite amazing delicacy' (*The Graphic*). The model is very like the girl in the foreground of Tate's *The Rehearsal* (1907), who was the daughter of a Surrey farmer. *June Roses* was bought from the New Gallery by a Dutch collector.





36 **Richard Eurich, 1903–1992**

Low Tide, Beaulieu River

Oil on board; signed and dated '79, titled and dated 1979 verso
14 x 22 inches

Eurich exhibited a picture titled *High Tide, Beaulieu River* at the Royal Academy, 1980. This may be its companion.

37 **Richard Eurich, 1903–1992**

Shipping in the Solent

Oil on board; signed and dated '79
5¾ x 20 inches

From the 1930s onwards the sea became an important subject for Eurich. He explained how he tried to capture 'the structure of the water, not just the sea as blue background with landscapes and harbours as the main feature'. An Isle of Wight artist, the Solent was a recurring theme in his work, which he painted in all weathers, day and night. These works often reflect the artist's emotional state. Several of his paintings of the late '60s are sombre and brooding; the market for his work had dwindled in the late '50s and he was forced to take a part-time job at Camberwell School of Art to help pay the bills.



38 **Walter Greaves, 1841–1930**

Nocturne

Oil on canvas board
5½ x 7 inches

Although this painting is on a canvas board supplied by Lechertier Barbe & Cie (whose materials Whistler used) and was once attributed to Whistler, it is almost certainly by Walter Greaves. Greaves, Whistler's studio assistant and boatman, had an understanding of the Thames in all its moods and lights and painted in a manner learned by close association with Whistler at the time when he was developing his Nocturnes.

Greaves was the son of a Chelsea boatbuilder who had rowed Turner on the Thames and owned Greaves's Boatyard in Chelsea. When Walter met Whistler soon after the American's arrival in Chelsea in 1859, they became close friends for at least a decade. He 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's hand in them, and it is suspected that some paintings by Greaves have Whistler's hand in them.

Whistler wanted to catch ephemeral effects of light and weather, working out-of-doors in oils from the early 1860s, but he 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, but by the late 1870s, Whistler had dropped him. This may have been because of 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's reputation has never recovered.

39 **Henry Moore, 1831–1895**

The Clearness after Rain

Oil on canvas; signed and dated 1887, labelled
48 x 72 inches

This picture was rapturously received when it was exhibited at the Royal Academy in 1887. A survey of readers of *Pall Mall Magazine* voted it the 'Best Marine Picture' there, and it was described as 'Mr. Moore's masterpiece'. Two years later it was exhibited at the Exposition Universelle in Paris, where the French were similarly impressed. Moore was awarded a Médaille d'Honneur — one of only two given to British artists — and was then made a Knight of the Légion d'Honneur, rarely awarded to foreigners. In France he was considered to be one of the finest painters in Europe, and his hallmark brilliant blue was known as 'la note bleu de Moore'. The praise for *Clearness ...* was such that, although he was an awkward character, Moore simply had then to be accepted as a full member of the Royal Academy.

The studies for this picture were made at sea on a voyage from Cherbourg to the Isle of Wight on board the yacht *Dawn*, an eighty-ton yawl belonging to his friend George Burnett (c1809–1885), a retired Montrose flax and linen merchant and an amateur artist. The conditions that day were especially clear and atmospheric. Moore's studio in Hampstead, where he painted this picture from one of his spontaneous and exciting oil sketches, was large and sparse, decorated only by a huge stuffed albatross with outstretched wings hanging from the ceiling.





40 **Sir Hubert von Herkomer, 1849–1914**

Doorbell: the Figure of ‘Sound’

Copper electrotype, modern wiring
15½ x 9 ½ inches



Herkomer was a German-born painter, sculptor, printmaker, enamellist, teacher, aviator, motorist, illustrator, film-maker, actor, composer and author, whose autobiography was titled *My School and My Gospel*. This extraordinary object is the only known version made by Herkomer (it comes from the artist's family) of the doorbell installed by the front door of Herkomer's home, *Lululaund*, the palatial Gothic fantasy house which he designed with the help of a sketch by the American architect Henry Hobson Richardson in 1886; it was ready by 1894. Herkomer's entire family helped build it, and all of the fittings and decorative work were made or designed by Herkomer himself. The original doorbell was lost when the building was left derelict and finally demolished in 1939, leaving only the entrance porch, which is currently being retained in a residential development. The walls clearly show where the bell was fitted. *Lululaund* was wired for electricity, which came from a generator in an outhouse.

Herkomer described the entrance (*The Herkomers*, 1911, vol 2 p 203):

'Mounting a couple of granite steps, we stand before the plain copper-covered front door of *Lululaund*, with its massively wrought iron handle. On our right is an electric knob at the foot of a small allegorical figure in relief, signifying 'Sound,' of copper, which is let into the stonework. Below this knob is an electric light, hidden to the eye by a copper cup covered with enamel; this light illumines the knob and the figure at night.

'Above the door is also an electric light shining on the copper surface, but shaded from the spectator's eye, giving the whole, when darkness is around, a somewhat weird aspect, not unlike what we, in our phantasy, imagine the entrance to a magician's dwelling to be.

'As we pass through the opened front door into a vestibule of moderate dimensions with red marble floor and red-wood walls, I wish the reader first to understand clearly that I alone am responsible for the design of whatever meets his eye throughout the interior of *Lululaund*.'

41 **Dorothy Webster Hawksley,**
1884–1970

Summer

Pen and ink and watercolour; signed and dated 1923
25½ x 16¼ inches

In the 1920s, Hawksley evolved a flat schematic style that was distinctively personal, though strongly influenced by Japanese prints, with lesser debts owed to the early Italian masters (she often referred to 'Mike', or Michelangelo) for composition and to Cayley Robinson for tone – but the rhythmic colour was all her own. Her subjects were usually women and motherhood, although she was childless. Here, at the end of the day, bathers hurry to dress against the chill breeze, casting long shadows across the beach.

John Littlejohns, in *British Water-Colour Paintings and Painters of Today* (1931), noted that a picture by Hawksley 'always ... attracts immediate attention by its pure colour, decorative conception, fine draughtsmanship, and technical excellence'; he went on to quote a letter by the artist in which she sets out her technique, referring specifically to this picture: 'My method is to mix a little tempera paint with the transparent water-colours when putting on a wash, to help it to adhere to the paper when a second wash is painted over it. As an illustration I will describe the process I used for "The Bathers" [sic], which was done on "hot-pressed" Whatman board. I drew my group of figures, then mixed a quantity of blue wash, adding a little tempera blue. I tilted my drawing slightly and washed on clean water, and while this was still wet I washed on the blue in horizontal strokes, beginning at the top of the paper and let it run down. While it was drying I took a clean brush and wiped out the figures (the outline was visible), and any other part which was to be lighter than the blue. When it was quite dry I laid on another wash in the same way — as far as I can remember, pink — and again wiped out the figures, and so on, gradually building up the tone and colour. A landscape I should do in the same way, washing the sky over the whole surface and wiping out anything that is lighter than the sky, and of course any part intended to be painted in a colour which did not contain blue'.





42 **Thomas Heatherley, 1824–1913**

Fairy Seated on a Mushroom

Oil on canvas
14½ x 11 inches

'Heatherley's fairy paintings are distinctive, apparently showing knowledge of Hieronymus Bosch and Jan Bruegel the Elder. Whatever the intended implications of the mushrooms, they are an important feature in this composition. Apart from sexual innuendo, they may refer to hallucination and the world of apparitions. The unusual back view of the nude figure must owe a debt to the seated figure in Ingres's *La Baigneuse de*

Valpincon, repeated as the central figure in *The Turkish Bath* in 1863.' (Christopher Wood, *Victorian Fairy Painting*, p 135)

Described by his students as resembling a 'medieval necromancer', Thomas Heatherley ran Heatherley's School of Fine Art, the first art school to admit women on equal terms with men (from the start in 1845, when it was called Leigh's).



43 Robert Huskisson, 1800–1854

Titania's Bower

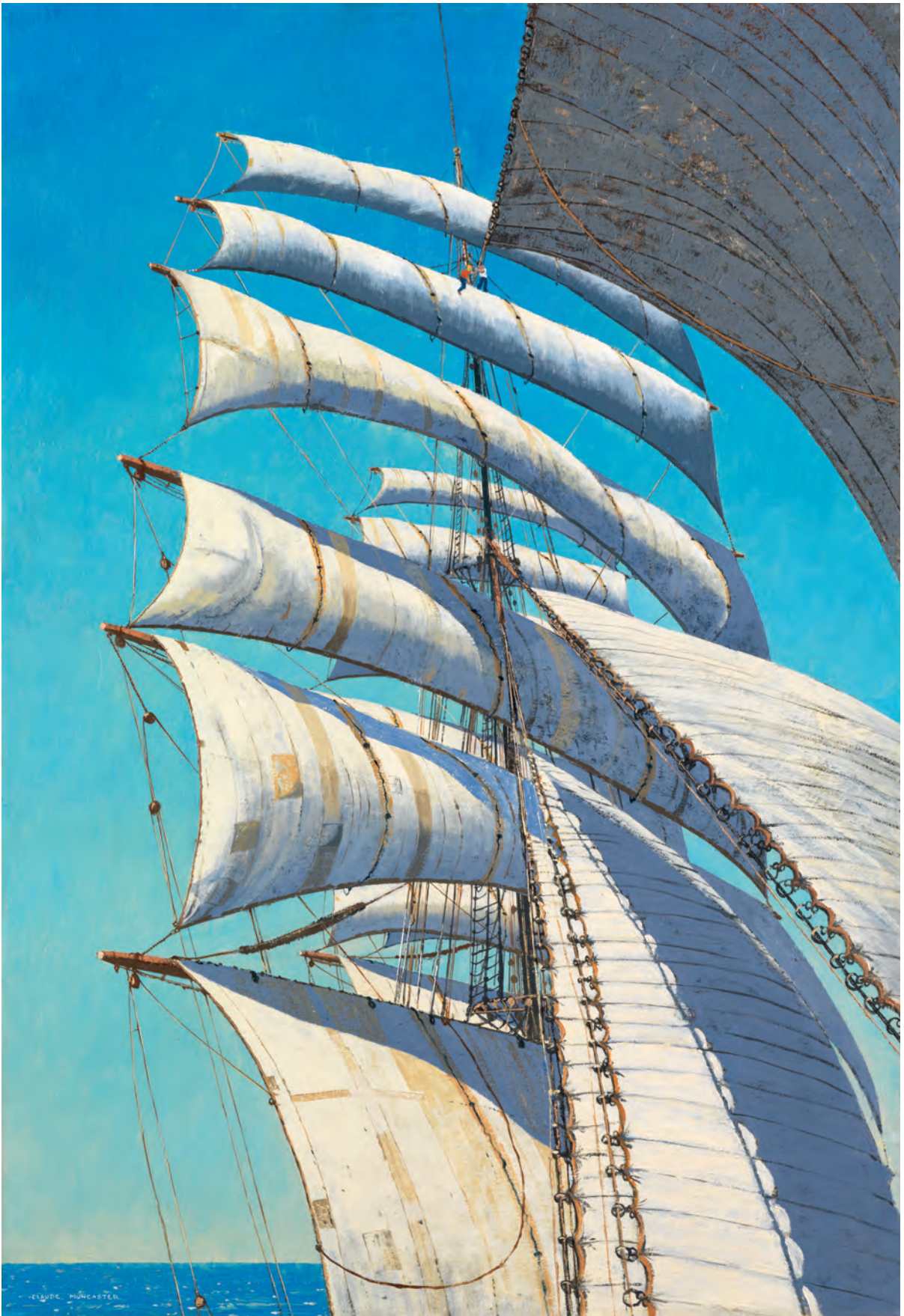
Oil on board
12½ x 15½ inches

Huskisson, like his contemporary John Anster Fitzgerald, specialised in fairy paintings almost to the exclusion of all other subjects. He died aged 42 but in his short career he painted a handful of highly-finished, almost enamelled, paintings. Most of his compositions owe an obvious debt to the stage; the action here is seen through an arch as though in a theatre. As for the 'actors', they seem to be caught in the gaslight or limelight that revolutionised early Victorian theatre, and were never more effectively employed than in the ballets and pantomimes in which fairies so often played a central role. This painting is about the same size as the similar version in the Tate, *The Midsummer Night's Fairies*; indeed, it is the same subject in mirror. That painting

was exhibited at the RA in 1847, with his *Come unto these Yellow Sands*. *The Art Union* magazine that year published an engraving after the latter (p 378), with the comment:

'When we selected it for introduction into our Journal, he was entirely unknown; his production from *The Midsummer Night's Dream*, exhibited at the Royal Academy during the present year, has, however, made many persons familiar with his genius; for it is not too much to say that it was among the most attractive of the works exhibited. Within a few months therefore, he has passed from obscurity to fame ...'

The proprietor of *The Art Union* magazine, Samuel Carter Hall, owned both the Tate version of this picture and *Come unto these Yellow Sands*, and it may be that he was given them by the artist in return for featuring his work in the magazine. Hall's wife, Anna Maria, by repute her husband's intellectual superior, was a prolific author, and several of her books, published by her husband under her married name Mrs S C Hall, were illustrated by Huskisson and other young painters who later became famous (including Maclise).





44 **Claude Muncaster, 1903–1974**

Summer 'Glad Rags'

Oil on board; signed, labelled
32 x 22 inches

Muncaster was a sailor, and when a girl refused his marriage proposal he took a bus to Barrow-in-Furness and joined a ship. He wrote 'For me, there are few things more beautiful than to lie on one's back on the fo'c's'le head in warm weather and a light wind, and look up into the foremast when all the sails are set. Their curves are so subtle. With a slight breeze, the foot of each sail curves upwards and outwards revealing the sails and rigging of the other masts; and the pattern of the blue sky between seems all the bluer because of the contrast of the white canvas. There are also the shadows cast from staysails and jibs. Nowhere is there a straight line' (Martin Muncaster, *The Wind in the Oak*, 1978, p 31).

45 **Rob P. Milliken, b. 1948**

Telling Tales

Tempera on panel; initialled and dated '01, titled and inscribed verso
9 x 19 inches

The Vice President of the Society of Tempera Painters, Milliken paints 'intimate close ups, whether they be of the battered sea defences or of sea shore pebbles and stones. He searches for the anthropomorphic qualities in his subjects and depicts them as such' (Rob Milliken biography, robmilliken.co.uk).



46 John Tunnard, 1900–1971

New Day

Watercolour and chalk on paper; signed, inscribed 'TRG 15' and dated [19]58, inscribed verso 'New Day/ by Tunnard. 58/ TRG 15', labelled by McRoberts and Tunnard
21¾ x 15½ inches

Peggy Guggenheim admired Tunnard and gave him a London show in 1939. At that point, he lived on the Lizard Peninsula in Cornwall, where as a pacifist he became a coast guard during World War II. His next major London solo show was not until 1959 at the Gallery of his cousin, Peter Tunnard. It was very popular, attracting excellent reviews: 'He is fascinated by forms; static and moving — the permutations of their shapes created by a slow moving object. His attention is arrested by the relationship of an object to its surroundings, he absorbs the effects of changing light, the chiaroscuro of

falling night and all that he has seen, felt, is later transferred into his paintings' (Jasia Reichardt, *Arts News and Review*). An oil of the same title as this watercolour, *New Day*, was exhibited in that exhibition.

It was from about this time that Tunnard introduced themes of supersonic flight and space exploration across vast distances alongside, or replacing, his earlier preoccupations with birds and insects. Cosmological elements were set with scratched and incised marks of 'stringing' and of derricks and grids of vaguely industrial motifs, often highlighted with vibrant primary colour and chalked striations. His paintings, as here, often show the coastline of Cornwall at the base, its skies at the top. The dawn rises in the lower half of the picture, giving the title of *New Day*, and carrying a message of hope. His style was influenced by British Surrealists (with whom he exhibited) and Constructivist painting, but does not easily fall into either category. Herbert Read summed him up: 'His forms are the inventions of the imagination but that imagination is a complete world'.



47 **Alonzo Webb, 1888–1975**

Central Park West, Manhattan

Pastel; signed
20 x 26 inches

This picture, drawn looking south from 104th Street and Central Park West, is a version (with fewer lights in the skyscrapers) of another illustrating an article entitled *New York, New York — It's a Wonderful Town* by Karl Schriftgiesser, extolling the virtues of the city in *Collier's Magazine*, 1 July, 1950.

The artist's father was supervisor of writing and drawing for the public schools of Nashville. Webb attended the Art Institute of Chicago and then studied building trades in Wisconsin, with a view to becoming an architect. He won several medals for

architectural designs in Chicago in 1914/15, then served in France as an engineer during the war. Afterwards, he divided his time between America and France, making a living as an illustrator and artist of posters and architectural views.





48 **James Sant RA, 1820–1916**

A Young Woman

Oil on canvas; signed
26 x 19¾ inches

This painting of an unknown sitter, which must have been painted before 1882 (based on the Winsor & Newton canvas stamp on the back, which changed thereafter), is typical of Sant's broad and confident technique. He was a prolific and long-lived painter, born in the year George III was succeeded by the Prince Regent. When he died at the age of 96, Europe was 2 years into the First World War and it was almost a decade since Picasso had painted *Les Femmes d'Alger*. He was highly successful and was appointed Principal Painter in Ordinary to the court of Queen Victoria in 1871.

He also had a sense of humour – one anecdote describes a meeting between Sant and a sitter: 'the lady arrived, thickly covered with powder and rouge. "I see we both paint", was his only remark'.

49 **Attributed to Thomas Whittle Jr, c 1842–1891**

Windmill at Sunset

Oil on board; labelled 'Mary Cundall'
5 x 12 inches

Whittle was born at Foot's Cray in Kent and became a painter like his father. He mostly, but not exclusively, specialised in views of Surrey, Sussex and Kent, and exhibited several very similar and highly atmospheric pictures of windmills at sunset (for example *The Old Windmill* at the Glasgow Institute in 1877).



50 **John Samuel Raven, 1829–1877**

Somerset Cornfield

Oil on paper laid on canvas; labelled 'Small picture of Stormy Sky. This picture is the property of H M Raven, Broadstairs, Trustee of the Raven Collection, and is loaned to [?] Oak Tree House, Branch Hill, Hampstead'. 4 x 8 inches

Raven was the son of a Suffolk vicar, himself a talented amateur painter. He first painted in the manner of Constable and Old Crome, like his father, until he fell under the spell of the Pre-Raphaelites, when he 'abandoned sober darks to paint with joyful glazes of pure colour, directly from nature' (Ruskin, *Academy Notes*, 1857). He has a lyric quality not usually associated with Pre-Raphaelitism and often worked out-of-doors on paper on a small scale, building rich golden colours with a knife over sombre grounds to great atmospheric effect.

This is a study for *Somersetshire Corn Lands*, exhibited at the Dudley Gallery in 1869; the finished painting belonged to the painter Gertrude Martineau by 1878. This, the study, passed to Kate Raven, the artist's younger sister, and her husband Henry Holiday (they lived at Oak Tree House).

51 **George Richmond, 1809–1896**

Landscape at Sunset

Oil on board; label verso inscribed 'Given me by the artist in 1874 as a wedding present'
14 $\frac{3}{4}$ x 8 $\frac{3}{4}$ inches

This elegiac painting of 1874 revisits the romantic vision of the Ancients, the group of young artists that Richmond, Palmer and Calvert formed around the figure of William Blake, 4 years before the great artist's death in 1828. A crossroads at sunset on a heath seems freighted with meaning; as the light fails, a horseman takes the road down off the wild and dangerous heath, towards comfort and safety. In October of the year it was painted, Richmond's youngest daughter Cecilia married and chose the picture for a wedding present, whilst George's brother Thomas was in his final illness, dying the next month.



52 **Richard Ellis Naish, 1912–1988**

The Old Stove

Oil on canvas
30 x 20 inches

Naish was a devout and active Quaker from York, who joined the Royal College of Art in 1932. He painted 'directly' (without sketching first) homely subjects around Lewknor in Oxfordshire where he lived, and exhibited mainly at the New English Art Club.



53 **William Knight, 1872–1958**

At Sunset

Oil on canvas; signed
14 x 16 inches

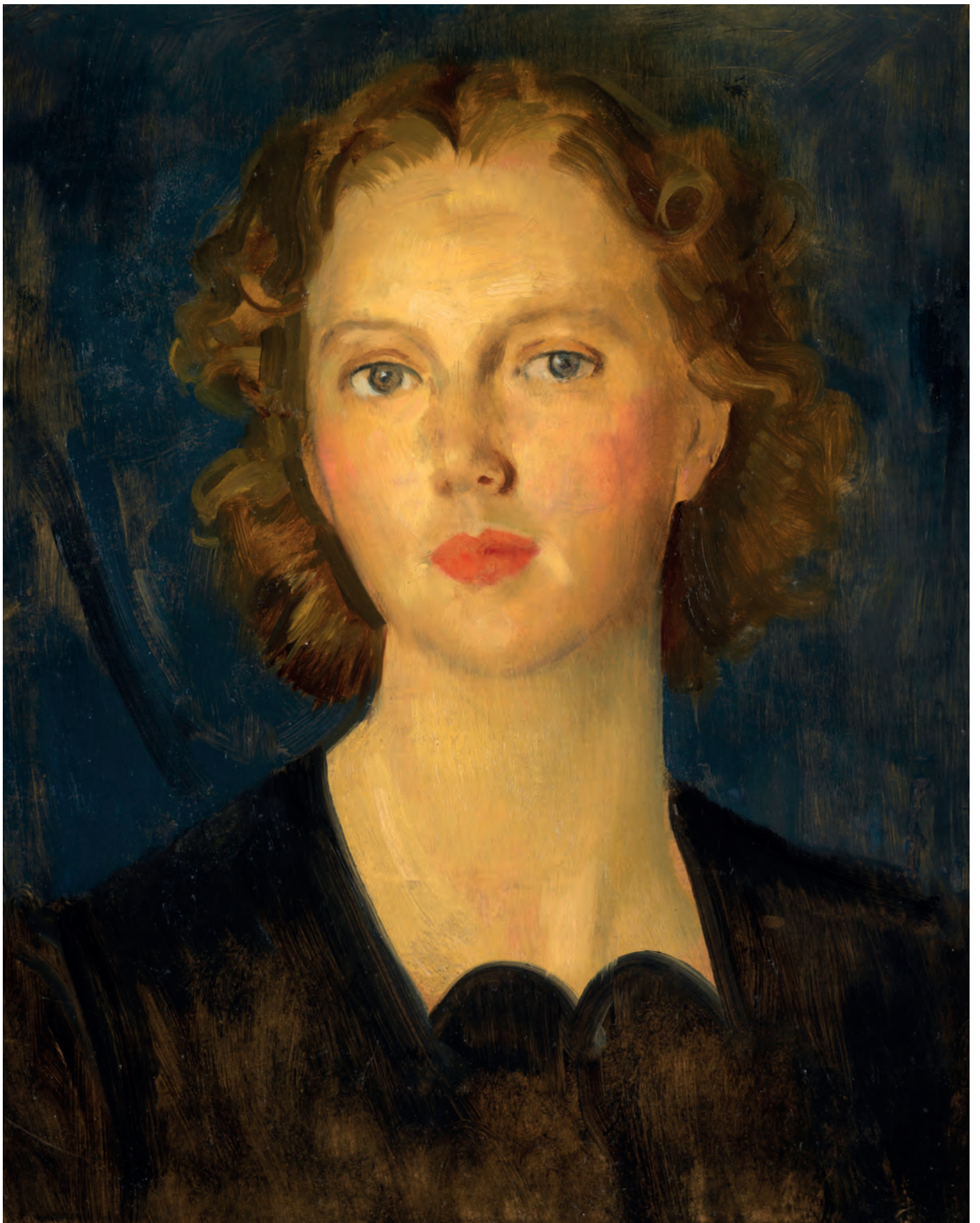
Knight was a Leicester artist, who suffered a nervous breakdown in the midst of a career in London as a genre painter and portraitist of children. Thereafter he reverted to painting landscape, particularly around the Charnwood Forest near Leicester. In 1908 he had his first success in this manner with *An Idyll of Summer*, that was hung on the line at the Royal Academy.

54 **Alfred Kingsley Lawrence, 1893–1975**

A Girl by Lamplight

Oil on card
21½ x 17 ½ inches

This richly coloured study seems to date to the 1950s, by which time Lawrence had established a strong reputation as a society portraitist. It is quickly done and more intimate than his finished and exhibited portraits.



55 **Henry Moore, 1831–1895**

The Pilot Cutter

Oil on canvas; signed and dated 1866, labelled
39 x 68½ inches

According to Maclean, Moore's biographer, this is a Cornish sea at sunset. The painting's first owner, C R Burgis, a grocer from Leamington Spa, also owned a painting by Moore's famous brother Albert (the Aesthetic Movement painter and hero to Whistler). He probably bought this painting by Henry from the Royal Academy, where it was exhibited in 1866, after reading a glowing review of it in the local paper. It was 'skied' at the Academy exhibition, but several sharp-eyed critics noticed it high on the wall. That of the *Birmingham Daily Post* wrote, lyrically:

'The delicious sense of calm and repose is finely realised. The evening, hushed and still, save for the murmur of breaking waves on the low sandy coast, where they spread themselves in shallows reflecting in a glory of glowing iridescent colour the pale fires of the sunset sky.

'The long parallel waves of pearly grey, flushed with roseate orange, unceasing, unceasing, in endless succession, move as in drilled ranks of an advancing army. The transparent lucent sky is traversed towards the left by one of those strange cloud-forms, robed in dusky purple and red, that fancy coins into shapes of living things, as fantastic as ichthyosaurus or winged dragon, which we see at eve, and challenge a friend in voice not loud enough to mar the reposeful stillness to own the coinage of our imagination true. In some mysterious way, with the true genius of a creative artist, Mr Moore has put himself into this work, as he does, more or less, into all he paints. It is nature — nature rendered with rare fidelity; we have all stood on the beach and watched precisely such an effect; and yet, strangely enough, it is nature plus Henry Moore, and we feel the richer for seeing it with his eyes and sharing his feeling about it.'







56 **Harry van der Weyden, 1868–1952**

Moonlight — The Lights of Ventimiglia

Oil on canvas laid on board; signed, labelled
13¾ x 21¼ inches

Van der Weyden was born in Boston and won a scholarship to the Slade School in London at the age of 19. He then studied at the Académie Julien in Paris in 1890–91, one of a number of American artists living and working in Paris, including Sargent, Whistler, Cassatt and Homer. He exhibited at the Paris Exposition of 1900, which the *New York Times* described as ‘unquestionably the finest collection of works by American artists that ever before has been brought together’. Van der Weyden was seconded to the Royal Engineers at the outbreak of the World War I and put his artistic skills to work as a camouflage officer. His house at Montreuil, in Allied territory, became something of a home from home to British officers from Haig’s GHQ. After the war he moved his studio to London, but travelled often to Italy and France, particularly to the Côte d’Azur, where this group of pictures were painted. His colours glow in the Mediterranean light, bright against the dark green shadows of the Alpes-Maritimes.

57 **Harry van der Weyden, 1868–1952**

The Bastion, Menton, Côte d’Azur, by Twilight

Oil on canvas laid on board; signed
13½ x 22¼ inches

58 **Harry van der Weyden, 1868–1952**

A Terrace, Côte d’Azur

Oil on canvas laid on board; signed and dated 1927
13¾ x 22¾ inches





59 **Arthur Hughes, 1832–1915**

Night Toilers

Oil on board; signed
11 x 17 ¼ inches

Arthur Hughes outlived all the other Pre-Raphaelites, attending their funerals and even assisting as pall-bearer at Holman Hunt's in 1910. Moving from Pre-Raphaelitism to landscape, he fell in love with Cornwall after a holiday there in 1887. The view in this picture may be of Mount's Bay from Porthleven. It was included in Hughes's first one-man exhibition, held at the Fine Art Society in 1900 when he was 68. It sold very well and attracted excellent notices, such as this from FG Stephens (*Mr Arthur Hughes's Landscapes, Athenaeum*, 14 July 1900, p 64):

'Fishing-boats at sea that are distinguished chiefly by the spectral lustre of their lanterns, and are almost lost in the gloom of the cloudy moonlight which wholly hides the neighbouring land.'



60 Joseph Nash, 1808–1878

Croydon Church on Fire, January 5th, 1867

Watercolour, the paper sheet extended; labelled by the Fine Art Society, with a copy of a flyer advertising a raffle of the picture adhered to the back.

15¾ x 22½ inches

The Parish Church of St John the Baptist at Croydon, now Croydon Minster, is a large and important building, standing at the bottom of the town, near the source of the river Wandle. It was uniformly in one style of architecture — early perpendicular — and was supposed to have been built by Archbishop Chichley, under Henry VI. It had been restored by George Gilbert Scott in 1851 and was rebuilt by him in 1870 after the fire.

This picture was commissioned from Nash, not to raise money for the restoration, but to ‘preserve a record’. To help sales of the proposed watercolour, ‘a rough sketch’ of it was shown at the Croydon Post Office. Ours may be that rough sketch (because of the extension), but if so, the whereabouts of the finished painting, if it was made, are unknown. An engraving of the subject, very close to this watercolour, is held

at the Museum of Croydon.

The *Croydon Citizen* website carries this description of the fire: ‘The Volunteer Fire Brigade, one of two brigades in the town, arrived at just after 11 o’clock and set up their water hoses, attaching them to the town’s water supply. But they discovered to their horror that in their haste to get there before their rival fire brigade (of the town’s Local Board), nobody had notified the turncock to turn the water on — Croydon had an intermittent water supply at the time. The water eventually reached their hoses just before 11.30, during which time the fire had spread rapidly and was burning through the roof, driven on by fierce winds and helped by the fact that the roof timbers were made of flammable pitch pine. Only three quarters of an hour after the fire was first discovered, the entire church roof collapsed, causing massive damage to everything beneath.

‘Meanwhile the fire had also spread to the tower, and despite the efforts of both local fire brigades (plus firemen from London who had arrived by train), by half past midnight it too had been reduced to an empty shell. All but one of the eight bells inside the tower had actually melted in the heat; the huge tenor bell crashed down to the ground and lay broken at the tower base. The renowned Avery organ which at that time was located by the tower, and which was once said to have been played on by the composer Mendelssohn, was reduced to a heap of charred timber.’





61 David Jagger, 1891–1958

Mrs C Sargeant Jagger, 1917

Oil on canvas, signed
22 x 18 inches

David Jagger distanced himself from his Northern working-class upbringing and thrived as a society portrait painter in London. Unlike his brother, the sculptor Charles Sargeant Jagger, he was a pacifist and did not fight in the war. In 1917 David painted this portrait of his sister-in-law Bobby at his Chelsea studio. Violet Constance Smith, known as 'Bobby', had been born 'within the sound of Bow Bells' in the City of London in November 1892. She met Charles in 1911 and they married in 1916. Charles paid for singing lessons for Bobby and she went on to become a concert singer and pianist. She claimed to be the seventh child of a seventh child, which she felt made her clairvoyant; she gave psychic readings under the name of 'Madam Roberta'.

62 Henry Frederick Lucas-Lucas, 1848–1943

Champion Clodagh of Ouborough, an Irish Wolfhound

Oil on canvas laid on panel; signed, titled and dated 1925
10¼ x 12¼ inches

This hound, Clodagh, was owned by J Voase Rank, the brother of film magnate J Arthur Rank. She was one of the 'foundation' wolfhound bitches of his famous Ouborough Kennels in Surrey. Measuring 34 inches to the shoulder, Clodagh had 'size, soundness, substance, and quality in plentiful proportion; a real good bitch', and she won prizes from the start. One judge declared her in 1925 a 'beautiful hound, very tall with big bone, good body and head'. Sadly, she died before she could have a litter of puppies but she is not forgotten: her likeness adorns the coveted Champion Clodagh Cup, which is still given at the Irish Wolfhound Club Championship Show for the hound with best head, eyes and expression.



63 James Thomas Watts, 1849–1930

A World of Snow and Cloud

Watercolour; signed, dated verso '1874', labelled 'A World of Snow + Cloud by James T Watts RCA. 84 Lidderdale Rd, Leyton Park (?), Liverpool'
29 x 36½ inches

Watts was born in Birmingham and studied at the Birmingham School of Art, moving to Liverpool when he was 21. There he became a member of the Liverpool Academy of Arts and of the Royal Cambrian Academy. His wider reputation notwithstanding, he kept to his Birmingham roots, becoming also a member of the Royal Birmingham Society of Artists and of the Birmingham Art Circle. He preferred watercolour to oil and often

Painted in the Wirral, Snowdonia and the Peak District. Christopher Newall described Watts's combination of 'meticulous detail with a sense of atmosphere' in *Victorian Landscape Watercolours* (1992, p 186). When this picture was exhibited at the Royal Academy, it was noticed as being 'exceptionally good, fine in quality, and answering its title thoroughly' (*Yorkshire Post and Leeds Intelligencer*, 21 May 1908, p 5).



64 **James Thomas Watts, 1849–1930**

Russet and Gray: a Welsh Beechwood

Watercolour; signed, labelled with title, artist's name and address, further labelled 'A Dapple of Winter Sunlight'
21¼ x 30¾ inches

Watts specialised in painting woodland, particularly beech trees, in winter, catching the mossy stillness under their vaulted branches backlit by the bright winter sunshine, as if in 'nature's cathedral'. *The Art Journal* described this picture as 'a dainty woodland drawing' when it was shown in the Liverpool Academy in 1905.



65 **Sir William Blake Richmond, 1842–1921**

A Centaur by Moonlight, Morea

Oil on panel

5½ x 13½ inches

This painting was done in 1883 on a trip to the Greek Peloponnese (colloquially ‘Morea’), the mythical home of the centaurs and historical home

of the Spartans. William Blake Richmond, the son of George Richmond (who had been an ‘Ancient’, one of the circle of young artists around Blake), was a good traveller; now, middle-aged, he was revisiting the haunts of his youth on horseback. Richmond was well-read in the mythology and history of the region and had a powerful imagination. It was September, and he was staying alone at a monastery in the mountains in Ithomi, just north of Kalamata. He wrote in his diary ‘The moon shed its grey light over the misty mountains ...’





66 **George Francis Tenniswood, 1820–1892**

*Twilight on the Avon, Ruins of Kenilworth
Castle in the Distance*

Oil on board; signed verso, labelled
7¼ x 15 inches

Tenniswood, who lived in London, painted small, highly prized boards of dramatic skies and brooding rivers, dripping with mood.

67 **Early Twentieth Century British**
Study after Frans Hals

Oil on canvas laid on board
7 x 10½ inches

It is speculative to attribute a painting this size, copying another artist's work, and yet the hand is so assured it stands well in comparison to Lavery, Orpen or Sargent. Many in that generation revered Frans Hals, but few had the fluency and skill to copy his '*alla prima*' touch as confidently as this. The Hals portrait whose hands are copied here was exhibited in London in 1909 at the Grafton Gallery, and again at the Grosvenor Gallery in 1913: 'There is a superb example of Frans Hals, "The Portrait of a Woman" [1644], from the Maurice Kann collection, exhibited at the Grafton Gallery Loan Exhibition in 1909 ... The painting of the wonderful hands would alone rank it among the triumphs of Hals' (*Pall Mall Gazette*, 29 May 1913, p 7).



68 **Philip Hermogenes Calderon, 1833–1898**

The Fruit Seller

Oil on canvas; signed and dated 1877, labelled
24 x 24 inches

Calderon, of French and Spanish descent, lived in Poitiers and Paris before settling in London. There he became a leading member of the St John's Wood Clique, a group of artists working in the 1860s who believed that contemporary art should be of contemporary subjects, not 'High Art' as might be seen at the Royal Academy. However, most of the Clique painters became Academicians in time. Calderon was influenced by the Pre-Raphaelites and won early fame for his popular

picture of 1856, *Broken Vows* (Tate), which was accompanied by a line from *The Spanish Student*, Longfellow's theatrical adaptation of Cervantes's *La Gitanilla*. This attraction to Spain, his father's country, would resonate throughout Calderon's career, and is reflected in this picture of a Spanish fruit seller, described by *The Morning Post* when it was shown at the Royal Academy in 1877 as 'a veritable Eve who offers you an apple with an irresistible air of importunity'.



69 **William Joseph Julius Caesar Bond, 1833–1926**

The Old Mill

Oil on canvas
24 x 30 inches

Bond (sometimes called 'Alphabet' Bond) was a long-lived Liverpool artist who became a beloved and picturesque Merseyside institution. His early work of the '50s was influenced by the Pre-Raphaelites (he contributed to the Pre-Raphaelite exhibition in Russell Place in 1857), but later he developed a broader technique. This painting of the early '60s is probably of the old mill at Glan Gwna in Carnarvonshire, North Wales, one of Bond's favourite old buildings.



70 **Terence Tenison Cuneo, 1907–1996**

Into the Mouth of Hell

Oil on board; signed, labelled and dated 16/3 48 verso
25¾ x 21 inches

The *Birmingham Daily Gazette* (25 June 1948, p 3) described the relationship between a Birmingham factory and the artist: 'Like thousands of others in Midland industries, workers at Henry Wiggin and Co Ltd nickel and alloy pioneers in Wiggin St, Birmingham, rarely enjoy the satisfaction of seeing the finished articles made from the raw materials they produce. To give them a similar, if not equal, sense of pride, it was decided to invite the industrial artist, Terence Cuneo, to spend some time in the factory and capture, in oils on canvas, various aspects of the men's work. Mr Cuneo, who was also engaged for similar work at several of the firm's subsidiary factories in other parts of the country, has achieved a high standard of vivid realism ...' The project culminated in an exhibition in 1956, *Pictures of an Industry*, held at Grosvenor House in London.

Cuneo wrote on the back of this picture: 'Into the Mouth of Hell: An automatic Charger at work at the mouth of an Open Hearth furnace. This machine, almost human in its ingenuity, is used for inserting the various ingredients of the charge in an Open Hearth furnace. In my painting (made from sketches, one on the spot) the charger has just seized a "box" from the shelf in the foreground, and having swung round on its overhead pivot as the furnace door rises, is in the act of driving forward until the contents of the box can be turned upside down within the molten interior. In this case the charge consists of scrap metal. Old steel helmets, bicycle wheels and frames, tins, portions of old cars, etc etc. The men on the right will later shovel in loads of crushed dolomite which melts down on the top of the furnace, repairing the ravages of the last "heat" and protecting it from the next. The skill with which a Charger driver handles his machine is remarkable, and fascinating to watch, although making the necessary sketches as near a furnace as this, might not be everybody's idea of relaxation!'



71 **Edward William Cooke, 1811–1880**

Vesuvius

Oil on canvas
10¼ x 14 inches

This picture was painted in Castellammare di Stabia, near Naples, looking out through a fisherman's workshop across the bay of Naples to Vesuvius. Cooke arrived in Naples in May 1846 whilst on a tour of the Mediterranean. The shore life of the Calabrian fishermen working, washing, drying and mending their nets with spread awnings and miscellaneous gear offered colour and variety that Cooke took full advantage of in this productive period of his life.





72 **Andrew MacCallum, 1821–1902**

The Fire at Clerkenwell, July 28th, 1876

Watercolour; signed, inscribed and dated 1878, labelled with title and 'Dedicated to the Gallant Captain Shaw and the Brave Fire Brigade'

35¾ x 52 inches

The Great Fire of 1876 started on July 28 at a Clerkenwell printing factory in St John Street, near Farringdon Street Railway Station. The flames 'spread with astounding rapidity, and in a few minutes the whole of the extensive range of buildings was one mass of flame, presenting for upwards of half-an-hour one of the most terribly imposing spectacles of the kind that have been seen in London for some time. The night was comparatively calm, with only a very slight easterly wind blowing, and the flames consequently shot almost perpendicularly upwards in immense cones of fire, pouring out of the roof and from every window on the premises both in front and rear ... The fire-engines were soon on the spot ... Shortly before 12 o'clock the side wall towards the brewery fell with a loud crash, releasing flames that rolled like clouds into the air. From this time partition walls in the interior and floors encumbered by weighty machinery fell continuously, thundering into the great body of flame. At about two o'clock the fire began to exhaust itself, and an hour after that the brigade were playing upon a fantastic ruin that stood out black against the moonlit sky ... The crowds that gathered to the spot were immense' (*Lloyd's Weekly Newspaper*, 13 August 1876, p 7). In charge of fighting the fire was the famous Captain Shaw, to whom the picture was dedicated; Shaw was Superintendent of the London Fire Engine Establishment, a reformer, socialite, and friend of Edward VII. He was immortalised by Gilbert and Sullivan when Iolanthe wondered if his 'brigade with cold cascade' could quench her great love.



73 **John Watson Nicol, 1876–1924**

The Revenge

Oil on canvas, labelled
Diameter 8½ inches

The label on the back reads: 'An unfinished canvas by John Watson Nicol painted about 1908 from *The Revenge* by Tennyson —

'Sink me the ship, master gunner — Sink her split her in twain
Fall into the hands of God: not into the hands of Spain'

The head in this of the principal figure — Sir Richard Grenville, and was, in Nicol's opinion, the best head he ever painted'

Although wounded and outgunned in battle at sea with the Spanish in the Azores at the end of the 16th century, Grenville fought to the death, and Tennyson made him into an archetype of English courage. A painter of dramatic history, Nicol's most famous picture was *Lochaber No More*, of a Scottish Highlander leaving his home.



74 **Edmund George Warren, 1834–1909**

Leith Hill, from Broadmoor, Surrey

Watercolour, pen and ink with gum arabic; signed and dated 1860
13¼ x 19½ inches

Warren exhibited a sensational group of watercolours, including this, in 1860 at the New Society of Painters in Water Colours. Unlike the subtle, translucent washes of the Norwich School, they were painted with opaque bodycolour of such brilliance that the public and the critics were bowled over. The *Athenaeum* said of Warren's pictures that year: 'the old order changeth, yielding place to the new — and the ever whirling wheel of mutability shook the steadfast foundations of this association two years ago, but suddenly casting among them a painter, a young man by the name of Warren ... a painter who painted what he saw.' Amongst the many favourable reviews, that of the *London Daily News* was perhaps the most interesting (26 April 1860):

'Mr E Warren, whose recent works have been so

prominently attractive in this gallery for their vivid reality of effect, due to unprecedented boldness in the use of the 'stiffest' body colour and some gummy medium, is only represented this year by comparatively small works. The extreme of intensity obtainable by the method of this painter are seen to advantage in a moonlight scene ... and even this is surpassed by the brilliancy of the sky, with its strata of fleecy white cirrus and cumulus so marvellously reflected in the water in the small view of "Leith Hill from Broad Moor, Surrey" (298). The sedgy fields and the tremulous reflections broken only by the diverging trail and the circling ripples of the splash of the duck chasing the dragon fly are perfectly photographed [here using the term in its early literal sense].'



75 **Alan Price, 1926–2002**

Bird Market in Paris

Oil on board; signed, inscribed verso with artist's address
17 x 31 inches

A similar, smaller painting by Price done at the same time is in the Usher Gallery, Lincolnshire. It was purchased in 1953, giving us a date for ours. Shortly afterwards, Price moved to New York to design for Wedgwood in America. The Paris Bird Market still takes place on Sundays on Île de la Cité. Our painting was in the collection of Hertfordshire Council, which was started in 1949 at the initiative of Sir John Newsom, the influential educational reformer and Hertfordshire's Chief Education Officer from 1940 to 1957. The aim was to establish an art collection which was suitable to be used by children in schools. This picture was deaccessioned by the Council.

76 **Dod Procter, 1892–1972**

Tropical Flowers

Oil on canvas; signed, further signed and titled verso
20 x 20 inches

Dod Procter, like her contemporaries Dora Carrington and Vanessa Bell, not only knew her plants, but loved to paint them. Fully a third of the paintings Procter exhibited at the Royal Academy were of flowers. In 1923, Procter, with her husband Ernest, built a small, steep garden by her house in Newlyn, where she painted flowers she had grown herself. She also painted more exotic flowers, having been an intrepid traveller all her life. This painting, shown at the RA in 1967 under the title *Tropical Flowers*, might be rather more domestic than the title suggests; the array of flowers — identified as pelargoniums, campanula, coleus leaves and violas — are of tropical origin, but are commonly cultivated in Britain.





77 Sidney Herbert Sime, 1867–1941

'Hast thou, spirit, Perform'd to point the tempest that I bade thee?' Prospero [to Ariel], The Tempest

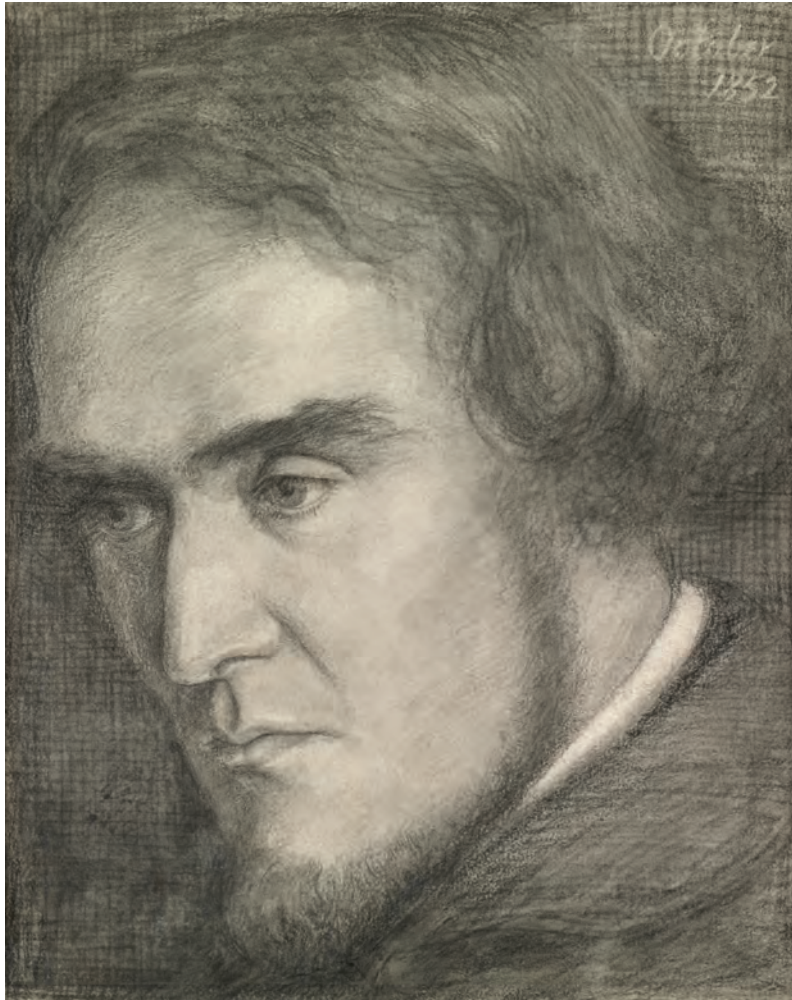
Oil on plywood panel; frame bears plaque with title
21¼ x 32¼ inches

Born to poverty in Manchester, Sime spent five early years in the Yorkshire coal mines. A course at the Liverpool School of Art set him on track to become an illustrator of dark, atmospheric and fantastic subjects, for which he quickly won fame. He was also involved in theatrical production and set design, working with Lord Howard de Walden on the set of Maeterlinck's symbolist fairy play *The Blue Bird* (1909–11). Malcolm Campbell was so entranced by Sime's bewitching sets that he painted his car blue and christened her *Bluebird*. Sime's inclination of mind to leave the world behind, like Mervyn Peake or Austin Osman Spare, was matched by his facility with pen and brush, and he became one of Britain's most celebrated 'Outsider' artists, *avant la lettre*.

An extraordinary talk was given to the members of the Royal Society of British Artists, of which Sime was a member, in November 1904 by the Reverend J Page Hopps, under the auspices of the London Spiritualist Alliance (Hopps, it seems was a 'fellow traveller', who had reconciled his Unitarian faith with Spiritualism by arguing that the Bible was communicated

by spirits). Sime was likely to have attended the talk, the subject of which was Shakespeare and *The Tempest*: Hopps's message is obscure, but it seems that, like Prospero, Man is seeking his place between an Inward and Outward world, and it would appear that in this painting Sime attempted to visualise that idea, showing us the boundary between the two, in the most incredible tumult. The rocks seem to be animated, as in Norse legend. It is painted in the translucent oily glazes typical of him at this time, about 1904. The following year, Sime's patron Lord Dunsany published his first book, *The Gods of Pegāna*, illustrated by Sime. The book is fantastical, 'inventing an entire cosmogony', a world of mad gods creating and destroying at whim. It was the beginning of a productive relationship between author and illustrator.

After the First World War Sime became obsessed with the visions of St John in the *Book of Revelation*, painting his own visions of the Apocalypse. The novelist and connoisseur Desmond Coke visited Sime at his house at Worpleston, Surrey, and wrote in his *Confessions of an Incurable Collector* that 'Sime, more than most alleged geniuses whom I have met, has something of the real spark in him — his shattering conversation, his knowledge of paints that he himself mixes with the loving care of an Old Master in his rustic cottage/studio, his recondite knowledge of the Apocalypse and, above all, his CONTEMPT FOR FAME.'



78 Dante Gabriel Charles Rossetti, 1828–1882

William Bell Scott

Pencil, chalk and wash on paper; dated October 1852, labelled
11¾ x 9½ inches

This striking early drawing's intimate, compressed composition, intense focus and downward tilt of the head vividly conveys the forceful character of Scott, caught before he lost much of his hair through illness. Scott's friend and patron James Leathart described him as 'Shrewd, thoughtful and interesting'. A poet, painter, art and literary critic, Scott was older than Rossetti by 17 years; Rossetti initially wrote him a fan letter in 1847, admiring his poem *The Year of the World*, and then elicited contributions from Scott to the short-lived Pre-Raphaelite magazine *The Germ*. Over the years, however, familiarity bred contempt; Rossetti

nicknamed him 'Scotus Ignotus' and lampooned what he saw as his essential weakness of talent with scathing limericks.

A drawing by Scott of Rossetti sketching is probably a reciprocal study, inscribed 'DGR aetat 25' so dating it to next year, 1853. It was probably made in June that year, whilst Rossetti was staying with Scott in Newcastle. It was engraved for Scott's notoriously unreliable autobiography published posthumously in 1892, in which he exacted rancorous revenge upon Rossetti (W B Scott, *Autobiographical Notes*, reproduced opposite p 288).



79 **Herbert William Weekes, 1856–1909**

Good Taste

Oil on canvas; signed
14¼ x 10¼ inches

Weekes's father was Henry Weekes, the well-respected sculptor who wrote an earnest series of *Lectures on Art, Delivered at the Royal Academy* (published in London in 1880). The high tone may be appreciated from these

extracts: 'Sculpture can never be popular, for it can never descend low enough to pander to popular taste' and 'What is beautiful to us may make no impression of the kind with the lower animals'. His son William, although an excellent painter, held no such high ambition and his animal paintings became immensely popular as 'Weekes's Week Squeaks'. In this picture, the perils of painting in the open air and the savage appetite of critics become evident.



The Maas Gallery