

Modern Romantics

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Introduction

There's nothing romantic about being an artist; it's expensive, dirty, testing, very hard graft. Still, in the popular imagination, the words romantic and artist are often bound together in the same weird paradox that allows us to accept phrases like "open secret" or "deafening silence".

What's more, in an age where the Royal Academy entrusts professorships to high-profile artists in disciplines that, based on the evidence of their entire career, *even they* didn't take seriously, it's become increasingly difficult to separate romance from art; ego from expression; an actual image from a mere gesture.

Happily, there are touchstones, and one of the strongest is art education, specifically drawing. And while it might be difficult to find it amidst current head-scratching examples, its legacy is all around us, both in figurative and abstract art. We know it's present when an image makes an effort to speak to us of our world, and hopefully, tell us something we didn't already know.

Many of the artists included here joined talent with a deep conviction in the importance of drawing, in some cases even side-lining their own ambitions to support those of their students, many of whom, in turn, went on to foster further generations. And no one ever became rich teaching art. These artists were (and in some cases, still are) committed teachers, who believed drawing was the cornerstone of any real art. Regardless of whether their students developed drawing as a talent or a skill, it was paramount to their chosen discipline. These artists defended its importance, because they knew it was a shared language that could give students a better, more responsible understanding of themselves, their work, and their audience.

When the Gallery introduced the concept of "modern romanticism" into presenting British modern art, we were inspired by Alexander Harris's brilliant cultural study, *Romantic Moderns*, in which she argued that British neo-romanticism (as expressed in works by Piper, Spencer, Sutherland, Auden, Britten, et al) was about more than recapturing lost national ideals following WWI, it also reflected a deep ambivalence about formal concepts and artistic identity. In an effort to resolve these and other questions, some artists literally went back to the drawing board, while others increasingly rejected drawing in favour of concept and expression.

Amidst the post-war consumerism of London art schools, defending draughtsmanship as a core discipline was nothing if not romantic. Teachers like Norman Blamey, Lionel Bulmer, Miles Richmond, Sir Cedric Morris, Pat Millard and Ruskin Spear wanted to help students reclaim ideals of what makes an image art, and any maker of images an artist. Moreover, there's a network of exchange between several other artists included here: Prendergast studied under Auerbach, who studied under Bomberg and alongside Richmond; Bowyer studied under Spear; Richter and Crealock were inspired by Orpen; Knollys, who only began to paint following a long career as a dealer and curator, collected pictures by Duncan Grant and others, which inspired his own work.

Messum's has always believed that a good picture is a good picture, regardless of received notions of fame or market value. Underneath each of these works lies a framework for future artists to build on or rebuild depending on what they wish to express. And hopefully, in doing so, they'll realise how liberating drawing actually is and be able to look beyond themselves for whatever it is they decide to say.

DM

Francis Campbell Boileau Cadell RSA RSW, 1883–1937

1 In a Sunlit Garden, France, 1905
oil on canvas 23 x 31 cms 9 x 12 ins signed lower centre



One of the Scottish Colourists, Cadell's name is often inextricably linked with that of Samuel Peploe, with whom he worked closely on the Isle of Iona, following WWI.

This loose, painterly study of a French garden is a very early work dating from Cadell's student days in Paris, between around 1905 and 1907. Shortly after his arrival in Paris to study at the Academie Julien, Cadell saw Whistler's 1905 Paris exhibition and was deeply impressed by the man and his work. For a time, he managed to make his living painting similar post-

impressionistic pictures. But his style changed somewhat after further study in Munich, and especially following trips to Venice.

In 1909, he returned to Edinburgh, and during WWI served in the Royal Scots Guards, and the Argyll and Sutherland Highlanders. After the war, he divided his time between Edinburgh and Iona, and became known for his landscapes (particularly his views of Iona), interior scenes and elegant portraiture, all painted in a style marked by pure colour, high, yet balanced, contrasts and well-defined forms.

Herbert Davis Richter RBA RI ROI RSW, 1874–1955

2 The Somnative Shepherd, 1930

oil on canvas 76 x 64 cms 29½ x 25¼ ins signed

Exhibited: London, The Fine Art Society, 1958.

Richter became a painter relatively late in his career, having spent his youth working as chief designer and architect at his brother's interior design firm in Bath. He began his training at Lambeth, before transferring to the London School of Art, where he studied under John Swann and Sir Frank Brangwyn.

He specialised in painting elegant interiors and exquisitely contrived still lifes, which he first exhibited in 1906 at the RA and the RBA. He later had solo shows at the Brook Street Gallery (1913) and the Leicester Gallery (1925). He also painted interiors of Buckingham Palace and wrote a book, 'Floral Art: Decoration and Design' (1932).

The present work dates from the peak of his career and it is worth noting the title (which, though correct, now appears strangely pedantic) that implies the Staffordshire figure is the primary subject. Similar works are 'Reflections in a Silver Ball' (1932, Touchstones, Rochdale); 'A Festal Day' (1936, Glasgow Museum), and 'Flowers and Mirror' (1936, The Dick Institute, East Ayrshire).



John Mansfield Crealock RHA, 1871–1959

3 The Red Dress, 1922

oil on canvas 100 x 81 cms 39½ x 31¾ ins
signed lower right; inscribed and dated verso

Educated at Sandhurst, Crealock served in the Boer War as a Lieutenant in the Imperial Yeomanry before travelling to Paris to study at the Académie Julian (1901–1904). He became known for his strongly composed portraits of women set in elegant interiors, which he titled according to colour arrangements, rather than the name of his sitter: a method coined by Whistler around 1870. Moreover, Crealock's inclusion of the convex mirror can be traced directly to Orpen, who, inspired by Van Eyck's 'Arnolfini Wedding Portrait', had used it decades before in 'The Mirror' (1900, Tate). In 'The Red Dress', Crealock did not follow Orpen's (or Van Eyck's) example of including a self-portrait in the convex mirror, although he did include this device in a slightly earlier work, 'Purple and Rose' (1919, private collection).

Norman Blamey RA OBE, 1914–2000

4 Jumble Sale, 1949

oil on canvas 38 x 31 cms 15 x 12¼ ins signed with initial lower right



In the latter part of his long, distinguished career as a painter, portraitist and teacher, Blamey became best known as a religious painter. However, he regarded himself first and foremost as a humanist, a painter who specifically saw the human form as a vehicle that could express both the "ecclesiastical" and the everyday. Having trained and then taught for years at Regent Street Polytechnic, when he was called up during WWII, upon being demobbed in 1946, he returned there and taught for a further 15 years. Students were

drawn to his classes by his warmth, generosity and superb draughtsmanship, and while much of the postwar generation moved towards abstraction, Blamey's dedication to representation remained unswayed. This study of a jumble sale, and the following work, 'The Flower Stall' were painted in 1949. The year before, he married one of his students, Margaret Kelly, who modelled for figures in several of Blamey's postwar social subjects, including 'Parish Bazaar' (1949, private collection).

Norman Blamey RA OBE, 1914–2000

5 The Flower Stall, 1949

oil on canvas 51 x 61 cms 20½ x 24 ins signed with initials lower right

Exhibited: London, Royal Academy Summer Exhibition, 1949, no. 673.

Literature: L. Checketts, 'Norman Blamey', Norwich: Norwich Gallery, Norwich School of Art & Design, 1992, p. 67.



Karin Jonzen RBA, 1914–1998

6 Figure Group, 1958

terracotta 39 x 31 cms 15½ x 12¼ ins signed on base



Born in London to Swedish parents, Jonzen's father, having recognised her talent for caricature, encouraged her to study art at the Slade, believing she could become a successful cartoonist. However, as she later related, he was displeased when she began to "take art seriously" by studying sculpture.

She continued her sculpture training in Paris and Stockholm, and must have seen many works by Bertel Thorvaldsen. She also frequented the British Museum and the National Gallery, whose collections helped shape what would later become recognised as her "classical" style. In 1939, she won the Prix de Rome and in 1948, the Royal Society of British Sculptors' award for a woman artist.

During WWII, she put her work aside to become an ambulance driver, but was invalidated out, due to rheumatic fever. Her convalescence apparently gave her time to reflect on her work, and she came to believe that there was "a wave of sculpture that did violence to the human form in an attempt to force it into some sort of aesthetic finality". After the war she and her husband, Basil Jonzen, ran a successful gallery which fueled Jonzen's own reputation as a sculptor. She won commissions for the Festival of Britain in 1951; the Barbican Centre; the World Health Organization in New Delhi and Geneva; for Selwyn College Chapel, Cambridge University; Guildford Cathedral, and several London churches. She also became a successful portraitist, whose sitters included Malcolm Muggeridge, Paul Scofield, Max von Sydow and Dame Ninette de Valois.

Sir Stanley Spencer KCB CBE RA, 1891–1959

7 The Nativity, 1912

oil on board
28 x 32 cms 11 x 12½ ins

Provenance: Ian Hollick (by 1966).
with Arthur Tooth & Sons, London, 1972, where purchased by;
Maurice Hussey.
Peter Blake.
with Waddington Galleries, London.
with Gillian Jason Gallery, London, where purchased;
Private collection, UK (by 1987).

Exhibited: London, Arthur Tooth & Sons, 'British Paintings 1900-1971', 1972, cat. no. 6.

Literature: K. Bell, 'Stanley Spencer: A Complete Catalogue of the Paintings' (London: Phaidon Press Ltd.) 1992, p. 522, cat. no. 454 (illus).

Painted the same year Spencer completed his much larger 'Nativity' (Slade School of Fine Art Collection), a work he painted to mark the end of his time at the Slade and entered in that year's Summer Prize Competition. He was awarded the Nettleship prize (an honour he shared with Gilbert Solomon) and 'Nativity', with its combination of Italian primitivism and Nabi-inspired strangeness continues to intrigue and disquiet to this today.

While they depict the same subject (and leaving aside the obvious difference in scale), apart from their common setting in Cookham and Spencer's stylistic borrowings from Italian quattrocento painting, the two Nativities are quite different. At this time, Spencer's formal classroom work at the Slade revolved entirely around drawing, and all of his early paintings were completed in Cookham. He made several small oil and pen and wash studies for larger works, for example, his 'Study for Joachim among the Shepherds' (c. 1912, Tate). It is possible that the present work was actually a study for the Slade 'Nativity'. However, as Keith Bell observed, if this was the case,

Spencer was apparently dissatisfied with his initial bilateral composition that separates the villagers by the boathouse outside Ovey's barn from the Holy Family within. Giotto and Masaccio often used this compositional device in their famous fresco cycles, which, before WWI, Spencer could only have known from Gowans's Art Books (of which he had several copies), and a copy of Ruskin's 'Giotto and his Works in Padua', given to him in 1911 by his friends Gwen and Jacques Ravenat.

Around 1910, Spencer joined his contemporaries, Gertler, Nevinson, Roberts and others to form the short-lived 'Neo-Primitives', who sought to reconcile Roger Fry's Post-Impressionism with early Italian painting. However, Spencer was far and away the group's most dedicated member, continuing his devotion to Giotto, religious subject matter, and their transposition into the everyday long after his contemporaries had moved on to Bloomsbury, Vorticism, and confronting the limits of modernism in a post-WWI world.



Eardley Knollys, 1902–1991

8 Reflections at Mottisfont, 1975
oil on canvas 91 x 64 cms 36 x 25½ ins



Knollys's abstracted study of pond reflections at Mottisfont Abbey (formerly the home of Gilbert and Maud Russell), shows his clear appreciation of Duncan Grant's work, specifically early pictures like 'Modelling Stand' (1914, location unknown), which shares the same palette, and Grant's collage-based abstractions, such as 'Interior, Gordon Square' (c. 1914, Tate).

Duncan Grant LG, 1885–1978

9 Newhaven, 1933
oil on canvas 51 x 69 cms 20 x 27 ins signed and dated lower right



Provenance: with The Lefevre Galleries, London.
with The Mayor Gallery, London.

Exhibited: London, The Lefevre Galleries, 'Recent Works by Duncan Grant', 1934.

In 1931, John Piper wrote, "Grant is a painter for his own time, which means that in fundamentals he is ahead of it: not a preacher but a prophet. Indeed, no British artist has ever preached less or prophesied more." (The Listener, 24 June, 1931; cited in Watney, p. 63).

In his biography on the artist, Simon Watney does not actually discuss any of Grant's pre-war harbour and dock scenes. None the less, between 1932

and 1936, he painted several, many of which, including the present work, were included in his 1934 show at The Lefevre Galleries. Others exhibited were 'Rotherhithe' (1933, Museum of London); 'The Harbour, King's Lynn' (1932, Stalybridge Art Gallery); 'St Paul's' (c. 1933, London art market); 'Waterloo Bridge' (1933, London art market); and 'Near Lewes' (1933, London art market).

Lionel Bulmer NEAC, 1919–1992

10 Figures on a Beach, Summer, 1975

oil on canvas 122 x 152 cms 48 x 59 7/8 ins signed lower right; signed and inscribed verso



The son of an architect, from an early age, Lionel Bulmer was taken to his father's studio and on drawing 'field-trips' around London. At seventeen, he enrolled in Clapham Arts School, before enlisting at the outbreak of WWII. On being demobbed, he applied and was accepted to the Royal College of Art, which had been relocated from London to Ambleside in the Lake District. There, he met his lifelong companion, the artist Margaret Green and their life together in London, West Sussex and Suffolk is one of the most purely romantic and professionally nurturing relationships in postwar British art.

As Ian Collins observed, "Always similar, their pictures had by a certain point become indistinguishable even to themselves. They discussed the problem and agreed that Lionel should make a break. Until then their paintings had tended to place gem-like patches in muted and monochrome settings; now the jewel effect was expanded to cover the whole picture as Lionel reworked the Pointillism of Seurat to his own design. It was a brilliant technique for catching kaleidoscopic seaside summer colour (strips of striped canvas, bright bathing costumes, parasols and kites against azure skies, golden sand and sparkling shingle). It was also extremely brave."

Adrian Berg RA, 1929–2011

11 Gloucester Lodge, Regent's Park, Autumn, 1980

oil on canvas 107 x 107 cms 41 7/8 x 41 7/8 ins signed and dated verso



Berg's deceptively simple studies of Regent's Park unite philosophy, optics, and even film theory to express the limits and potential of visual perception. Like David Bomberg, Berg believed that sensual perception was transitory and could never fully convey the physical world. While he took his viewpoint from his Gloucester Gate flat, he never based these compositions on a single point perspective, nor any specific time of day. Instead, he painted his view of the park as a multiplicity of trees, shrubbery and reflections repeated, rearranged and superimposed to communicate a totality greater than its parts.

The 1980 British Council exhibition (The British Art Show, a touring exhibition selected by William Packer) included another version of the same subject, and similar dimensions (96.5 x 96.5 cm) together with another picture (96.5 x 96.5 cm) showing the same composition (pilasters at the right margin), but dated 'June 1981'. This latter work was also exhibited at the 1986 British Council exhibition in Malaysia ('Contemporary British and Malaysian Art', National Art Gallery, Kuala Lumpur).

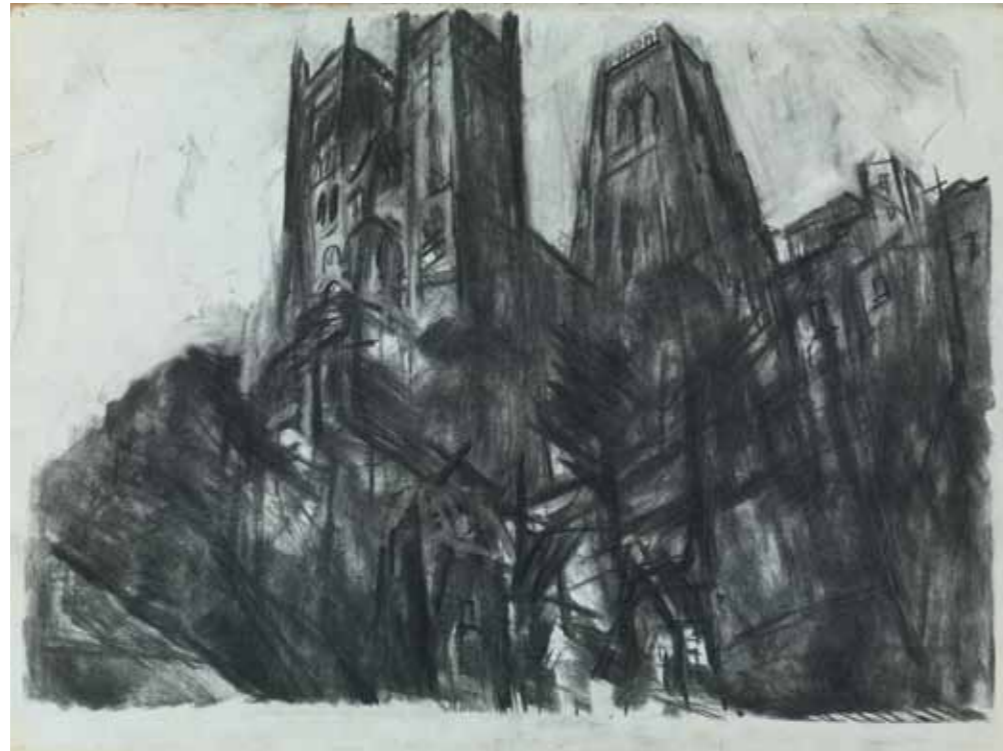
Miles Richmond, 1922–2008

12 Durham Cathedral, 1980

charcoal
59 x 78 cms 23¼ x 30¾ ins

Provenance: The Artist's Studio Estate.

Built in 1093, originally as a Benedictine shrine to St Cuthbert, Nikolaus Pevsner called Durham Cathedral "one of the great architectural experiences of Europe." In this charcoal study, Richmond took his viewpoint from the west facade looking northeast, giving an impressive sense of the cathedral's scale while in no way exaggerating its proportions or elements.



13 Ardnamuchan, 1981

watercolour
56 x 76 cms 22 x 29¾ ins

Provenance: The Artist's Studio Estate.

In July 1981, Harry Thubron led the first Summer School at The Motor House in East Rounton, following extensive restoration and renovations by Richmond, his son, Philip and the artist David Seaton. Afterwards, by way of a 'break', Richmond decided to take a painting trip to Scotland, travelling in a furniture van. He painted this watercolour, like most of his work, outdoors on the Ardnamurchan peninsula, possibly near the village of Portuairk.

14 Susanna, 1979

oil on board 80 x 61 cms 31½ x 24 ins



Provenance: The Artist's Studio Estate.

This portrait of Richmond's first wife, Susanna Richmond, is an excellent example of his fascination with chromatic energy, which transformed his work following his transitional 'Albert Street Studio' works of the early 1970s.

Miles Richmond, 1922–2008

15 Cork Trees Near Ronda, 1955
oil on canvas 65 x 77 cms 25% x 30% ins



Provenance: The Artist's Studio Estate.

Richmond's work and theories were informed by a profound grasp of the ideals of William Blake and especially, David Bomberg. Once his teacher at Borough Polytechnic, during the three years Richmond and Bomberg lived in Ronda they formed a close, creatively nurturing friendship that lasted until Bomberg's death in 1957.

This view of cork trees near Ronda, groves of which still surround this magnificent Andalusian hill town, was painted in 1955, shortly after

Richmond, his first wife Susanna and their infant daughter Georgina became Bomberg's 'neighbours' at Virgen de la Cabeza outside Ronda. The two men would meet practically every day to work and discuss, and they often made painting trips throughout the Serranía de Ronda. Most of Richmond's work before 1960 displays the same earthen palette as that favoured by Bomberg, but whether this was by choice or (as in Bomberg's case) economic necessity, is unclear. After 1960, however, Richmond favoured high, primary colour keys, and his Ronda views take on a quite different intensity.

Graham Sutherland OM, 1903–1980

16 Le Tropiques Menton, 1952
oil on paper 76 x 53 cms 29% x 20% ins inscribed with title [sic]; a watercolour study for a vine pergola verso



Between 1955 and 1961, Sutherland devoted his energies largely towards completing his tapestry commission for Coventry Cathedral. But in 1955, he bought La Villa Blanche in Menton, a modernistic villa designed in 1934 by the Irish architect Eileen Gray. Sutherland had first visited the South of France in 1947, and subsequently, he and his wife spent part of every year there. Inspired by the region's warmth and colour, between 1949 and 1957, Sutherland painted in vibrant colours and often included Mediterranean motifs, such as palm trees, cacti and vine pergolas arranged in upright,

ranked compositions. He first exhibited these works in 1952 at the British Pavilion of the Venice Biennale, and subsequently, in several shows in Paris, Amsterdam, Zurich, and London at the Tate Gallery.

It was also during this period that he painted some of his most renowned and controversial portraits, such as his elegantly reptilian study of Somerset Maugham (1949), in which he specifically incorporated exotic foliage and strong, hot colours to allude to his sitter's Far Eastern connections.

Frank Dobson CBE RA, 1888–1963

17 Reclining Nude, 1946

terracotta
23 x 40 cms 8 $\frac{7}{8}$ x 15 $\frac{3}{4}$ ins
signed on base

Provenance: Dobson Estate.
with Gillian Jason Gallery, London (1984).
Bobby and Virginia Chapman Collection, Debden Manor, nr. Saffron Waldon, Essex;
their sale, Sworder's, 15 October 2013, lot 586.

Literature: N. Jason and L. Thompson-Pharoah, 'The Sculpture of Frank Dobson' (London: Lund-Humfries in assoc. with The Henry Moore Foundation) 1994, p. 155, no. 96, illus.

Dobson's post-war career was initially challenged by the loss of his Manresa Road studio, which had been completely gutted by bombing. Sylvia Gilley offered the use of her Sydney Street studio while he and Mary, his wife, house-hunted. They moved into a large house with an attached studio in Kensington and Dobson began to work again, mostly in terracotta. He could not and, indeed, did not expect to support his family producing such small works, so it was a stroke of luck when, in 1946, Richard Garbe, head of Sculpture at the Royal College of Art, retired and Henry Moore (for the second time) put Dobson forward for the job. This time he accepted, bringing John Skeaping along as his assistant.

The following year, the London City Council reopened the decorative project for the Waterloo Bridge. While the bridge had been opened in 1942, the scheme for sculptures at the bridge's four corners had been postponed.

That year, Charles Wheeler's designs had been rejected, so LCC invited new submissions from Wheeler, along with Epstein, Moore, Hepworth, Kennington and Dobson. The theme, as before, was The Four Freedoms, and in 1941, Dobson had made several terracotta maquettes on this theme, many of which are remarkably similar in pose and dimension to the present work. However, it is not certain whether Dobson made 'Reclining Nude' as an actual maquette or simply as a speculative work.

The piece is in excellent condition, apart from a minor repair to the base and left arm as a result of minor firing cracks. In the 1994 monograph, the work's height is noted as eighteen centimetres. However, when the sculpture was catalogued for the Chapman Collection sale, the dimensions were noted correctly.



Harold Harvey, 1874–1941

18 Summer – Tredavoe Farm, Newlyn, 1939

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

Provenance: Philips, London, 8 March 1988, lot 7.
Christie's London, 21 March 1996, lot 36 (as 'Tredavoe Farm,
Newlyn', and offered in a frame hand-painted by the artist).

Literature: K. McConkey, P. Risdon and P. Sheppard, 'Harold Harvey:
Painter of Cornwall', Clifton, Samson & Co (in assoc. with Penlee
House and Galleries, Penzance), 2001, p. 163, no. 514.



Dod Procter RA NEAC, 1891–1972

19 Flowers – Still Life, c. 1940

oil on board 64 x 34 cms 25 x 13 3/8 ins
inscribed verso



Procter's work was always somewhat balanced between art deco and Renoir impressionism, but this particular floral still life may have been inspired by similar works by Bloomsbury painters, particularly Dora Carrington. As Averil King noted, most of Procter's floral compositions dating to around 1940 are less indebted to historical examples by the great floral painters (e.g. Anne Vallayer-Coster, Barbara Dietzsch, Henri Fantin-Latour, et al) and appear to be more inspired by the strong colours and highly stylised forms of Post-Impressionism (see A King, 'Newlyn Flowers: The Floral Art of Dod Procter', Philip Wilson, 2005, pp. 49–50).

20 Study of a Nude Girl, Seated, 1940

oil on canvas 86 x 55 cms 33 3/8 x 21 3/8 ins
signed upper right



Exhibited: London, Royal Academy, Summer Exhibition, 1940.
London, David Messum Fine Art, 'A Breath of Fresh Air', 1990.

The model for this work was Joan James, a Newlyn girl, who sat frequently for Procter from 1935 until 1941, when she was called up for war service. She modelled for at least two other pictures that Procter exhibited at the Royal Academy: 'Girl in a Chair' (1935); and 'Blue' (1938). She also modelled for 'Girl in a Red Cap' (present location unknown).

She also modelled for Harold Harvey ('The Brown-Eyed Girl', 1937) and several other Newlyn artists to, as she said, "get a bit more money into the house".

Sir Cedric Morris, Bt. 1889–1982

21 Crisis, c. 1960

oil on canvas
120 x 91 cms 47¼ x 35½ ins

Provenance: Sotheby's, London, 8th November 1989, lot 144.
with Redfern Gallery, London.
Sir Elton John; his sale, Sotheby's, 20 September 2003, lot 210.

Exhibited: London, Redfern Gallery, 'Cedric Morris 1889-1982: Paintings', 1990, illus.

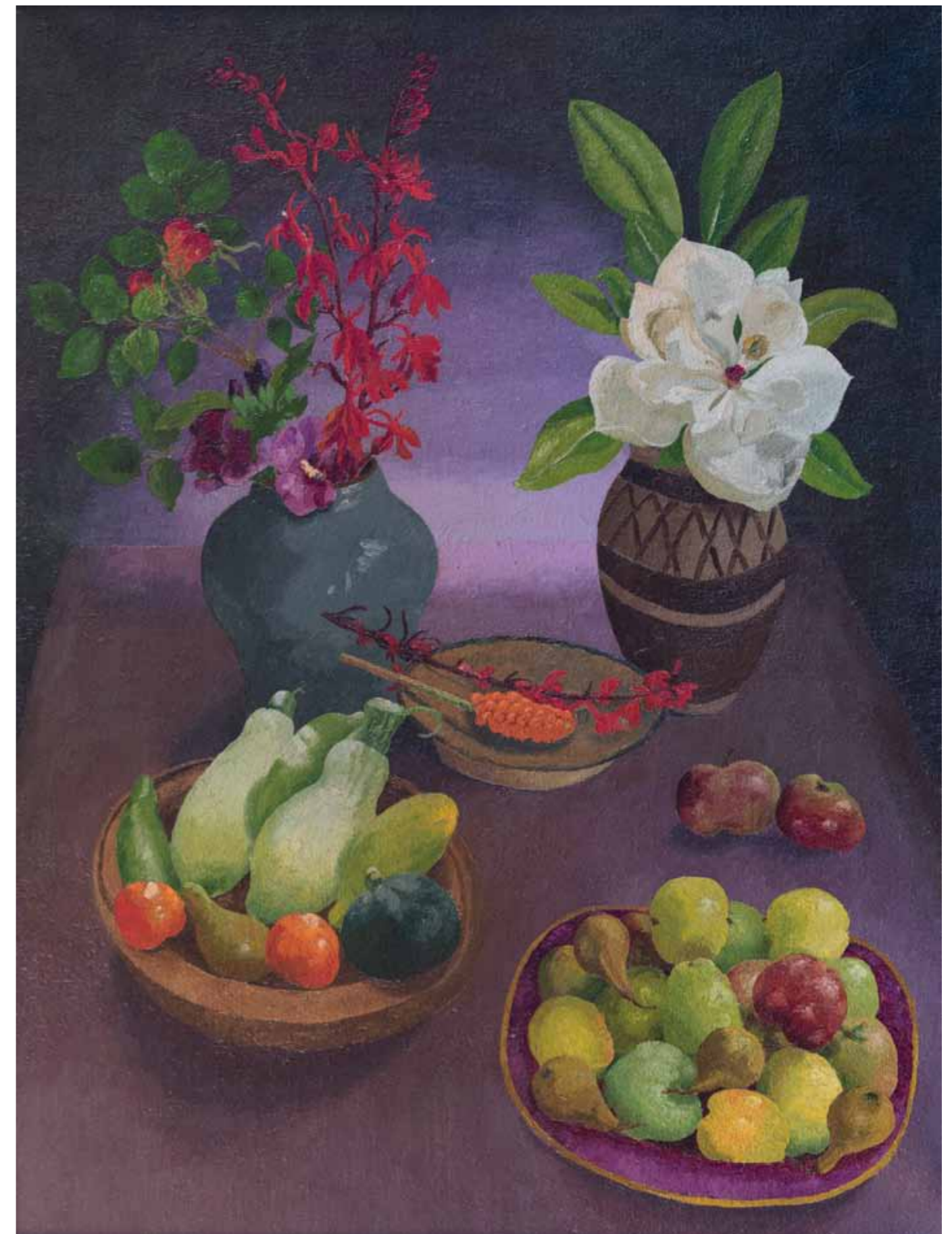
Cedric Morris's highly decorative post-impressionistic style has been often termed naïve. However, following his 1984 retrospective at the Tate, Richard Shone noted that his so-called primitivism was only one aspect of his work. Morris deliberately used bold colourism and simplified forms – both of which were possibly inspired by Moïse Kisling, whose work Morris had seen in Paris – to highlight the psychology of his portrait subjects. His most notable portraits are of Barbara Hepworth (1931, exhib. Tate); David and Barbara Carr (1940, Tate); Rosamond Lehmann (1932); and Lucian Freud (1940, Cardiff). Equally, he extended this style to landscapes and still lifes, some of which, like the present work, carry allegorical titles.

A highly respected teacher, with his partner, Lett Haines (1894-1978), Morris founded the East Anglian School of Painting and Drawing, where his students included Maggie Hambling and Lucian Freud. He was a passionate horticulturalist and conservationist, and developed new cultivars of fruits, vegetables and irises. In 1940, he and Haines moved the school to Benton End in Hadleigh, and throughout the 1950s and 1960s, Morris painted still lifes of his homegrown produce. The present arrangement of magnolia,

lobelia cardinalis ('queen victoria'), 'lords and ladies', squash, pears, plums, and apples is similar to another work dated 1963, which was included in his Tate retrospective (no. 99).

Most of Morris's still lifes would appear to be straightforward celebrations of form, colour and food. But his inclusion of 'lords and ladies' (which are poisonous) in the centre of the present work, and its very title hint at something perhaps more symbolic. Morris actually maintained that an earlier work, 'Yalta', painted in 1945, when the gardens at Benton End were still largely given over to the war effort, was meant to be allegorical, explaining: "The big, red pimento is Stalin, the big, green ones are Roosevelt and Churchill and the carrots ..." (see R. Morphet, 'Cedric Morris', London, Tate Gallery, 1984, p. 117).

Haines had no interest in gardening, but was an excellent cook, and they were friends with Elizabeth David, whose book 'Mediterranean Cooking' transformed English ideas about the possibilities of everyday cuisine. As in 'Crisis', Morris's 1954 still life, 'Ratatouille' arranges the ingredients for this French peasant dish on a long tabletop tilted towards the viewer.



William Scott, 1913–1989

22 Black, White and Grey, 1962

oil on canvas
22 x 27 cms 8½ x 10¾ ins
signed lower right; signed on stretcher

Provenance: (Possibly) with the Martha Jackson Gallery, New York,
with Galerie Anderson-Mayer, Paris, where acquired (1962);
Collection of Marianne Adelman; thence by descent;
Sotheby's London, 10 December 2013, lot 113.

Exhibited: (Possibly) Galerie Anderson-Mayer, Paris, 'Opening Exhibition', November 1962.

Literature: S. Whitfield (ed.), 'William Scott Catalogue Raisonné of Oil Paintings Vol.4', Thames & Hudson, London, 2013, p. 361, no. A117.

At this point in his career, critics (including Patrick Heron, John Russell, Clive Bell and Keith Sutton) appear to agree on at least two defining aspects of Scott's work: his focus on design and surface texture. When Sutton previewed Scott's 1961 solo show at the Hanover Gallery, he quoted one of Scott's favourite notions - that of "the beauty of the thing done badly", but qualified this with his own observation: '... it would be a mistake to accuse [Scott] of wilful primitivism or to call his pictures 'brutal'. He has something of the romantic idealism of Pasmore and something of that artist's sense of inner illumination emanates from his canvases as if the simplifications, which Scott makes of his forms were the result of the washing and bleaching of tides of light.' ('The Listener', 1 January 1961, cited by N. Lyton, in 'William Scott', London, 2004, p. 239)

The painting's provenance is known from a letter dated 3 December 1962 from David Anderson to Scott, written on headed paper of the Galerie Anderson-Mayer: 'We sold one of your little oils - BLACK, WHITE

& GREY 9 x 11" to Marianne Adelman who was taking pictures at the vernissage and she was very pleased to have it. She paid \$225 for it and here is 2/3 for you [\$150 written in pencil].' (cited in Whitfield, *ibid*). Puzzlingly, Whitfield also noted the dates of this exhibition as 29 October - 23 November 1963 and does not list the present work (Whitfield, *op. cit.* p. 397).

David Anderson (Martha Jackson's son), together with Jack Mayer, opened the Galerie Anderson-Mayer at 15 rue de l'Echaudé, Paris in 1962. On 12 November that same year, Scott travelled to Paris for the opening party; the gallery had put on a small mixed show in which Scott was represented by three (possibly four) pictures, which were loaned by Jackson. It would appear that one of these works was the present canvas, which was sold to Marianne Adelman. Adelman was an art and cultural historian who contributed to several studies of Giacometti and wrote regularly for 'The Studio'. She owned at least one other work by Scott.



Patrick Ferguson Millard RBA, 1902–1977

23 The Wicklow Express, 1940

pen, wash and watercolour
27 x 36 cms 10½ x 14¼ ins
signed lower left

Pat Millard (as he was known) was an esteemed teacher at Richmond, St John's Wood and Goldsmiths, where he was principal. His students included John Minton, Michael Ayrton, and Nancy Haig. Millard's own work, particularly his drawings and watercolours, were deeply influenced by his admiration of Samuel Palmer.

Born in Aspatria, Cumbria, he studied at St John's, Leatherhead and Liverpool, before training at the RA (1921–25) under Charles Sims and Ernest Jackson. He exhibited regularly at the RA, the RBA, the NEAC and with the London Group.



John Northcote Nash RA NEAC, 1893–1977

24 The Woodpile, 1962

oil on board
50 x 61 cms 19½ x 24 ins
signed lower left

Provenance: with Magdalene Street Gallery,
Cambridge, where acquired;
Private collection, UK (by 1970).

Throughout the 1930s, John Nash frequently took painting trips to East Anglia and Essex before finally settling at Bottengoms Farmhouse, near Wormingford in 1943. Although he taught at the RCA, and later became a Royal Academician, Nash was uninterested in the politics of the London art establishment, and found creative sanctuary in the Stour Valley as a landscape painter: a genre deemed somewhat retrograde at the time. Unlike Sickert, who declared the region "sucked dry" by the talents of Gainsborough and Constable, Nash looked at the surrounding villages and fields with fresh and inspired eyes and saw nothing but possibilities.

Dame Laura Knight DBE RA RWS, 1877–1970

25 Bolshoi Ballet Rehearsal from the Wings, 1958

oil on canvas 76 x 102 cms 29¾ x 40¼ ins
signed and dated lower right



Provenance: (Possibly) The Artist's Studio.

In 1956, Knight was invited to work backstage at the Royal Opera House during performances and rehearsals by the Bolshoi Ballet, the company's first performance in London since the Russian Revolution. Knight first became fascinated with the subject after seeing Diaghilev's Ballet Russes in 1911, and until 1929, she regularly attended performances of their London season, where she closely studied their routines and attitudes. Her 1958 study of Bolshoi ballerinas in their pink practice costumes depicts the

dancers as lithe, supple, almost boneless as they pirouette beneath the glowing stage lights. But Knight was very much aware of their realities as actual performers: their fatigue, injuries and physical deprivations.

A photograph of this painting, donated to the Witt Library in 1973, carries an inscription stating that it was still in Knight's studio at the time of her death.

Mary Potter, 1900–1981

26 Snow on the Beach, Aldeburgh, c. 1951
oil on canvas 76 x 64cms 30 x 25½ ins



Provenance: with Austin Desmond, London.

Potter (nee Attenbrough) studied at the Slade (1918–21) and married the writer Stephen Potter in 1927. Her earlier work, painted during the 1930s when they lived at Chiswick, are largely Thameside views and interior still lifes. However, in 1951 they moved to the Red House in Aldeburgh, Suffolk (later selling it in 1957 to Benjamin Britten and Peter Pears).

27 Blue Pool, 1969
oil on canvas 91 x 89 cms 35½ x 35 ins signed verso



Provenance: with New Art Centre, London.
Collection of Lord Croft;
Sotheby's London, 1 July 1991, lot 13.

The Croft Collection at Croft Castle comprised over 200 modern British and European paintings and prints. Michael Croft (1916–1997), 2nd Baron Croft, was fascinated by contemporary art, with a particular emphasis on the work of Oscar Kokoschka and, after 1959, British modernism. He was a great patron to many young artists and a prolific collector, often buying artists' works before

they had achieved recognition. Between 1960–8 and 1970–81, he was a member of the executive committee of the Contemporary Arts Society and in 1984, became Honorary Keeper of Contemporary Art at the Fitzwilliam. His collection included works by Mary Potter, William Scott, Bridget Riley and Cecil Collins – many of whom, he knew personally.

Peggy Somerville, 1918–1975

28 Beach Scene, Aldeburgh, 1967

pastel 22 x 34 cms 8½ x 13¾ ins signed lower left



Provenance: Collection of Cecil Day-Lewis;
The Estate of Will Day-Lewis (according to an inscription on the frame verso);
Private collection, London.

Somerville was born into an artistic family in Middlesex; her mother was a poet and her father, a portraitist. A child prodigy, she taught herself to paint by watching her family and their circle. She more or less mastered the basics of watercolour by the time she learned to speak. When she was three, several of her watercolours were shown at the Royal Society of Drawing. Four years later, her oil, 'Happy Days by the Sea' was selected for the New Irish Salon in Dublin. At the time, the selection committee was unaware of her age.

With the support of Sir John Lavery and other leading Irish Impressionists, in 1929, Somerville had a sold-out, 'retrospective' show at London's Claridge Gallery. Following extensive press coverage, the gallery gave her a second exhibition, and a third followed at the Beaux-Arts Gallery (1932). Despite her fame, however, or possibly because of it, she became a very private

person and never actively promoted herself. In fact, when she was twenty, after only a few months at the RA, she left school to enlist in the Women's Land Army, where she remained for the duration of WWII. However, she continued to paint, and after the war, to exhibit her work (in 1951, Matthew Smith bought one of her pictures).

In 1964, Somerville moved with her mother to Middleton in Suffolk, and she made frequent trips to paint along the coast, particularly to Aldeburgh. In her later career, she became a firm impressionist, and ultimately, never recaptured the fresh, unadulterated style of her youth. None the less, she never stopped painting what she truly loved: the local landscapes, sunlight, flowers and her family. Her later paintings often express her initial joy and spontaneity, and in tone and handling are barely distinguishable from works painted when she was ten.

Lionel Bulmer NEAC, 1919–1992

29 View on the River Blyth, 1974

oil on canvas 76 x 102 cms 29½ x 40¼ ins signed lower right

Exhibited: London, New Art Centre, 'Lionel Bulmer', 4 December–12 January 1974.



Aldeburgh, Walberswick and the Blyth Estuary became happy painting grounds for both Lionel and his wife Margaret Green (1925–2003). The pointillist technique he developed in his later work added colour and design to these subjects.

Peter Brook RBA, 1927–2009

30 Ripponden, 1963

oil on canvas 125 x 102 cms 49 x 40 ins
inscribed lower left; signed and inscribed verso

31 Whitman Place, 1963

oil on canvas 121 x 102 cms 47¼ x 40 ins
signed upper left

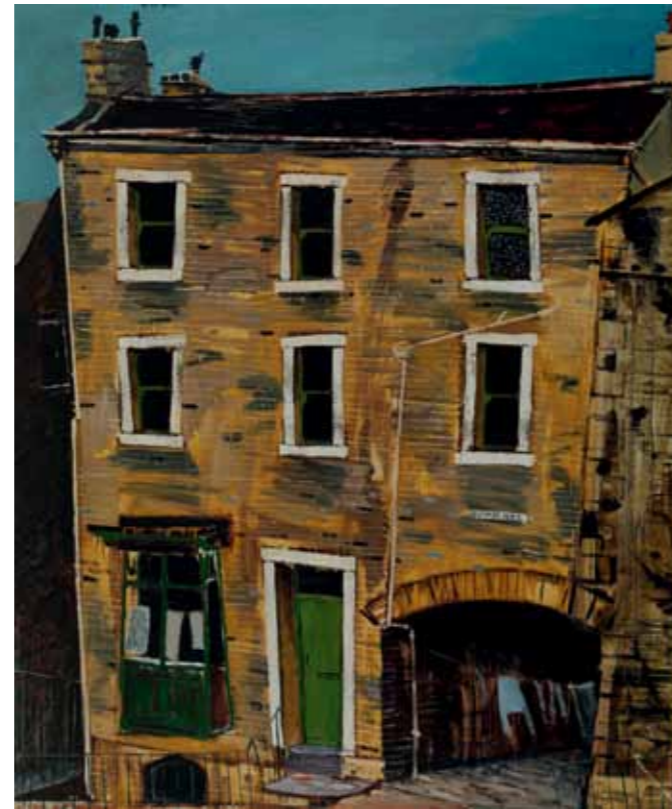
Provenance: Queen Square Art Gallery, Leeds, 1963.



30

Born in the Pennines, after a period in London where he trained at Goldsmiths, Brook returned to Yorkshire, where he spent the majority of his career painting the surrounding West Riding countryside and villages near his home at Brighouse.

After discovering a cache of Victorian photographs of the area, Brook became fascinated by the graphic and tonal qualities of the images and began to use them to incorporate a kind of lucid nostalgia into his more



31

immediate views of everyday Yorkshire. These photographs inspired him to develop a technique using several scrim-like layers of thin, smoothly painted oils to create depth, while preserving the essential planar form of his compositions.

Equally, the inscriptions on so many of these photographs inspired Brook to turn his attention to titles, which became an important part of his work, alternately lending his pictures a sense of wit, poetry or mystery.

32 Calling for a Brew (with More Snow Coming), c. 1999

oil on board 51 x 71 cms 20 x 28 ins signed lower left; inscribed lower right



Provenance: The Artist's Studio;
Private collection, UK.

Despite his attention to anecdotal titles, Brook could be maddeningly inconsistent about dating his work. However, almost all of the works included in his October 1999 exhibition at the Grafton Gallery were winter scenes and many carry similar wry, curmudgeonly titles.

Ruskin Spear

RA CBE NEAC, 1911–1990

33 Bank Holiday, 1965
oil on board 58 x 59 cms 23 x 23¼ ins

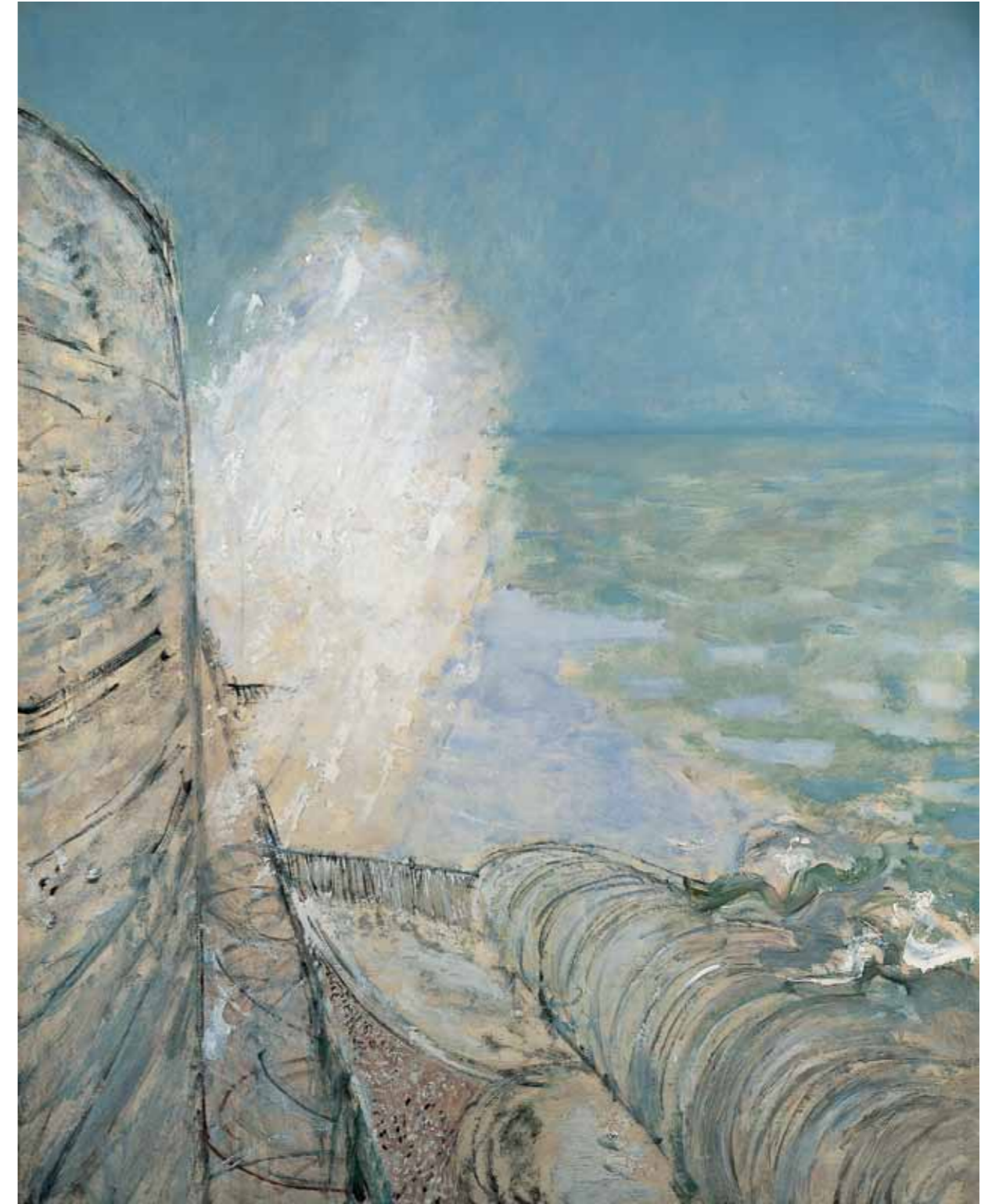
34 The Enthusiast, 1986
oil on board 51 x 76 cms 20¼ x 29¾ ins
signed lower right
Exhibited: London, Royal Academy, Summer
Exhibition, 1986, no. 5.



In the preface to the catalogue for Spear's 1980 RA retrospective, Sir Hugh Casson described him as, "one of the best known and most loved members of the Royal Academy today, both as a painter and a great character". A quintessentially English painter in the tradition of Sickert, in 'Bank Holiday', Spear captured the glorious misery of the British Summertime, combining masterful composition and surface patterning with wit, implied narrative and a keen eye for body language.

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

35 Winter Sea, c. 1962
oil on board 142 x 117 cms 55½ x 46¼ ins
Provenance: The Artist's Family.



In the 1950s and 1960s, Spear made periodic trips to the Sussex coast and painted several views of Brighton, in particular. Spear based this spectacular

study of breaking waves on views taken from the Undercliff Walk at Rottingdean, just a mile or two east of Brighton Pier.

Sir William Orpen KBE RA NEAC, 1878–1931

36 Peace Perfect Peace – Sleepy Dog, 1930

pencil 24 x 33 cms 9½ x 12¾ ins
inscribed lower left and right; signed and dated lower right

37 Very Sick, 1930

pencil 18 x 25 cms 7 x 10 ins
inscribed centre and signed lower right



Provenance: (Possibly) Cara Copland, directly from the artist.

According to one of the inscriptions, 'Cara = sorry to have/ kept you up so late/ The dog's fed up.', it would appear that Orpen made the drawing directly for Cara Copland, a 'shadowy figure' (as Bruce Arnold put it in his biography of the artist, 'Mirror to an Age', London, 1981, pp. 180–1, 424). From the late 1920s until his death, Copland managed Orpen's affairs and

was the first person to attempt a catalogue of his work in 1932. The list of works that forms an appendix of Orpen's paintings (in P.G. Konody and S. Dark, 'William Orpen: Artist and Man', London, 1933, pp.265–88) was based largely on her catalogue.

Peter Prendergast RCA, 1946–2007

38 Astudiaeth Ar Gyfer Nant Ffrancon (Study for Nant Ffrancon)

charcoal 88 x 130 cms 34¾ x 51 ins
signed lower right



Before his sudden death at the age of 61, Prendergast was widely regarded as the finest landscape painter in Wales, effectively the successor to Kyffin Williams in national identity, if not actual technique. He was born and brought up in Abertridwr, near Caerphilly, and throughout his entire career, the landscape of South Wales informed his work. While his brothers were accepted to the local grammar school, Prendergast failed the 11-plus and might have spent his life shifting coal, were it not for his art master at the local secondary modern, who urged him to take up painting. He earned a scholarship to Cardiff School of Art, and trained there until 1964, when he moved on to the Slade.

He trained with Frank Auerbach, who based his instruction on the direct visual approach he himself had learned from David Bomberg at the

Borough Polytechnic. Prendergast developed an immediate, visceral, yet highly disciplined approach to painting that lent his work a tactile energy, regardless of his subject matter. Most of his paintings are landscapes, and as his father was an Irish coal miner, Prendergast always felt a keen connection between his father's work and his own, even going so far as to equate them as forms of "digging". He said, "The materials I use to make images—charcoal is burnt wood, paint is earth bound with oil, lead from the ground—are the same as my father was involved with in digging coal... I try to understand how the earth is constructed ... to search for the spirit of nature. My father was digging out coal to make profits for other people. But then coal keeps people's houses warm. Painting keeps people's souls warm." (Interviewed by Robert Armstrong in 'Peter Prendergast: Paintings from Wales', The National Museum of Wales, Cardiff, and Agnew's, 1993).

Sir Peter Scott CH CBE DSC FRS FZS, 1909–1989

39 Pintails Piling In, 1957

oil on board 76 x 62 cms 29½ x 24¾ ins
signed lower left



Provenance: with Arthur Ackermann & Son Ltd., London.

In addition to being an accomplished wildlife painter, Sir Peter Scott was also an Olympic yachtsman, a popular television presenter, a champion glider (which may have influenced his approach to avian subjects), and a noted conservationist and founding chairman of the World Wildlife Fund.

John Miller NSA, 1931–2002

40 St Ives Bay, 1998

oil on canvas 86 x 91 cms 33¾ x 35¾ ins
signed lower right; inscribed verso



Exhibited: London, Messum's, 'John Miller: Journeys', 2010.

During the 1970s, Miller emerged as a cultural icon in Cornwall, famous for his idyllic scenes of the west Penwith peninsula, and Tresco in the Scilly Isles. He was also known as an art teacher, a television personality, a patron of local charities, and a supporter of important architectural projects including an interior redesign of the Newlyn Art Gallery.

Since the 1990s, his strikingly graphic, predominantly blue and white studies of sea and sky have become equally iconic. The light-soaked, joyous nature of his Cornish views is now so closely identified with him as to be almost a recognised trademark of both his artistic style and personality. His work is now in several important public and corporate collections including the Victoria & Albert Museum, Penlee House Gallery and Museum, London Transport Museum, Cornwall County Council, Truro Cathedral, The Groucho Club, Sony Europe and John Lewis Partnership.

George Anthony Butler, 1927–2010

41 Jeff's Easel, 1982

oil on canvas 76 x 50 cms 29½ x 19½ ins
signed lower right

Born in Liverpool, Butler trained at Liverpool School, re-enrolling after completing his service in the RAF. A respected teacher as well as a painter, he taught at St Helens Art School and was head of art at Birkenhead School, until he retired in the late 1980s. A leading member of the Wirral Society of Arts, the Deeside Art Group and a member of the Royal Cambrian Academy, Butler was not a prolific painter, but the high quality and refinement of his work (largely realist genre scenes) earned him acclaim and exhibitions at the Crane Gallery, Manchester; Agnew's; and with the Northern Young Contemporaries. His paintings are now in several important northern public collections including the Walker Art Gallery; Williamson Art Gallery, Birkenhead; Liverpool University; and Manchester City Art Gallery.



Brian Bradshaw, b. 1923

42 The Brow of the Hill, 1954

oil on board 63 x 75 cms 24¾ x 29½ ins signed and dated lower right



Bradshaw trained at Bolton and Manchester, before serving in WWII. In 1948, he enrolled in the RCA on a scholarship, and upon winning the Prix de Rome, spent two years at the British Academy, before travelling in Italy, Greece, France and Germany.

In 1953, he moved to Snowdon and painted landscapes of both Wales and England. That year, he had his first solo show at Salford City Art Gallery, followed by others in the UK, the United States, South Africa, Australia and Zimbabwe, and four retrospectives. His work is based on earthen palettes and compositions that evoke sedimentary and mineral patterns, a style he further developed during his time in South Africa. Around 1960, he took up the Chair of Fine Arts at Rhodes University, where he influenced several artists and designers. In 1964, he formed the Grahamstown Group, which exhibited at their own gallery and at other venues throughout South Africa. Many of his former students are now well-known artists, professors, and gallery directors. In 1978, he resigned from Rhodes University and returned to England, but continued to exhibit in South Africa.

William Ralph Turner FRSA 1920–2013

43 7 o'clock am, 1959

oil on board 55 x 72 cms 21½ x 28¾ ins
signed and dated lower left



Provenance: with The Tib Lane Gallery, Manchester (as 'Seven O'Clock').

Exhibited: London, Royal Society of British Artists, 1959.

Often described as a leading member of the so-called "Northern School" of Lancashire painters, Turner's work nevertheless defies such categorisation. During his 2005 retrospective, the curator described him as, "one of a very small number of English artists to fully engage with European expressionist art."

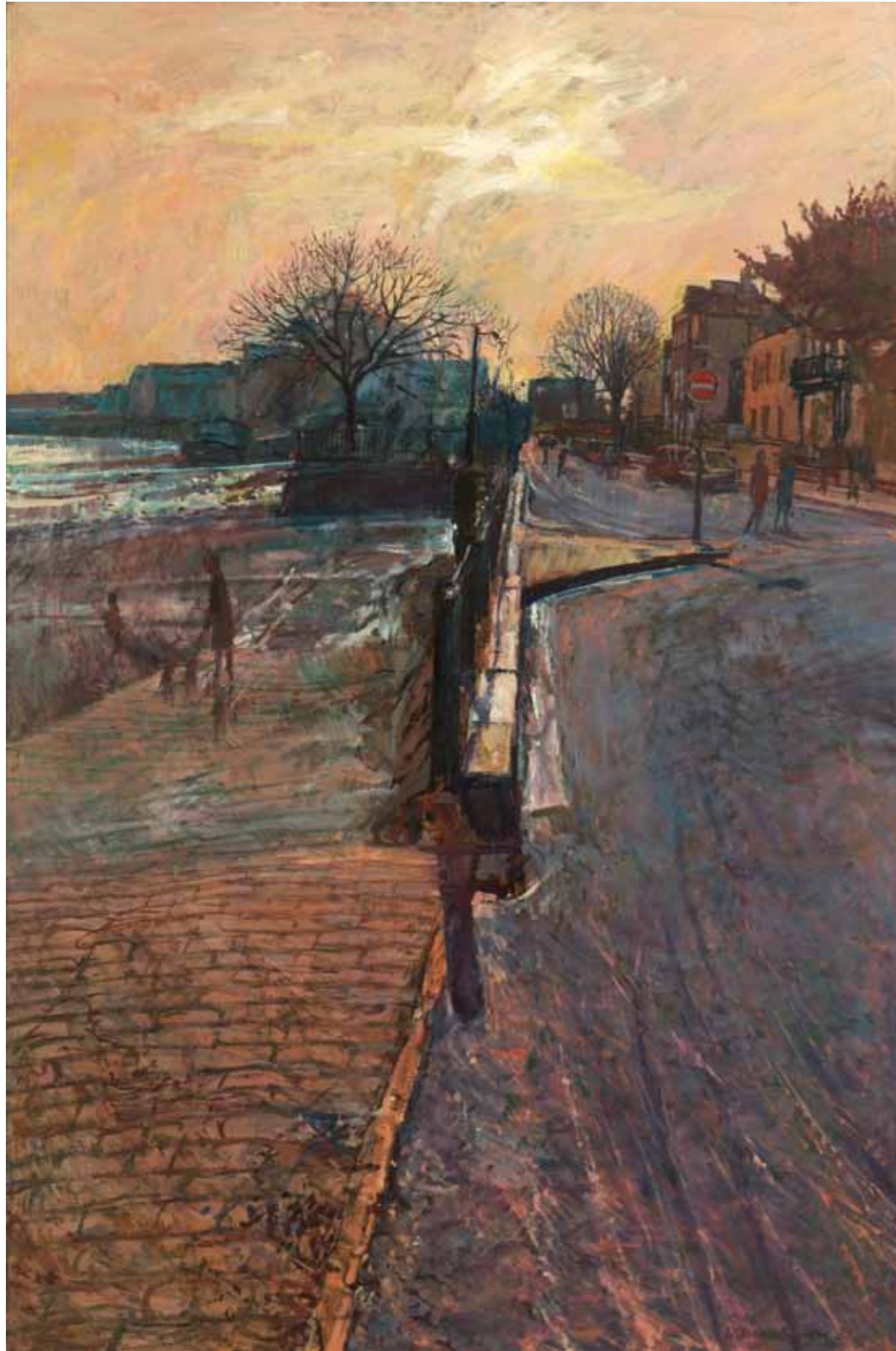
Born in Manchester, Turner knew Lowry, but resisted being grouped with him. Turner's art, with its bold contrasts, diagonals, and use of contours was far more expressionistic, and, in fact, Turner said, "I find English painters rather stiff". Instead, he cited his main inspirations as Utrillo, Vlaminck, Rouault, Chagall and Beckmann. His borrowings from works by Rouault and Soutine (which he saw at Crane Kalman in Manchester) are particularly evident, e.g. his use of bold colour and strong, black contour lines.

Largely self-taught, his career grew out of persistence and a genuine sense of adventure. A keen motorbike rider from his boyhood, he explored the industrialised north, constructing his own vision based solely on his own peripatetic encounters. None the less, he was able to sell his work only sporadically and barely managed to support his prodigious output. But this changed, when, at the age of 80, he finally found an agent in David Gunning of Todmorden Fine Art. When Gunning went to Turner's house, he was stunned at the quality and variety of work that stretched back to the 1940s. Gunning took away twenty pictures, which, in only two days, he sold entirely. For the most part, Turner painted empathetic industrial landscapes, using opposing diagonals and bright colours, which give his compositions a vitality and rhythm that is sometimes at odds with the generally dour nature of his subject matter.

William Bowyer RA PP NEAC RP RWS, b. 1926

44 Chiswick Mall, 1985

oil on canvas 152 x 102 cms 59 7/8 x 40 1/8 ins
signed and dated lower right.



Exhibited: London, Royal Academy,
Summer Exhibition, 1985.

Literature: 'The Royal Academy
Illustrated 1985: A Souvenir of the
217th Summer Exhibition', 1985.

Bowyer trained as an artist at night whilst working by day in a Staffordshire coal mine as a "Bevin Boy". His tutors at the RCA included Ruskin Spear and Carel Weight, mentors who later become life-long friends. His work is utterly direct and personal, and fellow Academician Ken Howard once wrote, "The content of his pictures is [his] life, whether it be his beloved river at Hammersmith, Walberswick in Suffolk [...] his friends and family [...] or his life-long love of cricket. Bowyer's work communicates with us directly. It gives us a way of seeing the world and, above all, it is life enhancing."

45 St Peter's Square Chiswick: The Gardens, 1996

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



Bowyer painted another view of this lovely, late Regency garden square, which is now in the Palace of Westminster.

Saied Dai RP NEAC, b. 1958

46 The Polymath (Portrait of Sir Jonathan Miller), 2013

oil on panel 103 x 61 cms 40 3/8 x 23 7/8 ins

Exhibited: London, Royal Society of Portrait Painters, 2014.



Dai was born in Tehran, but came to England at the age of six. He began his artistic training at Bournemouth and Poole before winning a place at the RA Schools, where he completed his postgraduate studies and met Peter Greenham, Norman Blamey and Roderic Barrett, each of whom, in various ways, influenced his development. Blamey, in fact, recommended Dai's teaching appointment to the Prince of Wales Institute of Architecture, and he later taught at the RA under Leonard McComb, at a time when drawing was still considered the cornerstone of all disciplines. Now one of Britain's most talented and sought-after portraitists, he paints each sitter directly, working in their absence from drawn studies, but rarely from photographs. Last spring, the NPG unveiled his portrait commission of Dame Monica Mason OBE, former principle dancer and artistic director of the Royal Ballet.

This portrait of Sir Jonathan Miller is one of the very few that Dai actually referenced from photographs. Although he had observed Miller directly several times, often during lectures, Dai noticed that Miller's brain exercised a remarkably kinetic effect on his face and body. As he spoke, Miller appeared to be in constant motion, and therefore not an ideal subject for any sort of static, directly observed likeness. Instead, Dai employed subtle distortions of scale and physiognomy to capture an impression of Miller's unique persona. "Real distortion actually becomes truth", he explained. "That's the paradox. When all the relationships are authentic, so too is the image. It's essentially an architectural approach, and this is a visual idiom one can only achieve at some distance from your subject."

Daphne Todd OBE PPRP NEAC, b. 1947

47 Like Pennies from Heaven

oil on birch ply 59 x 50 cms 23 3/4 x 19 3/8 ins



In 2010, Todd made headlines with her winning entry for the BP Portrait Prize, a delicate, yet searing depiction of her dead mother. By that time, she had already made her name as one of the most talented British portraitists working, with four works in the National Portrait Gallery.

However, she is also an accomplished narrative painter. Always working directly in front of her subject, her deliberate brushwork and use of finely

grained birch panels gives her work both a glassine beauty, and an almost forensic sense of detail. But her exceptional control of the surface often belies other tensions in the work. In this contemporary take on the myth of Danaë, Todd replaced the princess with a young girl in a simple cotton shift, and her tensely expectant pose suggests she is not merely receptive, but might be actually enticing whatever entity her upturned eyes see.



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