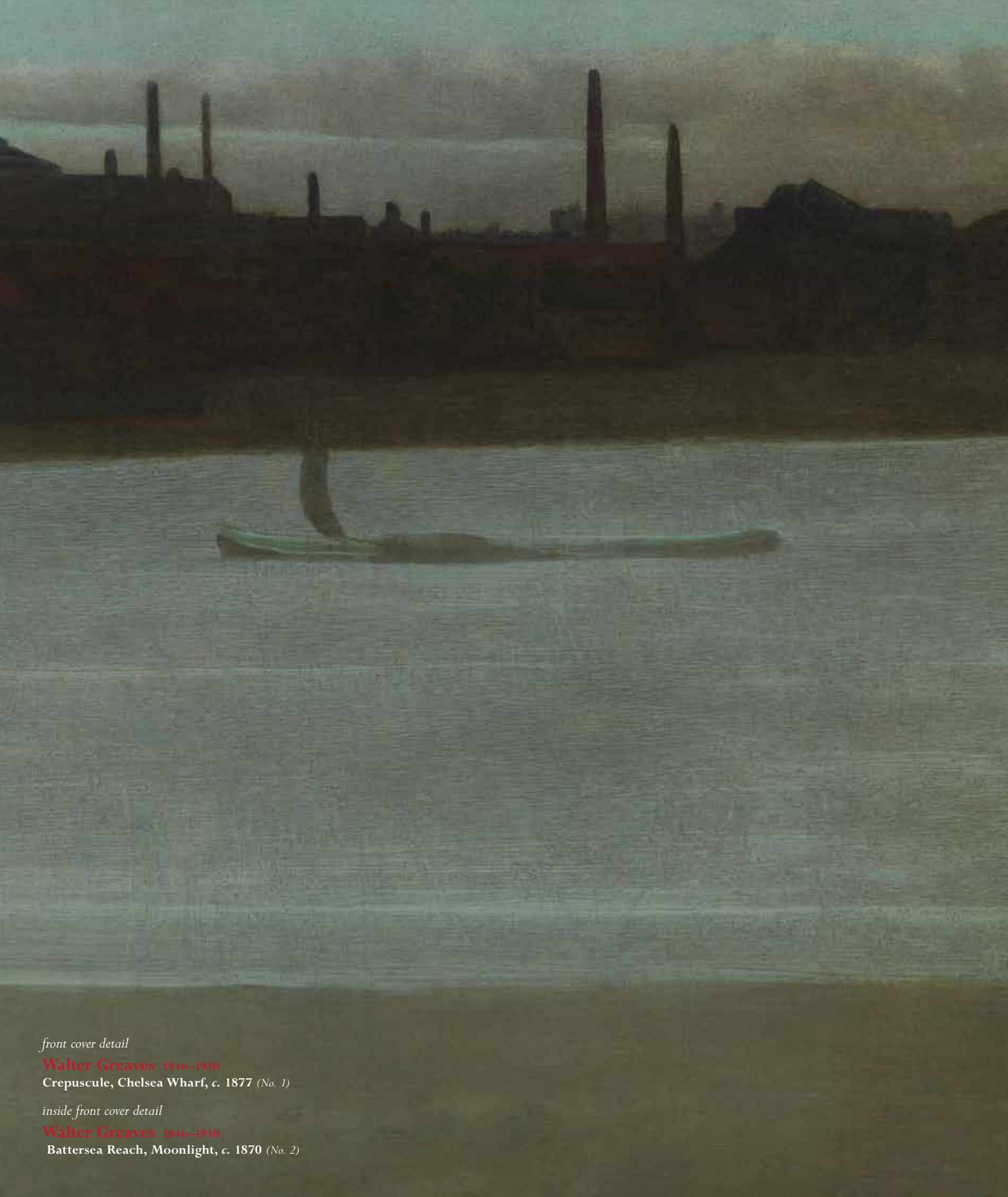




A Century of British Painting



front cover detail

Walter Greaves 1846–1930
Crepuscule, Chelsea Wharf, c. 1877 (No. 1)

inside front cover detail

Walter Greaves 1846–1930
Battersea Reach, Moonlight, c. 1870 (No. 2)

A Century of British Painting

Foreword

There's a passage in *Tess of the D'Urbervilles*, where Hardy describes the complete sensory experience of walking across a field, the thrum of insects, motes and sunbeams, the ammoniac tang of cows, snail shells crunching underfoot. It's a very sensual account, and given that it comes from what is still held to be one of the most sentimental novels of the Victorian era, surprisingly unromantic. Farquharson's *Grey Morning* immediately struck me as a perfect cover illustration for one of Hardy's novels, which led me to get out my copy of *Tess*. While I skimmed some favourite passages, his characters began to take on faces painted by La Thangue; as I later learned, when the book was serialised in *The Graphic*, it was illustrated by Hubert von Herkomer.

The pictures in this catalogue cover approximately 100 years. They range from a tonal Thameside view by Greaves to the populist graphics of Ruskin Spear and are arranged more in sympathy with subject or motivation, rather than according to any region or strict chronology. I find the fact that only a century separates the death of Turner from the Festival of Britain dizzying in its suggestion of how many people, events, and innovations must lie between (and even connect) these events. One of the great pleasures I get from studying British painting is that it motivates me to revisit parts of cultural history I've either largely forgotten, or worse, ossified under the heading of 'general knowledge'. So, every exhibition of British paintings offers me another chance to pull something from the shelf of my mental library, blow off the dust and learn something new.

This year's exhibition is no exception; in between Greaves and Spear are works by Farquharson, Tuke, La Thangue, Hemy, and Heath, artists whose quiet social realism developed out of the sincere connection they held to their part of Britain. Masters at manipulating tone and perspective, these artists never tried to modify the realities of their world, only the 'light' in which they are seen.

Following on, are pictures by Bond, Knight, Wyllie and other artists who explored realism, alongside the possibilities of Impressionism to depict rural subjects and the more communal narratives of maritime trade: the backbone of the British Empire. Well into the post-WWI era, Impressionism would prove the perfect vehicle for depicting city life and genteel privilege; sport and leisure, the development of the coastal landscape schools and their move towards abstraction.

Finally, there are works by Gotch, Harvey, Sharp and McGlashan; artists who made their name as painters of children. This is, arguably, one of the youngest genres in British figurative art, since apart from portraiture, children really only emerge as actual subject matter in the Victorian era. Our 'century' closes with works by Mary Potter, Norman Blamey, John Nash and Spear, all of whom used anecdote, poetry and the possibilities of paint surface to find the precious in the everyday, illustrating the careful optimism of the post-war world. Their work, to paraphrase Nigel Gosling: '[bridges] the gulf between the specialist's and the public's fancy. That, today, is as rare as it is heart-warming.'

Andrea Gates

Director, Art Historian and Archivist for Messum's

Walter Greaves, 1846–1930

1. *Crepuscule, Chelsea Wharf, c. 1877*

oil on canvas
53.3 x 38 cms 21 x 15 ins
signed lower right

PROVENANCE

Anon. sale, Christie's, London, 8 Feb 1917;
Possibly William Nicholson.
Private collection, UK.

This is one of Greaves's rare upright 'nocturnes', and was painted around 1877, after he (and his brother Harry) helped Whistler complete the japoneseque dining room decorations commissioned by Frederick Leyland, now known as *The Peacock Room* (1876–77, Freer Gallery). Whistler had a large collection of Japanese prints, to which he gave Greaves access, and in 1879 wrote to him: 'I have told John [Whistler's valet] that you are to have any of the Japanese paper you may like for your etchings'. Other works inspired by Japanese prints and imagery are *Japanese Figures on Chelsea Embankment* (1870–79, York Museums Trust), and *Thames* (undated, Southampton City Art Gallery).



© Elizabeth Banks photo credit:
Manchester City Galleries

William Nicholson included this work in his portrait of Greaves (1917, Manchester Art Gallery). In this full length, life-sized canvas, Greaves stands in Nicholson's studio beside a white grand piano, wearing a frock coat, a yellow cravat, spats and a top hat. The picture in its original Whistler-type frame is at his feet, propped against the piano. His dandyish costume aside, by this time, Greaves was a broken man. Despite the odd commission, he never really established himself as an artist in his own right and had been reduced to selling his work at local pubs. After they had fallen out around 1881, he never reconciled with Whistler and by 1904, both he and Harry were dead. Greaves, alone and now very poor, sold drawings for food and coal, and cut his paintings off their stretchers for firewood. When a local shopkeeper asked to buy some of the rolled-up canvases, he sold them in a bundle for a few pounds. The majority of these passed to Walter T. Spencer, a second-hand book dealer, who sold them to Walter Dowdeswell. Dowdeswell thought the unsigned works were by Whistler and kept these, passing the remainder on to William Marchant, who restored and framed them and contacted Greaves to arrange an exhibition.

On 4 May 1911, Greaves opened his first solo show at the Goupil Galleries, and it was an almost immediate sensation. The newspapers made much of his 'undiscovered' status, his former friendship with Whistler and the latter's well-known callousness. But when P. D. Konody went so far as to suggest that it was Greaves who had inspired Whistler, his self-appointed biographers, Joseph and Elizabeth Pennell entered the debate with vehement and groundless accusations of theft and plagiarism. The exhibition was closed and Greaves's reputation never recovered. His career revival over before it had begun, even Marchant's passionate defense, and the support of Sickert, Steer, Clausen, Nicholson and Rothenstein could not save his career or spirit. He sank further into poverty, aided only by gifts from friends, including a dinner in his honour, a £50 annual stipend from the Turner Bequest and the purchase of *Hammersmith Bridge on Boat Race Day*. The Chelsea Arts Club made him an honorary member, and a place was found for him at the City's Charterhouse, where he spent his last years.





Walter Greaves, 1846–1930

2. Battersea Reach, Moonlight, c. 1870

oil on canvas
45.7 x 71 cms 18 x 28 ins

EXHIBITED

London, Goupil Galleries, *Oil Paintings, a Water Colour and Etchings by Walter Greaves (Pupil of Whistler's)*, 1911, no. 59.

Walter Greaves first trained as a shipwright, perhaps unsurprisingly as his father was not only a boatbuilder, but also Turner's boatman. Greaves however, aspired ultimately to become a painter. Two of his earliest and best known works, *Hammersmith Bridge on Boat-Race Day* (c. 1862; London, Tate) and *Old Battersea Bridge* (c. 1863; private collection) show a remarkably sophisticated command of stylised composition and human interest, the likes of which would become familiar only many decades in the work of L.S. Lowry.

Greaves is now, for better or worse, known for his Whistlerian views of the tidal Thames, and it is this very association that shadowed Greaves's artistic reputation in his lifetime. Greaves had been painting atmospheric Thameside views possibly as early as the late 1850s, and certainly before 1863, when Whistler became his family's neighbour on Lindsay Row in Chelsea. Indeed, Sir George Clausen later asserted that it was Greaves's work that inspired Whistler to paint his 'nocturnes'. However, Whistler was painting tonal Thameside views as early as 1864, and his work and tutelage were undeniably a huge influence on Greaves. By 1870, his technique became far more painterly, and less graphic, and like Whistler, he used a muted palette of blues, greys and greens, to depict the river at night or twilight, using only small flecks of warm colour to indicate the setting sun, lamps or some localised light source.

David Farquharson ARA ARSA RSW, 1840–1907

3. Grey Morning, 1878

oil on canvas

35.6 x 45.7 cms 14 x 18 ins

signed and dated lower left, and signed, dated and inscribed verso

PROVENANCE

The Drambuie Collection, Scotland.

In tone and palette (even down to the tick of red in the drayman's kerchief) *Grey Morning* recalls works by Corot, although it is uncertain whether Farquharson could have seen any of his work by this date. Painted at his Preardy Road studio in Edinburgh, where he lived until 1886, it is an excellent early example of his typical work: landscapes of his native Perthshire that focused on country life and the changing seasons. Another slightly later example, *Meadow and Moorland* (1881) is in the Perth Museum and Art Gallery.

Largely self-taught, Farquharson first exhibited at the Royal Scottish Academy in 1868, and from 1877 at the Royal Academy, where, until 1904 he regularly showed atmospheric, Highland landscapes, views of the marshes and river valleys of England, and Irish and Dutch landscapes.





Henry Scott Tuke RA NEAC RWS, 1858–1929

4. Fishing off Pennance Point, c. 1885

oil on canvas
32 x 51 cms 12 $\frac{3}{8}$ x 20 $\frac{1}{4}$ ins

This rare, early work was one of the first paintings Tuke completed upon his return to Falmouth after years schooling, and his training at the Slade and in the Paris studio of Jean-Paul Laurens. Around 1883, his brother William died of tuberculosis, and Tuke decided to return to Cornwall, first to Newlyn, where many of his Slade friends had moved. Like other early plein-air works – such as *A Morning Gossip* (1885 Falmouth Art Gallery) and *Two Falmouth Fisher Boys* (1885, private collection) – the present work, with its overcast skies and muted palette, shows the lasting impact of Newlyn naturalism.

In June of 1885, Tuke moved back to Falmouth, renting rooms at Pennance Point, near Swanpool. This immediate view of the Falmouth rocks with St. Anthony's lighthouse visible in the distance, features Walter Shilling, a local boy, who had modelled for Tuke at the Slade. He also featured in *Two Falmouth Fisher Boys*, where he wears the same white canvas costume. The two works also share the same location, and feature sailing ships in the harbour, and a red handkerchief on the foreground rocks, but it is not certain whether they are actually related.

Around 1890, Tuke built a studio at Pennance that became his base for the next forty years. He also bought an old French brigantine, the *Julie of Nantes* and turned it into a kind of floating studio. He continued to employ local lads and fishermen to model for his paintings, which were often executed on board the *Julie*, including *All Hands to the Pump* (Tate Britain), which was shown at the Royal Academy in 1889 and immediately purchased via the Chantrey Bequest.

Henry Herbert La Thangue RA NEAC, 1859–1929

5. The Fisherman, c. 1886

oil on canvas
40.5 x 29 cms 16 x 11½ ins
signed lower right

PROVENANCE

Sir James Roberts LL.D (c. 1890); thence by descent.

La Thangue painted this study of a fisherman in the first half of 1886, when he moved to Norfolk, although the buildings in the background are more likely to be those on the south coast. Like other contemporary works, such as *Polly* (c. 1885–6, private collection) and *Portrait of a Young Girl* (c. 1880, Towner Art Gallery, Eastbourne), it was executed in the ‘square brush’ technique with which he became increasingly associated. Possibly inspired by *Heads of the People*, Herkomer’s 1879 visual sociology of the working class, La Thangue’s study combines modern technique with picturesque costume, and was evidently one of his favourite early works. It remained in his collection until at least 1888, when it appears on the wall in the background of *A Gaslight Study*, a portrait of his wife, Katherine (1888, Atkinson Art Gallery, Southport).

The work eventually entered the collection of Sir James Roberts (1848–1935), a remarkable, self-made Yorkshire industrialist, who, as a boy, walked barefoot across the moors to work at Titus Salt’s mill at Saltaire. He then rose through the ranks to travel on behalf of the firm to Russia and the Americas, becoming manager in 1903. Eventually, he bought out the company, and later retired to Sussex, although he remained connected to West Yorkshire. He established the chair of Russian at Leeds University, purchased and bequeathed to the nation Haworth Parsonage, the home of the Brontë family, and was one of a number of prominent Bradford businessmen who collected La Thangue’s work.





Henry Herbert La Thangue RA NEAC, 1859–1929

6. In a Cottage Garden (The Sawing Horse), 1896

oil on canvas
114.3 x 88 cms 45 x 34 $\frac{3}{8}$ ins
signed and inscribed on an old label verso

PROVENANCE

Sir H.H. Haroldsworth, Bt.
Charles R. Galloway, Esq., Knutsford, Cheshire; his sale, Christie's, 24 June 1905.

EXHIBITED

London, The Royal Academy, 1896, no. 89.
Manchester, Annual Autumn Exhibition, 1896.
Copenhagen, Ny Carlsberg Glyptotek, Den Internationale Kunststilling, 1897.
St. Louis (MI), Universal Exposition, 1904, no. 174.

LITERATURE

C. Phillips, 'The Royal Academy II', *The Academy*, 23 May 1896, p. 433.
Anon, 'The Royal Academy, (Second Notice)', *The Athenaeum*, 23 May 1896, p. 688.
Anon, 'The Royal Academy III', *The Graphic*, 1 May 1896, p. 591.
Sir Isidore Spielmann FSA, *St Louis International Exhibition, 1904 – The British Section*, 1906, p. 44 (illus).

Exhibited at The Royal Academy alongside *The Man with the Scythe* (Tate Britain), *In a Cottage Garden* would also appear to illustrate what *The Graphic* praised as La Thangue's 'symbolic purpose and realistic truth', but it was not as immediately successful. Critics disliked the work's telescoped composition, and even went so far as to call it 'badly drawn'. However, *The Academy* termed it '...brilliantly clever, insofar as it depicts without trick, and yet with singular felicity, the effect of dying sunlight'. In his discussion of the work Kenneth McConkey pointed out that by 1896, agrarian subjects were ubiquitous and often saccharine, and this may have compelled La Thangue to examine them in terms of social history. By this time, agriculture had declined so sharply in the wake of industrialisation, that La Thangue was effectively painting a way of life in the process of being obliterated by progress.

Yet despite the topicality of his subject matter, critics were taken aback by his foursquare focus on a woman sawing a broken branch, the reality of her hard, repetitive labour in no way softened by La Thangue's inclusion of blossom and golden light. Moreover, while his subject matter was the farming and fishing communities of West Sussex, he took his artistic ideals from Paris, where artists such as Lhermitte and Dupré were still synonymous with rural genre subjects. La Thangue's only serious rivals in England were Clausen and Stott, both of whom painted rural subjects in the 1890s, albeit smaller, more impressionistic ones. La Thangue was also interested in atmospherics, but focused more on the physical realities of his rural subjects, the separate movements required to do their work, all of which (necessarily) had to be captured within a single frame. Prof. McConkey discerned that for this very reason, his pictures were sometimes termed 'jumpy', as though they were images extracted from a film. When *An Autumn Morning* (1897) appeared at the New Gallery, George Moore famously declared: 'Even Mr La Thangue's mastery does not convince me of the fitness for pictorial treatment of a moment which might properly rank as one of a series of images in a kinetoscope.' Nevertheless, La Thangue remained fascinated by the possibilities of serial imagery, believing that human dynamism could only be fully grasped from a photographic sequence, a remarkably modern conviction.

Charles Napier Hemy RA RWS, 1841–1917

7. Hauling the Trammel Net, 1892

oil on canvas
82.5 x 123 cms 32½ x 48⅞ ins
signed with initials and dated lower right; signed, dated and inscribed verso

PROVENANCE
with The Cooling Galleries, London.
Private collection, UK.

EXHIBITED
London, Royal Academy, 1892, no. 989 (as 'The Trammel Net').

LITERATURE
Royal Academy Illustrated (Royal Academy; London) 1892, p. 22.

Frank Brangwyn wrote in his foreword to the catalogue of Hemy's 1918 memorial exhibition at the Fine Art Society that '[he] stood for the waters of England... His attitude towards the sea was an indelible part of his character: essentially it was one of action, and he painted man's relationship to the water both literally and spiritually.'

Widely viewed as the most accomplished marine artist of his generation, Hemy had his roots in Tyneside, but as a boy, sailed to Australia. The experience of seeing the open sea for the first time from a rolling ship's deck was so formative that when he returned to England around 1855, he signed on aboard a merchant brig, and followed this with a period in France at a Dominican monastery before he finally decided to pursue painting.

He began his training around 1862, with John Bell Scott, a friend of Rossetti, and also worked for William Morris at his stained-glass workshop. In 1867 he enrolled at the Antwerp Academy, possibly drawn by the Flemish market for religious and academic subjects. Although he eventually turned exclusively to maritime subjects, his Antwerp training was instrumental in helping him develop his command of draughtsmanship and keen eye for detail.

Hemy began to exhibit Cornish subjects at the Royal Academy as early as 1865, but his career as a marine painter truly began after 1881, when he moved to Falmouth. There, he painted aboard his studio boat, the *Vandervelde* or on his small yacht, the *Vandermeer*, making countless studies of wave movement. He also followed the local fishing boats, making sketches as he sailed. Painted in 1892, after his move to Churchfield House, *Hauling The Trammel Net* is remarkable example of Hemy's mid-career peak, when he painted several of his masterworks, including *Pilchards* (1897, Tate Britain).





Frank Gascoigne Heath, 1873–1936

8. *The Broken Melody*, c. 1906

oil on canvas
49.8 x 38.7 cms 19⁵/₈ x 15¹/₄ ins
signed lower left

PROVENANCE

Private collection, New Zealand.

EXHIBITED

Liverpool, Walker Art Gallery, Autumn Exhibition of Modern Art, 1906.

LITERATURE

H. Bedford, *Frank Gascoigne Heath and his Newlyn School Friends at Lamorna*, Hugh Bedford: 1995 (2nd ed. 2001), p. 81.

Frank Heath was one of the second generation Newlyn School artists who lived and worked at Lamorna. Prior to his move in 1902 to study at Stanhope Forbes's art school, he spent a decade training in London, Antwerp, and at Herkomer's Bushey School. He also painted in Brittany and his exposure to the plein-air art colonies there probably influenced his move to Newlyn. Together with his wife Jessica, a fellow student at Forbes's school, Heath lived variously at Paul, Newlyn and Polperro before building their Lamorna home, Menwinnion, where they moved in 1913. He exhibited his first work at the Royal Academy in 1904, and, apart from the interruption of WWI, when he served with the Royal Fusiliers, he continued to paint and exhibit regularly at the Royal Academy, with the St Ives Society of Artists, and at the Paris Salon. Additionally, Heath was a keen sportsman and musician, who played the 2nd violin with the Penzance Orchestral Society.

His later sunlit scenes of Cornish life earned him the nickname, "the sunshine artist" among friends and colleagues, including Forbes, Munnings, the Knights, and Lamorna Birch. However, *The Broken Melody* shows how his early work retained the strong influence of Forbes and the Antwerp School, and was perhaps influenced specifically by Forbes's work *The Village Philharmonic* (1888, Birmingham Museum and Art Gallery). Although it is undated, *The Broken Melody* fits stylistically between closely observed scenes of local fishing life, such as *Whiffing* (c. 1907, formerly with David Messum Fine Art) and Heath's more obviously tenebrist subjects, such as like *Plucking Geese* (c. 1910, Art Gallery of New South Wales, Sydney).

Lucy Elizabeth Kemp-Welch RI ROI RBA, 1869–1958

9. The Approaching Storm

oil on canvas
88.9 x 154 cms 35 x 60³/₈ ins
signed lower left

PROVENANCE
with The Plaitford House Gallery, Romsey, Hampshire, where acquired by;
Private collection, UK (by 1976).

A genre landscape in the social realist tradition advocated by her mentor, Herbert von Herkomer, in *The Approaching Storm*, Lucy Kemp-Welch focused her composition on the horses' perspective, rather than the ploughmen's. Pulling into the gathering winds, the animals' progressive effort is evident in their braced front legs, narrowed eyes, and wind-tossed manes. Kemp-Welch saw shire and dray horses as the embodiment of freedom versus restraint, but she was also aware of how these powerful animals were often confronted with not only human will, but also the elements.





Lucy Elizabeth Kemp-Welch RI ROI RBA, 1869–1958

10. Ploughing on the Downs

oil on board
13 x 24 cms 5 $\frac{1}{8}$ x 9 $\frac{1}{2}$ ins

PROVENANCE
The Artist's Studio Estate.

EXHIBITED
London, David Messum Fine Art, 'Lucy Kemp Welch Studio Collection', May 1976, no. 28.



11. Two Shire Horses

watercolour heightened with bodycolour (laid on to board)
44 x 53 cms 17 $\frac{1}{8}$ x 20 $\frac{7}{8}$ ins
signed lower left

Henry Scott Tuke RA NEAC RWS, 1858–1929

12. In the North Sea, 1908

watercolour
17.5 x 25 cms 6⁷/₈ x 9⁷/₈ ins
signed and dated lower right; and inscribed on the mount

PROVENANCE

Lent to Ferens Art Gallery, Hull (spring, 1930).

Painted aboard the *Grace Harwar*, a tall-ship run by Tuke's close friend Captain James, who invited him on her voyage on 25-29 August 1908 from Falmouth to Bremerhaven. Tuke wrote in his diary for those days: 'On deck early, South Foreland light showing over Dover. From Deal made a bee-line for Terschelling lightship. Fierce squall and thunderstorms and a fiery sunset.'. Two other watercolours made during this trip are in the Tuke Collection of the Royal Cornwall Polytechnic Society. In this watercolour, painted at the very end of the voyage, Tuke took his view from the lifeboat davits, looking down the deck. The ship is in full sail in rough weather beneath darkened skies and Tuke used a dry brush technique to suggest the spray of the breaking waves. The *Grace Harwar* was a fully rigged steel-hulled ship built in 1889 in Glasgow. Before being broken up in 1935, she was sold to Finnish owners in 1913 and 1916, and was last recorded in 1929 by the photographer, writer, and master mariner Alan Villiers.

13. Danish Brigantine, 1888

oil on mahogany panel
36 x 26.5 cms 14¹/₈ x 10³/₈ ins
signed and dated lower left

EXHIBITED

London, Royal Society of British Artists, 1888, no. 462.

Another work of similar dimensions and handling, also painted on mahogany is *Rounding the Manacle Buoy* (1888, The Tuke Collection, Royal Cornwall Polytechnic Society).





Henry Scott Tuke RA NEAC RWS, 1858–1929

14. Half Length Study of a Boy, c. 1909

oil on panel
12 x 19 cms 4¾ x 7½ ins
signed lower right

One of several plein-air oil sketches Tuke made of local youths after 1885, when he moved to Falmouth, this study of a boy standing in dappled shade probably dates to 1909 and the model could be Georgie Williams. Tuke commented that he preferred to work in the open air, on ‘quiet beaches, some of them hardly accessible by boat, where one may paint from the life model undisturbed’. Falmouth’s beaches were therefore ideal, because they were south facing and full of barnacle-covered rocks and warm shallow pools that afforded his nude models some privacy, and gave them lots of options for posing. Other local models were Charlie Mitchell, who looked after Tuke’s boats; Willie Sainsbury, Tuke’s eldest nephew; Leo Marshall, and Georgie Fouracre.

For much of his career, Tuke painted images of nude boys and young men boating, swimming, diving, or simply lounging on the shore. His genius for capturing the nuances of light and texture on the male form in the open air often overshadowed the fact that Tuke was also a talented landscape and maritime painter, and portraitist.

In 1886, Tuke exhibited his first male nude subject, *The Bathers*, which was criticised as distasteful, by Martin Colnaghi, the backer of recently formed NEAC. Three years later however, when the Chantry trustees purchased *All Hands to the Pumps*, for the national collection, Tuke’s work had become increasingly sought-after, and had entered the collections of the Walker Art Gallery and the Leeds and Bradford City Art Galleries. A few years later, the Chantrey Bequest’s purchase of *August Blue* (1895, Tate Britain) firmly established his reputation, and this scene of boys bathing in Falmouth Harbour is often cited as Tuke’s definitive work.



15. The Green Ship ‘Miltiades’ at Anchor, 1899

oil on canvas
51.1 x 74 cms 20½ x 29½ ins

As he noted in his diary, Tuke painted this view of *Miltiades* in Falmouth harbour on 4th–5th July 1899. He executed the work en plein air, but the thick impasto around the hull suggests that he may have worked on it back in his studio. He also noted in entries for these days that he was working on *Hermes at the Pool*, a large canvas he exhibited at the Royal Academy in 1900, and that he had entered the Penryn regatta and had easily won his race.

Launched in 1871, *Miltiades* was built as one of the Aberdeen line, and like other ships of the line, her lower masts were painted white and her upper masts, brown. On her main mast, she flies the house flag of the line: red and blue with a white star. The ship moored in Falmouth on its voyage from TalTal (Chile) to Dunkirk under Captain Ayling.

William Joseph J. C. Bond, 1833–1926

16. Fishing Boats in a Calm, c. 1885

oil on panel
79.5 x 63 cms 31¼ x 24¾ ins
signed lower left

PROVENANCE
with Boydell Galleries, Liverpool.

Bond spent most of his life and career in Liverpool, and initially, his work was deeply influenced by Turner, as evidenced in the yellow-ochre clouds above this view of fishing boats reflected in the still waters of a fair morning. Later, during the 1850s and 1860s, he fell under the spell of the Pre-Raphaelites, particularly the landscape painter William Davis. Bond was possibly introduced to Davis's work by Thomas Griffiths, the Liverpool picture dealer and restorer, to whom he had been apprenticed. Painting largely en plein air, his work also shows decidedly pre-Raphaelite handling, using pure glazes over a white ground to achieve a luminous quality. Around 1857, Bond began to exhibit at the Liverpool Academy, and came into contact with artists such as Holman Hunt and Madox Brown, who also exhibited there and encouraged him as a landscape painter.

Bond, whose friends and colleagues nicknamed him 'Alphabet', was elected a member of the Liverpool Academy in 1859 and continued to exhibit there until 1881. But apart from the Society of British Artists, he rarely showed his work in London, exhibiting only twice at the Royal Academy. His work was almost exclusively landscapes, coastal and harbour scenes of Liverpool, Cheshire and Wales, with some views of Norfolk, Guernsey, Antwerp and Dordrecht. He was part of a generation of northern artists, who inspired by Ruskin and artists such as Davis, Madox Brown and Holman Hunt, coalesced into a loosely knit group known as the Liverpool School, several of whom also exhibited with the London Pre-Raphaelites. Although it was written in 1904, H. C. Marillier's survey, *The Liverpool School of Painters* is still the best account of their work and motivations.





Sir Frank Brangwyn RA RWS PRBA RE HRSA, 1867–1956

17. First Light – A Tall Ship Leaving a Cornish Port under Tow, 1888

oil on canvas
50.8 x 76 cms 20 x 29⁷/₈ ins
signed and dated lower right

Brangwyn first visited Cornwall in October 1887, sponsored by Frederick Mills, head of a firm of artist's colourmen, who had a reputation for supporting young artists. He traveled in steerage on the *Waterford Packet*, eventually disembarking at Falmouth and making his way by coach and foot to Fowey and Mevagissey. Brangwyn was instantly enthralled by Cornish waterfront life, writing: 'The whole harbour was filled with boats and men getting ready for the fishing; it was a sight that knocked me silly'. Nevertheless, according to the artist's great-nephew and biographer, Roger Brangwyn, his available palette proved too subtle for the strong colouristic and light effects. Consequently, his earliest Cornish subjects, which concentrate on atmosphere and perspective, are quite discreetly toned. Brangwyn submitted three Cornish subjects to the Royal Academy exhibition of 1888, one of which, *The Barkstrippers* was accepted and noted in the season's reviews as a 'Newlyn' picture.

The present picture is dated, but somewhat indistinctly and therefore, when it was initially catalogued, the work was misdated 1920. However, Prof. Kenneth McConkey kindly pointed out stylistic similarities with Brangwyn's earliest works painted in Sandwich, Rye, and Cornwall, comparing it in particular to another painting of the same year, *Constructing South Pier, Mevagissey* (1888, Falmouth Art Gallery). These works show the strong influence of Stanhope Forbes and the Newlyn School, although there is no evidence that Brangwyn ever went to Newlyn, let alone painted there. In less than a year, Brangwyn would abandon this strongly square-brushed tonal style in favour of a more colouristic approach better suited to his subsequent career as a muralist and illustrator. Consequently, his Newlyn style works are quite rare, and demonstrate that despite his youth and lack of any atelier training, he was an accomplished plein-air painter.

William Lionel Wyllie RA RBA RI RE NEAC, 1851–1931

18. King Coal, Rochester, c. 1887

oil on canvas
35 x 56 cms 13¼ x 22 ins
signed lower left

PROVENANCE

George McCulloch;
William Hesketh Lever, 1st Viscount Leverhulme (by 1913).

EXHIBITED

London, Royal Academy, 1887, no. 1046.
Dunedin, New Zealand and South Seas Exhibition, 1889-1890, no. 63.
London, Royal Academy, *An Exhibition of Modern Painting and Sculpture Forming the Collection of the Late George McCulloch, Esq.*, Winter 1909, no. 317 (where catalogued as *Toil and Grime on a Flowing Tide*).

William Lionel Wyllie made his name painting the working Thames in all its panoramic, gritty reality. His most famous work, *Toil, Glitter, Grime and Wealth* (1883, Tate Britain) became so celebrated that it is now often overlooked that it was one of a series of paintings depicting industry on the tidal Thames. Other works in this series include *Heave Away* (1884, private collection); *Storm and Sunshine* (1885, National Maritime Museum), and *King Coal, Rochester* (exhib. RA 1887).

A watercolour study in the National Maritime Museum of the same subject and almost identical composition (but lacking the ship's cook in the foreground) is believed to be preparatory for *King Coal, Rochester* and it is interesting to note how the press described this work when it was shown at the New Zealand and South Seas Exhibition in Dunedin:

“*King Coal, Rochester*” (No. 63 in room V), a well-named and well-executed picture... is a faithful representation of some scene the artist has minutely studied. On a foggy morning a collier lies anchored in the Medway discharging her cargo of “black diamonds.” It is before the days of the steam winch, and the sailors are discharging the vessel after the old-fashioned plan known as “coal-jumping.” Four men, clinging to a rope that passes through a block overhead and down into the hold, where it is fastened to the basket of coal, are depicted just as they are in the act of jumping from the topmost rung of the ladder... It is a scene of bustle, but there is no excitement and one and all go about their work with a naturalness that has been most faithfully portrayed [sic]. Observe the man carrying the plate... and the other one standing with his back towards us on the plank that has been placed across the hatchway’ (M. R., ‘The Art Gallery - Some Land and Sea Scapes’, *Otago Daily Times*, 8 January 1890). Moreover, another critic noted: ‘The ironwork and cordage of the vessel, and the men engaged in their grimy work are all in unison with their surroundings, while the thick and murky atmosphere obliterates every part of the landscape except just a foggy glimpse of Rochester Castle and the little red-roofed church standing above the village of Stroud.’ (‘The Exhibition’, *Otago Witness*, 2nd January 1890). Taken together these two descriptions meticulously sum up the present work, which would therefore appear to be the actual painting exhibited at the Royal Academy in 1887. The ship was probably the *Sandsend*, a collier that Wyllie studied in a watercolour that is now in the National Maritime Museum. On 16 September 1917, she was lost at sea.

The picture was owned by George McCulloch, an Australian mining entrepreneur, who, by the time of his death in 1907, had amassed the finest collection of modern British painting in the world. McCulloch had a rule to only acquire pictures actually painted in his own lifetime, and built a magnificent house at 184 Queen's Gate where he displayed his collection. After his death, the entire collection was catalogued, and exhibited in 1909 at the Royal Academy. Four years later, Lord Leverhulme purchased the entire collection.





Dame Laura Knight RA RWS, 1877–1970

19. Packing Fish on the Quay at Staithes, c. 1898

oil on canvas
60.9 x 51 cms 24 x 20¼ ins
signed 'Laura Johnson' lower right

PROVENANCE

Collection of E.B. Stead (Blanford, nr. Glasgow).

EXHIBITED

London, Royal Academy, *Exhibition of Paintings and Drawings by Dame Laura DBE RA*, 1965, no. 7.
Nottingham, Nottingham Castle Museum, *Exhibition of Paintings by Dame Laura Knight*, 1970, no. 12.

Painted before her marriage to Harold Knight in 1903, this work could date from as early as 1898, when, together with her sister, Sissie, the young Laura Johnson lived in Staithes for six months. The following year, they moved to Ebor Cottage and from this time until about 1907, she and Harold, in their own ways, managed to become very active members of a rural fishing community that was known for its insularity and even open hostility towards outsiders.

Like many artists, they had been drawn to Staithes by the village's obvious similarities to Newlyn, and while they had first encountered the Newlyn painters in 1894 at the Nottingham Castle Museum, they may also have seen Thomas Barrett's earlier Clovelly views. It was Barrett, a master at Nottingham School of Art, who suggested to Knight that she try painting at Staithes and offered her his summer cottage as a base.

Few of Knight's early Staithes works survive, and even less from her Nottingham student days. What remains shows the strong influence of Harold's work, particularly in her use of rather scenographic compositions, brown underpainting and monotone. However, her use of warm orange-reds and strong contours in the present work was probably influenced by Charles Hodge Mackie, who instructed her on colour theory, and whose own work was informed by his exposure to the Nabi artists in Brittany.

Dominated by the almost totemic presence of the old fisherwoman, this work shows the same bold forms and strong contours as a contemporary watercolour, *The Trestle Bridge at Staithes*, and in both works, Knight may have been inspired stylistically by Brangwyn. However, in another early Staithes work, *The Fishing Fleet* (c.1900, Bolton Museum and Art Gallery), she used an upright format, and focused the composition entirely on a single woman walking across the sands towards the viewer; the other fisherfolk all face out to sea. In much of Knight's early work, both in Staithes and later, Cornwall, she used subdued, complementary tones, and tight compositions that focus on a single or primary female figure, emphasising both her role and (arguably) her insularity. Such pictures would eventually distinguish Knight's work from that of her husband.

Alexander Jamieson ROI, 1873–1937

20. Sunday, Midday at Rotterdam, c. 1904

oil on canvas
86.4 x 112 cms 34 x 44¹/₈ ins
signed lower left; and signed and inscribed verso

PROVENANCE
Mrs McDougall.

EXHIBITED
London, Royal Institute Galleries, *A Memorial Exhibition of Paintings by Alexander Jamieson ROI*, December 1938, no. 272 (where lent by Mrs McDougall as *Sunday in Rotterdam*).

Born in Glasgow, Alexander Jamieson studied at the Haldane Academy before winning a scholarship to train in Paris in 1895. His style was profoundly influenced by Constable and Manet and he made his name with French street scenes, gardens and harbour views, such as *The Tuileries and the Rue de Rivoli* (1901–2, Tate Britain) painted in what Kenneth McConkey termed a loose, painterly ‘shorthand’. His standard practice was to paint oil on panel sketches outdoors, which he would then take back to the studio and enlarged onto canvas. At the height of his career, *The Studio* hailed him as ‘an impressionist...aiming at movement, light and colour’ and his 1912 landscape exhibition at Carfax Gallery was a great success.

Unlike Rotterdam, Delfshaven, the city’s small inner-harbour, remained largely intact after WWII. While Jamieson took some license with the placement of the buildings along the quay, the facade of the Pelgrimvaderskerk is clearly visible at centre right, surrounded by church goers. It was from here that a band of Leiden separatists first set out for the New World aboard the *Speedwell*, before several of their number transferred at Southampton to the *Mayflower*.





Ellen Louise Clacy, 1853–1916

21. Ellen Clacy Reading, 1883

watercolour
21 x 24 cms 8¼ x 9½ ins
signed and dated lower left

A gifted amateur watercolourist, Ellen Clacy was born at sea en route from Australia. She lived variously in London, Rugby, Warwickshire, Worcester and Liverpool and between 1870 and 1900, exhibited regularly with the Royal Watercolour Society and the Society of British Artists. Other examples of her work are *Marigold's*, *The China Closet at Knole* (c. 1880, Victoria and Albert Museum) and *The Old Poacher* (1885, Walker Art Gallery).

This portrait of her mother, Ellen Louise Clacy (1830-1901), captures her lost in a book, reclining upon a wicker chaise-longue in a shaded garden. Ellen Clacy, Snr. was a successful writer, best known for her eyewitness account of the Australian gold rush. Published in London in 1853, *A Lady's Visit to the Gold Diggings of Australia* was printed with distinctive golden-yellow covers, and this is possibly the book on the table at her left, just visible beneath the hat.

Edward John Gregory RA PRI, 1850–1909

22. A Summer Idyll, 1881

watercolour
34.3 x 43 cms 13½ x 16¾ ins
signed and dated lower right

Painted a year before he began what would become his best known work, *Boulter's Lock, Sunday Afternoon* (1882–1897, Lady Lever Art Gallery), *A Summer Idyll* includes a self-portrait. Gregory is seated at centre, painting his companion as she naps in a hammock. Like much of his work, it shows the precision of line and watercolour technique that he retained from his early work as a draughtsman with the P & O Steamship Company in his native Southampton.

Encouraged by Herkomer, Gregory trained at the Royal College of Art and later at the Royal Academy Schools, and by 1881, he had established a successful career as an illustrator, exhibiting his work regularly at both the Royal Institute and The Royal Academy. His diploma work, *Après?* (1900, Royal Academy) is a typically posed exercise in aesthetic chic, but his studies of the Berkshire Thames were far more successful and made his name as a painter. Throughout the 1880s, he often stayed at Cookham and Marlow, making watercolour studies which became source material for his large oils, such as the picture in Liverpool, and *Marooned*, a similar study of genteel langour, exhibited at the Royal Academy in 1887 (no. 839). A watercolour study for *Marooned* is in the Tate.





Frank Markham Skipworth ROI RP, 1854–1929

23. Portrait of an Elegant Lady, 1887

oil on panel

21.5 x 16 cms 8½ x 6¼ ins

signed with initials and dated upper left

PROVENANCE

with Leggatt Brothers, London.

A well-known painter of portraits, genre and historical subjects, Frank Markham Skipworth was born in Castor, Lincolnshire and studied at the Lincoln School of Art before entering the Royal Academy Schools, where he trained under Poynter. After a year in Paris spent working and studying in Bouguereau's studio, he began exhibiting his work at the Royal Academy, and with the Society of British Artists, the New Watercolour Society, the Grosvenor Gallery, the New Gallery and at the Walker Art Gallery, Liverpool. He joined the Chelsea Arts Club in 1891, and that same year exhibited works in the inaugural exhibition of the Royal Society of Portrait Painters. Although he lived and worked in London, he was married to Alison Skipworth, a Broadway actress who specialised in playing aristocratic straight women and who later appeared in films with W. C. Fields and Mae West.

Philip Wilson Steer OM NEAC, 1860–1942

24. Girl in a Large Hat, 1892

oil on canvas
61 x 51 cms 24 x 20¹/₈ ins
signed and dated upper right.

PROVENANCE

George Moore, Esq.
Lady Cunard.
Anon. sale, Christie's, London, 20 June 1996, lot 8.
with David Messum, London, 1996.

EXHIBITED

London, Goupil Gallery, *P.W. Steer*, 1894, no. 42. (where lent by Moore as *Girl in a Large Hat*).
Dublin, *Irish International Exhibition*, 1899, no. 67 (where lent by Moore as *Portrait of a Lady*).
London, National Portrait Gallery, *British Painting Since Whistler*, 1940, no. 64 (where lent by Lady Cunard as *The Coster Girl* and erroneously dated 1920).

LITERATURE

W. Sickert, 'Mr Philip Wilson Steer's Paintings at the Goupil Gallery', *The Studio*, vol. 2, 1894, p. 223.
G. Moore, 'Mr Steer's Exhibition', *The Speaker*, 3 March 1894, p. 250.
G. Moore, *Modern Painting*, 1893 (Walter Scott, 1898 ed.), p. 243.
G. Moore, *Reminiscences of the Impressionist Painters*, Dublin, 1906, n. p.
D. S. MacColl, *Philip Wilson Steer*, London, 1945, p. 68, 193.
B. Laughton, *Philip Wilson Steer 1860–1942*, Oxford, 1971, p. 133, no. 109.
A. Frazier, *George Moore, 1852–1933*, New Haven, 2000, p. 207.

In his review of the 1894 show at the Goupil Galleries, Sickert wrote: 'For a certificate of mastery, look at No. 42. 'Girl with a Large Hat.' The Irish novelist and art critic, George Moore concurred, describing it in *The Speaker* as: '...a picture which became my property some three or four months ago... The hat is so well placed in the canvas; the expression of the face and body, are they not perfect? ...The jacket is done with a few touches, but they are sufficient, ... And the colour! Hardly do you find any, and yet there is an effect of colour which few painters could attain when they had exhausted all the resources of the palette.'

Later, in his preface to *Reminiscences of the Impressionist Painters*, Moore included this dedication to Steer: 'You were then a young painter... Your talent was just beginning to light up, for it was about that time you painted the pensive girl in the black hat... the girl whom I picked out as one appealing specially to me from the many canvases in your studio... You were poor at that time, so was I... But artists give each other pictures, and you proposed to give me that one... the picture hung for many years in my rooms in King's Bench Walk; it now hangs here, on my staircase.' And furthermore in 1909: 'I think I always knew you were a great painter, and I have in a prominent place in my house the picture I took away from Addison Road Mansions – a girl in a black hat. It always gives me pleasure to see... I don't know which I like better – the painter or the friend; both are so admirable' (MacColl, *loc. cit.*).

It is not certain how the picture passed from Moore (who died in 1933) to Lady Cunard, but they were very close friends (some said lovers, but this is unlikely). When she lent the picture to the National Gallery Exhibition, it was entitled *A Coster Girl* and this would appear to be a more accurate description than *Portrait of a Lady*, as the sitter's hat and double-breasted tunic were typical of a street-seller. Moreover, by the 1890s, social awareness of the urban working classes had increased along with their presence in art, and coster girls in particular figured in contemporary works by Rothenstein, Orpen, and Sickert.

Like Steer's portrait of Sickert (c. 1891, National Portrait Gallery), *Girl at her Toilet* (c. 1892, Williamson Art Gallery, Birkenhead), and a portrait of his sleeping mother (c. 1893, private collection), the present work was painted on a toned ground in very thin oils with only cursory handling of forms. Kenneth McConkey has even suggested that Steer may have painted the picture over another work, which he had wiped away while it was still wet, and then used the resulting toned ground.





Walter Bonner Gash, 1869–1928

25. The New Book, c. 1912

oil on canvas
76.2 x 64 cms 30 x 25¼ ins
signed lower right

PROVENANCE
The Artist's daughter.

EXHIBITED
Nottingham, Nottingham Castle Museum and Art Gallery, *An Exhibition of Works by Local Artists*, Spring 1913.
London, Moore-Gwyn Fine Art/Liss Fine Art, and Alfred Art East Gallery, Kettering, *Walter Bonner Gash, Unsung Edwardian Hero*, 2011, no.14.

Walter Bonner Gash painted *The New Book* in the sitting room of his home on Stamford Road in Kettering. Posing in profile, *contre jour* before a tall sash window, Gash's young wife and her sister appear to read a fashion magazine. He limited his palette to soft blues and straw yellows, but the overwhelming tone is the sheer variety of whites achieved throughout. Less a genre scene or a conversation piece, the work is a study of the transformative effect of pale afternoon sunlight on line, texture and form, both in the women and the furnishings that define their space. The attention to pattern recalls works by Vuillard and Bonnard, which Gash certainly knew. But his emphasis on light over colour also indicates how much Dutch 'Golden Age' painters, such as Gabriel Metsu and Gerard ter Borch, still strongly informed British painting at this time.

When the picture was exhibited in 1913, one critic wrote: 'The beauty of it lies in the simplicity of the subject. The easy graceful pose of the figure and the toning of the white dresses with the light streaming through the curtained window...' The picture was so successful, Gash also painted a watercolour version, as well as a variation, *A Piece of Music*, in which he reversed the composition, painting the standing figure holding a violin, and the seated figure holding sheet music.

Wilfrid Gabriel de Glehn RA NEAC, 1870–1951

26. Wash Day, 1923

oil on canvas
66 x 81 cms 26 x 31 $\frac{7}{8}$ ins
signed and dated lower right

PROVENANCE
The Artist's Studio, no. 368.

In 1923, Wilfrid travelled to Biôt to visit his cousin Eloi Monod, who, having married into a local family, moved to this one-time sleepy village in the Alpes-Maritimes and established a glassblowing atelier. Monod's efforts effectively put the town, which had formerly been known only for its pottery, back on the map as an important artisanal centre.

While de Glehn had long been committed to Impressionism, watching his cousin at work and the intense Provençal sunshine possibly made him even more aware of light's transformative potential. Consequently, in several works painted during the 1920s in the South of France, such as this limpid atmospheric view, he explored how dappled sunlight animates or transforms solid, but not necessarily, reflective forms, such as linen and stuccoed walls.





R. Wellesley Webster, fl. 1887–1903

27. Breakers on the Shore, 1895

oil on canvas

77 x 138 cms 30 $\frac{1}{8}$ x 54 $\frac{1}{4}$ ins

signed and dated lower right

Webster's spare, but remarkably detailed study of breaking waves indicates just how accomplished he became in his brief career as a seascape painter. Very little is known of his background, although he apparently exhibited at the Royal Academy as early as 1889, and more or less regularly between 1892 and 1899. He painted in Bruges in the late 1880s, and may have studied there. Generally, he painted views in Scotland, along the east coast, the New Forest, Cornwall and along the south coast, and lived in Southport, and later, Manchester. His Royal Academy submission for 1895, the year he painted this work, was *A Breaking Wave* (no. 423).

Algernon Talmage RA ROI RWA ARE, 1871–1939

28. A View of a Cornish Harbour, c. 1900

oil on canvas
46.5 x 61 cms 18¼ x 24 ins
signed lower right

Talmage trained at Herkomer's Bushey school, where one of his classmates was Lucy Kemp-Welch. After a visit to St Ives in 1893, he was captivated by the area, and lived variously at St Ives, Redruth and Tintagel. Soon after he settled in Cornwall, he exhibited his first picture at the Royal Society of British Artists (*Harbour Lights*, 1893) and a Redruth view at the Royal Academy (*Fading Day*, 1895). When the Newlyn Art Gallery opened in 1895, he exhibited *Moonrise in January* in the inaugural exhibition, where one critic deemed it 'one of the finest landscapes in the show'. Although his focus would shift from cows, to river and coastal landscapes, to finally, cityscapes after he moved to London, Talmage consistently showed a talent for capturing dusk or twilight atmospheres. This view of a Cornish harbour is an excellent example of his affinity for 'that tender half-time between day and night, when the moon, not yet regnant, is but a pale disc in the eastern sky' (see A. G. Folliott Stokes, 'The Landscapes of Algernon Talmage', *The Studio*, 1908, vol. XLII, pp. 188-193).

A naturally gifted teacher and a keen advocate of plein-air painting, in 1897, he helped Julius Olsson open his Cornish School of Landscape, Figure and Sea Painting at St Ives. Talmage excelled at hands-on instruction, despite the fact that a childhood shooting injury forced him to paint left-handed. His relaxed teaching manner, emphasis on outdoor sketching, and organisation of annual painting trips to Picardy made him an extremely popular teacher during his years at St Ives.





Julius Olsson RA NEAC PROI RBA RWA, 1864–1942

29. The Deep Blue Sea

oil on canvas
123 x 166.5 cms 48 $\frac{3}{8}$ x 65 $\frac{1}{2}$ ins
signed lower left

PROVENANCE
The Birt Collection.

EXHIBITED
Liverpool, Dicksee and Co., 1910.
Paris, Société des Artistes Françaises (as 'Marin Bleu').

In 1890, Julius Olsson moved to St Ives, drawn partly by his passion for sailing. He stayed there for the next twenty years, eventually helping to establish a painting school at his Porthmeor studio.

A banker before he quit finance to pursue painting, Olsson was almost entirely self-taught, and learned to paint from viewing exhibitions in both London and during his travels in France. Throughout his long successful career, his work remained balanced between the Realist tradition of artists such as Courbet, and the colouristic, tonal innovations of the Impressionists, particularly Monet.

Richard Hayley Lever, 1876–1958

30. Fishing Boats off the Shore, c. 1903

oil on canvas
45.7 x 61 cms 18 x 24 ins
signed lower right

Though born and raised in Australia, Richard Hayley Lever is often termed an American artist, largely due to the success he enjoyed in New York during the latter part of his career. His formative training however, was in Adelaide at Prince Alfred College under the seascape painter, James Ashton. He also studied in Paris under René-François-Xavier Prinet. Lever had a natural talent for marine subjects and plein-air painting and in 1902, moved to St Ives, where Olsson and Louis Munro Grier had a school for marine and landscape painting. The school's emphasis on plein-air work was ideally suited to Lever's ambitions, and studying under both Olsson and Algernon Talmage, he rapidly refined his technique and approach to seascape.

Lever became an active member St Ives artistic community, even organising cricket games, but he remained somewhat discrete in his artistic sensibilities, which were decidedly French. In early views of Concarneau, Dieppe and Honfleur he employed visible brushstrokes, impasto, and tonalities that recall works by Monet and Pissaro. This seascape with boats on the distant horizon was painted between 1902 and 1904-5, just before Lever returned briefly to Australia. After a 1908 trip to the Netherlands, where he first encountered van Gogh's work, Lever's painting became far more gestural and colouristic, and he subsequently developed a bold, highly decorative, post-impressionistic style that strongly appealed to American collectors.



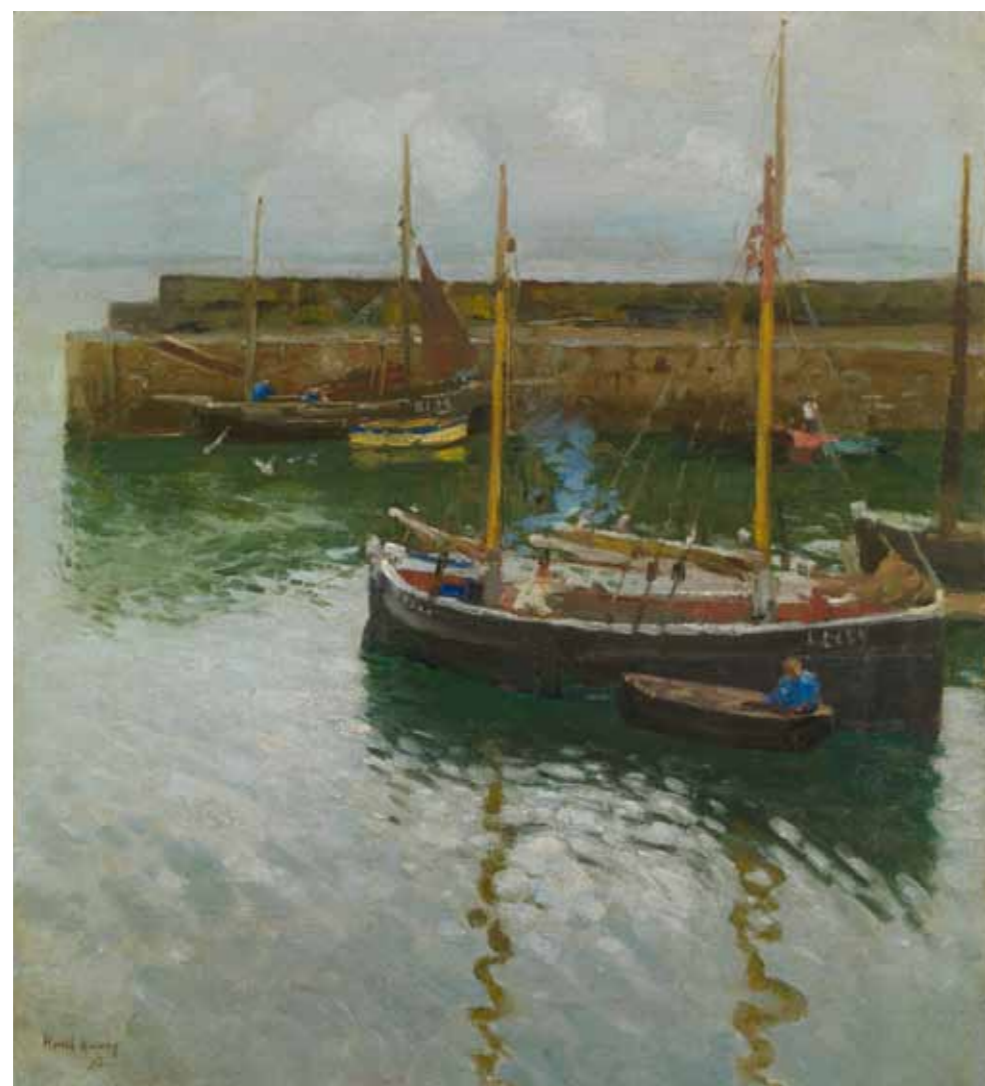


Harold Harvey, 1874–1941

31. Study of a Girl with her Doll, 1913

oil on board
35.6 x 17.8 cms 14 x 7 ins
signed and dated lower left; and signed and inscribed verso

Harold Harvey was raised in Penzance, and remained there until 1912, when he moved to Newlyn with his wife Gertrude Bodinnar. This charming study of a soberly dressed little girl holding a doll and standing before a half-opened stable door has not been cut down, but at one point, Harvey apparently placed it in a frame made for another work. Painted in 1913, he nevertheless inscribed the label on the verso with his previous Penzance address at 5 Trewartha Terrace. It is darker in both tone and mood than some of his other contemporary child subjects, such as *The Tea Party* (1912, Penlee House and Gallery) and *Betty, Shut the Door* (1917, private collection).



32. Boats at Newlyn Harbour, 1913

oil on canvas
51 x 46 cms 20 1/8 x 18 1/8 ins
signed and dated lower left

EXHIBITED
London, Leicester Galleries, *An Exhibition of Paintings by Harold Harvey*, 1927, no. 7.

John Campbell Mitchell RSA, 1862–1922

33. *The Shore at Machrihanish*, 1915

oil on panel
19 x 34 cms 7½ x 13⅜ ins
signed lower right; and signed and dated verso

When John Campbell Mitchell died in 1922, his funeral was attended by James Caw, the director of the Scottish National Gallery. A respected, successful artist, he exhibited regularly at the Royal Scottish Academy, Liverpool and elsewhere, but after his death, apart from a 1975 exhibition at the Fine Art Society, Mitchell was effectively forgotten. His Corstorphine studio stood almost untouched until 2010, when a large number of works were offered at auction in Edinburgh.

Born in Argyll, Mitchell settled in Edinburgh after studying in Paris, moving to Clermiston Road in 1904. He was recognised for his landscapes and coastal views, executed in bright, colouristic brushwork, but was not associated with his contemporaries, the Scottish Colourists or the Glasgow Boys.

He painted several views of Machrihanish on the Argyll coast, apparently fascinated by the area's luminous light and dramatically mutable weather. Two slightly earlier views of Machrihanish are in the Nuneaton Museum and Gallery.



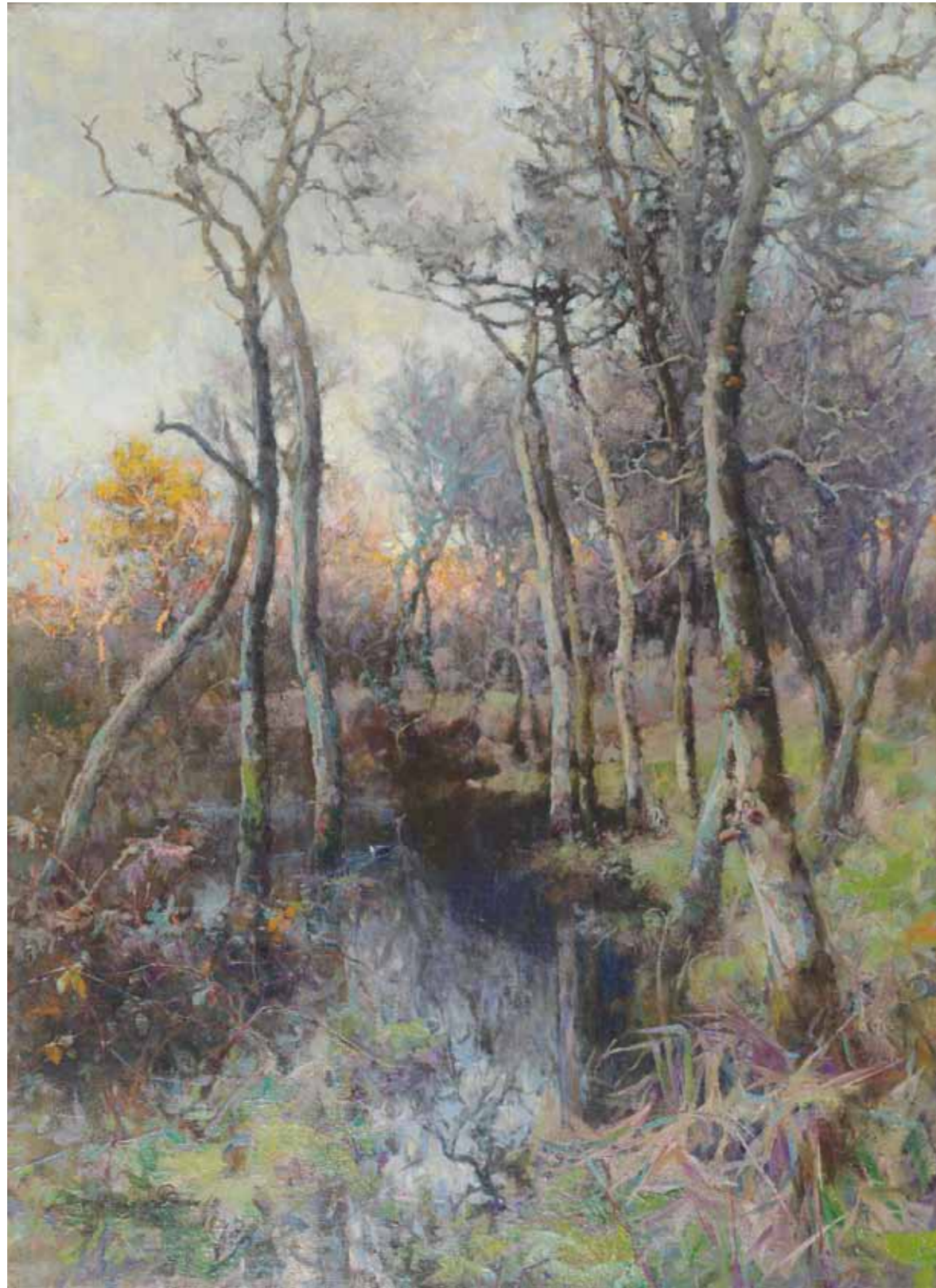
Samuel John Lamorna Birch RA RWS RWA, 1869–1955

34. *Rocks and Sea*, Lamorna, c. 1920

oil on panel
25 x 34 cms 9⅞ x 13⅜ ins
signed lower right

Lamorna Birch's pre-WWI Cornish landscapes express not only his deep love of the local landscape, but also his sense of adventure in painting en plein air. To reach his chosen site, he often had to hike down sheer rock faces in the local quarries, or precipitous cliffs. This cliff-top view is undated, but could be contemporary with other views of the Tregiffian Cliff, of which he made several studies both before and after WWI. In a review of his 1913 exhibition, one critic wrote 'That Mr Birch delights in form no less than atmospheric effect, is shown by the very simply treated Tregiffian Cliffs.' ('Watercolours and Paintings by S. J. Lamorna Birch', *The Studio*, 1913, pp. 174–177). Another large oil of Tregiffian Cliff (c.1922) is in the Bristol Museum and Art Gallery, and in an undated oil at Penlee House, *The Rocks at Lamorna*, the artist used similar handling in the rock formations.





Samuel John Lamorna Birch RA RWS RWA, 1869–1955

35. Winter Wooded Landscape

oil on canvas
92 x 68 cms 36¼ x 26¾ ins
signed lower left

Around 1905, a London dealer encouraged Lamorna Birch to try his hand at painting winter landscapes in the manner of Joseph Farquharson. His age and the basic practicalities of weather possibly encouraged him to temporarily abandon painting en plein air, and he painted these snow scenes in his studio, working from photographs supplied by this dealer. However, several years earlier, possibly inspired by Monet's early works of the same subject, he had already begun to paint winter landscapes, such as *The Last Long Streaks of Snow* (1902, London art market), painted in February near his home at Boleigh Farm in Cornwall.

In May of 1918, the Fine Art Society mounted an exhibition dedicated to his wooded landscapes entitled *Thro' Sheltered Valleys*, but based on the brushwork and subtlety of tone, the present work would appear to be earlier, and possibly dates to around 1902.

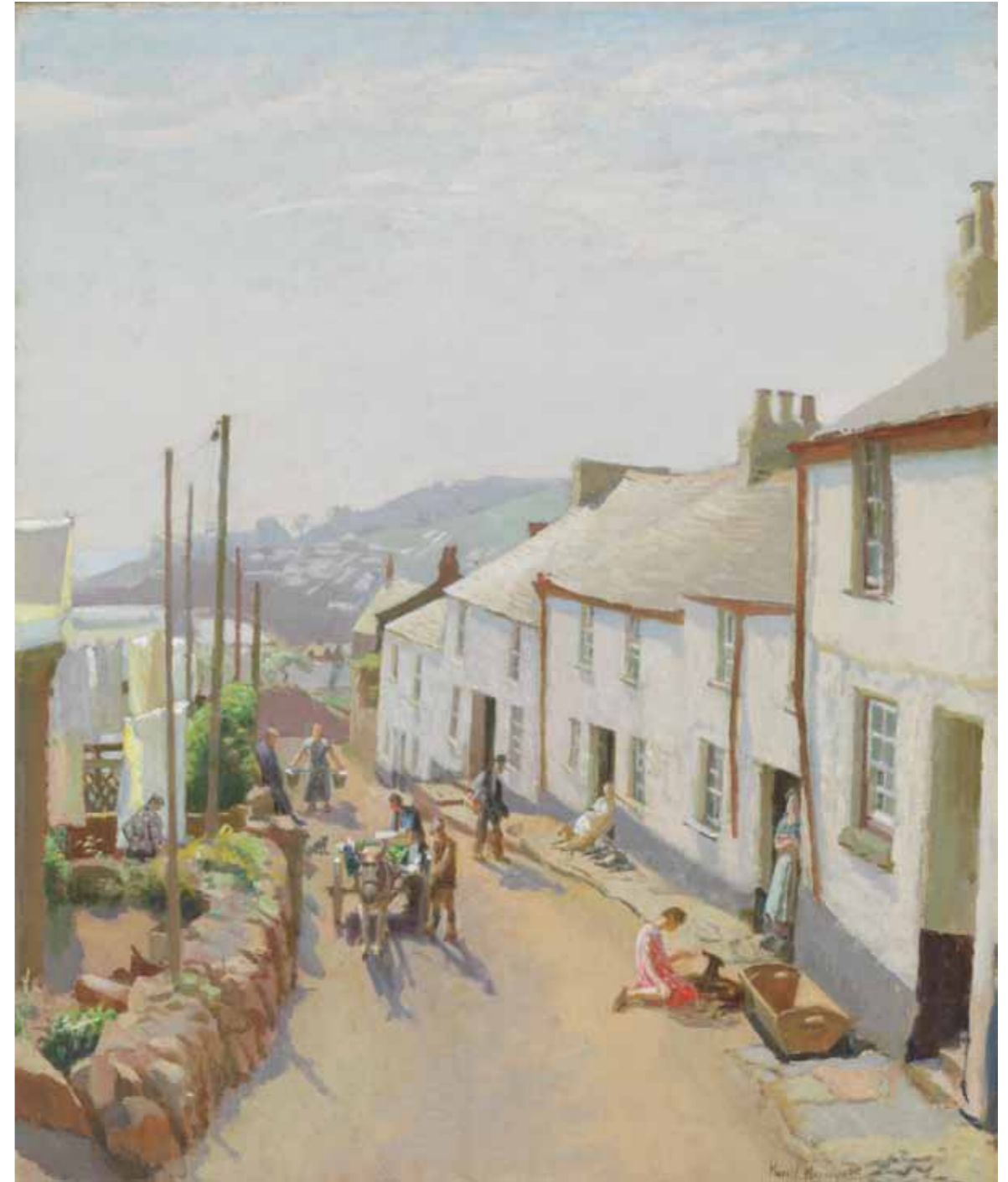
Harold Harvey, 1874–1941

36. Old Newlyn, 1935

oil on canvas
61 x 50.8 cms 24 x 20 ins
signed and dated lower right

PROVENANCE
with The Horner Galleries, Sheffield.
Private collection, UK.

Harvey was apparently fond of this particular steep Newlyn road with whitewashed houses on both sides. The simplicity of the work's composition and handling belies the wealth of detail: the donkey cart, the woman shopping; the telegraph poles at left; the woman carrying water; the laundry drying in the sunshine; the figures standing in doorways at right; and the girl in a red dress petting a dog, an empty cradle beside her, all bathed in early morning light. The scene prefigures Harvey's later view of *Old Paul Hill* (1940), even down to the inclusion of the old man leaning on the wall in the centre background.





William Lionel Wyllie RA RBA RI RE NEAC, 1851–1931

37. View of Rochester with a Hunt, c. 1900

oil on canvas
81 x 132 cms 31 $\frac{7}{8}$ x 52 ins
signed lower left

PROVENANCE
Private collection, UK.

Combining documentary realism with a genuine passion for his subject, William Lionel Wyllie made his name painting the working Thames in all its gritty glory. His most famous work, *Toil, Glitter, Grime and Wealth of a Flowing Tide* (1885, Tate Britain) captured the unvarnished realities of the Victorian shipping industry, without sacrificing any of its romance.

In this somewhat later view of Rochester, he used a brighter palette and included a rare depiction of a hunt, possibly the Hundred of Hoo Hunt. But Wyllie's sweeping background, dominated by the river's sinuous progress towards the smokestacks of the local cement factories, grounds the work in the industrial realities that supported this thriving area of Kent.

Frederic Whiting RP RBA ROI RI RSW, 1873–1962

38. Morning Beach Exercise

watercolour over pencil, heightened with bodycolour
54.6 x 74.9 cms 21½ x 29½ in
signed upper right

Frederic Whiting trained at the St John's Wood School of Art, the Royal Academy Schools and at the Académie Julian in Paris before serving as a war correspondent for *The Graphic* in China during the Boxer Rebellion, and in Manchuria during the Russo-Japanese War.

Judging from the girls' costumes, *Morning Exercise* would appear to pre-date *The Morning Ride* (acquired by Wolverhampton Arts Centre in 1935), but the two works are very similar in composition. An excellent portrait and equestrian artist, Whiting exhibited regularly with the Royal Watercolour Society and the National Portrait Society. He painted several well-known jockeys of the time, and like Munnings, to whom he was frequently compared, he had an excellent sense of how light and atmosphere effected the movement of both riders and their mounts. Among his more illustrious commissions are a group portrait of the writer Daphne du Maurier and her sisters as children (1918, Government Art Coll., House of Lords); an equestrian portrait of King George V (1936, National Portrait Gallery), and a portrait of the Princesses Elizabeth and Margaret riding at Windsor (1945, Royal Collections, Windsor Castle).





Frederic Whiting RP RBA ROI RI RSW, 1873–1962

39. Fly Fishing from a Boat

watercolour over pencil, heightened with bodycolour
59.4 x 48.9 cms 23³/₈ x 19¹/₄ ins

Whiting studied at the Académie Julian and taught at Heatherley School of Fine Art with Iain McNab and Bernard Adams. He also worked for *The Graphic* as a war correspondent, covering the Boxer Rebellion, and the Russo-Japanese War.



40. Coursing, The Waterloo Cup

watercolour over pencil, heightened with bodycolour
54.5 x 44.5 cms 21¹/₂ x 17¹/₂ ins
signed lower left

Coursing for hares, a sport that developed as an offshoot of hunting, has its roots in the Tudor era, but did not become a formal club sport until the second half of the 18th Century. The most famous trophy in the coursing world, The Waterloo Cup, was founded in 1836 by William Lynn, the Liverpool hotelier who founded the Grand National. Generally held in February, the Cup was a three-day event held at Great Altcar in Lancashire and during its Edwardian heyday attracted tens of thousands of spectators. Its popularity waned after 1928, when American promoters introduced greyhound racing to Britain. But the Cup continued to be held annually until 2005, despite periodic protests by anti-bloodsport campaigners.

Lucy Elizabeth Kemp-Welch RI ROI RBA, 1869–1958

41. Comrades of Many Journeys ('Transport Teams'), c. 1928

watercolour
75 x 105 cms 29½ x 41⅞ ins
signed lower right

PROVENANCE
Private collection, UK.

LITERATURE
L. Wortley, *Lucy Kemp-Welch: The Spirit of the Horse*, Antique Collector's Club, 1996, p. 157 (illus.).

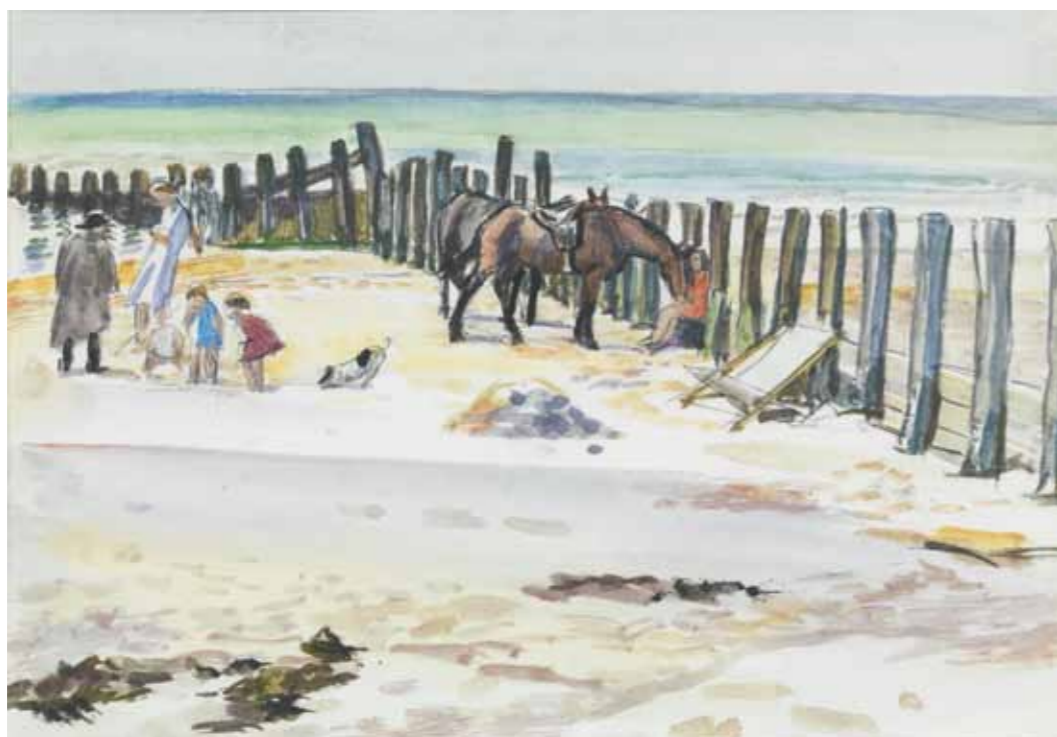
In the summer of 1926, Lucy Kemp-Welch ran away with the circus. At least, that is how it may have appeared to her students and colleagues at the Bushey School. In 1907, Kemp-Welch took over the school from her teacher, Hubert von Herkomer, when chronic illness made it impossible for him to continue teaching. But she was never a particularly hands-on teacher, and was known for leaving at a moment's notice on painting trips. However, in July of 1926, she closed the school permanently, and began to travel with 'Lord' John Sanger's circus. Having hitched a caravan to her Ford 'Spitfire', she followed Sanger's troupe for several seasons between the late 1920s and early 1930s.

Sanger's circus was one of the largest such traveling entertainments in Britain between the wars and, as always, Kemp-Welch was inevitably drawn to the circus's horses. These animals were not only performers and stage assistants, but workhorses, used to haul equipment and to help pitch and break down the tents. Rarely staying more than one night in any given site, the circus was an immensely busy, tightly run enterprise. Kemp-Welch was keenly aware of this, and worked as much as possible from the sidelines, where she would not be in the way, and inevitably favoured the horses' tent:

'I love their rows of faces as they stand tied in the long horse tents. They are all known by name and spoken of as friends. The cream horses... are a great feature of this circus and wonderfully trained.'

These horses were Hanoverian creams. Originally German stock, by the 18th Century, they had been bred to be high-class coach horses, and were formerly the exclusive privilege of King George II and his heirs. Here, Kemp-Welch included three of these horses (possibly those named 'Royal', 'Cognac' and 'Soda') gathered around their trainer, Alexander Hess.





Dame Laura Knight RA RWS, 1877–1970

42. On the Beach at Felpham / Middleton-on-Sea, c. 1930

watercolour
25 x 36 cms 9 $\frac{7}{8}$ x 14 $\frac{1}{8}$ ins

PROVENANCE
with P. Philips & Sons, Cookham, Berkshire.

In 1929, Knight joined the Mills-Carmos circus on its south coast tour. During their stop at Bognor Regis, she visited her close friend, the pianist Ethel Bartlett. Bartlett introduced Knight to her sister Edith de Peyer, who lived at nearby Middleton-on-Sea, and in turn, she and Harold became close friends of Edith and her family. In 1932, Knight exhibited *A Seaside Holiday: Mr and Mrs Esme de Peyer (Edith Bartlett) and their children*. On another visit, Knight met the Thirwell family, and painted their daughter Dorothy on the beach between Felpham and Middleton, holding a horse from her father's riding school.

The present work will be included in the catalogue raisonné currently being compiled by the artist's great nephew R. John Croft, FCA.

Dame Laura Knight RA RWS, 1877–1970

43. *On the Hill Top*, c. 1939

oil on canvas
63.5 x 76 cms 25 x 29 7/8 ins

PROVENANCE

with Ernest Brown & Phillips at The Leicester Galleries; where purchased by Mrs E. J. H. Meny (1939).

EXHIBITED

London, Leicester Galleries, *Recent Paintings by Dame Laura Knight*, 1939, no. 21.
London, Royal Academy of Arts, 1965, no 49.

Just before the outbreak of WWII, Laura and Harold Knight lived at Malvern, where, throughout the 1930s they were part of the distinguished coterie of writers, musicians and artists that gathered each summer for Barry Jackson's Malvern Festival. They would stay and work out of the Mount Pleasant Hotel, and at the Park Hotel in nearby Colwall, just inside the Herefordshire border.

Visitors to the Festival often amused themselves by taking donkey rides over the Malvern Hills, renting the animals from local eccentrics such as Alice Betteridge, whom Knight included in this panoramic view from the hills, looking towards Wales. Knight was particularly fond of Betteridge's pony, Kitty, which she also included here, as well as in another work, *Kitty and her Donkeys* (London art market, 2010).

R. John Croft, FCA, the artist's great-nephew, will include this work in his forthcoming catalogue raisonné of Dame Laura Knight.





Thomas Cooper Gotch RBA RI RP NEAC, 1854–1931

44. Study for Golden Youth, c. 1907

oil on canvas
59 x 103 cms 23¼ x 40½ ins

PROVENANCE
with David Messum, Beaconsfield.
Private collection, UK.

EXHIBITED
London, Arthur Tooth & Sons, *Exhibition of the Society of Country Painters*, 1907, no. 11 (as 'The Return from the Pageant').
The New Gallery, 1909.
London, Dudley Galleries, *The Golden Age – An Exhibition of Children's Portrait and Child Pictures by T. C. Gotch RBC*, 1910, no. 40 (as 'The Return from the Pageant').
Newcastle-upon-Tyne, Laing Art Gallery, *The Golden Age – An Exhibition of Children's Portrait and Child Pictures by T. C. Gotch RBC*, 1910, no. 5 (as 'The Return from the Pageant, where lent by the artist).

This lantern-lit procession of children, youths and maidens is directly related to *Golden Youth* (1907, Norwich Assembly House); both were painted in Newlyn after Gotch returned from Italy.

Now generally termed a Pre-Raphaelite painter, Gotch was one of the founding members of the Newlyn group, and earlier works, such as *Mental Arithmetic* and *Sharing the Catch – Newlyn Harbour* (1891) are classic examples of the Newlyn naturalism espoused by Bramley and Forbes. Unfortunately, the latter received a lukewarm reception when it was exhibited at the Royal Academy, and this disappointment, coupled with the earlier critical failure of *Twixt Life and Death* discouraged Gotch from pursuing narrative realism.

In the summer of 1891, Gotch left Cornwall for Florence, where he spent a year studying the renaissance masters and encountered Italian symbolism. Almost immediately, his work became more decorative, even ornate. In *My Crown and Septre* (1892, National Gallery of New South Wales), he posed his daughter Phyllis seated in a smocked cloth-of-gold dress against an embroidered cloth-of-honour, holding a sprig of flowers and a stick of bamboo. Further experiments in tone and opulence – which were also inspired by Whistler's work – culminated in his large canvas, *Alleluia* (1896, Tate Britain), an altarpiece-like composition of singing maidens in quattrocento dress. Like *Alleluia*, music was an intrinsic part of *Golden Youth*, because the aesthetic movement held music to be the most abstract art and therefore its association within a picture was probative of its appeal. Over thirty years after Walter Pater penned his maxim, 'All art constantly aspires towards the condition of music', Gotch remained faithful to the aesthetic tradition and continued to use this holistic approach in works like *Golden Youth*, the most obvious example of which was his attention to colour harmonies.

Dorothea Sharp RBA ROI PSWA, 1874–1955

45. In a Hillside Meadow, c. 1916

oil on canvas
73.7 x 61 cms 29 x 24 ins
signed lower left

PROVENANCE
Private collection, UK.

Dorothea Sharp began her training in 1895 at Charles Edward Johnson's school in Richmond, Surrey, and continued at Regent Street Polytechnic, where George Clausen, who was there as a visiting tutor, encouraged her to paint en plein-air.

While studying at the Académie Colarossi she encountered Monet's work for the first time. It is also possible that she became familiar with the work of other Impressionists, such as Frank W. Benson, Frederick Carl Freiseke and Joaquin Sorolla y Bastida, all of whom were then in Paris. Back in England, she lived between London and St Ives, amidst a circle of friends and colleagues that included William Russell Flint, Alfred Munnings, Felix Topolski, the actress Diana Cooper, and the Canadian artist Helen 'Nellie' McNicoll, who became Sharp's life companion.

Known for her atmospheric child subjects, energetic handling and acute tonal observation, her work was often compared to that of Mary Cassatt or Berthe Morisot. Her palette was limited, but harmonious and she varied her brushwork, using impasto to model form, but painted shadows in thin glazes, and usually in complementary tones. Other works comparable to the present work are *The Primrose Way* (1916, Laing Art Gallery) and *Over the Hills and Far Away* (1917, National Gallery of Wales).

Sharp exhibited regularly at the Royal Academy, the Royal Society of British Artists, the Royal Institute of Oil Painters, and the Society of Women Artists of which she acted as President for four years. She held her first solo show at the Connell Gallery in 1933, which was a great success and widely attended. Two years later, the editor of *The Artist* called her: '...one of England's greatest living woman painters.'





Harold Harvey, 1874–1941

46. Children Sitting on a Wall, 1918

oil on canvas
81.3 x 66 cms 32 x 26 ins
signed and dated lower right

EXHIBITED

London, The Leicester Galleries, *An Exhibition of Pictures by Harold and Gertrude Harvey*, 1918, no. 24.

LITERATURE

K. McConkey, P. Risdon, and P. Sheppard, *Harold Harvey: Painter of Cornwall*, 2001 (Samson & Co: Bristol), p. 148, no. 256.

Around 1915, Harvey began to adopt a flatter, more graphic style, his compositions driven by strong colour and a very specific, not to say stylised, approach to detail, such as the dry-stone wall in this portrait of two local children. The previous year, Harvey exhibited *Summer Hours* at the Royal Academy (no. 572), a similar composition of two girls lolling on a stone wall beneath a rich blue sky. Another work of the same year, *Mother and Child* (1917, National Museum of Wales), shows the same boldly abbreviated treatment of sky and foliage, a style that may have developed somewhat out of necessity, as plein-air landscape painting along the coast was prohibited during WWI.

Dod Procter RA NEAC, 1891–1972

47. *The Tall Girl*, c. 1929

oil on canvas
152 x 76 cms 59 $\frac{7}{8}$ x 29 $\frac{7}{8}$ ins
signed lower right

PROVENANCE

with the Fine Art Society, 1978;
Graham and Annie Ovenden;
Private collection, UK.

EXHIBITED

London, Royal Academy, 1931, no. 829.
Newlyn, Orion Art Gallery and Newcastle-upon-Tyne, Laing Art Gallery, *Dod Procter*, 1990. no. 26
(illus. p. 18).
Falmouth, Falmouth Art Gallery, *Women Artists in Cornwall*, 1996, no. 80.

LITERATURE

A. James, *A Singular Vision: Dod Procter 1890–1972*, 2007 (Bristol: Sansom and Co.), p. 96 (illus).

An exceptional example of Procter's work, painted at the peak of her career, *The Tall Girl* was commissioned around 1929, as one of two nude studies, which were meant to flank the entry to a dining room. The two pictures apparently remained in that collection until the client's death in the 1970s, although it is not clear whether they ever graced that particular part of his house. This arresting depiction of early adolescence combines pathos and true objectivity, capturing both the girl's awkward pose and pearlescent skin.

By this time, classical stylisation of the human body had been prevalent for decades, in both British painting and sculpture, the most obvious examples being the work of Gill, Dobson, and Roberts. Three years earlier, with her painting *Morning* (1926, Tate Britain) Procter had already carved out a recognisable niche for herself as a kind of intermediate 'modernist', that is, one who combined modern style with readable subject matter and attractive, even decorative idioms. *The Tall Girl* however, retains a dispassionate sensuality that is more often found in German or Austrian works of this period. Perhaps it is not entirely coincidental that Procter's narrow, upright composition, while useful for decorative wall panels, is also typical of works Dürer, Cranach and Memling painted for altarpieces doors.

Procter's model for the work was Dolly Symonds, described as "...a loud, uncouth girl who lived in a terrace cottage behind the Queen's Hotel in Penzance" (see entry in 1990 exhib. cat., *loc. cit.*).





Lionel Townsend Crawshaw RSW RBSA, 1864–1949

48. Summer Holidays, c. 1920

oil on canvas
49.5 x 64 cms 19½ x 25¼ ins
signed lower right; inscribed on a label, and twice on the frame verso

PROVENANCE
Private collection, Scotland.

Crawshaw read law at Cambridge before he decided to become a painter, possibly after a business trip to London, during which he made sketches of the Thames. Seeking guidance, he wrote to Benjamin Leader (presumably enclosing some sketches), who replied with encouragement and advice. After some initial training at Weymouth, in 1889, he embarked on a long period of training at Düsseldorf, Karlsruhe and the Académie Colorossi, before travelling to Berlin, Bavaria and the Rhineland.

In 1903, he moved to Whitby and lived there off and on for nearly forty years, dividing his time between his home in Doncaster and later, Edinburgh. Painted in Doncaster, this scene of children playing on the beach by a quay is undated, but is possibly contemporary with other similar works in Whitby's Pannett Art Gallery, including *Whitby Old Bridge* (c. 1920) and *Hauling Cables, Runswick Bay* (c. 1930).

Archibald A. McGlashan RSA, 1888–1980

49. Sleep, c. 1935

oil on canvas
106.8 x 84 cms 42 x 33¹/₈ ins
signed (lower right)

EXHIBITED

Glasgow, Glasgow Art Gallery, *A Century of Art in Glasgow*, 1935, no. 38.

Born in Paisley, McGlashan worked as an engineer before deciding to become an artist. He studied at the Glasgow School of Art between 1906 and 1915, and travelled in Europe under a Haldane Scholarship. He considered his principle influences to be Tintoretto, Rembrandt and Frans Hals, but above all, James Cowrie and Robert Sivell, with whom he later founded the Glasgow Society of Painters and Sculptors, partly in response to their rejection by the Royal Glasgow Institute.

Initially, he preferred to paint his immediate surroundings, often using his wife and children as models and made his name as a painter of subtle interior scenes and still lifes that were compared to works by Hammershoi and Menzel. His true success however, was as a portraitist, and in this regard he owes much to the support of T. J. Honeyman. Honeyman helped him to obtain commissions to paint the children of well-known public figures, and later wrote: 'It is not unlikely that McGlashan's brilliant early sketches of his own babies were responsible for a sustained interest in infants and young children as material for picture-making.. He may quarrel with the description, but I believe it is competent to describe him as a specialist in children's portraiture.' Honeyman also introduced McGlashan to Sir Edward Marsh, whose portrait he painted, and Duncan Grant and Ethel Walker, both of whom were admirers of his child subjects.





Mary Potter, 1900–1981

50. Flower in a Glass Vase, c. 1932

oil on canvas
36 x 31 cms 14 $\frac{1}{8}$ x 12 $\frac{1}{4}$ ins

PROVENANCE
with The Redfern Gallery, London, 1932.
Phyliss Hield.
Andrew Potter, the artist's son, until 1995.

Richly painted using a palette knife technique, this early floral still life was painted at Potter's Chiswick home, and illustrates the profound hold both Japanese prints and the work of Paul Klee exerted on her creative imagination. Moreover, Potter was an early member of the Seven and Five Society, which was formed in 1919 with the participation (at various times) of John Piper, Ivon Hitchens, and Ben and Winifred Nicholson. The Group initially advocated a focus on clear colours, light and overall simplicity, a classic example being a tabletop still life tilted towards the picture plane to allow an almost inventory-like arrangement of forms.

Norman Blamey, 1914–2000

51. Parish Bazaar, 1949

oil on canvas
51 x 61 cms 20⁷/₈ x 24 ins

PROVENANCE
Derek Nunn.

EXHIBITED
London, Royal Academy, Summer Exhibition, 1949, no. 596.

LITERATURE
Royal Academy, *Royal Academy Illustrated*, 1949, p. 75.
L. Checketts, *Norman Blamey*, exhib. cat., Norwich Gallery (and elsewhere), p. 8, illus.

In a letter dated 28 May 1988 to Derek Nunn, Norman Blamey confirmed that he recalled painting *The Parish Bazaar* ‘approximately 40 years ago’ and that he had exhibited it at the Royal Academy Summer Exhibition.

Blamey is largely known for his portraiture and liturgical subjects, and although his style varies somewhat throughout his career, all of his work is characterised by a meticulous, almost architectural realism. This scene of the annual Christmas sale at Camden’s St Pancras Old Church is typical of his post-war work in its sombre palette and focus on the minutiae of London life. However, many of these works, including *Parish Bazaar* were actually based on studies he made during the war.

By 1946, Blamey had returned to teaching at Regent Street Polytechnic and the following year, began to exhibit again at the Royal Academy. In 1948, he married one of his students, Margaret Kelly, and the couple lived in West Hampstead. However, St Pancras Old Church had been a mainstay for Blamey practically since birth. It was not only his boyhood church, where he served as an altar boy (and continued to attend well into the 1980s), it is also believed to be one of the oldest parishes in England. Blamey’s concept of the Church – the driving force behind much of his work – was not only spiritual and aesthetic, but also deeply historic.





Ruskin Spear RA NEAC, 1911–1990

52. **On the Beach**

oil on paper laid on canvas
25.4 x 35.6 cms 10 x 14 ins



53. **Bank Holiday, c. 1965**

oil on board
58.4 x 59.1 cms 23 x 23¼ ins

In his preface to the catalogue accompanying Spear's 1980 retrospective at the Royal Academy, Sir Hugh Casson described him as 'one of the best known and most loved members of the Royal Academy today, both as a painter and a great character'. A quintessentially English painter in the tradition of Sickert, Spear had a keen eye for capturing the glorious misery of the British Summertime. His scenes of working-class Londoners' determined enjoyment of their day-trips to the seaside, such as *Bank Holiday*, combine his celebrated command of composition and surface patterning with wry wit.

Because Spear had contracted polio as a child, he spent most of his time in a wheelchair, and therefore, generally did not venture far from his West London neighbourhood. However, in the 1950s and 1960s, he made several trips to East and West Sussex. In 1956, he exhibited *Spring at Rottingdean, East Sussex* (Dudley Museum) in *Seasons*, a group exhibition organized by the CAS and held at the Tate Gallery. Another view of *Brighton Beach* (1965) is in the collection of the Brighton and Hove Museums and Art Galleries, and shares the same flattened, photographically cropped composition and thinly applied brushwork as *Bank Holiday*.

John Northcote Nash RA NEAC, 1893–1977

54. The De Lank Quarry, Cornwall, c. 1960

watercolour over pencil
56.5 x 42 cms 22¼ x 16½ ins
signed lower left

PROVENANCE
with Thos. Agnew & Sons, Ltd.

Another contemporary watercolour of the De Lank Quarries (formerly in the collection of Mrs Robert Bevan) features caricatures of Nash and Edward Bawden, with whom he often took painting holidays. From about 1959, each year, Nash would send Mrs Bevan a souvenir sketch from these trips, and she lent one such work to his 1967 retrospective exhibition at the Royal Academy (no. 142). The present watercolour is a good example of Nash's practice of using these trip sketches as source material for finished works, which he painted back in his studio.

Anstice Shaw, who accompanied Nash on all his Cornish painting trips, described the experience to Sir John Rothenstein: 'I acted as driver and spent a great deal of time creeping round Cornish lanes and waiting for John to say in his rather precise voice "That'll do, dear – that'll do nicely" leaving me to manoeuvre the car into some impossible gateway or up some perpendicular slope adjoining an estuary! We circumnavigated the 'Cornish Alps' near St Austell one year until I was dizzy.' (See Rothenstein, *John Nash*, 1983 (London: Macdonald & Co.) p. 85).



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Ruskin Spear RA NEAC, 1911–1990

55. Cat on Sofa, c. 1960

oil on board
26.7 x 31 cms 10½ x 12¼ ins
signed lower right



Ruskin Spear had three cats at his Hammersmith home and studio near Ravenscourt Park named Trixie, Leo and Manny, which he often sketched, painted, and even employed as a prop in the occasional portrait.



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