

Toil, Glitter, Grime & Wealth



British Paintings



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2014



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Paul Fordyce Maitland NEAC, 1863–1909

1. Battersea Bridge, 1888

oil on board
17 x 25 cms 6½ x 9¾ ins
signed lower right

PROVENANCE: Private collection, UK.
Christie's, London, 9 March 1984, lot 4.

United by their Chelsea addresses and close association with Whistler, one of their most celebrated neighbours, Maitland, Greaves and Roussel, each in their own way, expressed a distinctively English approach to Impressionism, one that was based more on tone than colour, therefore, perhaps more sympathetic with the atmosphere and topography of their local Thameside. In the later part of their careers, Maitland and Roussel exhibited (alongside Sickert, Steer and others) in the landmark 1889 London Impressionist exhibition at Goupil Galleries.

Maitland had studied at the Royal College of Art under Roussel, and like him, greatly admired Whistler, whose influence is clearly evident in much of his work, including this view of Battersea Bridge. For much of his life, he was incapacitated by a spinal disability and his lack of mobility meant he lived largely in seclusion. Consequently, Maitland's work focused on the immediate views outside his window, and he painted most of his work on small, thin wooden panels. Because so many of his works were undated, share similar titles and, following his death, were relabelled, it is often difficult to date his work. However, between 1878 and 1889, the Maitland family lived at Edith Terrace, which runs parallel to the King's Road and the Thames, and the present work dates to this later part of this period.

A rare example of one of his upright 'nocturnes', Greaves painted this work 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 gave him Japanese paper to print his 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).

If Greaves's 'Nocturnes' are derivative of Whistler's, they are masterfully so, and his eye for topographical detail and incident gives his work a distinctive character. This was apparently Walter Sickert's opinion when he



Walter Greaves, 1846–1930

2. Nocturne, Thameside Scene, c. 1877

oil on canvas
76 x 31 cms 30 x 20 ins

Theodore Roussel

RBA ARE NEAC, 1847–1926

3. The Thames at Hurlingham

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

EXHIBITED: *Theodore Roussel Memorial Exhibition*, Goupil Gallery, London, 1927.



viewed Greaves's ill-fated 1911 exhibition at Goupil Galleries, and later wrote: 'I came, I saw and was bowled over...Walter Greaves is a great master.'

Dating from relatively late in Roussel's career, *The Thames at Hurlingham* is likewise indebted to Whistler. Taking his view from the grounds of the fashionable Hurlingham Club, near Fulham, he depicted only a glimpse of the river and the houses on the shore opposite, and instead focused on the mature plane trees that cast the foreground into deep shade. As in his earlier series of industrial Chelsea, in his later works, Roussel continued to explore how to express both his locale, as well as the exact time of day he painted it. While he most

likely completed the picture in the studio, as Kenneth McConkey has pointed out, it was this practice of working up his plein-air sketches into larger works in his studio, that enabled Roussel transform otherwise quotidian views into something of greater intensity.

Eventually, working in what became his distinct combination of quasi-scientific and atmospheric observation, and sensitive paint handling, Roussel developed a style that allowed him to emerge from Whistler's shadow, even if he remained influenced throughout his career by the man he called "maître".

Philip Wilson Steer OM NEAC, 1860–1942

4. Girl in a Large Hat, 1892

oil on canvas
61 x 51 cms 24 x 20½ 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, pp. 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 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 the preface to his 1906 book, 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 to 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.



Edward John Gregory RA PR, 1850–1909

5. A Summer Idyll, 1881

watercolour 34 x 43 cms 13½ x 16¾ ins
signed and dated lower right

Painted a year before his celebrated, *Boulter's Lock, Sunday Afternoon* (c. 1882, Lady Lever Art Gallery), Gregory included a self-portrait, where he is seen 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. 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*, exhibited at the RA in 1887 (no. 839), a watercolour study for which is now in the Tate.



William Lionel Wyllie

RA RBA RI RE NEAC, 1851–1931

6. View of Rochester with a Hunt, 1900

oil on canvas 81 x 132 cms 31¾ 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...* (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.



Leonard Campbell Taylor RA ROI RP, 1874–1969

7. The Lady of the Castle, 1910

oil on canvas 109 x 94 cms 42¾ x 37 ins
signed lower right

PROVENANCE: Collection of Sir William Vestey, later Lord Vestey

EXHIBITED: London: Royal Academy, 1910, no.116

Rome: International Exhibition

Liverpool: Venue unknown

Paris Salon (where winner of a bronze medal)

LITERATURE: H. Furst, *Leonard Campbell Taylor, R.A., His Place in Art* (F. Lewis: Leigh-on-sea), 1945, p.140.

Born in Oxford, Campbell Taylor studied at the Ruskin School and St John's Wood, before entering the Royal Academy Schools. As a student, he never developed an affinity for drawing and viewed it as a tedious part of his training, which is ironic, since he began his career as an illustrator.

His background in graphics later proved a distinct advantage however, when Taylor found his true metier: conversation pieces, like his acclaimed *The Rehearsal* (1907, Tate Britain); and single-figured interior scenes, such as *The Lady of the Castle*. Prints made after many of his more successful works greatly increasing his income and reputation, and Taylor painted similar works well into the 1950s. Campbell Taylor often gave his pictures literary titles, such as that of the present work, which comes from Arthurian legend.



Charles William Wyllie RBA ROI, 1853–1923

8. Fishing fleet on the Medway, Setting Sail, 1900

oil on canvas 46 x 81 cms 18½ x 31¾ ins
signed and inscribed verso

Like his elder brother, William Lionel, Charles Wyllie was fascinated by the industrial tidal Thames and possibly painted this study of fishing smacks on the Medway from of the banks opposite Hoo House, his brother's family home at Rochester.

A talented artist in his own right, Wyllie's success as a maritime painter nevertheless remained second to that of his elder brother. However, he exhibited regularly at Suffolk Street and the RA and at the Expositions Universelles, winning awards in 1889 and 1900.



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

9. King Coal, Rochester, 1887

oil on canvas
35 x 56 cms 13¾ 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 the present work when it was shown 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 an all go about their work with a naturalness that has been most faithfully*

*poutrayed [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 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 made it a rule to only acquire pictures painted in his own lifetime. By the time of his death in 1907, he had amassed the finest collection of modern British painting in the world, and built a magnificent house at Queen's Gate in which to display it. In 1909, the entire collection was catalogued and exhibited at the Royal Academy. Four years later, Lord Leverhulme purchased McCulloch's collection outright.



Charles Napier Hemy RA RWS, 1841–1917

10. 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).



Stanhope Alexander Forbes RA NEAC, 1857–1947

In the early 1880s, Forbes travelled to Cancale, and in 1882, exhibited *A Street in Brittany* at the Royal Academy (no. 104); where the work was immediately purchased for Liverpool. When he arrived in Newlyn two years later, Brittany still informed his work. Moreover, Newlyn, like its French counterparts, had recently been ‘discovered’ by several other painters, many of whom, like Forbes, had also studied in the Paris ateliers. The Cornish fisherfolk,

however, were not as open to modelling as the Bretons. What is more, Newlyners were mostly Methodists, teetotal and deeply respectful of the Sabbath. Nevertheless, Forbes soon found creative footing there. In 1885, when his picture *A fish sale on a Cornish beach*, was exhibited at the RA, it projected Newlyn into the national headlines, and made Forbes a household name. Moreover, Forbes had a galvanizing effect on his fellow painters, not only because of his exceptional talent, but also his unwavering belief in the necessity, of painting *en plein air*.

Newlyn’s steep, narrow lanes were similar to those of Cancale, and he painted more intimate scenes of village life. Children often figured in these *plein-air* works, because unlike their mothers, they had no qualms about being painted by an outsider. In *Daily Bread*, however, Forbes painted a mother with her baby, calling to a little girl, presumably telling her to bring up the large loaf she holds. A small catch of fish and an apron hang on the wall at right and the mother’s shoes lie on the doorstep. A wicker basket of potatoes is tilted against the step, and the dried flowers above could indicate a recent death, most likely at sea. While loaves and fishes carry clear Biblical connotations, they were also just facts of local, daily life.

The local slipway features in many of Forbes’ Newlyn compositions, probably because it was the locus of everyday activity. But it also enabled him to set his pictures against a backdrop of moving water, whereby he could use the water’s undulating reflections to underscore the actions of the fishermen, or enliven the surrounding forms in the harbour.



11. *The Slipway, Newlyn, 1900* (above)

oil on canvas
86 x 76 cms 34 x 29 7/8 ins
signed and dated, lower right

PROVENANCE: Private collection, UK.

LITERATURE: L. Wortley, *British Impressions: the Progress of Impressionism. 1880-1940*. Studio Publications, 1987, p.10 (illus).



12. *Daily Bread, 1886* (right)

oil on canvas
56 x 43 cms 22 x 16 7/8 ins
signed and dated lower left

Walter Langley

RI RSA RBA RWA, 1852–1922

13. Going to Market, 1885

watercolour 34 x 17 cms 13 $\frac{3}{8}$ x 6 $\frac{3}{4}$ ins
signed, inscribed and dated lower right



Roger Langley has suggested that this work is related to *Going to Market*, a larger watercolour exhibited at the Royal Institute in 1885, and in Birmingham in 1923; its whereabouts after this date are not known. Equally, he noted that the artist 'seldom used the word sketch...it may well be that he made a smaller copy-perhaps...for a friend or family member'.

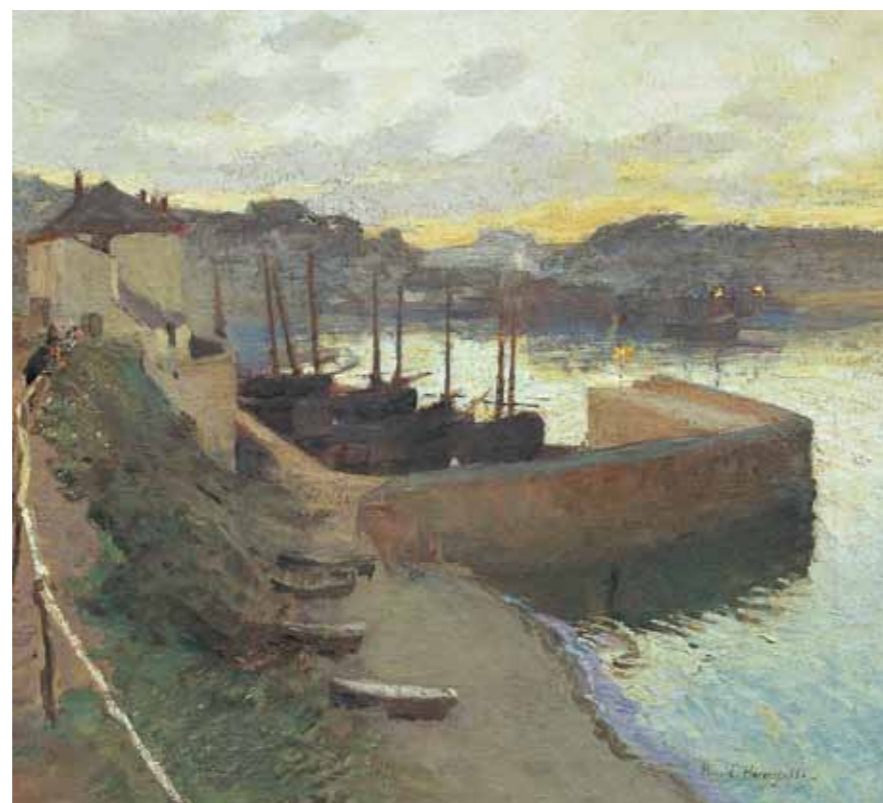
The figure in the foreground is most likely Blanche Courtenay, who is listed in the 1881 Newlyn census as a 'Fish Buyer'. Courtenay modelled for Langley in a number of important works, notably *Among the Missing* (1884), *Waiting for the Boats* (1885) and *Disaster* (1889).

Harold Harvey, 1874–1941

14. The Old Harbour at Dusk, Newlyn, 1911

oil on canvas
41 x 45 cms 16 $\frac{1}{8}$ x 17 $\frac{3}{4}$ ins
signed and dated, lower right

LITERATURE: K. McConkey, P. Risdon and P. Sheppard, *Harold Harvey: Painter of Cornwall*, (Bristol: Sansom and Co) 2001, no. 145, p. 141.



The only member of the Newlyn School who was actually a Cornishman, Harvey painted scenes of the activities he saw taking place around him every day and was less interested in illustrating any sort of social commentary on the locals' way of life. His view of the old harbour wall at Newlyn at dusk, at first appears unpopulated, but just visible at left are two men 'loafing', leaning on the railing and looking out to sea.



15. Gathering Seaweed, 1926

oil on canvas
64 x 76 cms 25 x 30 ins
signed and dated lower right; and numbered and inscribed and numbered on the stretcher

PROVENANCE: Private collection, UK.

EXHIBITED: Possibly Leicester Galleries, 1927.
with Louise Whitford Gallery, London, 1982, no. 38.

LITERATURE: K. McConkey, P. Risdon and P. Sheppard, *Harold Harvey: Painter of Cornwall*, Clifton, Samson & Co (with Penlee House and Galleries, Penzance), 2001, p. 155, no. 360.



Harold Harvey, 1874–1941

16. Children Sitting on a Wall, 1918

oil on canvas
81 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, driven by strong colour and a very specific, not to say stylised, approach to detail, such as the dry-stone wall in his post-WWI study 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, *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, since plein-air landscape painting along the coast was prohibited during the war.

Harold Harvey, 1874–1941

17. Turning the plough, 1900

oil on canvas
29 x 40 cms 11¼ x 15½ ins
signed lower right

LITERATURE: K. McConkey, P. Risdon and P. Sheppard, *Harold Harvey: Painter of Cornwall*, Samson & Co: Clifton (with Penlee House and Galleries, Penzance), 2001, p. 164, no. 545.



18. The Blacksmith's Shop by the Old Bridge, Newlyn, 1906

oil on canvas 31 x 41 cms 12 x 16 ins
signed and dated lower right



Harvey focused this view of the busy blacksmith's shop on the approach to Newlyn Bridge, on a carhorse being shod, and patiently watched by a little girl in a white pinafore. At right, a horse and cart approach the shop, via the bridge, whose steep incline Harvey underscored through his careful observation of the strongly cast sunlight and shadow. This stone bridge over the Coombe river was a vital link between Newlyn and Penzance. Earlier, Forbes also painted the bridge, as well as the local forge. but Harvey was the first to join them in a unified composition. In 1912 he painted another scene of local life, *The Baker Boy, Newlyn* (private collection), which also features this bridge.

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

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, but according to Roger Brangwyn, his available palette proved too subtle for the strong colouristic and light effects. As a result, his earliest Cornish subjects, such as *First Light...*, concentrate on atmosphere and perspective and show the strong influence of Forbes and the Newlyn School, although there is no evidence that Brangwyn ever went to Newlyn.

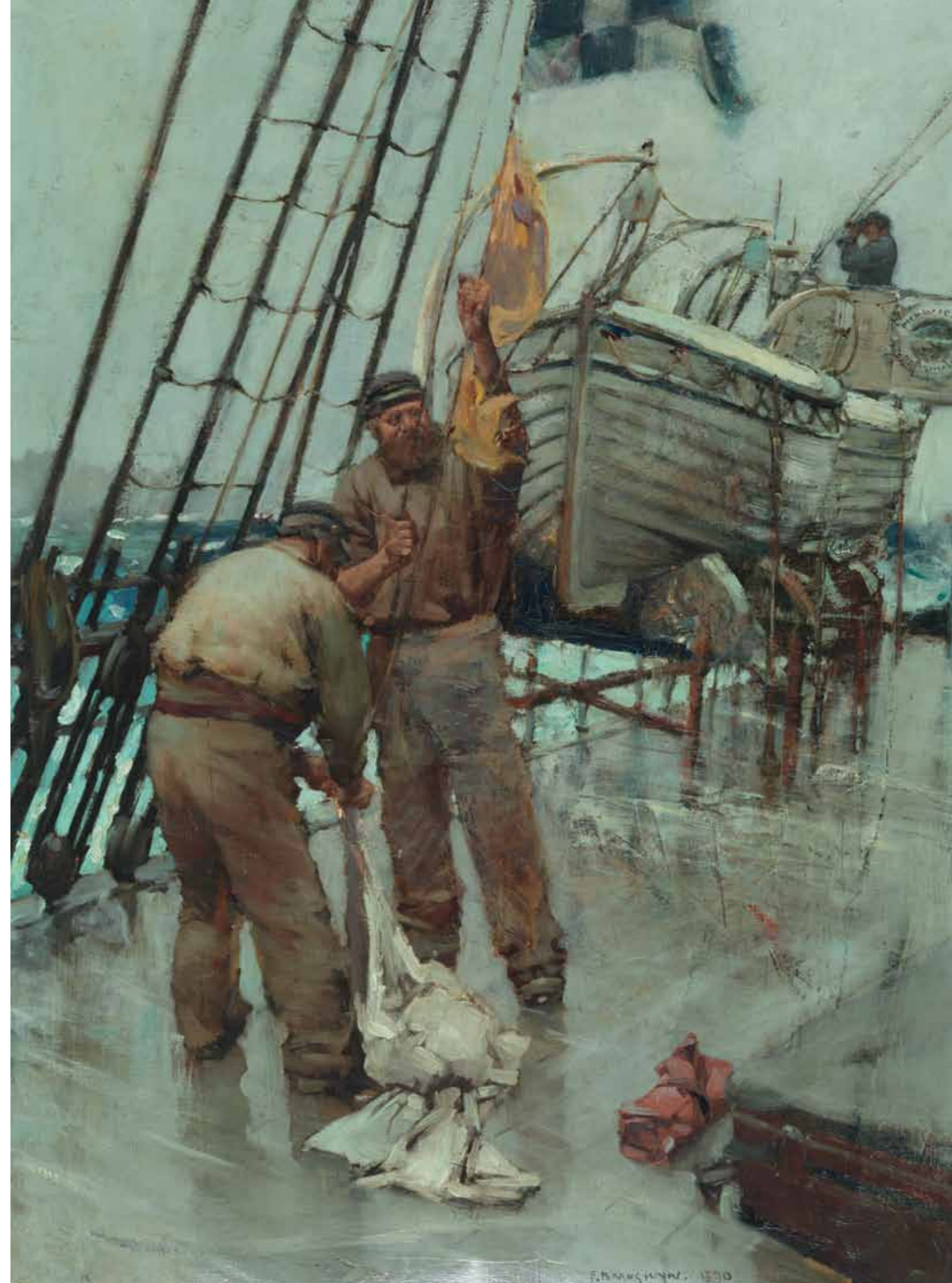
In another early work, probably studied directly on board, Brangwyn shows the steamship *Pickwick* out of North Shields, coming into port. Painted the same year as his early masterpiece *Burial at Sea* (1890, Glasgow Museum), it retains the strong influence of Brangwyn's

Cornish period, particularly his angular brushwork and use of a muted palette punctuated by primary colours, in this case, the chequered blue and white ('N') and yellow ('Q') signal flag to message in answer to port: "no, my vessel is healthy and I request free pratique".

After Brangwyn left Cornwall in 1888 he sailed on a cargo ship throughout the Mediterranean, stopping off at Antwerp and Constantinople. Although the work is dated, it is difficult to determine the precise location of his subject. He appears to have inscribed 'St Vincent' below his signature, which could indicate Cape St Vincent, off Portugal. In less than a year later, Brangwyn abandoned his tonal square-brush technique in favour of a colouristic style better suited to his ambitions as a muralist and illustrator. Consequently, his Newlyn-style works are rare, and demonstrate that despite his youth and lack of formal training, by this date he was already a talented and intrepid *plein-air* painter.



19. *First Light – A Tall Ship Leaving a Cornish Port under Tow, 1888* (above)
oil on canvas 51 x 76 cms 20 x 29½ ins
signed and dated lower right



20. *On Board the Pickwick, 1890* (right)
oil on canvas 71 x 51 cms 28 x 20 ins
signed, dated and inscribed lower right

Elizabeth Armstrong Forbes

ARWS NEAC 1859–1912

21. The Pipe

oil on canvas
27 x 22 cms 10½ x 8¾ ins
signed with monogram upper left

PROVENANCE: Private collection, UK (since the 1920s).

22. The Haymaker

oil on canvas
46 x 33 cms 18½ x 13 ins
signed lower left

PROVENANCE: Bought from the artist by Wilfred and Elsie Peal in the 1920s; and thence by descent.

Canada-born Elizabeth Adela Forbes (née Armstrong), was a remarkably talented woman, who, in addition to being a gifted painter, also wrote stories and poems. She wrote and illustrated an Arthurian children's book, *King Arthur's Wood*, published in 1904, which featured both her children and the woods surrounding her studio at the Higher Faughan home she shared with her husband, Stanhope Forbes. They had married in 1889, only a few years after they had met when she arrived in Newlyn, and their long and happy marriage was very much a partnership of equals.

Elizabeth first came to London in the 1870s to study at the South Kensington School of Art and later went to New York, where she joined the Art Students' League, and one of her instructors was William Merritt Chase. In New York she first encountered the work of Millet and Bastien-Lepage, which inspired her experience realism for herself. After briefly studying in Munich, she moved on to Brittany, where she soon fell under the spell of the Pont-Aven School. She began to exhibit her works and sent small watercolours to the Royal Institute of Painters in Watercolour. When she returned to London, she became involved in the circle of artists around Whistler and Sickert, who both became friends, and began exhibiting her work at the Grosvenor Gallery. She also saw three of her works accepted by the RI, and made her Royal Academy debut with a work entitled, *Summer*.

Elizabeth's move to Newlyn in 1885 was possibly inspired by a desire to paint *en plein air*, as she had in Brittany. Certainly, her preference for figure subjects, found new inspiration in Newlyn, and she delighted in painting the local children. *The Haymaker* was probably painted above the town at Paul. She became renowned for her sensitive, but never sentimental scenes of Cornish childhood. Her larger exhibition landscapes also had a strong commercial appeal.



23. Picnic in the woods

oil on canvas
62 x 31 cms 24¼ x 12¼ ins
signed lower left



Edwin Harris, 1855–1906

24. Refitting

oil on canvas
48 x 38 cms 19 x 15 ins
signed and inscribed verso

LITERATURE:

R. Langley, 'Edwin Harris 1855-1906: An Introduction to His Life and Art' (Truran: Truro) 2008, p. 6 (illus.).

Although he was actually born in Birmingham, Edwin Harris's work practically encapsulates the Newlyn School: the influence of Bastien-Lepage, the 'square-brush' technique, commitment to paint outdoors, and to using local models. Antwerp-trained, like many of his fellow 'Newlynners', he arrived there after a spell working in Brittany, and immediately recognised the area's potential for exploring social realist subjects. By 1884, Harris was practically a linchpin of the Newlyn community, but despite this, his career is not very well documented and it

is largely Roger Langley's research that has brought about a greater understanding of Harris's exceptional talents as both a portraitist and a genre painter (many of his works combine both subjects seamlessly).

Harris exhibited with the Royal Birmingham Society of Artists from 1877 to 1904; in several London galleries from 1882; at the Society of British Artists; and thirteen times at the Royal Academy. He was elected an associate of the Royal Birmingham Society in 1881, and a full member in 1888.



Fred Hall NEAC, 1860–1948

25. A Reaper Sharpening his Scythe, Probably at Speen, near Newbury, c. 1911

oil on plywood 41 x 33 cms 16 x 13 ins
signed lower right



Although born in Yorkshire, Fred Hall is generally considered a Newlyn or Newbury artist. When Hall arrived in Newlyn around 1884, he found himself in an atmosphere charged with the *plein-air* technique, and the nearly fourteen years he spent there had a decisive effect on his artistic identity. He painted several outstanding rural realist pictures in Newlyn, but these beautifully observed paintings in the 'square-brush' technique, were not a commercial success. He began to focus his efforts on more humorous anecdotal subjects, and a series of cartoons Hall made of his fellow Newlyn artists is now in

Tate archive. He also excelled as an animal painter and was particularly adept at imbuing domestic animals with personality and sentience without anthropomorphising them. In 1890 Hall mounted a successful exhibition of pictures depicting the Devon and Somerset staghounds.

Later in 1911, Hall moved to Newbury, and settled in Speen, where he spent the rest of his life and painted several views of the Lambourn Valley. His pictures from this mature period retain a lively anecdotal quality, but are actually examinations into light and colour harmonies.

26. The Cottage Farm, 1890

oil on canvas
61 x 36 cms 24 x 14 1/4 ins
signed and dated lower right

PROVENANCE: with Richard Green, London;
Private collection, UK.



In Staithes, Laura and Harold Knight become active members of a rural fishing community known for its insularity and even open hostility towards outsiders. Like many artists, they had been drawn by the village's obvious similarities to Newlyn. Few of Laura Knight's early Staithes works survive (this work actually pre-dates her marriage to Harold and could date as early as 1898). Her early works were strongly influenced by Harold, but her use of warm orange-reds and strong contours in the present work was probably influenced by the work of Charles Hodge Mackie. After 1907, the Knights left Staithes to settle in Newlyn.

Talmadge had settled in St Ives in 1893, and also lived at Redruth and Tintagel. A gifted teacher and a keen advocate of *plein-air* painting, four years later, he helped Julius Olsson open his painting school at St Ives. In 1895, he exhibited his first Cornish work at the RBA (*Harbour Lights*, 1893) and a Redruth view at the RA (*Fading Day*, 1895). When the Newlyn Art Gallery opened that year, he exhibited *Moonrise in January*, where one critic deemed it 'one of the finest landscapes in the show'. Talmadge 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 Talmadge', *The Studio*, 1908, vol. XLII, pp. 188-193).

Samuel 'Lamorna' Birch began visiting Cornwall in the late 1880s, and later settled in the Lamorna valley. He became associated with Forbe's Newlyn circle of



Algernon Talmadge RA ROI RWA ARE, 1871–1939

27. A View of a Cornish Harbour, 1900
oil on canvas 47 x 61 cms 18¼ x 24 ins
signed lower right



Dame Laura Knight RA RWS, 1877–1970

28. Packing Fish on the Quay at Staithes, 1899
oil on canvas 61 x 51 cms 24 x 20½ ins
signed 'Laura Johnson' lower right

PROVENANCE: Collection of E.B. Stead, (Blanefield, 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.

artists and ultimately developed his own circle at Lamorna, which included Alfred Munnings, Stanley Gardiner, Laura and Harold Knight and Charles and Ella Naper. Around 1905, a London dealer encouraged him to paint winter landscapes but his age and the weather possibly encouraged him to paint these snow scenes in his studio, working from photographs. However, he had already begun to paint winter landscapes several years earlier, possibly inspired by Monet's works, such as *The Last Long Streaks of Snow* (1902, London art market), painted in February near his home at Boleigh Farm. In May of 1918, the Fine Art Society mounted an exhibition dedicated to his wooded landscapes, but based on the brushwork and subtlety of tone, the present work would appear to be earlier, possibly around 1902.



Samuel John Lamorna Birch RA RWS RWA, 1869–1955

29. Winter Wooded Landscape, c. 1902
oil on canvas 92 x 68 cms 36¼ x 26¾ ins
signed lower left



Richard Hayley Lever, 1876-1958

30. Fishing Boats off the Shore, 1903
oil on canvas 46 x 61 cms 18 x 24 ins
signed lower right

Lever had a natural talent for marine subjects and *plein-air* painting and in 1902, moved to St Ives, where Olsson and 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. Although he was active in St Ives, Lever remained somewhat discrete in his artistic sensibilities, which were decidedly French. His early views of Normandy display handling and palette that recall works by Monet and Pissaro.

Like Lever, Louis Munro Grier was also born in Australia, and after he settled in St Ives, together with Julius Olsson, Adrian Stokes, John Alfred Arnesby Brown and Algernon Talmage, he made up an informal group that eventually became the renowned St Ives Art Club. At the painting school he opened with Olsson, in a studio

overlooking Porthmeor Beach, the focus was on *plein-air* study. In the years before WWI, St Ives saw an increasing influx of artists, drawn by the area's unique atmosphere and light and the reputations of Grier and Olsson. Several settled there and became successful painters in their own right, including Mary McCrossan, John Anthony Park, and Robert Borlase Smart.

Frank Gascoigne Heath came to Newlyn in 1902, and was one of the second generation of artists who lived at Lamorna. Prior to this, he trained at London, Antwerp, and at Herkomer's Bushey School. While his later scenes of Cornish life earned him the nickname "the sunshine artist", *The Broken Melody* shows how his early work retained the strong influence of Forbes and the Antwerp School, and was perhaps influenced by Forbes's *The Village Philharmonic* (1888, Birmingham Museum and Art Gallery).



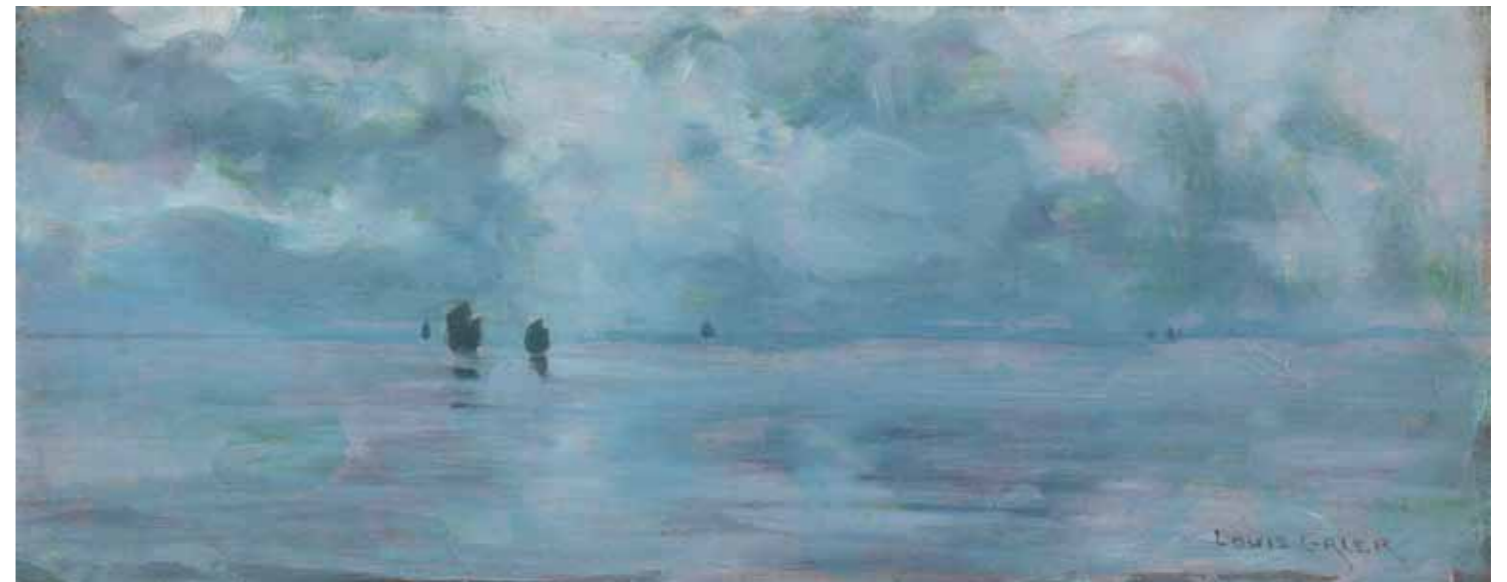
Frank Gascoigne Heath, 1873-1936

31. The Broken Melody, c. 1906
oil on canvas
50 x 39 cms 19 7/8 x 15 1/4 ins
signed lower left

PROVENANCE: Private collection, New Zealand.

EXHIBITED: Liverpool, Walker Art Gallery, *Autumn Exhibition of Modern Art*, 1909.

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



Louis Munro Grier RBA, 1864-1920

32. Boats at Sea - Study in Grey, 1900
oil on board 15 x 39 cms 5 7/8 x 15 1/2 ins
signed lower right

Henry Scott Tuke

RA NEAC RWS, 1858–1929

33. In the North Sea, 1908

watercolour
18 x 25 cms 6 $\frac{7}{8}$ x 9 $\frac{7}{8}$ ins
signed and dated lower right; and inscribed
on the mount

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



Tuke painted *In the North Sea* was aboard the *Grace Harwar*, a tall-ship run by his friend Captain James, who invited him on her 1908 voyage from Falmouth to Bremerhaven. Two other watercolours made during this trip are in the Tuke Collection of the Royal Cornwall Polytechnic Society. 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 he used a dry brush technique to suggest the spray of the breaking waves.

Fishing off Penzance Point, however, is a rare, early work. It is one of the first paintings Tuke completed upon his return to Falmouth after years training at the Slade and in the Paris studio of Jean-Paul Laurens. Around 1883, Tuke decided to return to Cornwall, first to Newlyn, where many of his Slade friends had moved. Then, in June of 1885, he 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.



34. Danish Brigantine, 1888

oil on mahogany panel 36 x 27 cms 14 $\frac{1}{8}$ x 10 $\frac{3}{8}$ ins
signed and dated lower left

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



35. Fishing off Pennance Point, 1885

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

Marie Cazin, 1845–1924

36. A Normandy Street, c. 1880

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

PROVENANCE: Collection of Lady Plender of Sundridge (until 1970).

A student of Rosa Bonheur and her husband, Jean-Charles Cazin, Marie Cazin was active initially as a painter, and became well-known for her landscapes and genre subjects, often set in Normandy. From 1882 onwards, however, she began to exhibit sculpture and it was through this medium that she finally distinguished herself from her husband. One of her best patrons was Captain Henry Hill of Brighton, who was fascinated by her work and owned some 80 oil paintings and watercolours. Hill probably acquired many of these in the 1870s, when Cazin and other French artists, sought refuge in England at the outbreak of the Franco-Prussian War. Other works by Cazin are in Tate Britain, Russell-Cotes Art Gallery and Museum, York Museums Trust and Paisley Museum and Art Galleries.



Alethea Garstin RWA, 1894–1978

37. At Newlyn

oil on board
27 x 40 cms 10¾ x 15¾ ins
signed lower left

Alethea Garstin was born in Penzance, the daughter of renowned painter Norman Garstin (1847–1926). Garstin's family were originally from Limerick, but they spent most of their life in Newlyn. Alethea began painting when she was sixteen and two years later exhibited her first work at the Royal Academy. She trained mostly under her father, but she was also inspired by Fauvist painters. In her mature work, such as this close-up study of a boat in Newlyn Harbour, she used a limited palette and broken, loose brushwork. She nearly always painted *en plein air*, directly onto board, with a toned background, using square, hog-hair brushes. In 1978, Patrick Heron described her as "England's leading Impressionist" and deemed her work as "as good as Vuillard".



William Blandford Fletcher, 1858–1936

1858–1936

38. At the School House, Abingdon, 1884

oil on board 43 x 20 cms 16¾ x 7¾ ins
signed and dated lower right

Fletcher was born in Hampstead, and although his parents were initially opposed to his becoming an artist, he began training at South Kensington when he was sixteen. As a student, he travelled to Brittany where he met Forbes, and continued his studies in Antwerp, where he met Frank Bramley and Fred Hall.

In 1885, he joined Forbes in Newlyn. But for some reason, he was uninspired and efforts by Forbes and Albert Chevallier Talyer to engage him in the life and atmosphere of the village could not retain him and within a year Fletcher left Newlyn. Although he retained a commitment to *plein-air* painting and kept in contact with many Newlyn artists, he spent the rest of his career in Berkshire and Oxfordshire.



John Anthony Park ROI RBA, 1880–1962

39. Figures and Beached Boats

oil on board 31 x 40 cms 12 x 15¾ ins
signed lower right

Park studied in Cornwall with Julius Olsson, who encouraged him to continue his training in Paris. He entered the Académie Colarossi around 1905 and although he spent most of his career in St Ives, Park's exposure to French art and artists had a formative effect on his work. He exhibited at the Royal Academy from 1905 to 1949, showed regularly at the Paris Salon, and in 1923, was elected as a member of the Royal Society of Oil Painters. In 1927, Park became a founder member of the St Ives Society of Artists. His work is now held in several important public collections, including Manchester City Art Gallery, Salford Art Gallery and Tate Britain.



Charles Walter Simpson RBA RI ROI, 1885–1971

40. Swimming against the current, Lamorna Stream

oil on canvas
37 x 42 cms 14¾ x 16½ ins
signed lower right, with two typewritten artist's labels verso



Born in Surrey and largely self-taught, Simpson also studied at the Bushey School with Lucy Kemp-Welch, and worked with Munnings in Norfolk in the early 1900s. Munnings encouraged him to go to Cornwall, and Simpson became involved in both the Newlyn and St Ives art colonies and embraced plein-air painting wholeheartedly. In 1916, Simpson moved to St Ives, where he and his wife opened a painting school, which they ran until 1924. They then moved to London, where Simpson took up equestrian painting, and wrote and illustrated several books on hunting and country life. In 1931, the Simpsons returned to Lamorna, where he spent the rest of his career writing and illustrating. In 1939, he published *Animal and Bird Painting*, and his later Lamorna works were partly inspired by the work of Bruno Liljefors.



Sir William S. H. Llewellyn PRA NEAC RBA RP, 1858–1941

41. St Ives at Dusk, Looking East across the Bay, 1891

oil on canvas 41 x 61 cms 16 x 24 ins

PROVENANCE: Private collection, Somerset.
Private collection, Devon.

Llewellyn's study of the entrance to St Ives harbour shows John Smeaton's Georgian pier and lighthouse (built 1770) in the foreground, and glowing in the distance, Godrevy Lighthouse. Another view of the harbour, showing Smeaton's Pier prior to its extension between 1888 and 1890, was recently sold on the London art market. The present picture, however, shows the new lighthouse on

the end of the extension, and therefore must have been painted after 1890. It could have been one of two works Llewellyn exhibited at the RBA in 1892, which were listed as *St Ives Pier, A Cornish Fisherman* and *Twilight: St Ives, Cornwall*. These are the only two St Ives subjects that Llewellyn is known to have exhibited.

JULIUS OLSSON'S PORTHMEOR STUDIO



the Isle of Wight as most men know their way to the nearest railway station.' Moreover, during WWI, he served as lieutenant in the Royal Naval Volunteer Reserve.

The effects of light on objects and elements at twilight particularly sparked Olsson's creative imagination. In his view of Carbis Bay, he countered the shimmering silver moonlight reflected on the crest of the waves with the steady orange glow of Godreavy lighthouse, just visible on the horizon at left.

All of these pictures were formerly in the collection of Charles Birt, a Pembrokeshire businessman whose interest in Olsson's work was first excited when he discovered that his wife was distantly related to the artist by marriage. Birt acquired several of Olsson's most important exhibited works, as well as oil sketches, and his comparatively rare watercolours.

Julius Olsson RA NEAC PROI RBA RWA, 1864–1942

In 1895, Olsson turned his St Ives studio on Porthmeor beach into the School of Landscape and Marine Painting, where he taught in conjunction with Louis Munro Grier, and later, with Algernon Talmage. The school soon built a reputation that attracted aspiring marine painters from far-afield, including Mary McCrossan, John Anthony Park and Richard Hayley Lever.

Olsson's love of the sea came partly from his experience as a yachtsman. As *The Studio Magazine* once commented, '[Olsson] knows the way from the Scillies to



42. A Gentle Swell

oil on canvas 77 x 102 cms 30% x 40% ins
signed lower left

PROVENANCE: The Charles Birt Collection, South Wales.



43. Gulls at Low Water, Carbis Bay, Cornwall

oil on canvas 66 x 77 cms 24 x 30% ins
signed lower left

PROVENANCE: The Charles Birt Collection, South Wales.



44. The Twilight Moon - Carbis Bay

oil on canvas
61 x 76 cms 24 x 29% ins
signed lower right

PROVENANCE: The Charles Birt Collection, South Wales;
Christie's, London, 17 December 1992.

Julius Olsson

RA NEAC PROI RBA RWA, 1864–1942

45. Falmouth

oil on canvas
46 x 62 cms 18¼ x 24¾ ins



46. Incoming Tide

oil on canvas 46 x 70 cms 17¾ x 27½ ins
signed lower left

PROVENANCE: The Charles Birt Collection, South Wales.



47. Summer Morning, Co. Down

oil on canvas
62 x 76 cms 24¼ x 29¾ ins
signed lower left; inscribed with title on old label on reverse

PROVENANCE: The Charles Birt Collection, South Wales.
W. H. Lane, 14th March 1991.

Frank Markham Skipworth ROI RP, 1854–1929

48. Portrait of an Elegant Lady, 1887

oil on panel 22 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 Bouguereau's Paris 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.



Alexander Jamieson ROI, 1873–1937

49. Sunday, Midday at Rotterdam, 1904

oil on canvas 86 x 112 cms 34 x 44½ 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 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*.



Alexander Jamieson ROI, 1873–1937

50. Figures Promenading – Versailles, 1910

oil on canvas 65 x 81 cms 25½ x 31¾ ins
signed lower left

JANE AND WILFRID DE GLEHN AT HOME IN CHEYNE WALK, LONDON



In 1903, Jane Emmet's cousin Ellen Emmet Rand, introduced her to Wilfrid de Glehn, when he was in America working with John Singer Sargent. Wilfrid and Jane married the following year and lived in London, at Cheyne Walk, where their neighbours included Sargent, Philip Wilson Steer and Henry Tonks.



Jane Emmet de Glehn, 1873–1961

52. Portrait of a Lady

pencil, black and red chalk
38 x 25 cms 15 x 9 7/8 cms

PROVENANCE: From the Artist's Studio Estate;
Atelier no. 1231

**Jane Emmet de Glehn,
1873–1961**

51. Woodland Slopes, Wiltshire

oil on panel
38 x 48 cms 15 x 18 7/8 ins

PROVENANCE: The Artist's Studio
Estate, Atelier no. 149.



Wilfrid Gabriel de Glehn RA NEAC, 1870–1951

53. Battersea Bridge, Looking West

oil on canvas 71 x 89 cms 28 x 35 ins

Wilfrid found the Thames in all of its moods endlessly fascinating and like Monet painting from the Savoy Hotel a decade earlier, he recorded the river in all of its lights. In the background of this view of Wandsworth Bridge, de Glehn included the newly built Lots Road Power Station, which, until the 1920s, originally had four chimneys.

Wilfrid Gabriel de Glehn RA NEAC, 1870–1951

54. A Light Breeze, Biôt, Provence

oil on canvas
55 x 70 cms 21½ x 27½ ins

PROVENANCE: The Artist's Studio Estate, Atelier no. 267.



In 1923, Wilfrid travelled to Biôt to visit his cousin Eulalie (Eloi) Monod, who had married into a local family. Monod had taken up glassblowing and his efforts effectively put the town, which had formerly been known for its pottery, back on the map as an important artisanal centre. Observing Eloi's craft at firsthand must have made Wilfrid even more keenly aware of the possibilities of the local light. Here, he juxtaposed the dappled effect on the white linens hanging between the trees, the flickering patterns on the ground, and their contrast with the sun-seared façades of the medieval hill town framed in the distance.

55. The Enchanted Forest, c. 1901 (right)

oil on canvas
137 x 86 cms 53¾ x 33¾ ins
signed lower left

PROVENANCE:
The Artist's Studio Estate; Atelier number 200.



Both Wilfrid and Jane came from accomplished, cosmopolitan families and their lives together joined respective circles containing most of the great names of their age. While they lived in London, they travelled extensively, and before WWI, they spent countless working holidays in France, Spain, Italy, Corfu and Switzerland, often accompanied by Sargent, his relatives and mutual friends. Together, these parties embodied the kind of genteel bohemianism found in works by Henry James, Edith Wharton and Mark Twain. Sargent painted their portrait in Frascati (1907, Art Institute of Chicago), and in Corfu, where he captured Jane napping on a settee, her feet in Wilfrid's lap, as he reads Homer.

Each of the countries they visited had a distinct effect on Wilfrid's work. The unique atmosphere and theatricality of Venice encouraged, looser more painterly brushwork. The gardens and villas of Tuscany encouraged a Jamesian flair for luxury and decadence. Corfu ignited untapped classical sensibilities. Trips throughout Spain, particularly Granada, further refined his watercolour technique, and grasp of exotic foliage. After the Armistice, when so much of Europe lay in ruins, the brilliant light and colour of the French Riviera sparked his interest in capturing the carefree joy of waterside leisure, a genre, which also proved lucrative in his later career, when he and Jane retired to Stratford Tony in Wiltshire.



Wilfrid Gabriel de Glehn RA NEAC, 1870–1951

56. Olive Trees, Corfu, 1909

watercolour
41 x 51 cms 16 1/8 x 20 1/8 ins

PROVENANCE: The Artist's Studio Estate, Atelier no. 479.

57. Tropical Foliage and Palms

watercolour
41 x 48 cms 16 x 19 ins

PROVENANCE: The Artist's Studio Estate, Atelier no. 116.

58. Sun breaking through Clouds, Granada

watercolour
41 x 51 cms 16 1/8 x 20 1/8 ins
signed and dated lower right

PROVENANCE: The Artist's Studio Estate; Atelier no. 1302.



59. Dance of the Nymphs (The Landing Place) Corfu, c. 1910

oil on canvas
71 x 91 cms 28 x 35 7/8 ins

PROVENANCE: The Artist's Studio Estate; Atelier no. 295.

EXHIBITED: Probably London: The Goupil Gallery Salon, 1910, no. 160 (as *The Landing Place*).

LITERATURE: L. Wortley, *Wilfrid de Glehn: A Painter's Journey*, Studio Publications, 1989, p. 38.

LUCY KEMP-WELCH AT HER STUDIO IN BUSHEY



Lucy Elizabeth Kemp-Welch

RI ROI RBA, 1869–1958

60. Jerry was Quite as Happy as I

watercolour
30 x 18 cms 11¾ x 7¼ ins

Lucy Kemp-Welch excelled in art world dominated by men, and in a particularly masculine genre. Her name is now almost synonymous with horse painting, and conjures up images of wild ponies and workhorses in much the same way the names Stubbs and Munnings evoke pictures of thoroughbreds. Munnings personally backed her election to president of the Society of Animal Painters, but while she was nominated to the Royal Academy several times, she was consistently rejected because she was a woman. Her distinction as both a female artist and an animal painter gave her fame in her lifetime, but also contributed to her relative obscurity after her death in 1958. It was not until 1976, with Messum's publication of the first monograph of her work, that her name reemerged as one of the greatest animal painters Britain has produced.

When she was nineteen, she enrolled in Sir Hubert von Herkomer's Bushey school, where one evening she saw gypsies driving wild ponies and, fascinated, she made several quick sketches. She later ordered a huge canvas and began working on an eight-foot composition. When it was only half-finished, she showed *Gypsy Horse Drivers* (now in Bournemouth Museum) to Herkomer, who immediately recognised her talent, and encouraged her to become an animal painter. When the picture was exhibited at the RA in 1895, it effectively launched her career. Two years later, when she showed *Colt Hunting in the New Forest*, it was purchased via the Chantry Bequest for a record £525.

Lucy continued to exhibit annually at the Royal Academy, and became renowned for her large, vibrant animal compositions, mostly involving workhorses. Often asked why she didn't paint thoroughbreds, a subject that would have possibly enabled her to assert herself



61. The Approaching Storm

oil on canvas
88.9 x 154 cms 35 x 60½ ins
signed lower left

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



Lucy Elizabeth Kemp-Welch

RI ROI RBA, 1869–1958

62. Study of a Bull

watercolour
16 x 23 cms 6¼ x 9 ins



63. Study of a Cow

watercolour
16 x 23 cms 6¼ x 9 ins

more equally as an artist, she replied she simply wasn't interested in them. She believed they left nothing for the artist to discover. They were too refined, too perfect, and to paint them would reduce her to little more than a documentarian. Instead, she found workhorses fascinating, because their forms and movements were predicated on the ungovernable: the elements, the landscape, and other animals.

With the outbreak of WWI, her affinity for the farm horses drafted into service manifested itself in several works, including *Forward the Guns!* (1916), her second picture purchased via the Chantry Bequest. After the war, she was commissioned to paint 'David', a horse who had

served in the Boer War and on the French front. One of only a few thousand horses that returned to Britain, out of millions drafted into service, David's survival possibly inspired Michael Murporgo's book, *War Horse* which was also indebted to Anna Sewell's 1877 novel, *Black Beauty*, for which Lucy produced the definitive illustrated version for J. M. Dent (1915).

As assured as she was in her work and career, Lucy always preferred horses to people, and specifically workhorses. Perhaps this shy, fiercely driven woman found in them a kindred spirit. Or maybe the inherent solidity, patience and loyalty of these animals gave her the comfort and constancy she needed to support her life as an artist.



64. In the Shadow

oil on board
25 x 30 cms 9¾ x 11¼ ins
signed, inscribed and dated lower left



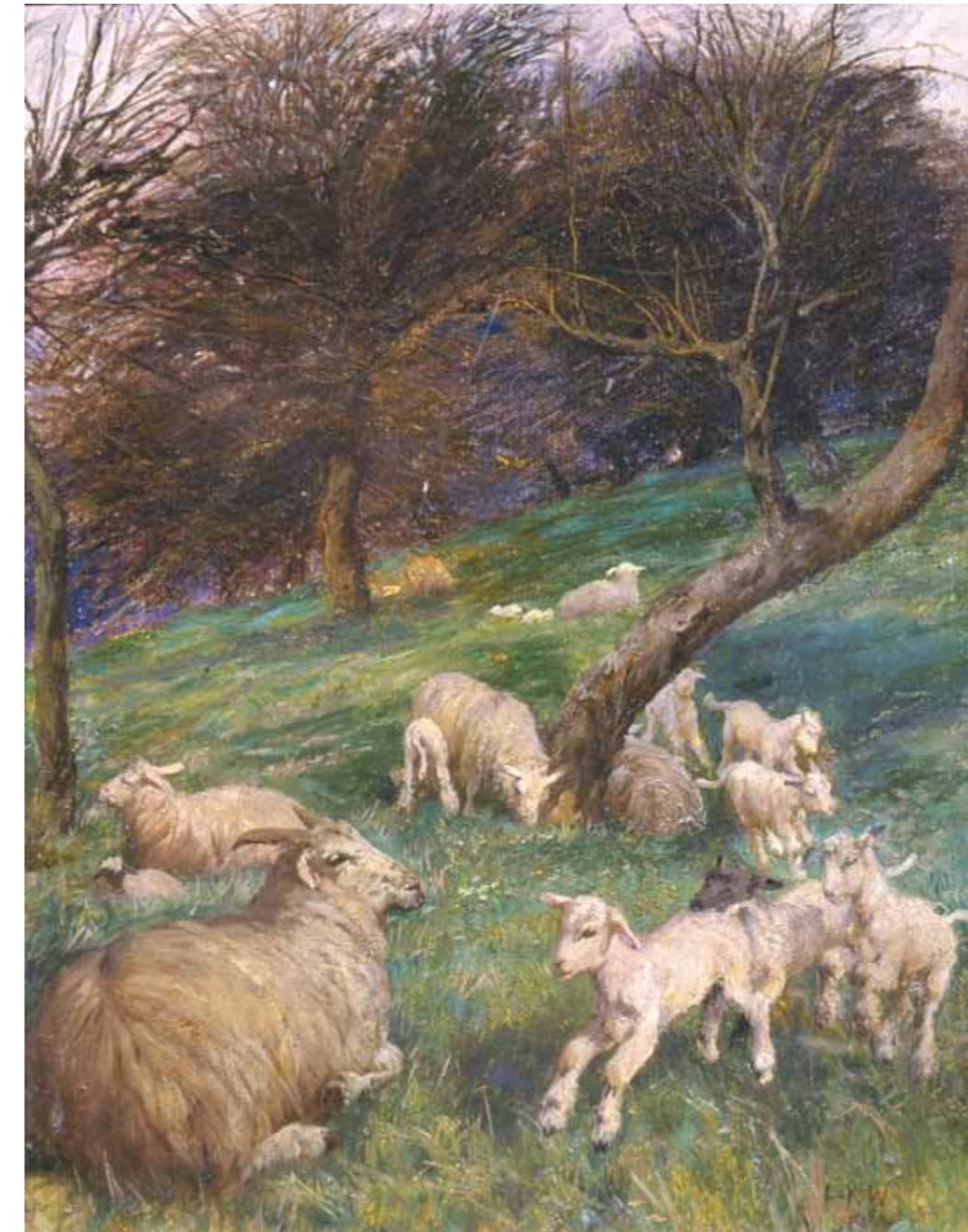
Lucy Elizabeth Kemp-Welch RI ROI RBA, 1869–1958

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

watercolour
75 x 105 cms 29½ x 41¼ 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.).



66. *Lambs Frolicking*

watercolour
48 x 36 cms 18¾ x 14¼ ins

PROVENANCE: Private collection America

EXHIBITED: Messum's, London, 2000

Lucy Elizabeth Kemp-Welch

RI ROI RBA, 1869–1958

67. Cattle

oil painting on canvas
32 x 42 cms 12½ x 16½ ins
signed "l Kemp-Welch" lower left



68. Two Shire Horses

watercolour heightened with bodycolour
(laid on to board)
44 x 53 cms 17⅞ x 20⅞ ins
signed lower left



69. Two Shire Horses and a Ploughman in an Open Landscape

watercolour
51 x 63 cms 20¼ x 24¼ ins
signed "l Kemp-Welch" lower left

FROM A PRIVATE COLLECTION

Edward Wilkins Waite RBA, 1854–1924

Born in Surrey, one of eight children, Edward Wilkins Waite became the most accomplished figure to emerge from what was effectively a local artistic dynasty. His father, the Rev. Edward Waite, MA was an amateur watercolourist, and his paternal grandfather William Watkin Waite was a miniaturist. Moreover, three of his brothers – Charles, Harold and Arthur – also became artists.

After completing his education at a Leatherhead grammar school, Waite went to Canada to work in Ontario



70. In the Stackyard, 1888

oil on canvas
30 x 46 cms 11¾ x 18½ x ins
signed and dated lower right

PROVENANCE: Mr. Pound,
Bideford, North Devon (by
1891).

EXHIBITED: London, Institute of
Painters in Oil Colours, 1889.
Sudbury, Gainsborough's
House, Sudbury, 1983, no. 3.
Guildford, Guildford House
Gallery, Edward Wilkins Waite
RBA 1854-1924, 1986, no. 5.

71. In Primrose Time, 1893

oil on canvas
53 x 43 cms 20¾ x 16¾ ins

EXHIBITED: London, Royal
Society of British Artists,
Autumn 1893-4, no. 142
(where sold for 22 guineas).
Sudbury, Gainsborough's
House, 1983, no. 6.
Guildford, Guildford House
Gallery, Edward Wilkins Waite
RBA 1854-1924, 1986, no. 16.

72. The Approach of a Winter's Night

oil on canvas
91 x 74 cms 35¾ x 29¼ ins

EXHIBITED: Birmingham,
Autumn, 1896.



Edward Wilkins Waite RBA, 1854–1924

73. Late Autumn on the Tillingbourne, 1899

oil on canvas 61 x 30 cms 24 x 11¾ ins
signed lower right

PROVENANCE: with Modern Gallery, 1899, no. 14 (as 'September Mists'). Elizabeth ('Bessie') Virtue, to whom given by her brother, the artist (after 1915).

EXHIBITED: Guildford, A. C. Curtis, 1910. Sudbury, Gainsborough's House, 1983, no. 14. Guildford, Guildford House Gallery, Edward Wilkins Waite RBA 1854-1924, 1986, no. 22.



75. June Hayfield, 1908

oil on canvas
53 x 43 cms 20¾ x 16¾ ins
signed lower right

PROVENANCE: with Cassell & Co.

EXHIBITED: Guildford, A. C. Curtis, 1908. Wolverhampton Municipal Art Gallery and Museum, 1908, no. 204. Bristol Academy For the Promotion of the Fine Arts, 1910, no. 73A.

Guildford, A. C. Curtis, 1912 (as 'A June Hayfield'). Guildford, Guildford House Gallery, Edward Wilkins Waite RBA 1854-1924, 1986, no. 32 (as 'A Hayfield').



74. When March Just Ready to Depart Begins to Soften into April

oil on canvas 91 x 61 cms 35¾ x 24 ins
signed lower right

PROVENANCE: Mr Frank Williams (by 1905).

EXHIBITED: London, Modern Gallery, 1899 (as 'Springtime'). London, New Gallery, 1899. Worcester City Museum and Art Gallery, 1899.

Bristol Academy for the Promotion of the Fine Arts, 1900. Derby Corporation Art Gallery, 1900. Royal Glasgow Institute of Fine Arts, 1901. Royal Birmingham Society of Artists, 1902. Northampton Museum, 1903

as a lumberjack. When he returned to England a few years later, he began his artistic career and exhibited at the Royal Academy as early as 1878. Along with Helen Allingham, Myles Birket Foster and Benjamin Williams Leader, Waite made his name painting landscapes, and outdoor genre subjects, often set in Surrey and poetically titled. Although he worked in the West Country in the

early 1880s and later, at Clovelly, St Ives and the Lake District, according to Christopher Newell, Waite's work was inspired above all by the small Surrey villages: '... around Dorking and then in Guildford, which in the late 19th Century remained extraordinarily untouched by the modern world, and later in Berkshire and Sussex. Once settled in each of these places, he devoted himself to the

Edward Wilkins Waite RBA, 1854–1924



task of recording the appearance of the countryside within a narrow radius of his home... [and] loved the unspectacular but characterful landscape of southern England, and delighted in the traditional way of life of the countryside.'

Waite may have preferred to work close to home, but he exhibited extensively: in London at the Royal Academy (regularly between 1880 and 1919), at the New Gallery, the Institute of Painters in Oil Colours and the Royal Society of British Artists (becoming a member in 1893); in Liverpool, at the Walker Art Gallery, and in major galleries in Birmingham, Bristol, Cardiff, Derby, Dublin, Leeds, Manchester, Oldham and Southport.

76. The Enbourne at Aldermaston Mill, 1912

oil on canvas 61 x 46 cms 24 x 18½ ins
signed lower left

PROVENANCE: C. E. Keyser, Esq., Aldermaston Court (by 1913).

EXHIBITED: Sudbury, Gainsborough's House, 1983, no. 47.

Guildford, Guildford House Gallery, Edward Wilkins Waite RBA 1854–1924, 1986, no. 46.

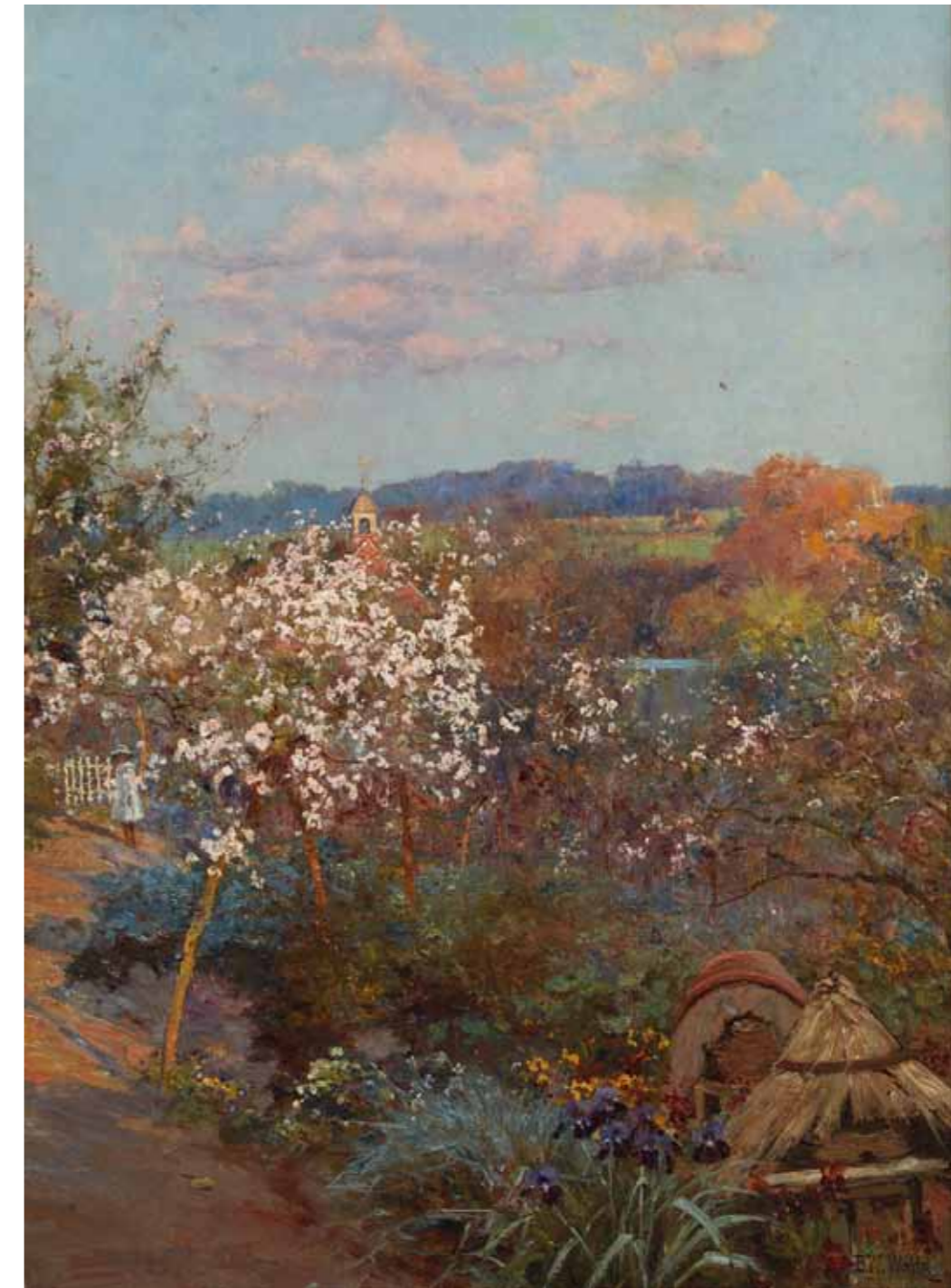
77. The Oak's Massive Trunk, 1912

oil on canvas
61 x 46 cms 24 x 18½ ins
signed lower left

PROVENANCE: C. E. Keyser, Esq.,
Aldermaston Court (by 1913).

EXHIBITED: Sudbury, Gainsborough's
House, 1983, no. 46.
Guildford, Guildford House Gallery,
Edward Wilkins Waite RBA 1854-
1924, 1986, no. 45.

DESCRIPTION: Engraved by Duckworth
& Co. (for 'Story of my Heart' by
Richard Jeffries), 1912.



78. In the Schoolmaster's Garden, 1909

oil on canvas 51 x 36 cms 20¼ x 14¼ ins
signed lower right

EXHIBITED: Guilford, A. C. Curtis, 1909.

Birmingham, Royal Birmingham Society of Artists, Spring 1911, no. 321.

City of Kingston upon Hull Municipal Art Gallery, 1911-12, no. 59.

Oldham Municipal Art Gallery, 1912, no. 236.

Sudbury, Gainsborough's House, 1983, no. 11.

Guildford, Guildford House Gallery, Edward Wilkins Waite RBA 1854-1924, 1986, no. 18.

DESCRIPTION: Completed in 1909, Waite actually began painting the picture in 1890 while he was living at Abinger Hammer.

Briton Rivière RA, 1840–1920

79. To the Hills, 1901

oil on canvas
112 x 163 cms 44½ x 64½ ins
signed and dated lower left, signed and inscribed with title on label verso

PROVENANCE:
with M. Newman.
Private collection, UK.

EXHIBITED:
London, Royal Academy, 1901, no. 179.

Rivière was enormously popular with Victorian audiences for his anecdotal pictures of people with animals, usually dogs. He had a superb command of composition and paint technique and also painted historical subjects and portraits, but his animal scenes were far and away his most successful works. One of his most celebrated, *Sympathy* (c. 1878, Tate Britain), shows a small girl banished to ‘the naughty step’, comforted by the family dog.

In this somewhat less sentimental work, Rivière’s eye for canine anatomy and behaviour equally enhances a figure narrative. However, here, his approach to details and physiognomy is more subtle. The shepherd’s action of turning the key in the door of his cottage (necessary only if he lived alone), and the contrast between his posture and the exuberant poses of his ‘Shelties’ express his remoteness and almost certain loneliness. But by giving most of his composition over to the three dogs and their actions, Rivière shifted the emphasis to their joy in their master and the outdoor freedom they alone share.

Of Huguenot extraction, Rivière’s father was drawing-master at Cheltenham College, where he also studied before taking his degree at Oxford in 1867. Earlier, he exhibited at the British Institution and after 1863, regularly at the Royal Academy. While his first major works were typical, historical subjects, by 1865 he decided to focus on animal subjects and later explained his approach to the genre:

‘I have always been a great lover of dogs but I have worked at them so much that I’ve grown tired of having them about me. However, you can never paint a dog unless you are fond of it. I never work from a dog without the assistance of a man who is well acquainted with animals... Collies, I think, are the most restless dogs... greyhounds are also very restless, and so are fox terriers... The only way to paint wild animals is to gradually accumulate a large number of studies and a great knowledge of the animal itself, before you can paint its picture.’

(B. Rivière, ‘How I paint animals, Chums Boys Annual, no. 256, vol. V, 4 August 1897).



Henry Edgar Crockett, 1870–1926

80. The Picnic, 1913

watercolour 46 x 38 cms 18½ x 15 ins
signed and dated lower right

A member of the Royal Watercolour Society, Crockett was a prolific landscape, figure and portrait painter, and exhibited regularly at the RWS and the Royal Academy. Nevertheless, his works are rare to the market. He possibly shared a studio with Fred Appleyard, and like him, Crockett excelled at sylvan Edwardian genre subjects, always painted *en plein air* to capture a specific atmosphere, and he was particularly fond of portraying children.



Archibald George Barnes RI ROI RP, 1887–1972

81. By the Lake

oil on canvas 51 x 61 cms 20 x 24 ins
signed lower right



Barnes declared that the work of John Singer Sargent and Charles Sims had more of an impact on his work than his time at the Royal Academy schools. Like Sargent, his work also revolves around tone and taste and he also used fluid brushwork and pure colour to convey light. However, while Barnes loved to depict nature and natural effects, he had no interest in realism. It is perhaps this rejection of the realities of nature that gave his work its arcadian charm, and throughout the 1920s and early 1930s, made them extremely appealing to collectors.



John Wright Oakes, 1820–1887

82. Hazy Morning at Heysham, Lancashire

oil on canvas 76 x 103 cms 29¾ x 40½ ins
signed lower left

Oakes exhibited at the Liverpool Academy from 1839, was elected Associate in 1847 (the year he began to exhibit in London) and acted as secretary between 1853 and 1855. He excelled as a landscape painter, initially working in a Pre-Raphaelite style. In 1859, he moved to London where he joined the Hogarth Club, but the popularity of the Pre-

Raphaelites waned in the 1860s and Oakes took up a style similar to that of Benjamin Williams Leader or Vicat Cole.

This view of the Lancashire coastal village of Heysham dates to earlier in Oakes's career, before his move to London, when he painted views around Liverpool, North Wales and Cheshire.

Sir John Alfred Arnesby Brown RA NEAC, 1866–1955



Largely known for his views of East Anglia and Norfolk, often featuring cattle, Arnesby Brown has never been termed 'modernist'. However, in some postwar works, such as *The Line of the Plough* (1919, Tate Britain), he used landscape as metaphor for the fragmented societies of post-WWI Europe. Enfolded his perspective into the sweeping movement of the plough, contemporary viewers may have found his harmonious integration of form particularly resonant. This Norfolk view of Bramerton Woods End, though undated, has a similarly sinuously composition.

83. *The Bend in the River*, 1915

oil on board
16 x 24 cms 6 3/4 x 9 1/2 ins
signed with initials lower left

PROVENANCE: Collection of W. H. Fuller, Great Yarmouth.



84. *Bramerton Woods End*

oil on canvas
30 x 36 cms 11 3/4 x 14 1/4 ins
signed lower right and inscribed
with title verso



Thomas Whitcombe, 1752–1824

85. *A Flagship of the Blue Squadron and a Merchantman in the Channel off Dover*, 1807

oil on canvas
91 x 152 cms 36 x 60 ins
signed and dated lower right

PROVENANCE: L.H. Wilson Trust.
Anon. sale; Sotheby's, London, 31 March 1976, lot 31.

Although he spent most of his career in London, the immediacy of Whitcombe's maritime studies point to a direct knowledge of seafaring. Between 1783 and 1824,

he exhibited almost exclusively at the Royal Academy and became known as one of the foremost maritime painters of the Napoleonic War.



Thomas Luny, 1759–1837

86. Unloading the Catch, 1829
oil on canvas 51 x 71 cms 20 x 28 ins
signed and dated

When Luny moved to Teignmouth in 1807, the Devon fishing port had been transformed into a fashionable Georgian tourist destination. He built Luny House as his studio/home and local coastal landscapes, shipping scenes, and documentary naval views became his stock-in-trade.

Into the 1820's, Luny became increasingly wracked by arthritis, but continued to paint. He acquired a wheelchair

and had his servants push him down to the beach, and help him set up his easel. Dated 1829, this scene unites several key elements that made him such a celebrated painter, including his command of light, physiognomy, narrative details, and above all, the superb grasp of vessels and seascape he learned through his apprenticeship with Francis Holman.



Joseph Heard, 1799–1859

87. The Liverpool Barque John Tomkinson, Inward-Bound in Tow, 1840
oil on canvas 72 x 92 cms 28¾ x 36¼ ins
signed and (indistinctly) dated lower left

In this superbly narrative ship portrait, Heard focused on details such as the light vessel in the left foreground and the 'pilot jack' at the mast forehead to record both the barque and the exceptional seamanship of her captain. The light vessel marks the location as Formby Point, just north of Liverpool, a particularly challenging, if not hazardous, spot on the approach into the city's Harbour. The 'pilot jack' at the fore masthead indicates the barque's

request for a pilot, and according to Dr. Sam Davidson, who has examined the picture, the fact that this request has been made so late suggests a bold and experienced captain. At left, the John Tompkinson is depicted from the stern under reduced sail and 'hove to', having changed tack to board her pilot. Built in 1840 for Rimmer & Co., Liverpool, her voyages included Hobart and the West Indies; her last entry in Lloyd's Registers being for 1856.

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Walter Greaves

Nocturne, Thameside Scene, *c.* 1877 (no. 2)



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