





THOMAS COOPER GOTCH

RBA RI RP NEAC, 1854–1931

Sharing the Catch, 1891 (no. 2)

L.A. HARRISON 1866–1937

1. Head of a Model

oil on canvas
61 x 49.5 cms 24 x 19½ ins

Lawrence Alexander 'Peter' Harrison (1866–1937) was the son of a wealthy London stockbroker. Educated at Eton College and New College, Oxford (where he read History), he pursued a career as a painter, though more for pleasure than fame – he rarely exhibited. He lived at 46 Cheyne Walk, Chelsea, with his wife, the poet and translator Alma Strettell. Both were good friends with John Singer Sargent, and holidayed with him in the Alps, with Peter appearing in a number of his watercolours, as well as in an oil portrait.

Sargent's great-nephew, Richard Ormond, has described Harrison as 'a painter of no mean ability ... With his lean physique and bony knees, Harrison's appearance exerted a strong spell over Sargent.' As Ormond recorded in the catalogue to the Tate Gallery's 1998 Sargent retrospective, 'The friendship between the two men was the attraction of opposites, Harrison slender, nonchalant and attractive to women, Sargent stout, ungainly and inarticulate.' It was probably through Sargent that Harrison met Wilfrid de Glehn, and Harrison gave this portrait of an attractive young woman in a fashionable hat to the De Glehns in 1904 as a wedding present. De Glehn would go on to paint Harrison's portrait in 1925, his more refined image contrasting with the hugely impressive 1902 portrait painted by the great Italian painter, Giovanni Boldini (both still in private collections).



DAVID MESSUM

British Impressionism and the *en plein air*
painters of Cornwall's Newlyn School

2021

MESSUM'S

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MESSUM’S PAST, PRESENT AND FUTURE

British Impressionism and the *en plein air* painters of Cornwall’s Newlyn School have been at the heart of Messum’s ever since David Messum opened his first gallery in 1963. As the business approaches its sixtieth year, both remain central to that original vision, and it is well worth revisiting their story. For they have held – and continue to hold – a well-loved and significant place in British art history for almost a century and a half. In the late nineteenth and early twentieth centuries the Newlyn School painters and the British Impressionists were some of the most exciting and innovative artists at work in this country, using advancements in both subject matter and painterly technique that had only recently originated in France. Artists such Stanhope Forbes, Harold Harvey and Philip Wilson Steer brought these techniques across the Channel to a country still dominated by the grand names and conservative, classical methods of the Royal Academy. Furthermore, as a key part of an exciting new movement (and sometimes also as teachers of the next generation of artists) they helped lay the path for the Modernist revolution of the early twentieth century.

From the 1880s until the early 1930s the unprepossessing fishing village of Newlyn, on Cornwall’s southern coast, became the centre of an important colony of talented artists and teachers that included a number of significant British artists of the period, among them Stanhope Forbes, Dame Laura Knight, Alfred Munnings and Dod Procter. But it was Forbes who was the leading figure in the School’s early history. Born in Dublin in 1857 to an English father and a French mother, he trained at Lambeth School of Art before going on to the Royal Academy Schools, where his teachers included two grandees of Victorian art, Sir Frederick Leighton and Sir John Millais. In 1880 Forbes first went to Paris, and it was there that he would discover the work of the French painter, Jules Bastien-Lepage.

One of the founding figures of the French Naturalist school of *plein air* painting, Bastien-Lepage focused on rural subjects and the matter-of-factness of everyday life. His 1882 painting of a young boy in old boots and tattered clothes, *Pas-Meche (Nothing Doing)*, now in the National Galleries of Scotland, is a typically attractive example of his carefully observed, unsentimental, realist work. Sadly, Bastien-Lepage would die in 1884, aged only thirty-six, but his influence on a new generation of artists would be immense. Inspired by his example, Forbes would explore Brittany

and Normandy with his friend Henry La Thangue in search of subjects, learning how to deal with the tricky task of capturing the changing effects of light out of doors, and painting human subjects who did not stand still, carefully posed as they would be in a studio, but instead who moved around as they went about their daily lives. As Kenneth McConkey has observed in his invaluable 1995 study, *Impressionism in Britain*, in the warm outdoors of north-west France, ‘[t]he systematic brushwork of the atelier could be tested on life itself ... Working in the open air gave a circumstantial authenticity which might not otherwise be achieved, and in an era in which instantaneous photography was becoming ever more possible this was an important consideration.’

The relevance of these remarks can be seen when one looks at the works in this exhibition by the Newlyn School painters Walter Langley, Thomas Cooper Gotch and Harold Harvey – works that aim to record and reveal life lived and seen as it really was. It can equally be observed in other artists exhibited here, such as Edward Stott and Henry La Thangue, who worked elsewhere in England, but with a similar approach and ambition to their Newlyn contemporaries. Their work differs substantially from the sort of work being done at the same time by the followers of the Pre-Raphaelite Brotherhood: there is little of their fascination with myth and legend and poetry and folklore. It feels raw and real – if also at times beautiful, for that, too, is a feature of the real.

It was Bastien-Lepage’s belief in devoting oneself to a specific *coin de terre* that Forbes brought to Newlyn following his move to Cornwall in 1884. His painting *Fish Sale on a Cornish Beach*, which he started shortly after his arrival, was a *succès d’estime* at the Royal Academy in 1885, and it encouraged other artists to take the recently established train line south-westwards. And it was Bastien-Lepage who would also later be credited with opening the door for the Impressionists – artists who also worked *en plein air*, but who were often as much concerned with developing painterly technique and the observation of changing patterns of light as they were with the pure subject matter of contemporary life. ‘Impressionism’ itself originated as a pejorative term. Following their first exhibition as a group of thirty artists in 1874, a French newspaper critic used a word he took from Monet’s painting, *Impression, Sunrise*, as a term to attack all of the pictures. To the American novelist, Henry James, the Impressionists ‘send detail

to the dogs and concentrate themselves on general expression.’ But there were enthusiasts. A French critic extolled this ‘band of artists’ who were ‘floating down a rapid river, drinking in the intoxicating effects of the sun, the shade, the verdure, the freshness, the perfumes that wander over the water and the banks, and never casting anchor or bringing their bark back to land.’

It all sounded very exciting, very novel, and over the next twelve years the ‘Impressionists’ – whose fluctuating membership included such artists as Monet, Renoir, Cézanne, Pissarro and Degas – held a further seven exhibitions. Ably assisted by the canny Paris gallery owner Paul Durand-Ruel, the Impressionists eventually became the phenomenon they remain to this day, their method and their names among the most famous in the whole canon of Western Art.

It was inevitable that a movement of such force would find adherents in England. Indeed, Bastien-Lepage, Claude Monet, Camille Pissarro and Alfred Sisley all worked in London at some point in their careers, and for a few years in the 1870s Durand-Ruel exhibited the work of some in his short-lived New Bond Street gallery. In some respects, therefore, ‘British’ Impressionism is a misnomer for a loose movement of artists that in ways knew no international boundaries. (Thus Alfred Sisley, though born in Paris, was of British parentage, and Pissarro’s son Camille, a painter himself, would later take British citizenship.) And just as Forbes was the first great name to be connected with the Newlyn School, Philip Wilson Steer can be identified as the first major figure among the British Impressionists. Steer studied in Paris in the 1880, and by the mid 1890s his experimental work had made him one of the country’s most celebrated contemporary artists. Three of his works are included in this show, of which *Southampton Water* (1921) is the most obviously Impressionistic. Another example of the fluidity of Impressionism is Theodore Roussel, who was born and grew up in France but who moved to London in his youth. His spellbinding painting in this exhibition, *Blue Thames, End of Summer Afternoon, Chelsea* (1888), is surely one of the finest oil paintings of the period to have appeared in a Messum’s show.

The artistic estates of two men who carried the ethos of Impressionism well into the twentieth century are both represented by Messum’s, and are included in this latest show: the

French-born Lucien Monod and his English-born cousin Wilfrid de Glehn. Their mothers were sisters, and the two young men lived together as students in Paris in the early 1890s, and travelled around Brittany and Normandy together. In 1899 they held a joint exhibition at the Goupil Gallery in London’s Regent Street (the dealership where, twenty-five years earlier, the young Vincent van Gogh had been employed). Early in his career de Glehn also met and befriended the great American painter, John Singer Sargent, and they would spend holidays around Europe, painting.

At the same time that Impressionism was becoming the new artistic fashion, a new movement was already well underway – what the English critic Roger Fry would name in 1910 as ‘Post-Impressionism.’ These artists included Cézanne (who had once exhibited with the Impressionists), Van Gogh, Gauguin, Matisse and Picasso. They offered their own new way of looking at the world that was unpalatable to artists like de Glehn and Monod. For as the twentieth century advanced the Impressionists, who had once looked so very modern themselves, appeared more and more old fashioned. But David Messum has always embraced ‘the shock of the new,’ and thus we find in the second half of this reopening exhibition modern artists such as Miles Richmond and Peter Prendergast, two painters whose technique owes a debt to that great radical painter and teacher, David Bomberg.

As with the artists of the Newlyn School, even among its modern and contemporary artists Messum’s continues to have an attachment to those who possess a sense of – and attachment to – particular places: there is Ruskin Spear with his London streets and characters; Mary Potter and Mary Newcomb in East Anglia. With Messum’s stable of talented sculptors, working in bronze and stone, together these artists illustrate the diversity at the heart of contemporary British art, linking tradition, history and experimentation, revealing how art never stands still – how it is always building upon its foundations to push itself forwards and ever onwards, always offering something new as it points towards the future.

David Boyd Haycock
author and curator
author of ‘A Crisis of Brilliance’

THOMAS COOPER GOTCH

RBA RI RP NEAC, 1854–1931

2. Sharing the Catch, 1891

oil on canvas
122 x 160 cms 48 x 63 ins
signed upper right "T C Gotch" and inscribed on reverse

PROVENANCE

Bought directly from the artist's daughter in Newlyn

EXHIBITED

London: Royal Academy, 1891, no. 746
Nottingham Castle: Special Exhibition of Cornish Painters, 1894, no. 206
Kettering: T. C. Gotch Memorial Exhibition, 1932, no. 42
Newlyn and Bristol: Artists of the Newlyn School, 1880-1900, 1958
Beaconsfield, David Messum Fine Paintings: A Breath of Fresh Air, 1974, no. 41
Newlyn, Plymouth and Bristol: Artists of the Newlyn School, 1880-1900, 1979, no. 61
Santa Fe: The Museum of Fine Arts, The Museum of New Mexico, 1987,
Rural and Urban Naturalism: Masterpieces of late Nineteenth Century
French and British Art from the Marchman Collection, cat. no. 14, illus. p. 61
Penzance: Penlee House, A Village in Focus: Newlyn, 2009

LITERATURE

Royal Academy Pictures, 1891, p. 88
Pall Mall Gazette Extra, 'The Pictures of 1891', p. 39
Caroline Fox, Stanhope Forbes and the Newlyn School, 1993 (Newton
Abbot: David and Charles), p. 61
Tom Cross, The Shining Sands: Artists in Newlyn and St. Ives, 1880-1930,
(West Country Books, The Lutterworth Press, 1994) p. 66
Patrick Hepburn, Thomas Cooper Gotch: The Making of an Artist,
(Kettering: Alfred East Art Gallery, 1994) p. 18
Lewis Hind, 'T. C. Gotch and his pictures', The Windsor Magazine, 1896, pp.
273, 277.
Pamela Lomax, The Golden Dream, A Biography of Thomas Cooper Gotch,
2004 (Bristol: Sansom and Co), pp. 14, 98, 111, 158
Frank Ruhmund, 'Evocative focus on pity and pain' in The Cornishman,
January 29th 2009, p. 24 (illus.)



Thomas Cooper Gotch was a leading figure in the Newlyn School, discussed in the introduction. A classic Newlyn composition, *Sharing Fish* is possibly his most impressive naturalistic canvas. Yet its unenthusiastic reception at the 1891 Royal Academy Summer Exhibition, where it was 'skied', marked an important turning point in his career. Following a similar experience the previous year with *Twixt Life and Death* (location unknown), it was Gotch's disappointment at the public reaction to these works that prompted his retreat from naturalism. He left Cornwall that summer for an extended visit to Italy, where he made a study of the Renaissance masters, and for the next decade he adopted a more 'aesthetic' approach. The picture's reception is the more surprising in retrospect because it incorporates so many features which had already popularised works by Gotch's Newlyn contemporaries – particularly Frank Bramley and Stanhope Forbes – painters who both aspired to present the harsh reality of fisherfolk life as objectively and authentically as possible.

Sharing Fish records a custom among the Newlyn fishwives, who divided the catch among themselves but ensured fair shares by asking a passerby to choose the batch for each family. Like many other Newlyn paintings, it illustrates the intergenerational dependence in the village with children, mothers, grandmothers and possibly even great-grandmothers all included. In subject and composition, the painting relates closely to Forbes' better-known picture, *A Fish Sale on a Cornish Beach* (RA 1885; City Museum and Art Gallery, Plymouth) – the work that was responsible for putting Newlyn on the artistic map. Indeed, the arrangement of the fish in the foreground and the semicircular grouping of the fishwives seem consciously to echo the structure of Forbes' painting. *Sharing Fish* is one of the few important Newlyn School paintings remaining in private hands.



THOMAS COOPER GOTCH

RBA RI RP NEAC, 1854–1931

3. Our Village

oil on canvas
61 x 91 cms 24 x 35½ ins

Gotch's later painting, *Our Village*, depicts a different sort of moment of activity. It focuses on the Strand in Newlyn on a Remembrance Sunday in the 1920s. The eye is drawn at first to the activity to the left of the painting, and we wonder what is going on. What is more significant, however, is what we notice only later: the man to the right, erect at attention, his hat to his chest, surveying the names upon the war memorial. The painting is Gotch's tribute to the dead of the Great War of 1914–18, a painting filled with loss and rebirth, an acknowledgment of the sacrifices made by this one little corner of England, a place Gotch had made his home and the focus for so much of his art.



WALTER LANGLEY

RI RSA RBA RWA, 1852–1922

4. Grace

watercolour
24 x 17 cms 9½ x 6¾ ins

5. A Letter from Afar

pencil and watercolour with scratching out
26 x 18 cms 10¼ x 7¼ ins

6. Afternoon Reverie

Pencil and watercolour with scratching out
26 x 18 cms 10¼ x 7¼ ins



4

Of all the artists who are now considered to form the celebrated Newlyn School of painters, Walter Langley was the first significant arrival. He differed from the other artists in the group in that he came from an impoverished background, and (having trained as a printer in Birmingham) he did not have the substantial continental training the other artists around him had enjoyed. In many ways, these differences make him a particularly striking figure among the group. His unstinting and genuine sympathy with the daily struggles and hardships of the Cornwall fisherfolk led him to explore all the differing aspects of their lives.

Langley was also unusual in that he had chosen to dedicate himself to mastering watercolour. Within a remarkably short time he was enjoying considerable success with his carefully observed, often highly detailed works, that belied the speed with which he painted them. It was in this medium that Langley painted many of his most acclaimed works. The model for his study here, *Grace*, also featured in his 1894 masterpiece, *Never Morning Wore to Evening but Some Heart did Break*, now in the Birmingham Art Gallery. It was not until his fortieth year, in 1892, that Langley began to exhibit oils regularly.

Lacking in neither awareness nor understanding of current stylistic and technical innovations, Langley incorporated both *plein air* work, and complex gradations of value into his works. But his pictures always remained focused on humanity. It is perhaps this anecdotal quality that made them so accessible to Victorian collectors. His two beautifully detailed, yet tightly focused studies of old age in this exhibition are clearly pendent, and are excellent examples of Langley's command of composition, narrative and the watercolour technique. The old man and woman effectively bookend one another; while the light falls on the old man from the right, it falls from the left through the small window out of which the old woman gazes. Their poses are also mirrored, and throughout both pictures mimic each other in the various rectilinear arrangements of their simple interior settings. But there is nothing to suggest a straightforward narrative link. The old woman sitting lost in thought, her knitting forgotten on her lap, does not necessarily share the bad news visited upon the old man, indicated by the black-bordered letter on the table. Instead, the two works relate on a more bathetic level, as studies of the loneliness of old age.



5



6

HAROLD HARVEY 1874–1941

7. The Quay, Penzance Harbour, 1923

oil on canvas
45.5 x 51 cms 17 $\frac{1}{8}$ x 19 $\frac{1}{8}$ ins
signed lower left

Harold Harvey was born in Penzance, not far up the Cornish coast from Newlyn, in 1874, and was thus one of the few Newlyn School painters actually local to the area. The oldest in a family of eight, his wealthy middle class father frowned upon his chosen career. But in the mid-1890s Harold went to Paris to study art at the Académie Julian, a prestigious independent art school that attracted numerous English-speaking artists (including George Clausen, Charles Conder and Roger Fry). Returning to Newlyn he began to exhibit with some frequency and recognition. In 1898 he had his first piece accepted by the Royal Academy, and would go on to become the leading Cornish-born artist in the Newlyn School.

Working *en plein air*, his carefully observed, impressionistic paintings focused on recording with a gentle, tender eye the daily life around him: fishermen and local women at work or relaxing, children playing, and the everyday scenes of village and seaside life. *The Garden Seat* (no. 8) is taken from the central figure of his 1939 Royal Academy exhibit *Allotments*. Harvey did not seek to raise Cornwall or its people to heroic proportions, as did some of the earlier Newlyn painters, and his numerous paintings form a fascinating record of the changing face of the fishing village in the early twentieth century. He describes the harmony of village life, the unspoilt countryside and its inhabitants from the viewpoint of one who had grown up there and knew it intimately. His personal philosophy was in keeping with the sympathetic social studies by Stanhope Forbes and particularly Norman Garstin, under whom he had initially trained.

Harvey's mature work after the First World War became more modern in style, and included some excellent interior portrait scenes, as well as landscapes, religious subjects and studies of Cornish industrial life. In *The Bridge at Newlyn* (no. 9) we see the little river that ran through the village and down to the sea. It was there that the day's catch was washed, and where the wagons with their fish boxes waited patiently to be loaded. Whilst many of the Newlyn artists might have brought their own sense of romance to Cornwall, Harvey neither glamorizes nor comments. He simply offers us a agreeable sense of the local: this, he seems to be saying, is how it is. It is a faithful record of what is going on, a simple scene of early twentieth-century British social realism.

The Quay, Penzance Harbour (no. 7), is a classic work from the artist's mid-to-late period, just after the First World War. What at first appears to be an everyday scene on a rather overcast day is elevated to something much more remarkable by Harvey's clever sense of design, the sensitive use of colour, and his loving attention to detail: a woman in a bright pink dress throws waste vegetables into the water whilst another walks her dog, and a horse-drawn trap passes a young girl in white. Meanwhile men gaze into the harbour as their fishing nets dry, and on the horizon to the left it is just possible to make out St Michael's Mount.



HAROLD HARVEY 1874–1941

8. The Garden Seat, 1938
oil on canvas
51 x 46 cms 20 $\frac{1}{8}$ x 18 $\frac{1}{8}$ ins



9. The Bridge at Newlyn, 1926
oil on canvas
45.5 x 51 cms 17 $\frac{7}{8}$ x 20 $\frac{1}{8}$ ins
signed lower right



STANHOPE ALEXANDER FORBES

RA NEAC, 1857–1947

10. The Old Bridge (The Bridge – Ascain), 1899

oil on canvas
78 x 99 cms 30½ x 38 ins
Signed lower right, Stanhope A Forbes / Ascain 1899

PROVENANCE
Bolitho family c. 1898; thence by descent.

EXHIBITED
London, Royal Academy, 1900, no. 6 as *The Old Bridge*

LITERATURE
Royal Academy Pictures 1900, (Cassell & Co), p. 49 as *The Old Bridge*
‘The Royal Academy of 1900’, *The Art Journal*, 1900, p. 176
‘The Royal Academy - II’, *The Magazine of Art*, 1900, p. 387
‘The Royal Academy’, *London Evening Standard*, 10 May 1900, p. 3
‘The Royal Academy’, *Pall Mall Gazette*, 7 May 1900, p. 2
‘The Royal Academy’, *The Tablet*, 19 May 1900, p. 764
‘Art Notes - The Royal Academy, First Article’, *Truth*, 10 May 1900, p. 1153
‘The Royal Academy’, *The Cornishman*, 10 May 1900, p. 4
‘The Royal Academy – Second Notice’, *The Brighton Gazette* etc, 19 May 1900, p. 6
‘The Royal Academy’, *The Northern Whig*, 5 May 1900, p. 7
‘The Royal Academy Exhibition – Third Notice’, *The Queen, The Lady’s Newspaper*, 9 June 1900, p. 966
‘Art and Artists - The Royal Academy’, *The Gentlewoman*, 12 May 1900, p. 604
Mrs Stanhope Forbes, ‘On the Slope of a Southern Hill’, *The Studio*, vol VIII, 1900, p. 25 (illus as *The Old Bridge*)
Mrs Lionel Birch, *Stanhope A Forbes ARA and Elizabeth Stanhope Forbes ARWS*, 1906 (Cassell & Co), p. 100 (illus in col)
C Lewis Hind, *Stanhope A Forbes*, 1911 (Christmas Art Annual, *The Art Journal*), p. 28
Andrew Gordon, ‘Checklist of Paintings’, in Elizabeth Knowles, *Father of the Newlyn School*, 2017 (Sansom & Co, Bristol), p. 115

In February 1898, Stanhope and Elizabeth Forbes arrived in the Pyrenees. They had completed their paintings for the forthcoming London exhibition season and Stanhope had recently received a commission for large murals of *The Great Fire of London and Destruction of the Second Royal Exchange in 1838* for the Royal Exchange Building in Cheapside.¹ Although his practice was firmly rooted in Newlyn and he can be considered neither muralist nor artist-traveller, Forbes had made several significant trips to Brittany up to this point. This extended stay of four months in a region not yet popular with artists was no exception.² As described by Elizabeth, their exploration of the hinterland of St Jean-de-Luz by bicycle was without success until they arrived at the ‘magical minute’ of dusk where an old bridge dominates a stream with ‘such a noble curve – ivy-grown, but sturdy and secure for all its centuries’. This was Ascain, and the bridge, thought to date from Roman times, exists to this day (fig 1)

Following this ‘Eureka’ moment they immediately moved from the coast to the little ‘commercial’ hotel in the village.³ There they engaged a bi-lingual maid, Marie, and when the household arrangements were settled, both artists set out to paint. Although disrupted by spring rain, the landscape and its inhabitants burst into activity as the weather improved. ‘Days of purple and gold’ returned and the two artists were able to work *en plein air*.⁴

In Stanhope Forbes’s case there were two principal products from the trip. One was a formidable picture showing a characteristic Basque cart pulled by oxen, and the other, the present canvas, was devoted to *The Old Bridge* (figs 2&3). The same ‘rustic Henry Irving’, with ‘the face of Dante’, appears in both paintings, directing his beasts,

... with large gestures and wavings of [his] ox-goad, as though performing an incantation ... with deep-chested resonant voice ...⁵

Both artists were prepared for this proud Basque people who spoke their own language and moved freely is if the border did not exist, to resist the request to act as models but this, in the end, was not the case.

Stanhope and Elizabeth Forbes returned to England at the end of May – with sufficient material to support larger works to be completed after the delivery of the Royal Exchange murals. On the distant slopes



Fig 1 The Roman Bridge, Ascain, 2017, photograph, source: Tripadvisor



Fig 2 Alexander Stanhope Forbes, *l'Attelage Basque*, 1898–9, 101 x 127, Private Collection



Fig 3 Alexander Stanhope Forbes, *The Old Bridge*, 1898, 78 x 99, the present work



¹ In his absence Forbes showed *October* and *The Letter* at the Royal Academy in 1898 and his Royal Exchange murals were unveiled in 1899.

² Of his predecessors only Whistler had a brief stay in Biarritz in October 1862.

³ Mrs Stanhope Forbes, ‘On the Slope of a Southern Hill’, *The Studio*, vol VIII, 1900, p. 25–6. It seems that Stanhope and Elizabeth travelled *en famille* with their four-year-old son, Alec, and, presumably, at least one maid.

⁴ *Ibid.*, p. 33.

⁵ *Ibid.*, p. 31.

of French and Spanish border territories they also reviewed their lives. Major allies, Frank Bramley and Thomas Cooper Gotch in particular, had recently left Newlyn, and new measures were necessary in order to revive its prominent place in the art world. In the following year they would open an art school and commission plans for a new, larger house. The school idea would be the important first step towards bringing a new generation of painters to the area. Forbes's Basque canvases were finally ready to be submitted to the Royal Academy in 1900 when they could be shown with two new Newlyn works, the largest of which was *The Drinking Place*, (fig 4).⁶



Fig 4 Stanhope Alexander Forbes, *The Drinking Place*, 1900, 174 x 152.5, Gallery Oldham

Of the four, while *The Drinking Place* claimed much attention, *The Old Bridge*, hanging in the first room, immediately caught the visitors' eyes. It expressed, according to *The Magazine of Art*, 'the real purpose of his art', looking at nature for 'her broad and summary statements', rather than 'her more minutely detailed assertions', and while *The Pall Mall Gazette* and *The Northern Whig* referred to his 'cool greys' and praised the clarity of 'grey stone' on a 'grey day', the *Cornishman* remembered one critic commending his painting of animals and recommended others – specialist 'animal' painters – to look carefully at the treatment of his goats in the present work.⁷ And while there were many other appreciative comments, without hindsight, few might realize how important the present work was. In later years Forbes would recall the magic of the Pyrenean experience that he found so well expressed in Pierre Loti's *Ramuntcho* (1897), a novel that while it

features *contrabandista* and games of *pelota*, idealises the Basque arcadia and the joys of the simple life. According to Mrs Lionel Birch, Forbes discovered the book after he had completed his Basque canvases and found in it, to his delight, the very chemins de montagne and ...boeufs attelés, indolents et forts; coiffés tous de la traditionnelle de mouton, couleur de bête fauve ... traînaient ces chariots lourds ... comme celles des chars antiques. Les bouviers, le long baton à la main, marchaient devant, toujours sans bruit ... that he had painted.⁸



Fig 5 Stanhope Alexander Forbes, *Relubbus Bridge*, 1929, 51 x 76, Penlee House Gallery and Museum, Penzance

Forbes had of course, painted one notable stone bridge before – that between Newlyn and Penzance in 1888.⁹ And in later years, for Cornish village life in microcosm, bridges became frequent subjects (fig 5).

However, the expedition to Ascaïn was unique. For all his love of the area, Forbes would never return, but the freedom he experienced on the bank by the old bridge over the Nivelles is expressed in handling of the present work – swift and sharp in places; thin and evocative, when it needs to be. How natural seem the girl and boy with the tethered billy-goat. Realism and reverie thus collide in *The Old Bridge*, as they do Loti's narrative. No snapshot tells us that the *bouvier's* cart and charming young goatherds blocked the narrow bridge as the painter scrutinized the scene, but they do so – believably – here.

Kenneth McConkey



⁶ *The Times*, 9 June 1900, p. 16, for instance, found this picture 'hackneyed' and 'less happily inspired' than Forbes's usual work.

⁷ 'The Royal Academy - II', *The Magazine of Art*, 1900, p. 387; 'The Royal Academy', *The Northern Whig*, 5 May 1900, p. 7; 'The Royal Academy', *Pall Mall Gazette*, 7 May 1900, p. 2; 'The Royal Academy', *The Cornishman*, 10 May 1900, p. 4.

⁸ Mrs Lionel Birch, 1906, pp. 100-101; The full text reads: 'Very slowly, through mountain paths, went these enormous loads of ferns; very slowly, with the sound of cow-bells. The harnessed oxen, indolent and strong – all wearing the traditional headgear of sheepskin, fallow colored (sic), which gives them the air of bisons or aurochs – pulled those heavy carts, the wheels of which are solid discs, like those of antique chariots. The cowboys, holding the long stick in their hands marched in front almost noiselessly ...' (Pierre Loti, *Ramuntcho*, 1897, trans Henri Pène du Bois, RF Fenno & Co, New York, p. 182).

⁹ Sold Bonhams 20 February 2019, lot 77.

STANHOPE ALEXANDER FORBES

RA NEAC, 1857–1947

11. The Village Shop, 1921

oil on canvas
61 x 75 cms 24 x 29½ ins

Painted somewhere in south Cornwall, probably Penzance or Newlyn, this piece is typical of the works Forbes was painting at this sort of size at this time, many of which were exhibited at the Royal Academy, and where they sold exceptionally well. In 1906, Mrs Lionel Birch had concluded her biography of the artist and his wife with the observation that Forbes, one of Newlyn's 'earliest recruits,' 'is more enamoured of the charm of his chosen village than ever. To those who have followed the evolution of his artistic output, it is evident from his later work that he has by no means as yet spoken his last word. His sense of colour grows more full, his technique less formal and more supple.' As Forbes cheerfully admitted, he never tired of painting the village – even something as seemingly simple and ordinary as a grocer's shop. 'Isn't it lovely!' he would tell Birch of one such establishment, as the tones changed with the changing light. 'You may do what you like, but you can't spoil Nature; you may try your hardest, but she won't be beaten in her determination to be beautiful!'



HENRY HERBERT LA THANGUE

RA NEAC, 1859–1929

12. A Fisherman

oil on canvas 36 x 24 cms 14½ x 9½ ins
signed and dated, HH La Thangue, '90

PROVENANCE

Ernest Higgins Rigg n.d.¹; thence by descent

As a young artist, Henry Herbert La Thangue witnessed the invention of modern social – if not sociological – recording. Its origins in popular imagery, derived from old prints of the ‘cries’ or street trades of London and Paris, had been upgraded in his youth with the launch of *The Graphic* in December 1869. This large format, wide circulation, profusely illustrated weekly newspaper featured a long-running series entitled ‘Heads of the People.’² For these full-page plates, saved by artists such as Vincent Van Gogh as source material, draughtsmen were sent out to draw the typical fireman, policeman, miner, country labourer or Cornish fisher-lad. So significant were these that by the 1880s, head-studies of ordinary workmen and women became subjects set as student prizes by the Art Union of London. In 1890, when the present canvas was signed, these anonymous portraits had become a normal part of Henry Herbert La Thangue’s working procedure. A face etched with the experience of everyday life, had become a new objective that chimed with the modern Naturalism of Bastien-Lepage emerging from Paris, and this, in essence, is what we find in *A Fisherman*.³

It came at an important juncture. As the 1880s drew to a close, La Thangue began to feel that he had done all that was possible with the countryside around Horsey Mere on the edge of the Norfolk Broads. The four years spent in that bleak lowland had culminated in *Leaving Home* (Private Collection), his large canvas showing the tearful farewell of country girl going into service in the city, which was on display at the New Gallery. And while he had lost none of the revolutionary fervour that led to the founding of the New English Art Club in 1886, and the advocacy of a new ‘national’ art exhibition rivalling the Royal Academy, his need to find new ‘democratic’ subject matter was clear.⁴ His friend, the artist James Charles, had recently moved to west Sussex and was persuading La Thangue and his wife to join him at the village of Bosham on the Chichester estuary where a greater variety of coastal and rural genre scenes would be available. The present study was painted not long after this move.

When he arrived in the summer of 1890, La Thangue set to work immediately on a large picture for the forthcoming Royal Academy exhibition. By November *A Mission to Seamen* was under way at the quayside at Bosham.⁵ Although not a study for this important work,



we may assume that it provided useful information regarding one of the central characters who gather on the quayside to listen to the local preacher, thought to be George Arnold (fig 1).

As we can see from the present study, at this point La Thangue was beginning to modify his ‘square brush’ technique – employed here in the man’s head – with more varied brushwork found in the background. This process continued as he developed the form of Impressionism later admired by Walter Sickert.⁶ It would not be unusual to find that head studies like the present example became transitional, or experimental works and as such were often gifted from one artist to another – as may be the case with the present rediscovery.

Kenneth McConkey

1 Since this picture was discovered in the Rigg succession, we may assume that it was acquired when both La Thangue and Rigg (or one of his brothers) were members of the Arcadian Art Club in Bradford c. 1890. When the club was formed in 1886, La Thangue was elected its first President and this gave him a significant influence over collectors and artists in the area. Rigg, of course went on to become one of the leading artists of the Staithes group.

2 See Ronald Pickvance, *English Influences on Vincent Van Gogh*, 1974 (exhibition catalogue, Arts Council of England).

3 For further reference to La Thangue’s head studies, see Kenneth McConkey, *HH La Thangue, A Painter’s Harvest*, 1978 (exhibition catalogue, Oldham Art Gallery), nos 4, 6, & 8; see also, Andrea Gates, intro, *British Impressions*, 2012 (exhibition catalogue, Messum’s), no 24.

4 HH La Thangue, ‘A National Art Exhibition’, *The Magazine of Art*, 1887, pp. 30–2; idem, ‘Politics in Art’, *The Artist*, 1 April 1889, p. 97.

5 Reported in the *Bicester Herald*, 21 November 1890, p. 5 and *Christchurch Times*, 22 November 1890, p. 3.

6 Quoted in McConkey, 1978, pp. 13–14.



Fig 1
Henry Herbert La Thangue, *A Mission to Seamen*, 1891, 180 x 237, Nottingham City Art Gallery and Museums

WINIFRED NICHOLSON

NEAC, 1893–1981

13. Sandeig, Wooded Landscape

oil on board
23 x 37.5 cms 9 x 14½ ins

Over recent years Winifred Nicholson has justifiably re-emerged from the shadow of her internationally renowned husband, Ben Nicholson (to whom she was married from 1920 to 1938). Once again she is being fully recognized as a significant and highly collectable artist in her own right – for as one contemporary critic observed as early as 1927, she probably had ‘no equal among modern British painters as a colourist of the most exquisite refinement.’

Winifred Nicholson studied at the Byam Shaw School of Art in London in the years just before and just after the First World War, and during the period of her marriage to Ben they lived in Switzerland and Northumberland, developing together a naïve style of painting

inspired in part by the work of the self-taught Cornish artist, Alfred Wallis. This painting was made in Scotland, where Nicholson made regular working trips in the late 1940s and 1950s. The light, the ever-changing weather and the simple life and deep history of the Western Isles attracted her. ‘This place looks even more beautiful this year in stormy weather,’ she wrote from Sandaig Bay on the west coast of Scotland in 1952, ‘and is even harder to paint. The high mountains shroud themselves and blot themselves out with white cloud and black cloud with drifting mist and drifting sunshine – the sea is silver is black is azure is lead is white with sea horses, is not visible at all ...’



EDWARD WILLIAM STOTT

ARA NEAC, 1859–1918

14. Maternity, 1903

oil on canvas
63 x 66.5 cms 24¼ x 26⅝ ins
signed lower left

EXHIBITED

London, The New Gallery, Summer Exhibition, 1903 (according to a label on the frame, verso).

LITERATURE

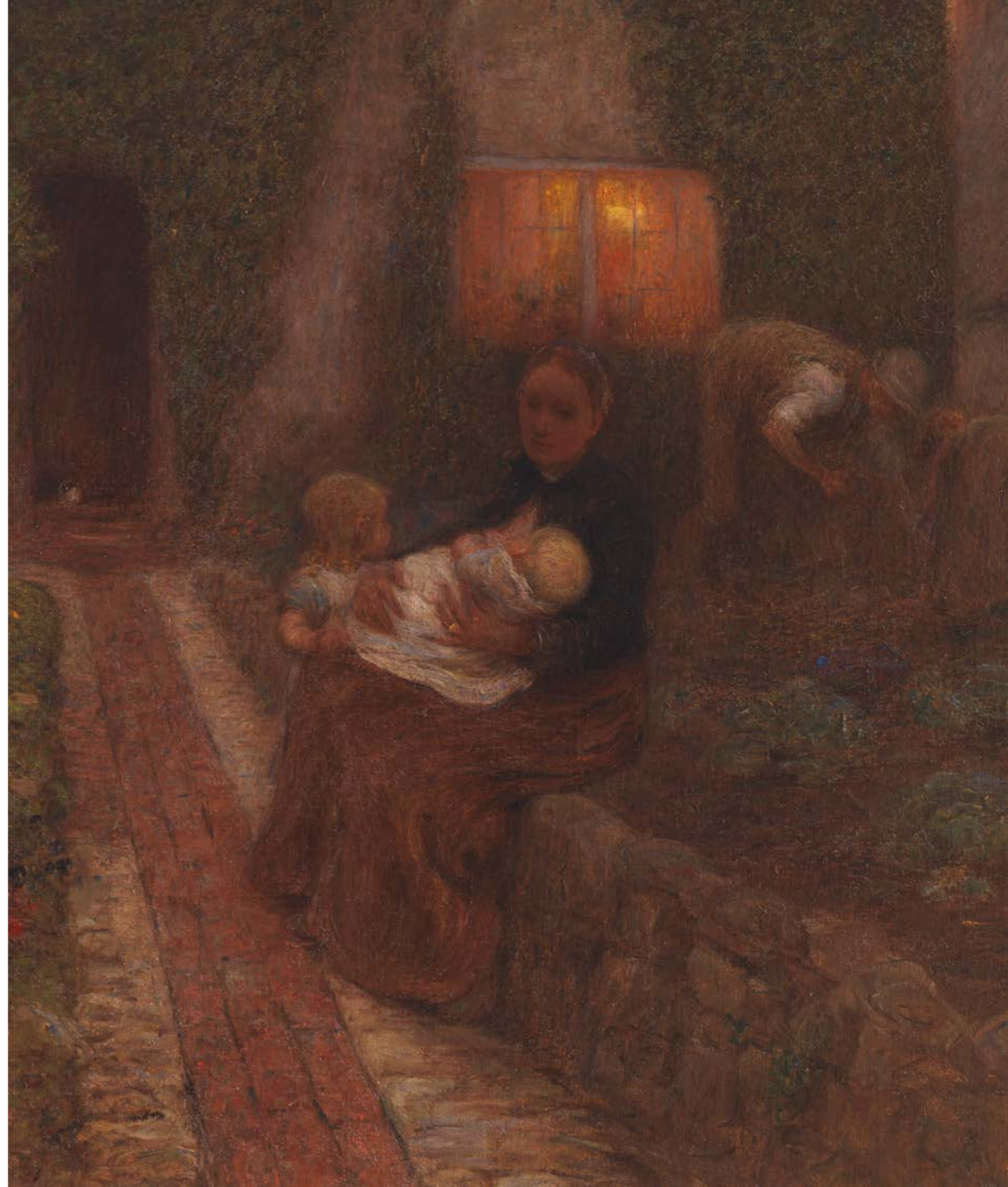
'Art: From Watts to Boldini', The Academy, 2 May 1903, p. 443.
Frank Rinder, 'The New Gallery Exhibition of 1903', The Art Journal, 1903, p. 183 (illus), 186.
Anon, 'The New Gallery', The Magazine of Art, 1903, p. 434 (illus).

Born in Rochdale, Lancashire, to a wealthy mill owner, Edward Stott attended the Manchester School of Art before moving to Paris in 1880, where he was a student at the École des Beaux-Arts. Like Forbes and La Thangue, he came under the influence of Bastien-Lepage. Upon his return to London he began exhibiting at the Royal Academy, and would be a founding member of the New English Art Club. In 1889 he moved to the pretty little village of Amberley, in West Sussex, and in 1906 was elected ARA.

Throughout the 1890s and early 1900s Stott took his inspiration from the Sussex Downland. Although he was deeply immersed in day-to-day village life, he never painted directly from nature, and his approach to rustic genre subjects often leans towards the symbolic

rather than the realistic. Nevertheless, like many British artists at the time, he was influenced by French rural Naturalism, as typified in works by Jean-François Millet, whose figures bent by poverty and toil were tempered by a subtle anonymity.

This particular painting was exhibited at the New Gallery in London in 1903. The critic and collector Frank Rinder acclaimed the work in *The Art Journal*, stating: 'I do not recall any group by [Stott] more tender, more true, than that of the mother, baby on knee, child at side, seated on the low wall of the garden path. *Maternity* is a temperamental little picture; it yields pleasure.' As with Forbes and La Thangue, Stott's work is very well represented in UK public collections.



THEODORE CASIMIR ROUSSEL

RBA ARE NEAC, 1847–1926

15. Blue Thames, End of Summer Afternoon, Chelsea, 1888

oil on canvas
84 x 121 cms 33¼ x 47¾ ins
signed lower right ‘Theodore Roussel’

PROVENANCE
Guy Roussel

EXHIBITED
London: Goupil Gallery, 1889, *London Impressionists*, no. 53
London: The Barbican Art Gallery, 1995, *Impressionism in Britain*, no. 185

LITERATURE
Laura Wortley, *British Impressionism: A Garden of Bright Images*, 1988 (Marlow: Studio Fine Art Productions) illus. p. 133
Kenneth McConkey, *British Impressionism*, 1989 (Oxford: Phaidon) p. 62, plate 56
Anna Gruetzner Robins in Norma Broude (ed.), *World Impressionism*, 1990, (New York: Harry N Abrams Inc.), p. 76
Kenneth McConkey, *Impressionism in Britain*, 1995 (London, Barbican Art Gallery and Yale University Press) cat. 185
James Beechey and Roger Plant introd., *Theodore Roussel, 1847-1926, Paintings, Drawings and Prints*, 1997, (exhibition catalogue, Michael Parkin Gallery, London), n.p.

Born in Lorient, Brittany, Theodore Roussel came to England in 1874 after serving in the Franco-Prussian War. Intending a brief stay in order to study British portraiture and Romantic landscape painting, this insular young French artist, found the English way of life more congenial than that in Paris. He settled permanently in London and in February 1880 married an English woman, Frances Amelia Smithson Bull. In 1885 he became part of Whistler’s entourage.¹ As an etcher, Roussel readily acknowledged his debt to the American expatriate, and described himself “élève de Whistler” in exhibition catalogues.² With Mortimer Menpes and Walter Sickert, he entered the Society of British Artists, only to leave it when Whistler’s presidency was abruptly terminated. By 1887, when *The Reading Girl*, (Tate Britain) was shown at the New English Art Club, – “the finest nude that was ever painted”, according to Sir William Orpen – Roussel had begun to acquire a strong and independent reputation.³

While Roussel’s modern nude, ostensibly containing references to Manet’s *Olympia*, (Musée d’Orsay, Paris), caused something of a stir, it was strictly an academic exercise and not the prelude to a career painting classical subjects. He was more interested in the seemingly less shocking subject matter of the Chelsea Embankment, an area of London romantically associated with J.M.W. Turner through its connection with the Greaves family boatyard. Whistler had taken up residence there in 1863 and during the 1870s used the industrial landscape facing his house in Lindsey Row for many of his ‘nocturnes’ – infamous poetic evocations of the river, recreated in the studio from memory, using thin, almost uncontrollable washes of colour. During the 1880s the artist quarter expanded and new studios were being built. The borough attracted young painters such as Fred Brown, Alfred East, and many others.⁴ Of Roussel’s more immediate New English comrades, Sydney Starr and Paul Fordyce Maitland were both painting Whistlerian views of the London river.⁵

Roussel’s views across the Thames to the Battersea shore provided an ideal opportunity for analysis of the marquetry of repeated shapes provided by the flat gables of factory buildings. Their minute alterations of hue were recorded in oil sketches, while line and tone were caught in small jewel-like etchings.⁶ These supplied information for the larger studio production – *Blue Thames – End of a Summer Afternoon, Chelsea*. And if the location was important, so too were the time of day and the season – the end of an afternoon in summer. Menpes recalled, “*We were continually asking one another to guess what hour such-and-such a picture was painted. A Follower would suggest eleven-thirty. “Right you are – almost,” the proud possessor would answer. Not eleven-thirty, but eleven-fifteen – ... The school was becoming scientific. To be able to tell the time of day by a picture was astounding!*”⁷

It is easy to see a connection between these preoccupations and Monet’s ‘series’ paintings, being developed simultaneously on the banks of the Seine. It is equally clear that Roussel followed the accepted practice of bringing his ‘plein air’ discoveries into the studio, to be worked upon with greater deliberation. Only in this context could a daily scene take on the visionary intensity of *Blue Thames*.

With this wider recognition, Roussel emerged from Whistler’s shadow, arriving at a technique that was distinctly individual and characteristic. His quasi-scientific observation of the world that surrounded him was matched by his sensitive handling of paint. As Sir Frederick Wedmore pointed out, “*It is the beauty and the poetry of the world and life – the quiet waters, the massed town, this strong man’s character, the flowers, that woman’s hand, and this child’s face – it is all that, our world today, and not the technical achievements of the masters who have gone before him, that is the source and the origin of Roussel’s so refined, so very modern, since always so sincere and personal work.*”⁸

By the time Wedmore penned this eulogy, Roussel had staged exhibitions at Dowdeswell’s, Colnaghi’s and Goupil’s galleries in London.⁹ In the early nineties he moved from King’s Road to Parson’s Green and after his wife’s death he married the widow of the Glasgow School painter, Arthur Melville. His influence upon British art after the Great War has never been fully addressed.

Kenneth McConkey

1 Whistler apparently spotted one of Roussel’s watercolours at Dowdeswell’s gallery in 1885 and asked to meet him. For details of Roussel’s early career in London see Margaret Dunwoody Hausberg, *The Prints of Theodore Roussel, A Catalogue Raisonné*, 1991 (MH, Broxville, New York), pp. 4-5.
2 Whistler apparently declared Roussel ‘a follower worthy of the master’, see Mortimer Menpes, *Whistler as I knew him*, n.d., [1904], (A&C Black), p. 19. Menpes notes that unlike Walter Sickert and himself, Roussel was not regarded as a ‘pupil’.
3 Sir William Orpen, letter to *The Times*, 21 October 1927.
4 Fred Brown’s *An Impromptu Dance*, a picture of children dancing in the wide space of the newly created embankment was shown at the Royal Academy in 1883, while East’s *Old Battersea Bridge* was shown at the Grosvenor Gallery in 1886.
5 Starr exhibited *Old and New Battersea Bridge* at the NEAC in the spring of 1891.
6 A study for *Blue Thames*, entitled *Battersea from Cheyne Walk*, was exhibited in James Beechey and Roger Plant introd., *Theodore Roussel, 1847–1926, Paintings, Drawings and Prints*, 1997, (exhibition catalogue, Michael Parkin Gallery, London), no. 15. This shows the same range of factories, in front of which a small paddle steamer appears on the left. The iron bridge partially indicated in the study but omitted from *Blue Thames is seen in Battersea from Chelsea*, 1888-9 (Margaret Dunwoody Hausberg, no. 21), an etching which is thought to have been drawn from Greaves’ boatyard or Lindsey Wharf.
7 Menpes, n.d., p. 21.
8 Frederick Wedmore, *Some of the Moderns*, 1909 (Virtue and Co.), p. 21.
9 These were held in 1894, 1906 and 1909 respectively.



LUCIEN HECTOR MONOD 1867–1957

16. Lucien Hector Monod c. 1900, Autoportrait

oil on canvas
60 x 48 cms 23 $\frac{3}{8}$ x 18 $\frac{7}{8}$ ins

PROVENANCE
Atelier no. 357

17. La Voix des Sources

oil on canvas
50 x 65 cms 19 $\frac{5}{8}$ x 25 $\frac{5}{8}$ ins
signed

PROVENANCE
Atelier no. 360



16

Lucien Monod was the French cousin of the English artist Wilfrid de Glehn, and between 1886 and 1889 he attended the Académie Julian, where his fellow students included Pierre Bonnard. Monod's early influences were the great French Symbolist artists, Puvis de Chavannes and Gustave Moreau, and early in his career he worked often in Brittany, painting his own Symbolist works – the location, almost certainly, of his imaginative creation, *La Voix des Sources*. At the Paris Salon of 1899 his work was highly praised in the London *Magazine of Art*: 'We do not find peasants or sailors in his pictures, but the Fay Morgana, Lancelot the Knight riding through a wood dimly lighted by a sunset sky, and other apparitions born of a refined and poetical imagination. His technique is sometimes nearly akin to that of some English painters; a remembrance of Burne-Jones frequently haunts his mind.'

Perhaps under the guiding influence of de Glehn, Monod would move increasingly away from Symbolism towards Impressionism – though his delicate drawing tended to look back to Watteau and Ingres. A 1904 solo exhibition of his work at the Dowdeswell Gallery in New Bond Street would be very well received in the British press. At the end of the First World War Monod and his wife moved to Cannes, where he would work as a portrait painter. It was there, between commissions, that he painted his Impressionist *en plein air* oils and watercolours of boats in the harbour at Cannes and St Tropez, the lush landscape of Provence, or roses picked fresh from his garden, and where his cousin Wilfrid was a frequent visitor.



17

LUCIEN HECTOR MONOD 1867–1957

18. In the Garden at Cannes

oil on canvas
64 x 76 cms 25¼ x 29⅞ ins

PROVENANCE
Atelier no. 390

After Wildrid's cousin Lucien Monod settled at Clos St. Jacques, in Cannes, in around 1920, the de Glehns often stayed there on route to their annual painting trips to the north in the villages around Vence which were to continue until 1938.

The present painting was almost certainly completed in the countryside around the Monod's home, either in the grounds of the house itself, or most probably, it is set in the secluded garden of a local medieval monastery at St. Cassien which became a favourite place for both Monod and de Glehn to paint in the late afternoon. The garden surrounding the 14th century chapel was reminiscent of a number of Italian gardens the artist had visited some years earlier in the company of Sargent.

The prominent inclusion here of a large earthenware pot serves two purposes. Formally, it acts to focus the viewer's attention on the figure sitting beneath but significantly, this distinctive shape is in many ways a symbol of the local area. Monod would have been all too aware of the importance of these sizeable vessels to local merchants because Eulalie Monod, a glassblower who lived nearby in Biôt, had married into a family who produced the huge pottery jars. Made from local clay they were used throughout the region for storing and transporting wine and olive oil.



19. Le Quai, St Tropez

oil on canvas
38 x 46 cms 15 x 18⅞ ins

PROVENANCE
Atelier no. 400

20. Le Port à St Tropez

oil on canvas
46 x 56 cms 18⅞ x 22 ins

PROVENANCE
Atelier no. 351



19



20

WILFRID DE GLEHN

RA NEAC, 1870–1951

21. Early Morning, Normandy, 1873

oil on panel 27 x 41 cms 10½ x 16 ins
signed and dated 1893

EXHIBITED

Goupil Gallery

22. Coutances

oil on canvas 64 x 76 cms 25 x 29¾ ins
signed lower left

PROVENANCE

Atelier no. 228

Born Wilfrid von Glehn in London in 1870 into a family of wealth, sophistication and extended European connections, he changed his surname during the First World War to the less Germanic-sounding 'de Glehn' (which also reflected his mother's French birth). He is recognised today as one of the important figures in early twentieth-century British Impressionism, admired for his direct, painterly style, vibrant colour and his ability to capture sparkling, sensual light effects.

Only a handful of de Glehn's early works are known to survive, of which *Early Morning*, *Brittany* is a particularly fine example. It would have been painted around the time he was a student at the



21

École Nationale des Beaux-Arts in Paris, shortly before he met and subsequently worked alongside the man who became for a while his great friend, John Singer Sargent. Even in this still relatively early work (probably painted whilst de Glehn was holidaying with his French relatives in Normandy), Sargent's influence is apparent: the two artists (together with de Glehn's American wife, Jane) would frequently paint different aspects of the same view together, and there has been cases of mistaken attribution between the work of Wilfrid de Glehn and Sargent. Elected ARA in 1923, de Glehn was made RA in 1932, and in 1947 he was nominated President, an honour he declined. His work is in numerous national collections.



22

23. Brittany – Evening, 1893

oil on canvas
49 x 73 cms 19¼ x 28¾ ins

PROVENANCE

Atelier no. 228

24. Classical Landscape in Gattieres with Distant View of Carros

oil on canvas
59 x 92 cms 23¼ x 36¼ ins

PROVENANCE

Atelier no. 297



23

Between roughly 1892 and 1897 Wilfrid was enrolled in the Ecole des Beaux Arts in Paris. There he studied under Gustave Moreau (1826–1898) who was already, by then, a major figure in the French Symbolist movement. He expected his students to leave his Atelier with a firm grasp of history painting. *Brittany Evening*, 1893, is a classic example of the type of work Moreau would encourage.

Wilfrid first met John Singer Sargent (1856–1925) around 1895 after he began to work out of Edwin Austin Abbey's (1852–1911) Fairford Studio preparing the first phase of the murals for the Boston Library. Wilfrid's classical education was an important addition to the designs intended for the library. Adept at 'plein air' painting, his pictures had a natural freshness often with the regular inclusion of classical figures.



24

WILFRID DE GLEHN

RA NEAC, 1870–1951

25. Mademoiselle Querrio, 1921

oil on canvas
102 x 76 cms 40½ x 29½ ins
Signed top right and indistinctly dated W. G. de Glehn/ 1921

PROVENANCE
Atelier no. 175

EXHIBITED
Probably the painting of the same title exhibited in Boston at the Vose Galleries, January 1922 'Portraits, Decorative Panels and Watercolours by Wilfrid de Glehn', no. 1
Royal Academy, London, 1922, no. 153
Walker Art Galleries, Liverpool, 1922, no. 799
Messum's, London 'Wilfrid de Glehn RA: John Singer Sargent's Painting Companion' 1998, no. 22, illustrated in colour.

26. Portrait of a Lady, Seated Half Length, in a Black Dress

oil on canvas
91 x 71 cms 35½ x 28 ins

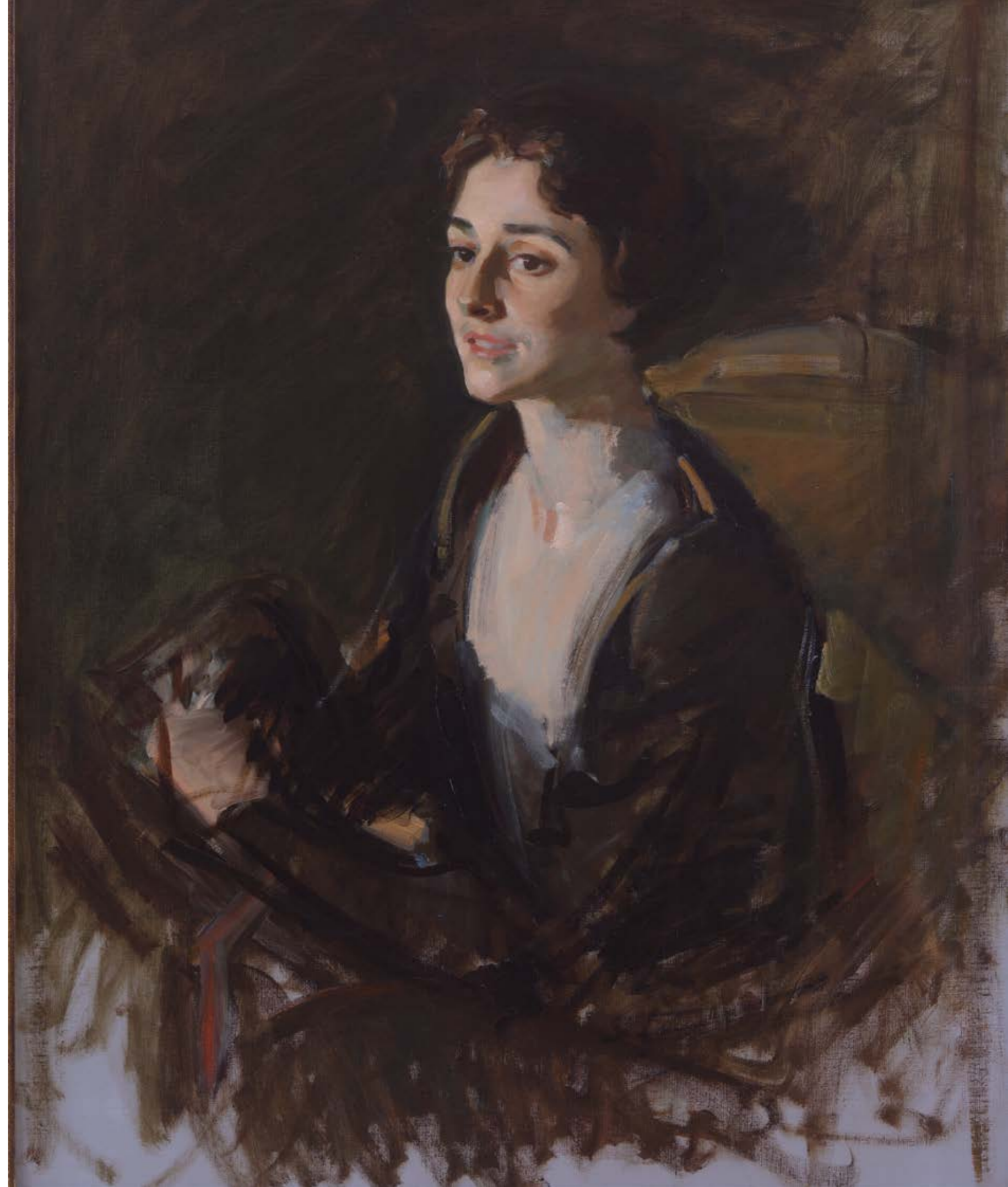
PROVENANCE
Atelier no. 382b

EXHIBITED
Messum's, London 'Wilfrid de Glehn RA: John Singer Sargent's Painting Companion' 1998, no. 42, illustrated in colour.



As it was for John Singer Sargent, so society portraiture (especially of glamorous and wealthy women) became a significant part of de Glehn's work as a professional artist. By the 1920s he was striving for a more relaxed approach to his subjects – playing with mirrors, half-lights, fabrics and bibelots to achieve his effects – and as the art historian Andrea Gates has observed, 'some of Wilfrid's best portraits marry the sitter's youth and beauty with his own mastery of colour and pattern.' Mademoiselle Querrio was Jane de Glehn's dressmaker, and in many ways the pose and direct expression of the sitter echoes Sargent's half-length, formal portrait of his niece, Rose Marie Ormond. This portrait is probably the painting of the same title that was included in de Glehn's exhibition at the Vose Galleries in Boston, Massachusetts, in 1921, and at the Royal Academy and the Walker Art Galleries in Liverpool the following year.

The, second, unnamed portrait of a lady in black is possibly a sketch for the portrait of Mrs. Christopher Carey, which was exhibited at the Glasgow Institute of the Fine Arts in 1942. Although largely composed in a single tone, black, this is handled so eloquently that as in many of Sargent's major portraits the absence of specific colour goes completely unnoticed. Following in the footsteps of Sargent and William Merritt Chase, Wilfrid had painted a number of women wearing black dresses over the years, though none appears to have been quite so articulate a tour de force as this.



PHILIP WILSON STEER

OM NEAC, 1860–1942

27. **Blue and Silver:** A Portrait of Miss Bennett in Blue Dress and White Hat, 1906

oil on canvas
51 x 40.7 cms 20½ x 16 ins

PROVENANCE

Studio Sale
Christies 1942 Lot 173 bought by Mrs Blundell and thence by descent.



Having studied at the Académie Julian and then the École des Beaux-Arts in Paris in the 1880s, Philip Wilson Steer went on to become one of the most exciting of the late nineteenth-century 'British Impressionists.' Paintings such as *Girls Running, Walberswick Pier* (1888–94) and *The Beach at Walberswick* (c. 1889) in the Tate Collection never cease to amaze with their vibrancy, life and colour. By the mid 1890s his experimental work had made him one of the country's most celebrated contemporary painters. He was one of the younger generation artists whose work was showcased in Aubrey Beardsley's 1890s magazine, *The Yellow Book*, which helped set artistic and literary fashion at the end of the Victorian era.

Steer was a founder member of the New English Art Club, and from 1893 taught painting at the Slade School of Art in London, where his pupils included many eminent future portraitists, including Augustus John, William Orpen and Ambrose McEvoy. John would recall in his autobiography how, '[w]ith no pose of omniscience or display of authority,' Steer taught them 'with dignity and humour ... When in the Life Class, taking a student's brush and palette, he was moved to work on the defaced canvas before him with that flickering and voluptuous touch of his, it seemed as if a new and more enchanting world was blossoming before our eyes! Perhaps, at such moments, he was at his best, because, detached and irresponsible, he could treat the model with complete simplicity and gusto, as one plucks a flower.'



PHILIP WILSON STEER

1860–1942

28. *The Black Domino*, 1904

oil on canvas
110 x 76 cms 43¼ x 29⅞ ins
signed and dated, upper left

PROVENANCE

George Russel, by 1926;
Russel Family Collection
With the Fine Arts Society.
Forbes Collection.

EXHIBITED

New English Arts Club, April 1904, no. 89.
Manchester, 1904.
New English Arts Club, Liverpool, April 1905, no. 41.
London, Tate Gallery, Artist's Retrospective, 1929.
London, The Fine Arts Society, 1968, no. 4, illus.

LITERATURE

Anon., 'Notable Pictures in the May Exhibitions', in *The Burlington Magazine*, vol. 5, no. 15 (June 1904), p. 232.
D.S. MacColl, *Life, Work and Setting of Philip Wilson Steer*, London, 1945, p. 205.
B. Laughton, *Philip Wilson Steer, 1860–1942*, Oxford, 1971, p. 143, no. 330.



Around 1895, Steer began to move away from Impressionism and began consciously reassessing the works of the Old Masters. This was a practice keenly advocated by his teaching colleague at the Slade, Henry Tonks, who encouraged all his students to study carefully the works in the National Gallery, the Dulwich Picture Gallery and the Prints and Drawing Room in the British Museum. In his nude studies, Steer looked to the Rococo, with the work of Watteau and Boucher as his guide. In his portraiture and figure studies, such as *The Black Domino*, he consciously drew from the work of Gainsborough, and more specifically, the seventeenth-century Spanish painter, Diego Velasquez. Contemporary works such as Steer's portraits, *Mrs. D. S. MacColl* (1904, Williamson Art Gallery, Birkenhead) and *A Lady in Black* (1904–25, Manchester Art Gallery) also display Steer's fascination with the possibilities of monochrome tonalities, as well as his almost obsessive attention to surface detail in the costume. Steer's use of rapid, broken dry brushwork in black, white and touches of ochre to describe the stiff black taffeta cape worn by his mysteriously pensive subject lends her both a monumental and yet doll-like quality.

The subject of this portrait study in black is not known, though Steer's title suggests it might have been inspired by the heroine of *The Black Domino*, a French comic opera that was playing to packed audiences at London's Adelphi Theatre. Or it may simply refer to the subject's costume, as this was an old-fashioned euphemism for mourning clothes, similar to 'widow's weeds.'



29. *Southampton Water*, 1921

oil on canvas
50.8 x 81.2 cms 20 x 32 ins
signed and dated, lower left

Steer always loved to paint by the sea, and he frequently holidayed in Dorset, on the Isle of Wight and in Suffolk. His early landscapes after his return from Paris, painted in short flecked brushstrokes in pure unmixed colours, illustrate the most direct borrowings from Monet and Sisley in British art at that time. From the 1890s, however, his landscape painting began to draw inspiration from the work of Rubens, Constable and Turner. His views of yachts are among his most valuable and collectable. Returning more closely to the early influence of James McNeill Whistler and the French Impressionists, Steer painted this scene of yachts tied up at Southampton Water in 1921. He used barely tinted washes of colour and long brushstrokes, which make it appear as if it is seen through streaming glass. Steer was working in Hythe at the time, and based on its subject matter and dimensions, this picture is probably related to four other views of Southampton Water, one of which is now in the National Gallery of Victoria in Melbourne.

LEONARD CAMPBELL TAYLOR

RA ROI RP, 1874–1969

30. The Lady of the Castle, 1910

oil on canvas
109 x 94 cms 42 7/8 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)

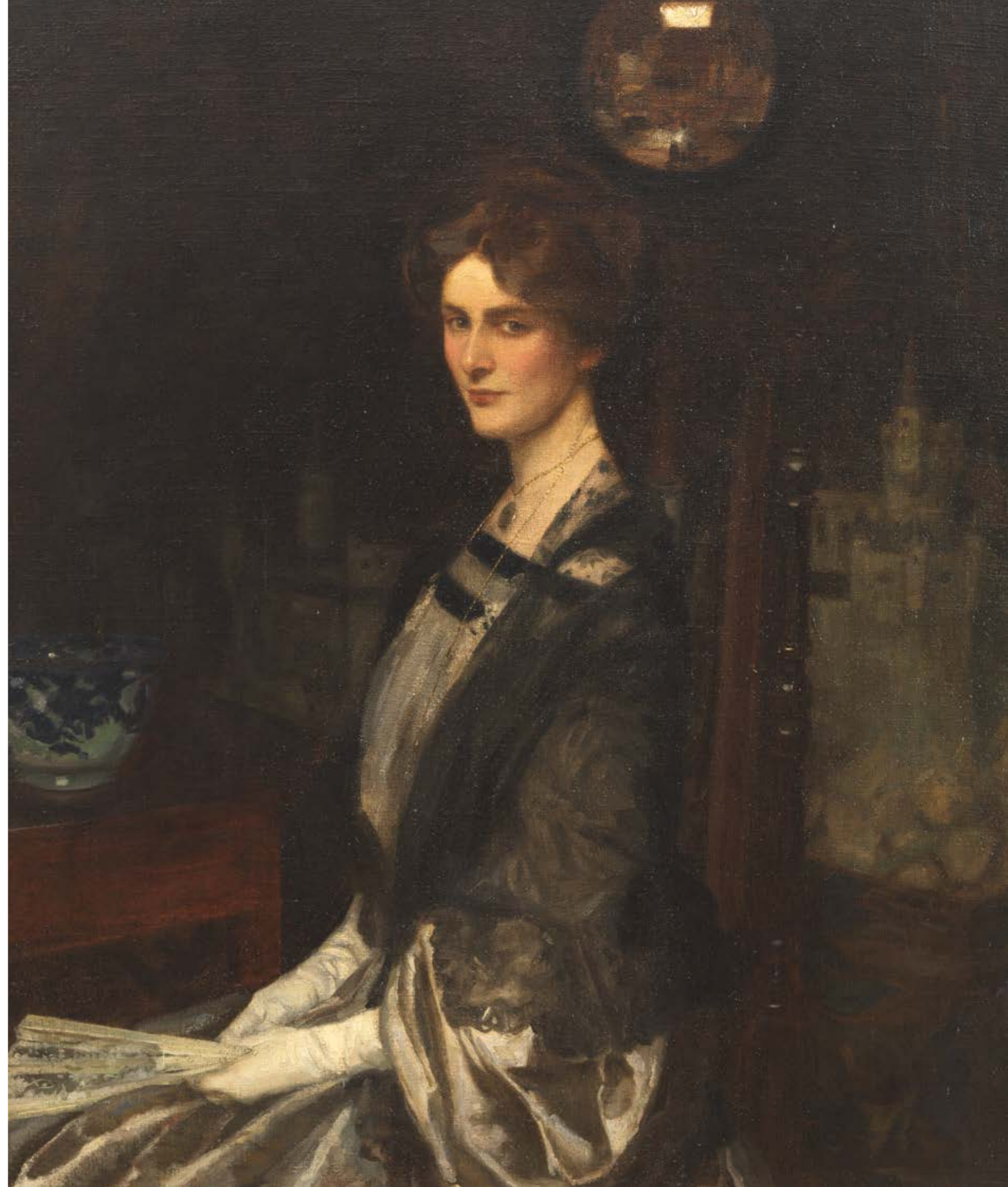
LITERATURE

Herbert Furst, Leonard Campbell Taylor, R.A., His Place in Art,
Leigh-on-sea: F. Lewis, 1945, p.140.



Born in Oxford in 1874, Leonard Campbell Taylor began his artistic training at the Ruskin School of Drawing in Oxford, continued at St. John's Wood Art School and was completed at the Royal Academy Schools in 1905. He made his name and fortune painting society portraits, his subjects, such as *Her Majesty Queen Mary* (1928, the Royal College of Music) often sitting in expansive, opulent interiors. Since their calm domesticity and contemplative light recalled the works of the Dutch Masters, contemporary critics dubbed Campbell 'The English Vermeer.'

Taylor's paintings were praised for their meticulous degree of finish. Whilst this ran contrary to the avant-garde taste for freer, more impressionistic brushwork, it nonetheless won him many accolades. One of his most acclaimed works, *The Rehearsal* (1907), put him at the forefront of Edwardian academic painters, and it is now in the Tate Gallery collection. Other works by him are in various national collections, including the Victoria and Albert Museum, Manchester City Art Gallery, the Imperial War Museum and the Royal Academy. *The Lady of the Castle* was exhibited at the Royal Academy, as well as at Rome and Liverpool and at the Paris Salon in 1912, where it won a bronze medal. It was formerly in the collection of William Vestey, 1st Baron Vestey (1859–1940). In 1931 Taylor was made a Royal Academician, becoming a Senior Royal Academician in 1950.



MILES RICHMOND

1922–2008

31. Ronda from the Barrio San Francisco, 1960

charcoal on paper
47 x 63 cms 18½ x 24¾ ins

PROVENANCE

Estate of Miles Richmond, Atelier no. 248 0949

32. Grazalema looking Down, 1960

oil on canvas
65 x 76 cms 25½ x 29¾ ins

PROVENANCE

Estate of Miles Richmond, Atelier no. 098 1101

Of all the artists who formed part of The Borough Group in the 1940s and '50s, Miles Richmond was the one who followed their brilliant, unconventional teacher, David Bomberg, the closest and for the longest. Born Peter George Louis Richmond in Isleworth, Middlesex, Miles (as he later rechristened himself) began his studies at the Kingston School of Art in the early 1940s. Then, at the urging of Cliff Holden, Dorothy Mead, and Susanna Richmond (his future wife), he joined Bomberg's classes at the Borough Polytechnic. Before the First World War Bomberg had been a brilliant young student at the Slade School of Art, alongside Paul Nash, Stanley Spencer and Edward Wadsworth. With paintings such as *In the Hold* (1913–14) and



31

The Mud Bath (1914) he had been one of the first British artists to respond to the Modernist wave that eventually swept the country. As an inspiring teacher after the Second World War, his other students would include Frank Auerbach and Leon Kossoff.

Richmond was a founding member of The Borough Group, and exhibited his work in the seven shows they held between 1947 and 1951. In 1954, encouraged by Bomberg, Richmond moved to Ronda in Andalusia, Spain. There he worked as Bomberg's assistant, and he taught, painted and drew alongside him until Bomberg's death in 1957. Richmond remained in Spain for more than twenty years, and his dark, dramatic charcoal drawings and intensely coloured oil paintings reflect Bomberg's powerful influence. Returning home in 1979, Richmond largely focused on the landscape of the north of England.

One of his most celebrated commissions was a mural for London South Bank University's London Road building, commissioned to celebrate the Millennium and in homage to David Bomberg. Shortly before Richmond's death in 2008, the critic John Berger would tell him how people visiting an exhibition of his work 'watch your paintings and drawings. I say watch rather than look at because they are so full of movement. Like watching a bird cross the sky, or an animal making its way to its lair.'



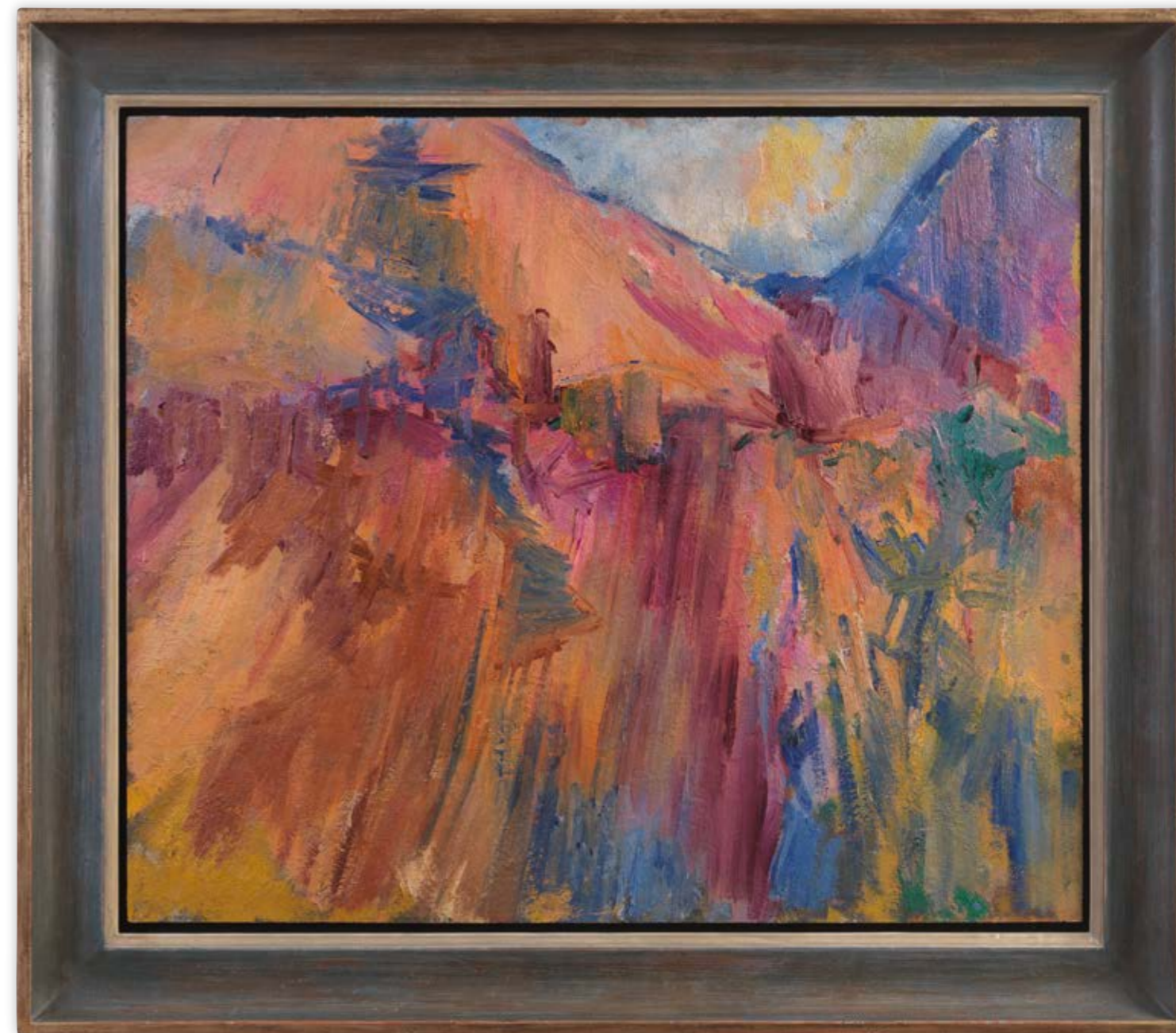
32

33. Grazalema looking Up, 1960

oil on board
65 x 77 cms 25½ x 30¾ ins

PROVENANCE

Estate of Miles Richmond, Atelier no. 087 1086



33

PETER PRENDERGAST

RCA, 1946–2007

34. Storm in Nant Ffrancon

acrylic on paper
91 x 120.5 cms 35 7/8 x 47 1/2 ins

35. Daffodils

oil on canvas
63 x 81 cms 24 3/4 x 31 7/8 ins

Born in Wales in 1946, Peter Prendergast grew up in Abertridwr, a mining village outside Cardiff. After studying at Cardiff College of Art he went on to the Slade School of Art in 1965, where he studied under Frank Auerbach. 'Mr. Prendergast arrived at the Slade with a fairly raw and unattached energy and talent,' Auerbach would write of his former pupil a few years later, 'and proceeded to turn himself into a painter of sensitivity, grasp and intelligence ... His best work derives from his renewable and personal confrontation with his material, not from formula or untested theory.'

In 1970 Prendergast and his wife moved to north-west Wales, settling in Bethesda, a small town in Gwynedd, on the edge of Snowdonia,

not far from Bangor and Anglesey. Close to his home was the enormous Penrhyn Slate Quarry, an immense landscape of terraces, pools, pits and tips that has recently been nominated as a UNESCO World Heritage site. It became a subject of obsession. In 1984 his epic painting, *Bethesda Quarry* (1980-81), was included in the Tate Gallery's landmark exhibition, 'The Hard-Won Image: Traditional Method and Subject in Recent British Art,' alongside work by many of the best known names in modern British art, from Henry Moore to Lucian Freud. With works of brutal expression and powerful drama, by the time of his sudden death in 2007 Prendergast had forged a reputation as one of Britain's foremost modern landscape painters.



34



35

RICHARD EURICH

RA NEAC 1903-1992

36. Approaching Storm, Salisbury

oil on canvas

51 x 61 cms 20 1/8 x 24 ins

Signed lower left

The critic and art historian Andrew Lambirth has recently published a new monograph on Richard Eurich, an encouraging sign for the burgeoning reputation of one of the more under-appreciated British artists of the twentieth century. Born in Bradford, Yorkshire, Eurich enrolled at the Bradford School of Art in 1920. His artistic education took him to the Slade School in 1924, where he won numerous prizes. He enjoyed considerable recognition between the wars with his figurative paintings, often of coastal scenes around England, which are sometimes of an almost visionary intensity and detail. In World War Two Eurich was commissioned as an official war artist attached to the Admiralty, and he made a number of hugely

impressive works, including *Withdrawal from Dunkirk* (1940, National Maritime Museum) and *Survivors from a Torpedoed Ship* (1942, Tate), considered by Winston Churchill as one of the finest paintings to come out of the war. Eurich subsequently went on to teach at the Camberwell School of Art and the Royal Academy Schools, and he was elected RA in 1953.

This view is possibly of Salisbury Cathedral, twenty-five miles from Eurich's home on the edge of the New Forest. As he admitted late in his life, 'I don't like travelling at all. The view from this window is as much as I need. I get a sort of visual indigestion if I travel.'



RUSKIN SPEAR

RA CBE NEAC, 1911–1990

37. The Enthusiast, 1986

oil on board
51 x 76 cms 20 $\frac{1}{8}$ x 29 $\frac{3}{8}$ ins
signed lower right

EXHIBITED

London, Royal Academy, Summer Exhibition, 1986, no. 5.

Ruskin Spear was a consummate observer of everyday London life in the mid decades of the twentieth century. Born in Hammersmith in 1911 he won a scholarship to Hammersmith School of Art, before entering the Royal College of Art in 1930, where he studied under Stanley Spencer's brother, Gilbert. He first exhibited at the RA the following year, and went on to become one of the most successful painters and portraitists of the post-war era. Moreover, he was a remarkably influential teacher, first at Croydon and then at the RCA from 1948 through to his retirement in 1975.

A lot of Spear's work focused on his immediate neighbourhood, in particular the people and pubs of Ravenscourt Park (where he kept

his studio), Hammersmith and Chiswick. His formative influence was the Camden Town Group, particularly Walter Sickert. He was especially talented at injecting narrative, anecdote and wit into his work, especially his portraiture. In 1979 he was made a Commander of the British Empire for his services to art and culture. The following year, the RA held a retrospective of his work. He died in 1990. His paintings are now in the collection of the Tate, the Royal Academy, the National Portrait Gallery, the Imperial War Museum and the Government Art Collection, as well as numerous other important regional collections throughout Britain.



MARY POTTER 1900–1981

38. The Builder

oil on board
58 x 99 cms 22 $\frac{7}{8}$ x 39 ins
signed with initials 'MP' lower right

PROVENANCE
Private Collection

The daughter of a well-to-do Baptist family, Mary Potter was born in 1900 and trained firstly at Beckenham School of Art, and then at the Slade School of Art under Henry Tonks. From the start, Tonks viewed Potter as one of his star pupils, despite her determination to use a light chromatic palette rather than the dark range of tones he prescribed. Along with Ivon Hitchens and J. H. Jowett, she was an early member of the 7 & 5 Society, and in 1927 she married and joined the growing community of artists living around Chiswick, showing her work with the New English Art Club and the London Group

In 1951 Potter moved to the Suffolk coast, emerging as a wholly independent artist, painting poignant landscapes and still lifes in gentle, muted colours. Based in Aldeburgh, she had her studio in the garden of the Red House, home of Benjamin Britten and Peter Pears. She exhibited regularly at the Leicester Galleries, Tooth's and the New Art Centre, and in 1979 she was awarded an OBE. Considered one of the foremost British women artists of the twentieth century, there were major retrospective exhibitions at the Whitechapel Art Gallery in 1964, the Tate Gallery in 1980 and the Serpentine Gallery in 1981 (the year of her death). Examples of Potter's work can be found at the Tate Gallery, as well as in public and private collections throughout the UK, and across the world.



38

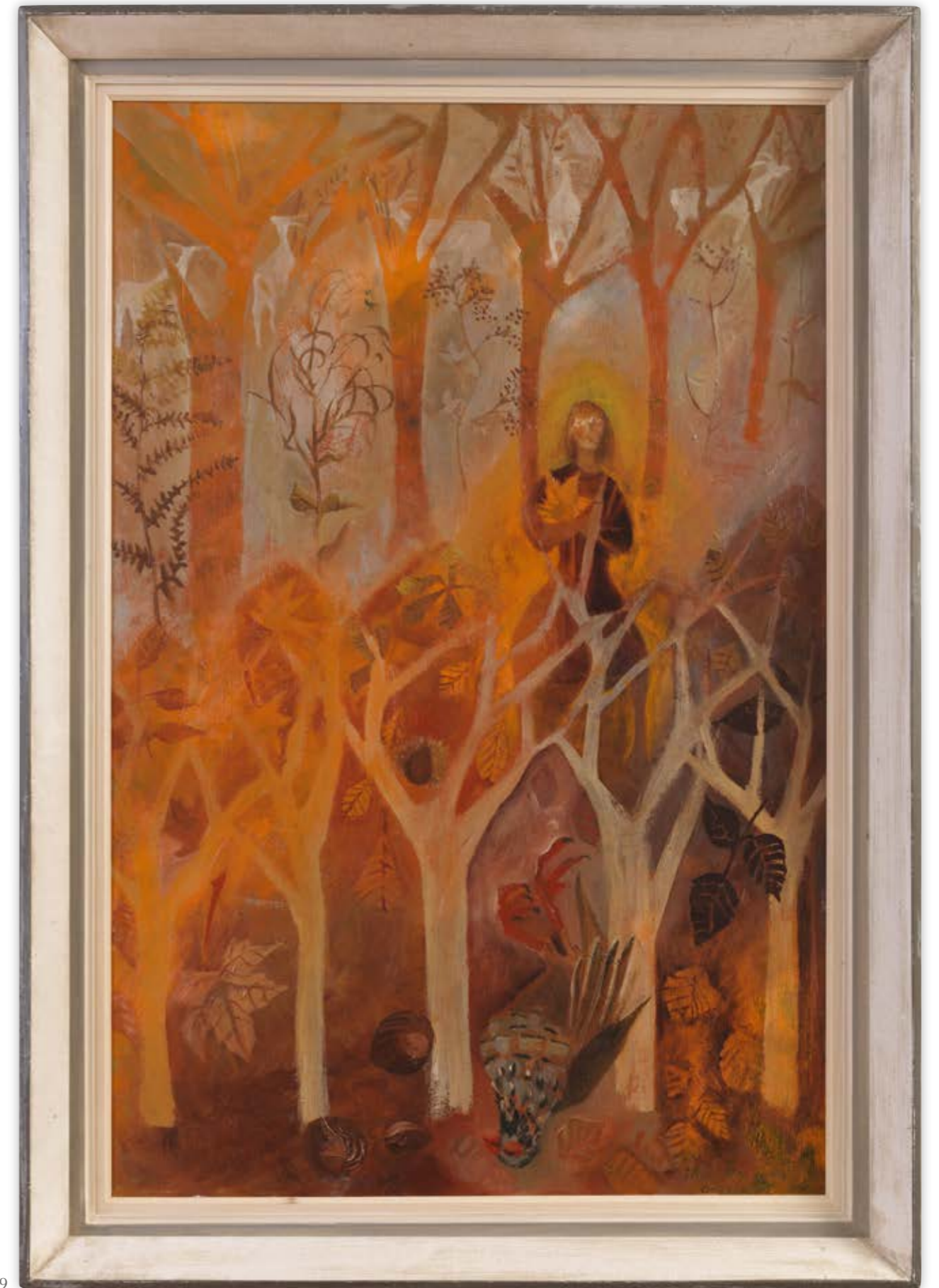
MARY NEWCOMB 1922–2008

39. The Golden Leaf, 1953

oil on board
81.3 x 53.3 cms 32 x 21 ins
signed and dated lower right; inscribed with title on label verso

PROVENANCE
Gifted by the Artist to the previous owner.
Private collection, UK.

Born in Harrow-on-the-Hill in 1922, Mary Newcomb grew up in Wiltshire and studied science at Reading University before becoming a teacher of mathematics in Bath. She then married a farmer and moved to East Anglia. Having studied pottery at evening-classes at Corsham Court in Wiltshire, she became a potter – and only afterwards a self-taught painter. By 1970 she was exhibiting her paintings in London, where she enjoyed ever-increasing success: her admirers included Ben Nicholson and Mary Fedden. As *The Guardian* observed in its obituary in 2008, 'Her art lay in the rhythms of nature and the rituals of rural life – in her chickens, guinea fowl and, best of all, sheep, in village fetes and country shows, or in incidents glimpsed as she travelled on the bus, or walked or bicycled. Her canvas ranged from the tiniest insects to the night sky.' A visionary in the school of William Blake and Samuel Palmer, Newcomb's work often had a poetic, naïve, folk art simplicity to it, founded upon a close observation of whatever the landscape was that surrounded her at the time: be it East Anglia, the south of France or the northern isles of Scotland.



39

**PATRICK FERGUSON
MILLARD** RBA, 1902–1977

40. The Wicklow Express

pen, wash and watercolour
27 x 36 cms 10 $\frac{1}{2}$ x 14 $\frac{1}{8}$ ins

Pat Millard was born in Cumberland in 1902 and studied at the Carlisle and Liverpool Schools of Art. He then progressed to the Royal Academy Schools, where Sickert still taught one day a week. Having won the Royal Academy Gold Medal and Travelling Scholarship, Sickert advised him to go to Paris, and this he did, travelling additionally to Spain, where he fell in love with the work of El Greco at a time when he was still greatly underappreciated. Millard was a gifted draughtsman, and his work was greatly influenced by a deep admiration for the English visionary Romantic artist, Samuel Palmer.

Millard became a dedicated and much-loved teacher, first at the Richmond School of Art, where he met and shared a studio with John Piper in the early 1930s, and then at the St John's Wood Art Schools, where he was joint head at a time when it was considered the most progressive of the London Art Schools. He was Principal of Goldsmith's College from 1958 until his retirement in 1967. His best-known students included John Minton and Michael Ayrton.



JOHN MINTON 1917–1957

41. The Luxembourg Gardens, Paris

oil on canvas
46 x 55 cms 18 $\frac{1}{4}$ x 21 $\frac{1}{8}$ ins
inscribed with title and dated verso

PROVENANCE

Given by the artist to Nancy Haig, by whom
bequeathed to the current owner

John Minton was born in Cambridgeshire in 1917 and studied at the St John's Wood Art School under Patrick Ferguson Millard, where his friends included Michael Ayrton. On finishing his studies he spent eight months in France with Ayrton, until they were forced to return to England in the summer of 1939 when war threatened. At first Minton was a conscientious objector, but he later joined the Pioneer Corps and then an infantry regiment, but was discharged in 1943 on account of his homosexuality. His brother would be killed in the war.

Between 1943 and 1946 Minton shared studios with Robert Colquhoun and Robert MacBryde, and then with Keith Vaughan from 1946-52. During this period he was considered a leading figure in the British Neo-Romantic movement. His mystical, Blakean, troubled drawings of the English landscape were brilliant in their conception and execution, but Minton found life and work a struggle.

'I alternate between two moods about drawing – despair and utter despair,' he would tell one of his students. 'How can one be alive and not feel some sort of wonder, some sort of disquiet and heartbreak?' From 1948 to 1956 he taught at the Royal College of Art, but committed suicide in 1957. Highly regarded today, his works are held in many public and private collections in the UK and worldwide, including the National Portrait Gallery and the Tate Gallery.



LIONEL BULMER NEAC, 1919–1992

42. Towards Southwold

oil on canvas
61 x 76 cms 24 x 30 ins

PROVENANCE
Estate of Lionel Bulmer Atelier no. 044

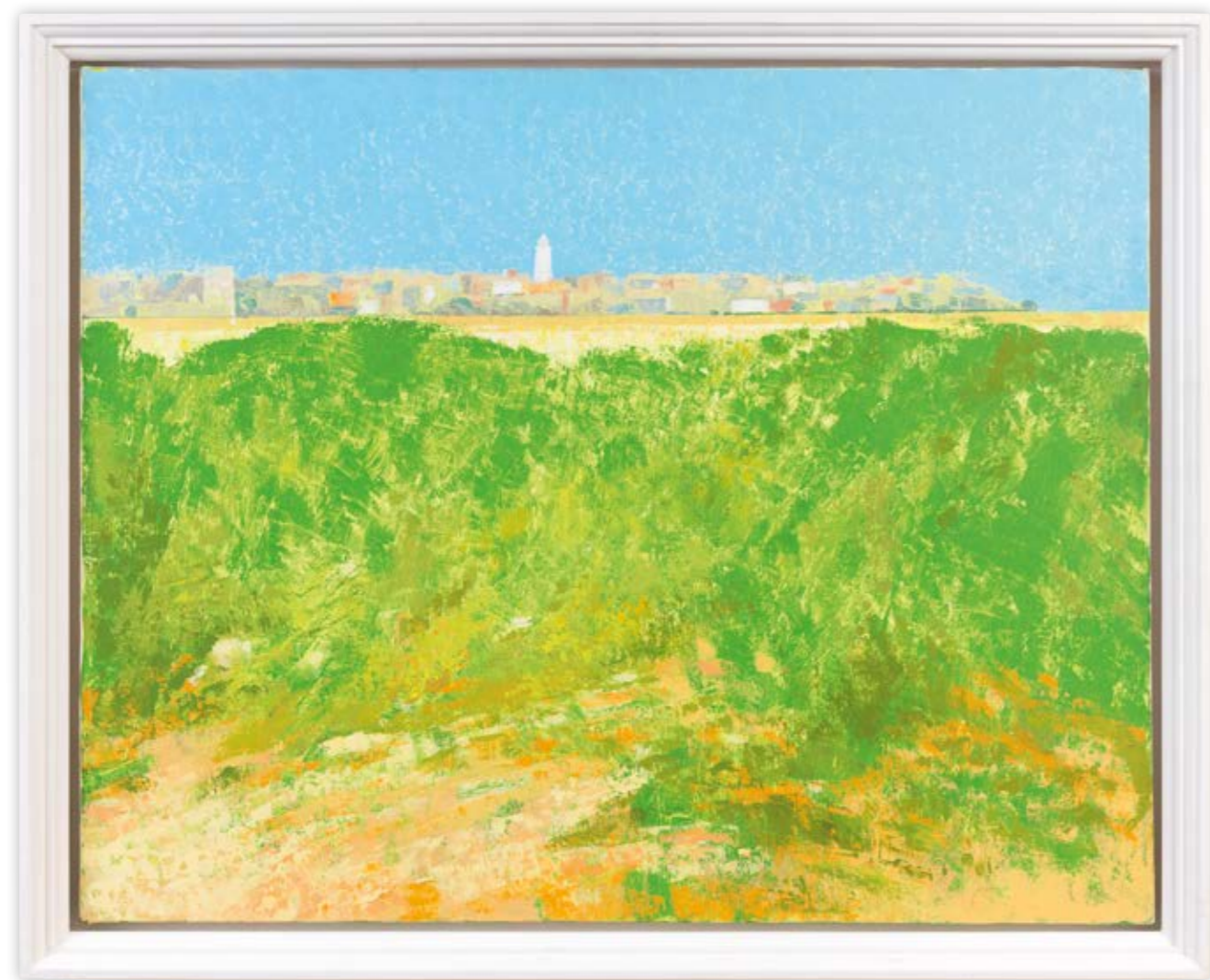
43. Reflections

oil on canvas
102 x 76 cms 40 x 30 ins

PROVENANCE
Estate of Lionel Bulmer Atelier no. 1005

In the years immediately after the War Lionel and his partner Margaret Green, were based in Chelsea, first as Students of the Royal College of Art as it opened in South Kensington and then as part time teachers at other Art Schools. Lionel was dedicated to draughtsmanship which underpinned his work throughout his life.

Their move towards the East Coast in the 1980's gave them easy access to the beaches around Southwold which impacted strongly on Lionel's output. His work loosened and became more colourful often adopting a *pointillist* technique to lay in the colours. These pictures are from this period of his work.



MARTYN R. MACKRILL b.1962

44. Laying Up

watercolour
60 x 56 cms 23 3/8 x 21 7/8 ins

45. The Turbine Steamer King Edward

oil on canvas
101.6 x 27 cms 40 x 50 ins

Martyn Mackrill is, with James Dodds, one of this country's leading maritime artists. His paintings in oil and watercolour are inspired by the likes of Arthur Briscoe, Thomas Somerscales and (his great hero) Norman Wilkinson. He also has Scottish roots, and cites the Glasgow Boys as an influence – that group of radical young late Victorian and early Edwardian Scottish artists with a taste for realism, naturalism and working, like the Newlyn School painters, *en plein air*.

Born and bred on the Isle of Wight, Mackrill is also a sailor. This fact is important to him, not just because he simply loves sailing – he finds the whole gambit of life on the sea fascinating – but because it puts him in touch with those earlier painters who worked on vessels

just like his own a century ago. As he stresses, it's not the details of a boat that is most important to his work – though that knowledge is invaluable. It's all about understanding the whole atmosphere and ambiance and emotion of being at sea: how the vessel sits within its elements – the sort of thing Turner was doing in his extraordinary oils and watercolours. As Mackrill says, 'Being on the sea is vital to it all.' Having perfected the art of capturing yachts in full sail, his most recent work has turned to another great passion: the first British steam turbine vessels that completely revolutionized water-borne transport in the early 1900s, paving the way for the great ocean liners of the twentieth century.



44



45

No1, The turbine steamer King Edward. She is depicted running trials off The Skelmorlie – measured mile. The painting (40" x 50" Oil on canvas) depicts the King Edward running her trials in 1901.

A truly revolutionary vessel – the world's first passenger steamer driven by turbines. Speed and economy made turbine propulsion an instant success. Her speed was very useful on her regular long run to Campbeltown from Fairlie. Her speed also allowed Inveraray to be opened up as a regular cruise destination. Originally 5 screws (2 on each shaft), she was converted to three screws in 1906. Sailed

as a troopship on the English Channel between 1915 and 1919 and also visited the White Sea in the Russian arctic. After the war she was restored to the Cambeltown route, starting from Greenock and Gourock. From 1927 ran from Glasgow to Rothesay, offering cruises from the Bute resort for Williamson-Buchanan Steamers. She remained on the Clyde during World War II undertaking tendering duties. In 1946 she was back on the Rothesay route, remaining until her sale in June 1952

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