

TRADITIONAL BRITISH



Front cover:

HECTOR CAFFIERI RI RBA 1847-1932

1. *On the Thames, Marlow*

watercolour 21 x 27,9 cms 8¼ x 11 ins
signed lower right

Caffieri was born in Cheltenham and was one of many of his generation to choose to study painting in Paris. He exhibited both at the RA in London and at the Paris Salon and also spent significant periods painting scenes of fisherlife on the French coast at Boulogne-sur-mer. The present scene represents fashionable life at the turn of the last century on the River Thames at Marlow.

TRADITIONAL BRITISH

Spring
2011

On view at 9 Cork Street Gallery (1st floor) throughout April



www.messums.com

8 Cork Street, London W1S 3LJ

Telephone: +44 (0)20 7437 5545



Foreword

A current trend I find in the art market is an ever increasing tendency to polarize on specific areas, dismissing all others as somehow second rate – a mistake, I feel, given that all markets are subject to the constant fads and fancies of fashion. But perhaps, importantly, this can be where the established dealer can take the broader view. This exhibition is a small example of just that.

The expansion of Empire during the 18th and 19th centuries gave birth also to a wealth of new painters, eager to record growing industrial activity and to celebrate their new surroundings.

The obvious appeal of these works lies in their unstinting quality, a high bench mark by today's standards, but the subject matter has much to offer too.

Whilst our galleries now support a large portfolio of contemporary artists, and our specialization in British Impressionism is well known, I for one would not want to forget the pleasure to be had in collecting beautiful things from the past and, moreover, Traditional British paintings have never been better value than at the present time.

DM

Landscape

JOHN LAPORTE 1761-1839

2. *Millbank on the River Thames*

oil on canvas

75 x 98 cms 29½ x 38⅝ ins

An accomplished landscapist, John Laporte is thought to have been born in Dublin of French parents. He was a pupil of J. M. Barralet and is best known for his work in watercolour and bodycolour. Laporte was the drawing master at Addiscombe Military Academy, published several instructive drawing manuals, and took in many private pupils, including Dr. Thomas Monro. Monro became a gifted amateur artist, the physician to George III, and opened his art collection to young and promising artists such as J. M. W. Turner, Thomas Girtin and John Sell Cotman.

From 1779 Laporte was a frequent exhibitor at the Royal Academy and the British Institute and the titles of his exhibits chart his travels around the country. From the early 1790s views in North Wales and the Lake District predominate. The present painting may be identified with his Royal Academy exhibit for 1787, *View of Chelsea from Millbank – Sunset*. The pastoral idiom and Italianate backlighting belie the industrial nature of the scene that is presented to the viewer. The boat on the river carries a cargo passed what is most probably the pottery at Nine Elms, later the site of Crisp and Sanders's China Factory. That the present painting was considered an important composition by the artist and his contemporaries is indicated by the publication, in 1795, of an aquatint after the work by Francis Jukes.



EDWIN L. MEADOWS, fl. 1854-1872

3. *A Sussex Landscape with Horses and Ploughman in the Foreground, 1879*

oil on canvas

112 x 112 cms 44 $\frac{1}{8}$ x 44 $\frac{1}{8}$ ins

signed and dated

PROVENANCE:

Patterson and Shipman;

Christie's, London: 26th July 1974, lot 257.

LITERATURE:

Country Life, November 1967 (illus.).

Edwin L. Meadows was a member of the Meadows family – an artistic dynasty based in the south of England who specialised in pastoral landscapes of Sussex, Surrey and Kent as well as producing some coastal views. Edwin Meadows exhibited at the Royal Academy from 1858-1867 and also showed his work at the British Institution and Suffolk Street. Plough teams are a recurrent motif in his work and he has clearly taken care and pleasure in rendering the details of the plough in the foreground.



EDMUND JOHN NIEMANN SNR. 1813-1876

4. *Cliveden, Maidenhead*

oil on canvas

63.5 x 76.2 cms 25 x 30 ins

PROVENANCE:

Collection of Mrs T. H. Longstaff, by whom sold at Christie's, 26 April
1974 (154);

Private Collection

Edmund John Niemann was born in Islington, London. The son of a German banker, he was intended for a career at Lloyds where he began as a clerk at the age of 13. Eventually, he decided to devote himself entirely to his art and moved to High Wycombe in Buckinghamshire. There he was frequently found working out of doors in its environs and he also travelled widely elsewhere within the British Isles. Niemann began to exhibit at the Royal Academy in 1844 with *On the Thames, near Great Marlow* and he also exhibited at the British Institution and the Society of British Artists.



GEORGE WHITE
worked 1884-1898

5. *Under the Trysting Beech,*
1886

oil on canvas

76.2 x 152.4 cms 30 x 60 ins
signed and dated lower right;
bears old label on reverse

This is one of a series of atmospheric autumn scenes, several of which were shown at the Royal Academy. They were painted while the artist was living at Neston in Cheshire. In 1890 he moved to Twyford near Winchester and painted near Abinger Pond but by 1892 he had moved on to Windermere in Cumbria.





FREDERICK WILLIAM WATTS 1800-1862

6. *On the Towpath*

oil on canvas

50.8 x 73.7 cms 20 x 29 ins

The landscape painter Frederick William Watts, sometimes known as Frederick Waters Watts, travelled extensively throughout England and Wales. He lived in Hampstead for the majority of his career, including the period during which John Constable was a summer resident in the area. There is no record, however, of the two men having been acquainted, much less of Watts having been a student of Constable's, as has occasionally been suggested. His admiration for Constable's gently pastoral scenes is undeniable, however, and Watts' approach to landscape displays ingenuity and breadth of style.





FREDERICK WILLIAM WATTS 1800-1862

7. *On the Stour; Dedham Lock*

oil on canvas

67.3 x 109.2 cms 26½ x 43 ins

JAMES LEAKEY 1775-1865

8. *The Press Gang*

oil on panel

33 x 48 cms 13 x 18 $\frac{7}{8}$ ins

Although James Leakey was born and died in Exeter, his reputation as a miniaturist extended far beyond the borders of his Devonshire home and earned him several by-lines in Joseph Farington's diaries of the contemporary British art world as well as an obituary in the prestigious Art Journal some fifty years later.

Part of the Art Journal's fascination with Leakey was the link he provided back to the masters of a previous generation and they noted that he had been about to join Sir Joshua Reynold's studio just before the time Sir Joshua died. He was also apparently known to Constable, Wilkie and Callcott, all of whom admired his rustic genre studies and interior scenes. Lawrence meanwhile went so far as to call him the "English Wouwermans" perhaps because of his affection for white horses, cherubic figures and rich colouring.

Leakey's landscapes and genre scenes, however, amounted to only a small part of his work and were completed during periods when he was not working on the portrait commissions and miniatures which supplied his main income, estimated by Farington to be as much as £800 a year. In 1821 he came to London residing at 23 Newman Street and during his time at the Royal Academy exhibited five paintings. Many of the scenes in his oil paintings were set around Dartmouth or along the coast between Exmouth and Torbay and featured incidents from fisher-life similar to those by Thomas Luny who was resident in Teignmouth from 1807. Nevertheless Leakey's genuine characters and ruddy, well-rounded figures clearly owe much to his skill as a miniaturist, and several smaller examples were featured in *A Devonshire Scene* (David Messum 1973).



SIR WILLIAM SAMUEL HENRY LLEWELLYN PRA NEAC RBA RP 1858-1941

9. *Near St Mary's Church, Whitby, 1892*

oil on canvas

39 x 59.5 cms 15³/₈ x 23³/₈ ins

signed and dated lower left; also inscribed, "Sketch for larger picture"

Sir William Llewellyn was born at Cirencester and studied art at the Royal College of Art under Poynter. Like so many of his generation, he then pursued his studies further in Paris, at the Atelier Common, as well as with Lefebvre and with Ferrier. He exhibited widely, becoming a member of the NEAC in 1887, an RA in 1920, and serving as President of the Royal Academy from 1928-1938. He is perhaps best known as a portraitist, having painted the state portrait of Queen Mary in 1910.

The present work is inscribed 'Sketch for a larger picture' and it seems reasonable to suppose that the larger picture in question may have been his RA exhibit for 1894, *Whitby, from the Cliffs at Sundown*.



WILFRID DE GLEHN RA NEAC 1870-1951

10. *Gwendreath, A Cornish Farm*

oil on canvas

56 x 71 cms 22 x 28 ins

signed lower right

PROVENANCE:

The Artist's Studio Estate, Atelier Number 4

Wilfrid de Glehn and his sister Rachel were introduced to Cornwall by their uncle Oswald von Glehn, a painter and a friend of Henry Scott Tuke. In due course Rachel married a Cornishman and it was to their home near Gwendreath, near Cadgwith, that Wilfrid first brought Jane on landing in England after their marriage in 1904. Cornwall was, thereafter, a favourite spot for holidays for all the family, but it was after World War I, from 1923, that Wilfrid and Jane formed the habit of spending the early summer in Cornwall before going to the South of France from August or September onwards.

Following his brother-in-law's early death and the removal of the family to Essex, Wilfrid and Jane, without children of their own, would often accompany their nephews and nieces back to their family haunts around Gwendreath, Ruan Minor and St. Anthony for their annual summer holiday. Wilfrid painted these buildings in the mid-1920s in oil and in watercolour on several occasions.



Marine

CHARLES WILLIAM WYLLIE ROI 1853-1923

11. *The Crossing Point*

oil on canvas

30.5 x 45.7 cms 12 x 18 ins

signed lower right

The younger brother of the marine painter William Lionel Wyllie, Charles William Wyllie studied at Leigh's School of Art and the Royal Academy Schools. He exhibited at the RA from 1872 and examples of his work are held at the Tate, The Museum of London, The National Maritime Museum and the Government Art Collection.



EDWIN HARRIS 1855-1906

12. *Young Woman in a Bonnet*

oil on panel

20.3 x 15.2 cms 8 x 6 ins

signed lower right

PROVENANCE:

Private Collection

EXHIBITED:

Penzance: Penlee House, 'Brotherhood of the Palette',
June - September 2009

LITERATURE:

Roger Langley, *Edwin Harris: An Introduction to his
Life and Art*, Truro: Truran, 2008, p.40 (illus.)

A friend of Walter Langley from childhood, Edwin Harris studied at Birmingham School of Art from 1869 before completing his training at Verlat's Academy in Antwerp in 1880. There, like many of his generation, he came into contact with the work of Jules Bastien-Lepage (1848-1884) and chose to pursue his style of French rural naturalism, often using a square brush and preferring to work outside in the open air. After brief stays at the Breton villages of Dinan and Pont-Aven, Harris was one of the first artists to join the artists' colony at Newlyn, Cornwall. He made his first visit in 1881 and settled there finally in 1883. He would stay for twelve years. During that time, the Harris home provided a haven and social focus for the community of artists. Stanhope Forbes and Walter Langley were frequent guests. In 1884 his son was born, but this was followed by the loss of his wife in 1887, most probably to cancer.

In 1895 Harris left Newlyn to return to his native Birmingham. There he turned increasingly to portraiture. He was a frequent exhibitor at the Royal Academy, the Royal Society of Birmingham Artists, and was elected a member of the Royal Society of British Artists in 1888. Works by the artist may be found in Penzance Museum and Art Gallery, Birmingham City Museum and Art Gallery, and in many private collections.





JOHN ROBERTSON REID RI ROI 1851-1926

13. *Toilers of the Deep*

watercolour

51 x 71 cms 20 $\frac{3}{8}$ x 28 ins

signed lower right

John Robertson Reid was born in Edinburgh and trained at the Royal Scottish Academy Schools. He was a painter of genre, landscape and coastal scenes. Reid

Painted frequently in the West Country, based in Beare in Devon, and later moved to London, where his painting *Toil and Pleasure* was shown at the Royal Academy in 1879 and bought for the nation by the Chantrey Bequest.

Reid's ideas influenced Sir George Clausen (1852-1944) and, although he lived in England, he contributed to the development of the Glasgow School. He was well known and much admired for his dynamic, robust handling of watercolour as a medium and for the social realist content of his pictures.



CHARLES MARTIN POWELL 1775-1824

14. *Barges and Other Shipping at Sea*

oil on panel

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

signed on a spar, lower left

Charles Martin Powell was born in Chichester, West Sussex, and in his youth is thought to have spent some time in the navy. He was a self-taught artist who was much influenced by the great Dutch seascapists, the Van de Velde family. The subjects of his exhibited works are testimony to the fact that he seems rarely to have strayed from the waters of the English channel, and some of his works had a degree of historical, reconstructive intent – paintings of historical sea-battles were occasionally exhibited. In the main, however, his paintings are marked by an ability to combine and compose numerous different types of shipping in a single picture, animated by light and the movement of the waves, and were presumably therefore intended to appeal to sailor and connoisseur alike.



WILLIAM ANDERSON 1757-1837

15. *Warships, Merchantmen and Smaller Craft in the Mouth of the Thames, 1836*

oil on panel

56 x 68.5 cms 22 x 27 ins

signed and dated lower right

PROVENANCE:

Private collection, Australia

This present painting by William Anderson was executed late in his career and is on a much larger scale than is usually associated with this artist. The two towers on the headland on the left are thought to represent the ruins of the church at Reculver in Kent, which were also drawn by E. W. Cooke in 1832. The spires on the towers have now gone but, known as "the Reculvers", they still act as a familiar fixing point for inbound vessels.

THOMAS LUNY 1759-1837

16. *Unloading the Catch, 1829*

oil on canvas

50.8 x 71 cms 20 x 28 ins

signed and dated

Luny's residence in Teignmouth coincided with the discovery and development of South Devon as a resort for "tourists"—travellers in search of the picturesque, among whom were such notable artists as Turner, Joseph Farington, Samuel Prout and William Payne. An additional attraction for Luny seems also to have been the number of naval officers who retired to live around Teignmouth, especially Rear Admiral George Tobin, a close friend and amateur painter who bought several pictures from Luny.

Surprisingly Teignmouth, however provincial, expanded rather than reduced Luny's repertoire. He continued to depict naval subjects, to take commissions and produced fresh versions of the naval actions he had tackled before, but he now became aware of details on the foreshore too. In spite of increasing disability from arthritis, Luny had his wheelchair pushed down almost daily to the beach where his easel and canvas would be set up for him to work in the open air as his younger Romantic contemporaries were doing. Inspired partly by the town's idyllic setting on the Teign estuary and often with the shipping only faintly observed, these scenes offered a much more intimate approach to seascape and incorporated tiny vignettes of figures caught like jewels against the luminous sky.



DEREK GARDNER VRD RSMA 1914-2007

17. *'Sunrise - The Glory of the Seas in St. George's Channel,
inbound for Liverpool, February 1877*

oil on canvas

61 x 91 cms 24 x 35 $\frac{7}{8}$ ins

signed lower right

'Glory of the Seas' was last in a long line of medium clippers designed and built by the great Donald McKay in his East Boston yard. Launched in October, 1869, she was registered at 2009 tons net and measured 240 feet in length with a 44 foot beam. Built to his own account at a time when he was in financial difficulties, McKay spared no expense in her construction and even accompanied her on her maiden voyage from New York to San Francisco. Unfortunately for him, news of his money worries had preceded him and when she docked, McKay found that his ship had been sold to Charles Brigham of Boston in lieu of his debts. Brigham sold her to Captain Josiah Knowles, who kept her till 1880, and under his command she achieved many notable passages and two records that still stand. She spent the 1890s in the Pacific Coast coal trade, but was laid up in 1902 until sold again in 1905 for conversion into a barge. The 1906 San Francisco earthquake reprieved her and she spent a busy five years hauling much needed lumber needed for the city's rebuilding. She ended her career as a floating cannery and then a storage hulk until burned for her scrap metal in 1923.

'Glory of the Seas' is depicted here on the final leg of her record breaking voyage from San Francisco to Liverpool in 107 days carrying the most valuable cargo of her career, totaling \$242,665.



DEREK GARDNER VRD RSMA 1914-2007

18. *H.M.14-Gun Brig-Sloop 'Suffisante' in chase of the French Brig-Corvette 'Revanche', 27th May 1796*

oil on canvas

36 x 46 cms 14 $\frac{1}{8}$ x 18 $\frac{1}{8}$ ins

signed lower left



The 14-gun French brig-sloop 'Suffisante' was captured off the mouth of the Texel in the northern Netherlands while searching for British whalers in 1795 and was assimilated into the Royal Navy under her own name. Pressed into active service almost immediately, she was cruising off the Lizard early in the morning of 27th May 1796 when a strange sail was sighted to windward. Captain Nicholas Tomlinson at once gave chase and finally cornered his quarry, the 12-gun French privateer, 'Revanche', eleven hours later. 'Revanche' was attempting to escape into Brest but, after a close engagement of half-an-hour, was forced to strike her colours and surrender. The action itself was fought on a dangerous lee-shore and Captain Tomlinson was later commended for his fine navigational skills in effecting the capture of this enemy vessel.

DEREK GARDNER VRD RSMA 1914-2007

19. *Nelson's 'Agamemnon', 64 guns, with 'Ca Ira', 80 guns, in tow of Vestale, 36 guns, 13th March 1795*

oil on canvas

41 x 61 cms 16½ x 24 ins

signed lower left

EXHIBITED:

'Derek G. M. Gardner', Polak Gallery, 5th-24th May, 1975, no. 13



Early on the morning of 13th March 1795, after several days of avoidance tactics by the enemy, Vice-Admiral William Hotham's Mediterranean squadron finally caught up with a French fleet of fifteen sail about twenty miles southwest of Genoa. Commanded by Rear-Admiral Pierre Martin, the French were still reluctant to fight and bore away from Hotham's ships in a fresh breeze. At 8am, the 80-gun 'Ca Ira', close to the rear of the French column, collided with the 'Victoire' ahead of her and lost her fore and main top masts.

Immediately engaged by the 36-gun British frigate 'Inconstant', 'Ca Ira' called

for assistance and was hurriedly taken in tow by the 36-gun 'Vestale' only then to find herself attacked by the 64-gun 'Agamemnon' commanded by Captain Horatio Nelson. The combined fire-power of the two French ships (116 guns against his 64) proved no deterrent to Nelson who harried 'Ca Ira' for fully three-and-a-half hours, only breaking off the action with the greatest reluctance when several French vessels at last came to their consort's aid.

'Ca Ira' was subsequently captured during the main battle the following day but not before Nelson's exploits on the 13th had become the talk of the fleet.

NICHOLAS MATTHEW CONDY c.1816 -1851

20. *The Racing Cutter 'Elizabeth' in the lead at the Royal Western Yacht Club's Regatta, 24th July 1840*

oil on board

23 x 30 cms 9 x 11¾ ins

signed and dated lower right; inscription on reverse:

"The Elizabeth / Wright Esq.r RWY / ... / July 24th
1840 / ... / N. Condy Jun.r Pinx.t / Plymouth"



The Elizabeth was a 35 ton carvel-built cutter owned by Robert Wright of Oak Bank, Itchen, Southampton. He was Vice Commodore of the Royal Southern Yacht Club and a frequent competitor at the Royal Western's regattas, for which club Condy enjoyed the status of Official Marine Painter.

ELIAS CHILDE RBA 1778-1849

21. *Topsham with a View of Belvedere in the Distance, 1824*

oil on canvas

76.2 x 50.8 cms 30 x 20 ins

bears old label (now detached) inscribed with name,
title and date of work



Elias Childe was a landscape painter both in watercolour and oil. His brother was the miniaturist James Warren Clarke and both were born at Poole in Dorset. He was a very prolific exhibitor at the RA from 1798, and in 1825 he was elected a fellow of the Society of British Artists, becoming its President in 1834. His usual subjects were landscapes with figures, as well as coastal and river views. The present view of Topsham records the busy port with its harbour and canal, during the period when it was still an important centre for shipbuilding. Powderham Castle is visible on the horizon.

WILLIAM LIONEL WYLLIE RA RBA RI RE NEAC 1851-1931

22. *Port Scene*

oil on canvas

25.5 x 45.8 cms 10 x 18 ins

LITERATURE:

Roger Quarm and John Wyllie, *W. L. Wyllie: Marine Artist, 1851-1931*, Barrie and Jenkins, 1981

Born in London in 1851, William Lionel Wyllie's early childhood was spent with his family on the French coast at Wiereux and it was at an early age that his talent for sketching was developed. After studying at Heatherley's Art School and at the Royal Academy School of Painting, his first painting was hung at the Academy when he was only seventeen. The following year he was awarded the Turner Medal for landscape. For the next sixty-three years he exhibited regularly at the Academy, a total exceeding two hundred in all, and in 1907 he was elected Royal Academician. Prolific in watercolours and etchings as well as in oils, his many friends at the Admiralty gave him every opportunity to experience life at sea with the Royal Navy.

Wyllie recorded life on the Thames at the busiest period in its history, when lighters, barges and tramp steamers were servicing the Port of London. His Medway paintings were inspired during the period between 1886 and 1907 when he lived at Hoo Lodge overlooking the River Medway and Chatham Dockyard. From Hoo Lodge he moved to Portsmouth, residing at Tower House which gave him an outlook towards Spithead, the Solent and Portsmouth Dockyard.



22.



23. *Figures on a Dutch Beach, 1883*

watercolour 14 x 24 cms 5½ x 9½ ins
inscribed 1883 lower right

24. *The Wreckers*

oil on canvas 30.5 x 20.5 cms 12 x 8½ ins





WILLIAM LIONEL WYLLIE RA RBA RI RE NEAC 1851-1931

25. *Hoo Lodge, Rochester*

oil on canvas

45.7 x 81.3 cms 18 x 32 ins

signed lower left; signed and inscribed on the

reverse: W.L.Wyllie/Hoo Lodge/Rochester

In 1885 the Wyllies and their four children moved into Hoo Lodge, a large house situated on high ground with a sweep of orchards below it ending on the banks of the Medway. Gillingham and Chatham with their dockyards and smoking chimneys – the engine room of the empire – faced them across the tideway.

From his studio at the top of the house Wyllie enjoyed commanding views of the Medway and the move marked the beginning of a period of great productivity for the artist. As well as the Thames barges with their tan sails with which Wyllie so often populated his pictures, an everyday sight on that part of the Thames, the

artist also began to introduce historical notes into his work. His imagination was exercised greatly by the role this part of the Thames had played in British naval history. Had Hoo Lodge been there at the time, from it Wyllie would have been able to see the hulk on which Sir Francis Drake had spent his boyhood at nearby Upnor; Pepys recorded that Dutch fireships had infiltrated that far up the Thames in 1667 and Chatham and Sheerness had been the final destination for many prisoners of war in the Napoleonic period. Many of these pre-occupations found their way into his book, *London to the Nore*, in 1905.

CHARLES WILLIAM WYLLIE ROI 1853-1923

26. *Summer, 1901*

oil on canvas

73.7 x 127 cms 29 x 50 ins

signed and dated lower right

PROVENANCE:

The Mackelvie Trust Collection, Auckland Art Gallery, Toi O Tamaki

The present painting was formerly a part of the Mackelvie Trust Collection, which was founded by the Scot, James Tannock Mackelvie (1824-1885). Mackelvie went to Auckland, New Zealand, in 1865 as a partner in the leading firm of merchants. On his return to London, having made a fortune investing in gold mines, he started collecting avidly and broadly, with the intention from the start of founding a national collection for New Zealand.¹

¹ See Ronald Brownson (ed.), *The Mackelvie Collection: A Centenary Exhibition 1885-1985*, Auckland City Art Gallery, 1985



RICHARD HENRY NIBBS 1816-1893

27. *A Brigantine caught on a Lee Shore off Shoreham Pier*

pencil and watercolour

36 x 51 cms 14 $\frac{1}{4}$ x 20 $\frac{1}{2}$ ins

signed lower left

Nibbs was born in Brighton and educated in Worthing. He later taught the violin and cello and for many years played in Brighton's Theatre Royal Orchestra. However, a small legacy from a friend allowed him to pursue a career as a painter and he produced many colourful and dramatic coastal scenes.





THOMAS SEWELL ROBINS 1809-1880

28. *Ships at Spithead, 1835*

watercolour heightened with white

77 x 114 cms 30% x 44% ins

EXHIBITED:

London: Royal Academy 1835, No. 553

Robins entered the Royal Academy Schools in 1829, where his lecturer in perspective was J. M. W. Turner. Chiefly remembered for his yachting scenes, executed in watercolour, he travelled extensively – to the Mediterranean in 1850, to Holland and the Rhine in 1857, to France and Antwerp in 1858 and 1860 respectively. This work predates those trips, reflecting the choppy seas and uncertain weather to be found off British shores.

ARTHUR JOHN TREVOR BRISCOE 1873-1943

29. *Orford White Wings racing on the River Alde, 1902*

oil on canvas

50.8 x 61 cms 20 x 24 ins

signed and dated lower right

Born in Birkenhead, within easy reach of the great port of Liverpool, Briscoe had sea in his blood. He was educated at Shrewsbury school and trained under Brown at the Slade Schools in London. He also spent some time at the Académie Julian in Paris.

An intrepid yachtsman who wrote a handbook on sailing under the pen-name of 'Clove Hitch', Briscoe soon tired of standard compositional formulae within the genre of marine painting. Instead, following in the footsteps of J.M.W. Turner, he took to painting at sea, going so far as to having a vessel built especially for the purpose. It was intended to be able to keep to sea even in bad weather—the only time, according to Briscoe, that the sea was worth studying from an artistic point of view. Briscoe's work is thus marked by a sailor's pleasure in the accuracy of the details and in its achievement of an authentic sense of the movement of different types of vessels.

Arthur Briscoe exhibited regularly at the Royal Academy and the Royal Institute of Painters in Watercolours. He was also a talented engraver and was made a full member of the Royal Society of Painters, Etchers and Engravers in 1933.



MILES WALTERS
1773-1855

30. *Betsy Sofia
of London in two
positions off Dover,
1822*

oil on canvas
71 x 124 cms
28 x 48 7/8 ins
signed and dated
lower right

This painting shows the brig Betsy Sophia in two positions off the coast. In the first position she is signalling for a pilot, and preparing to set more sail, with seamen at the mast preparing the spars. She has set more sail in the second position. Between the two versions of the Betsy is a revenue cutter patrolling the waters around Dover. A characteristic touch is Walters' careful observation of the copper sheathing below the water line, which enabled the vessel to travel faster and longer without being up in dry-dock.





JOHN FANNEN ex. 1890-1900

31. *The Ketch Hopewell, 1885*
The Ketch Mayland, 1884 (a pair of paintings)

oil on canvas

56 x 86 cms 22 x 33 $\frac{3}{8}$ ins



Based in Peterhead, Scotland and Sunderland in England, Fannen was a journeyman artist making his living satisfying the demands of ship owners and captains with ship portraits both correct in detail and impressive in impact. The National Maritime Museum, Greenwich, own a number of paintings by this artist.





J. LOY

32. *The Phantom of Salcombe, Trieste, 1890*

oil on canvas

48 x 71 cms 18 $\frac{3}{4}$ x 28 ins

signed, dated and inscribed, "J. Loy Treeste (sic)/ 1890" lower right; further inscribed "Phantom of Salcombe" lower left

The Phantom of Salcombe was a 249 tonne brig built in Salcombe in 1867 by Joseph Evans for Sladen and Co. The figurehead is believed to have been modelled

on the daughter of one of the original shareholders in the ship. Preceding the tramp-steamers, great merchant vessels like The Phantom sailed from Plymouth and traded with Mediterranean and Adriatic ports like Trieste, which is most probably the harbour depicted in the present painting. She was a fruit brigantine and was therefore extremely fast to ensure that the fruit she carried did not decay before reaching its destination. Between 1872 and 1888 The Phantom was trading on the Liverpool to West Indies route. A change of ownership in 1900 led to her sailing from the port of Buenos Aires before her return to England in 1910, when she was registered to the port of South Shields.

JOHN THOMAS SERRES 1759-1825

33. *Shipping off Ferrol, Portugal, 1815*

oil on canvas

61 x 91 cms 24 x 35 $\frac{7}{8}$ ins

signed and dated

Serres was born in London, the son of Dominic Serres the elder. On his father's death in 1793 he was appointed marine painter to George III and to HRH the Duke of Clarence. In 1800 he was appointed marine draughtsman to the Admiralty. His task was to record coastal elevations around Britain, the Western coast of France and Spain and along the Mediterranean coast. A selection of these scenes were published in 1801 in a book entitled *The Little Sea Torch*.



Figure Subjects

ARCHIBALD GEORGE BARNES RI ROI RP 1887-1934

34. *Columbine*

oil on panel

25.1 x 30.2 cms 9⁷/₈ x 11⁷/₈ ins

signed lower right

PROVENANCE:

With the Fine Art Society, London, by 1925.

F.L. Berry dec.; Christie's London, 12 June 1936, lot 88, where sold to Tooth

Columbine is a character in the Ballets Russes ballet *Carnaval*, which was based on music of the same name by Robert Schumann and was choreographed by the renowned Mikhail Fokine. It premiered in Russia in 1910, but came to international attention after being performed in Berlin later that year with new costumes and sets by Bakst and starring Vaslav Nijinsky in the lead role of Harlequin.

The ballet has no specific story line, consisting more of a series of light-hearted and humorous episodes. Harlequin is in love with Columbine and begs her to elope with him, but she refuses. However when another character, Pantalon, attempts to flirt with her, she confesses her attachment to Harlequin and after much hilarity the ballet concludes with their engagement.



LEONARD CAMPBELL TAYLOR RA ROI RP 1874-1969

35. *The Lady of the Castle, c. 1910*

oil on canvas

109 x 94 cms 42 $\frac{7}{8}$ 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.

Leonard Campbell Taylor made his name and fortune painting society portraits, their subjects often sitting in expansive, opulent interiors. His sitters included in 1928 HM Queen Mary, in a canvas executed for the Royal College of Music. The calm domesticity of many of his interiors and their occupants, bathed in a subdued, contemplative light, recall the works of the Dutch Masters, and he was frequently referred to by critics as 'The English Vermeer'.



JAMES SANT RA 1820-1916

36. *The Love Letter*

oil on canvas

50.8 x 61 cms 20 x 24 ins

signed lower right

Following his education at the Royal Academy under the artists John Varley and A. W. Callcott, Sant embarked on a remarkably successful career as a society portraitist, his paintings of women in particular correlating with Victorian notions of ideal femininity. He was elected as a Royal Academician in 1869 and in 1872 was appointed as portrait painter to the Queen.

Sant first developed the present oval format for portraits during the 1850s, exploiting its possibilities for representing two or more female sitters to great decorative effect. Important examples of its use include his portrait called *The Royal Sisters*, (Royal Collection) representing two of the daughters of Queen Victoria in a floral garland; another is *The Duet*, (Tate Gallery), an attractive composition popularized with an engraving by Frederick Holl.



WILFRID GABRIEL DE GLEHN RA NEAC 1870-1951

37. *Wilfrid de Glehn's Blonde Model in a White Frock*

oil on canvas

61 x 51 cms 24 x 20 $\frac{1}{8}$ ins

signed lower right 'W. G. de Glehn'

PROVENANCE:

The Artist's Studio Estate, Atelier no. 86

Portraiture had been a fundamental part of Wilfrid's oeuvre since his student days in Paris, where he exhibited several portraits in pastel as well as in oil at the Salon. During the 1920s and 1930s it was a part of his work that grew steadily, bringing in a steady income at home and funding trips to the United States, where until the Wall Street Crash he was also in demand as a portraitist. After the First World War, de Glehn's working year took on a steady rhythm, with the summer and autumn taken up with travel and landscape painting, and the winter and spring back in the studio where portrait commissions could be fulfilled and life models employed.



RODERIC O'CONNOR 1860-1940

38. *Jeune fille allongée sur le divan rouge*

oil on board

47 x 60 cms 18½ x 23⅝ ins

signed lower right; stamped on reverse "atelier O'CONNOR"

Roderic O'Conor was born in Milltown, Ireland, eldest son of the High Sheriff of County Roscommon. He was probably intended to follow a legal or military career, had it not been for an excellent art teacher at Ampleforth College, near York, where he was sent to school. Instead of going on to university he returned to Dublin and enrolled at the Metropolitan School of Art between 1879-81 and 1882-3. A year later he received the Taylor prize of the Royal Dublin Society.

It was on the continent that O'Conor's career really took off. In 1883 he transferred to the Antwerp Academy, where he studied under Charles Verlat. This was followed by two further years of training in Paris under Carolus-Duran, where he became friendly with John Lavery, before leaving to join the artist's colony at Pont-Aven in Brittany. It was there in 1887 that he met Emile Bernard, Serusier, Seguin, and Paul Gauguin, who had recently returned from Martinique. Joining Gauguin's intimate circle, he was to remain there for thirteen years, resisting invitations to go to Tahiti with the painter.

When he returned to Paris, in 1904, O'Conor took a studio on 102 Rue de Cherche-Midi in Montparnasse. Described by Clive Bell as "a dingy suburb enlivened by English and American painters", Montparnasse had become popular with this new generation of bohemians, looking for cheaper studios than those in Montmartre. O'Conor took his place in the café society of the quarter cutting a formidable and opinionated figure, according to Bell. Coming in for frequent criticism by O'Conor were the delicate, atmospheric works of Whistler, Sargent, and Carrière and the novels of Somerset Maugham. Maugham's retaliation was the thinly veiled caricature of the artist in the character of Clutton in *Of Human Bondage*. A frequent judge for the Salon d'Automne, O'Conor favoured the more strident and expressive use of colour of the fauves and the intimiste paintings of Bonnard and Vuillard. He also owned an oil painting, some drawings and a gouache by his neighbour in Montparnasse, Amedeo Modigliani.

The present painting dates from the period in which these influences were most acute in the artist's work, c. 1910-11. Possessing a comfortable living from his Irish rents, O'Conor was able to hire models on a regular basis and made studies of the same red-haired woman set against red draperies on numerous occasions. Her pose – with knees raised and hands joined behind the head – was a favourite one providing an interplay of angular and curved shapes with their alluring combination of openness and modesty.



HENRY MAYNELL RHEAM 1859-1920

39. *Quia Multum Amavit*, c. 1898

watercolour

84 x 46 cms 33 $\frac{1}{2}$ x 18 $\frac{1}{2}$ ins

signed and dated lower right;

bears label on reverse

EXHIBITED:

London: Royal Academy, 1898, no. 1139

The title of the present work *Quia Multum Amavit*, (for she loved much) comes from St Luke's gospel, chapter 7, verse 47, from the end of the story of Christ's visit to the home of Simon the Pharisee. There Christ was met by a woman with an alabaster box of ointment who washed his feet with her tears and dried them with her hair. Simon was shocked, as he knew her to be 'a sinner'. But Jesus delivered a parable to him, and concluded: 'Her sins, which are many, are forgiven; for she loved much', hence demonstrating the 'spirit of Christian pity', which is noted as the painting's subtitle on a label on the reverse. Though not named in this gospel, the woman is usually identified as Mary Magdalene. The title was also used by Algernon Charles Swinburne for a poem and by Sir Edward Coley Burne-Jones, who began a picture of that title in 1868 (Tate Gallery).

The theme of the fallen woman was one that appeared frequently in Pre-Raphaelite painting, in famous works like *The Awakening Conscience* by Holman Hunt, for example. It was however an unusually didactic work within the oeuvre of Rheam. He was born into a Quaker family in Birkenhead and studied art at Heatherley's, in Germany and at the Académie Julian in Paris. In 1890 he moved to Cornwall, settling first in Polperro and then in Newlyn. He was probably encouraged in this move by his cousin, Henry Scott Tuke, who lived nearby in Falmouth.

Rheam's preference for working in watercolour made him a-typical of his Newlyn colleagues, famed for their 'square-brush' application of oil paint. But his frequent adoption of symbolic and literary subject matter was not as unusual as may be supposed. Thomas Cooper Gotch engaged with Symbolism on his return from the continent in the 1890s; Walter Langley often made references to literature in his watercolours and Stanhope Forbes' wife, Elizabeth, produced a series of Arthurian watercolours for her book, *King Arthur's Wood*. While the beauty of the Cornish peninsular inspired many artists to an ever-closer observation of nature, the legends of its Celtic past also fed romantic sensibilities to works of imagination.





EDWARD WILLIAM STOTT ARA NEAC 1859-1918

40. *Maternity*, c. 1903

oil on canvas

63 x 66.5 cms 24¾ x 26⅝ ins

signed lower left

EXHIBITED:

London: The New Gallery, Summer Exhibition 1903 (according to label on reverse of frame)

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)

Stott's paintings of the 1890s and early 1900s were inspired by his move to the countryside near Amberley, West Sussex in 1889. He immersed himself in village life, but his treatment of the everyday subject matter he chose to depict could often be read on a symbolic level. The figures working in the background of the picture are reminiscent of Millet's Gleaners, and together with the mother and her children in the foreground they suggest the continuity of the cycles of nature.

Maternity was exhibited at the New Gallery Summer Exhibition in 1903, and number of favourable comments the work received indicate that it emerged as one of the stars of the show. The reviewer for the *Magazine of Art* noted the work as one to remember, while he reviewer for *The Academy* commented, 'Among the ... pictures that gave me more than a passing pleasure were ... Mr Stott's cottage garden with the dim flower-beds disappearing in the illumination from the lighted window.'¹

Perhaps most eloquent in his praise for the painting, however, was Frank Rinder for *The Art Journal*: "It is the translation of a twilight effect, twilight which, while it pales the marigolds and the roses, does not rob of richness the clump of sweet-william to the left of the bricked pathway. The hour, the circumstances contribute to a moment of pause in the quiet-flowing life of this cottage; and Mr Stott pictorializes without excess this fine motive. I do not recall any group by him 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".²

¹ 'Art: From Watts to Boldini', *The Academy*, 2 May 1903, p. 443

² Frank Rinder, 'The New Gallery Exhibition of 1903', *The Art Journal*, 1903, p. 183 (illus), 186

We are indebted to Kenneth McConkey for his help cataloguing this picture.

FRANK MARKHAM SKIPWORTH ROI RP
1854-1929

41. *Amber*

oil on canvas

59.7 x 44.5 cms 23½ x 17½ ins

PROVENANCE:

Private Collection

EXHIBITED:

London: David Messum, 1986-7 no. 78

Based in Chelsea, Frank Skipworth was a painter of genre, portraits and historical subjects which he frequently exhibited at the Royal Academy, Suffolk Street and elsewhere. His portrait of Field Marshall Roberts is in the Walker Art Gallery, Liverpool.



SIR JAMES JEBUSA SHANNON RA NEAC
1862-1923

42. *Portrait of a Girl, possibly the artist's daughter Kitty, 1895*

oil on canvas

96 x 71 cms 37¼ x 28 ins

signed and dated upper right

It was in 1886 that Shannon married Florence Mary Cartwright and a year later that their daughter Kitty was born. His wife and daughter were to become his favoured subject matter and in these informal works he expresses his true artistic talent.

Born in New York of Irish parents, the family had settled in St. Catharines Ontario by 1875, where he took his first art lessons from a local artist, William E. Wright, but it was in London at the South Kensington Schools under Sir Edward Poynter that he established his true credentials. He rose to fame in 1881 when at the Queen's Command, he painted one of her Ladies in Waiting, The Hon. Horatia Stopford. In the years that followed Shannon, with his fellow American compatriot John Singer Sargent, dominated the field of British Portraiture.

Senior was a prominent exhibitor at the RA and founder member of the NEAC. He became a full member of the RA in 1909, was President of the Royal Society of Portrait Painters 1910-1923. He was knighted in 1922.

Dated to the same year as *Jungle Tales (Contes de la Jungle)* (1895, Metropolitan Museum, New York) it is possible that in the present piece his daughter has been positioned so as to explore compositional possibilities in that work.



HERBERT DAVIS RICHTER RBA RI ROI
RSW 1874-1955

43. *Still Life with Convex Mirror*

oil on canvas

127 x 102 cms 50 x 40% ins

signed lower right

EXHIBITED:

City of Bradford Corporation Art
Gallery, Loan no. 498 (according
to ticket on reverse)

Herbert Davis Richter was one of the foremost British flower painters of the early twentieth century, publishing practical manuals on the subject, but he came to painting from a rather unusual angle. Born in Brighton, he first studied furniture design in Bath, where he was articled to a firm of cabinet-makers. He had considerable success in this profession, establishing his own co-operative company and designing furniture in the Arts and Crafts style. He eventually lectured in furniture design and ornament at the Architectural Association.

At the age of 32 he decided that he was in a position to pursue his long-cherished ambition to become a painter. He enrolled at Lambeth for a short time before transferring to the London School of Art. There he became a pupil of J. M. Swan and of Sir Frank Brangwyn, both of whom had a profound influence on his life's work. From 1906 he exhibited at the Royal Academy on a regular basis and one-man shows at the Leicester Galleries and at St George's Gallery would follow in the mid-1920s.

Richter's earliest paintings were in a Social Realist vein—scenes of labour and industry executed on a monumental scale. These subjects were swiftly superseded due to the artist's taste for painting out of doors, and for more naturalistic subjects. He formed the habit of visiting Covent Garden market and, returning home with armfuls of blooms, with these he formed artful compositions, often incorporating decorative statuettes and items of silver and glassware such as we find in the present painting.



GEORGE SMITH 1829-1901

44. *Tending the Geraniums*

oil on panel

46 x 36.2 cms 18 $\frac{1}{8}$ x 14 $\frac{3}{4}$ ins

signed and dated upper right

PROVENANCE:

B. J. Creasey of Kingston-upon-Thames, by whom sold at Christie's, 11 December 1942, lot 93, as by G. Smith. Purchased by Mr Fransen.

George Smith was a painter of genre subjects and rustic interiors. He trained at Cary's school and the Royal Academy Schools and later worked in the studio of Charles West Cope. Although Smith was born and lived in London, he seems to have become influenced by, or was possibly a part of, the so-called 'Cranbrook Colony' of artists, based in Cranbrook, Kent, during the 1840s. These artists, who included Thomas Webster, Frederick Daniel Hardy and John Callcot Horsley, aimed to represent the simple life and setting of this rural community.

Smith was a regular exhibitor at the Royal Academy and the present work may perhaps be identified with his RA exhibit of 1873 (no. 479), "Tending with care her favourite flowers". The window-ledge with its distinctive curtains and row of plant pots recurs in a signed painting of 1878 called *The Child's Rattle*.



JOHN SANDERSON WELLS 1872-1955

45. *The Pack*

pencil and watercolour
38.1 x 35.6 cms 15 x 14 ins
signed lower left

EXHIBITED:

London: Fine Art Society, Ltd., 1924,
no. 48

John Sanderson-Wells was a painter of equestrian subjects, portraits and genre scenes. He studied at the Slade and at Academie Julian in Paris, and lived in Banbury and later in London. From 1895 he was a regular contributor at the Royal Academy and was elected to the Royal Institute in 1903. He also exhibited at the Royal Society of Artists, Birmingham, Fine Art Society, Walker Art Gallery, Liverpool, Royal Society of British Artists, Royal Institute of Painters in Watercolours, and Royal Institute of Oil Painters.



Back cover:

LUCY ELIZABETH KEMP-WELCH RI ROI RBA 1869-1958

46. *Study of a Seagull*

charcoal, oil and pastel on paper

27 x 34.5 cms 10 $\frac{1}{8}$ x 13 $\frac{3}{8}$ ins

Study for *The Incoming Tide*, exhibited at the Royal Academy in 1903.



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