

A painting of a night landscape. The scene is dominated by several large, dark trees with intricate branch structures, silhouetted against a deep blue, starry sky. A bright, glowing crescent moon is positioned in the upper left quadrant, casting a soft light. The ground is dark and textured, suggesting a grassy or wooded area. The overall mood is serene and quiet, characteristic of a nocturnal scene in a natural setting.

British Pictures

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1 Glyn Warren Philpot, 1884-1937

The Little Dancer

Oil on canvas; signed.

56 ¼ x 45 ¼ inches

Robin Gibson wrote in the catalogue of the 1985 Philpot exhibition at the National Portrait Gallery that ‘in the absence of lost works such as the exquisite *The Little Dancer* of 1923, *The Entrance to the Tagada* of 1931 or *Negro as Harlequin* of 1937, a really complete assessment [of Philpot’s work] may not yet be possible’. The other two paintings have since been rediscovered (*The Entrance to the Tagada* setting a record price at auction for the artist in 1986), leaving *The Little Dancer* as the only major work by Philpot to have remained untraced until now.

Daisy Philpot records, in her handwritten catalogue of her brother’s paintings, that the painting was executed at 33 Tite Street, Chelsea; she is a particularly reliable source in this instance, as she sat for the figure of the mother (along with her niece). Philpot had leased a studio in Tite Street since 1910, and at the end of the First World War transferred to no. 33, which had been built as a block of studios in 1880-1. There he had as a neighbour John Singer Sargent, who since 1886 had used a studio which had been occupied by Whistler in 1881-4 (D Cox, *The Street of Wonderful Possibilities*, 2015). There are reminiscences of both in this painting, as there are of Manet, Velázquez and Sargent, all of whom Philpot admired, and were listed as influences in PG Konody’s analysis of Philpot’s work, published September 1923. Konody went on to observe that ‘Philpot’s style is derived from the old masters; his vision is modern. His worship of all that is best in tradition never makes him lose touch with life.... Lately he has obtained particularly happy results from the use of thin paint over heavy white priming, a method which he used... certainly for the charming “Little Dancer” at this year’s Royal Academy’.

1923 was a particularly opportune moment for an assessment of Philpot’s career. He had established a significant reputation in his twenties with *Manuelito*

of 1909 (Stedelijk Museum, Amsterdam) and *La Zarzarossa* of 1910-11 (Fitzwilliam Museum, Cambridge). Although his career had been interrupted by the First World War, 1923 marked a new peak, with a one-man exhibition at the Grosvenor Gallery following his election to the Royal Academy as the youngest serving Academician.

According to Daisy Philpot’s notes, at or after the Royal Academy exhibition, the painting was ‘Purchased by ?’ and then ‘Exhibited at the Winter Exhibition [of Paintings & Drawings by Contemporary British Artists] of the Grosvenor Gallery 51A New Bond St 1923’. Intended for that exhibition, along with *The Repose on the Flight into Egypt* now in Tate, it was replaced as no. 15 in the catalogue by *L’Après-Midi Tunisien*.

Daisy Philpot also records that the painting was ‘believed to have been sent to France after purchase’. This has proved to be correct, as the painting has re-emerged from the collection of the Lebaudy family of Paris, having either been acquired by Pierre Lebaudy (1865-1929) for his house on the site of what is now 15 Avenue Foch, or by his brother Paul Lebaudy (1858-1937), who built a house on the corner of the Rue François Ier and of 40 Avenue Georges V.

The Lebaudy brothers, Paul and Pierre, were of the wealthy family that owned a sugar refinery in Moisson, France. They also built semi-rigid airships there, which they sold to the military. Their cousin Jacques was interesting: he attempted, with 400 hired soldiers and machine guns, to establish a new nation in Morocco in 1903, that he called ‘The Empire of the Sahara’; unsuccessful, he retired to the Savoy in London, where the orchestra would play his national anthem whilst he dined beneath an imperial purple canopy. After moving to New York he was committed to an asylum by his wife, and on his release tried several times to kill her – but she got in first, killing him in 1919. A grand jury refused to indict her.





2 William Etty, 1787-1849

Bathing Nude

Oil on canvas.
15 1/4 x 9 inches

Etty, who studied under Sir Thomas Lawrence, might be described as a nympholept, perhaps in reaction to his strict Methodist upbringing. Etty took delight in the lustre, colour and fleshiness of the body, and painted it with an enthusiasm bordering on mania. He became something of a joke and even a nuisance at the Royal Academy life classes, which he persisted in attending long after he had graduated. His paintings of nudes of the 1840s became greatly prized, and his 1846 RA exhibit, *Musidora: The Bather, 'At the Doubtful Breeze Alarmed'* (Tate, London), to which this painting is related, has become one of his most famous. His sojourn in Venice led him to value colour over draughtsmanship, 'disegno' over 'colore'. The artist JE Hodgson perceptively remarked: 'He proposed one thing to himself, to paint the naked body, and yet his views did not extend to the fullness of its beauty, to the grace of its curvature and the perfection of its structure; they were confined to the representation of the colour and lustre of its skin' (*Magazine of Art*, 1889).

3 Cyrus Johnson, 1848-1925

Autumn Leaves

Oil on board.
8 x 11 inches

Although he mainly exhibited grand portraits of worthies at the Royal Academy, Cyrus Johnson was also a miniaturist and an occasional illustrator. His pictures of the Forest of Fontainebleau and of the English countryside appeared in JW Whymper's popular book *Picturesque Europe* (1875), while one of his paintings of Cambridge, where he grew up, was painted in miniature for Queen Mary's doll's house in Windsor Castle. From about 1896, when Johnson was able to abandon the restrictions of formal portraiture for the freedom of painting outdoors, he showed the results at the Cabinet Picture Society on New Bond Street.



4 **Edward Reginald Frampton, 1872-1923**

A Meadow beneath Mountains

Oil on board; signed and dated '97.
8 x 10 inches

An early work by Frampton, who received his early training from his father (also Edward Frampton), a stained glass designer for Clayton and Bell. Although he was aware of Burne-Jones' work for stained glass, the retrospective exhibition of Burne-Jones' work at Birmingham in the winter of 1898-9 pointed him to his mature Symbolist manner. This picture is a tentative step towards the abstract landscapes in the backgrounds to his later allegorical paintings.

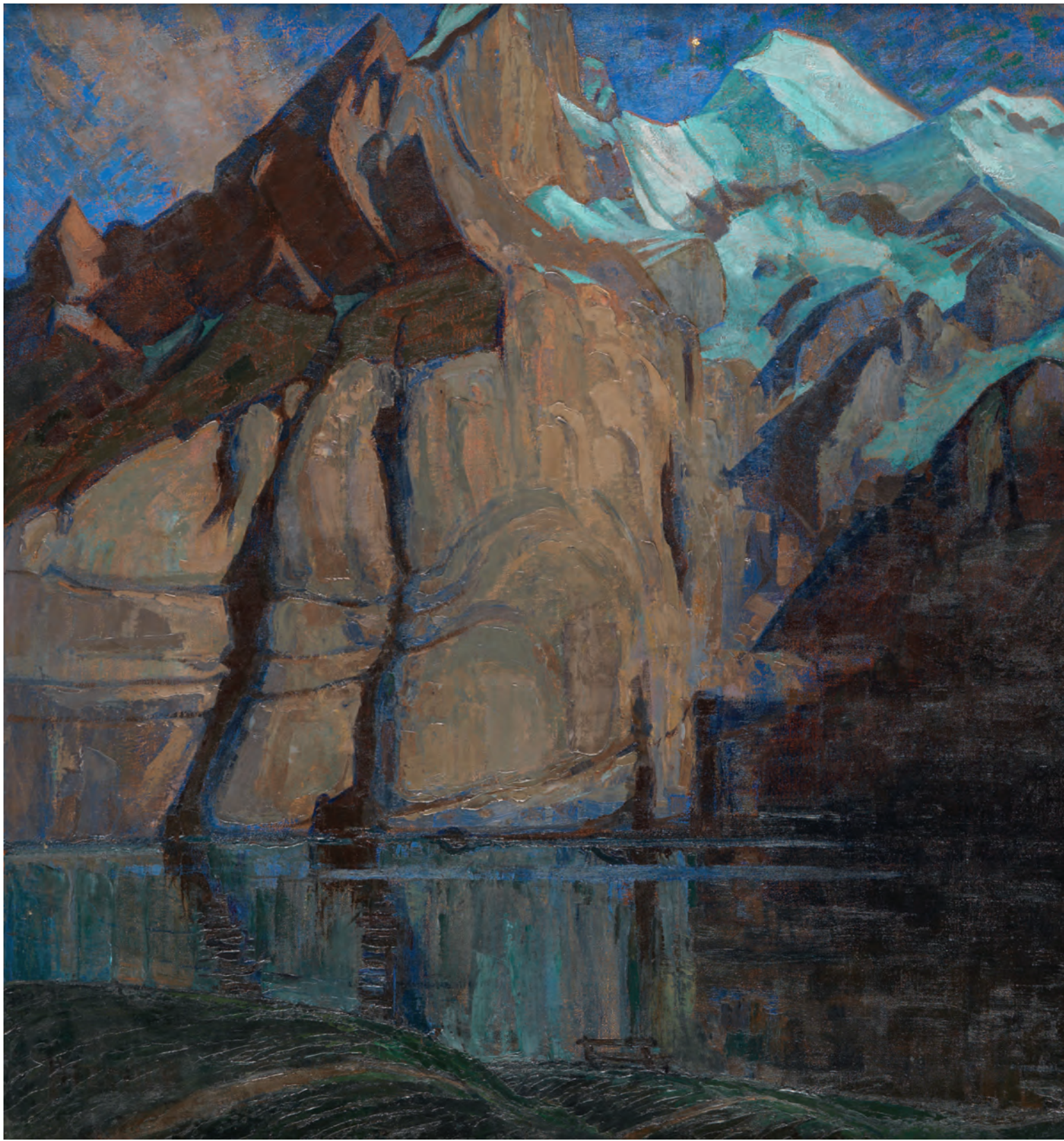
5 **Herbert James Draper, 1864-1920**

Sea Melodies

Oil on board; signed; titled verso.
13 1/4 x 9 inches

Between 1900 and 1904, Draper painted a series of sea nymph paintings: *A Waterbaby* (1900), *The Naiad's Pool* (1901), *The Capture* (1901), *A Deep Sea Idyll* (1902), and lastly *Sea Melodies*, exhibited at the RA in 1904, of which this painting is a smaller replica. The prime version was exhibited with two lines of unattributed verse: 'And rippling through the plash of waves/ The merman's pipe shall sound'. The Orphic male figure enchanting the sea nymphs with the music of his pipes was modelled by Pasquale Tallio, who sat to Draper two years earlier for *Deep Sea Idyll*. The two nymphs were modelled by Florrie Bird and Ethel Gurden, who appeared in several other of his pictures - including his most famous, *The Lament for Icarus* (1898) - usually in the role of wanton sea maidens. *Sea Melodies* was a popular image of Edwardian fantasy: Frost and Reed published a mezzotint by Norman Hirst after it in 1905.







6 **Hilda Marion Hechle, 1886-1939**

Nocturne des Alpes

Oil on canvas; signed; signed and labelled with title verso.

36 1/2 x 54 1/2 inches

The scene is Oeschinen Lake, looking up at the Blumlisalp in the Bernese Oberland, where Hechle was climbing and painting around 1934. It was a fashionable place to summer: 'The scenery here is wild and rugged, the great peaks of the Blumlisalp, the Doldenhorn, the Balmhorn, and the Altels tower skywards; in the lonely Gasterthal foaming glacial torrents dash down the cliff-side and the Oeschinen valley shelters a mountain lake whose glassy waters reflect as in a mirror the beauty of the Blumlisalp above' (*The Sphere*, 22 July 1933).

Hechle's obituary in *The Times*, 20th of April 1939, read:

'Gifted with imagination and a good sense of design, she broke away from the usual rather sentimental treatment of mountains in favour of a simplified statement with the rhythms of structure strongly accentuated so that the effect of great scale was preserved even in a small picture'.

Hechle was born at Brassington Hall, the home of her uncle, in the Peak District of Derbyshire, an area famous for its climbing tradition. She became an experienced climber and scrambler, having mastered several routes in the Alps, and was a stalwart of the Ladies Alpine Club, where she gave a lecture in 1928 in which she issued 'some valuable practical directions, i.e. that the best place from which to draw one mountain is from half way up another' (*Ladies Alpine Club Yearbook*, 1929, p 40). Hechle's fanciful work as an illustrator is populated by fairies and spirits, and there is an almost animist dimension to her paintings of mountains, that she painted on the spot at altitude (this painting is on a most unusual folding stretcher, for ease of carriage).







7 Henry Moore, 1831-1895

Glen Orchy, Storm coming on

Oil on canvas; signed and dated 1895.
36 x 61 inches

Moore's biographer, the critic Frank Maclean, recognised the qualities, strengths, the weaknesses and the modernity of this interesting, uncompromising, and very late painting (the last Moore exhibited), and his words are worth quoting in full:

'A large landscape, "Glen Orchy, Storm coming on" formed one of his five contributions to the Royal Academy of 1895. As an attempt to realise a particularly grand atmospheric effect, this is an interesting work, notwithstanding its several limitations. The foreground shows us a river in spate, brown and foaming; stern forms of mountains and, above them, a lowering rain-cloud give a vast and sombre dignity to a scene of which the solemnity is only saved by a patch of sunlight gleaming faintly on the green hill beyond. The colour is disposed in broad masses; there are no disturbing details; the spirit of the desolate glen broods over the canvas; the sympathy of the artist with majestic Nature never proclaimed itself more emphatically than here, and yet – it does not satisfy! One feels – for the first time perhaps, definitely – that the hand is beginning to falter, even whilst the will to do remains, and the brain is still clear, and the knowledge stored

up through half-a-century is still intact. One feels that something of the characteristic quality has gone out of the work, the textures of hill and burn and cloud are too much alike, that the magic of "touch" has somehow departed. A certain "sloppiness" in the handling points to a loss of control over the medium. The consciousness of oil-paint interferes with the sentiment of romance and the sensuous spell of colour-harmony, even with the charm of aerial effect on which the painter has clearly concentrated its effort. One feels, in fact, that the formal merits of this canvas are but the shell of what he would have accomplished in the same subject a few years before. But if "Glen Orchy" fail in achievement, it is a splendid failure. It shows no compromise with the powers that are too often invoked to convert such failures into saleable middle-class pictures. No studio tricks have been allowed to interrupt the dogged sincerity which is at once the cause of its shortcomings and their redemption. At the time of painting it – indeed, for many months previously – he had been in an extremely delicate state of health. In the winter of 1893-94 a bout of influenza was succeeded by inflammation of the lungs. Writing to a friend in January, he makes reference to this illness; also to the fact that he had gone out in a thick fog to attend



8 Henry Moore, 1831-1895

Near Margate – Evening

Oil on canvas; signed and dated 1870.

12 1/4 x 20 1/2 inches

a council dinner at the Royal Academy whilst still only convalescent. Apparently no ill effects follow this somewhat rash exploit. The following July his daughter and he accompanied his friend Mr Gossage on a short cruise on the latter's yacht, the *Solyst*. They moved about chiefly in the lower Clyde, going up many of the lochs, and also exploring the neighbourhood of Arran and Bute. Leaving the yacht at Helensburgh, they proceeded to Dalmally, where they spent five weeks, Moore doing a little sketching – notably the oil study for the “Glen Orchy” – and paying some few visits to friends in that part of the country. They returned south by sea from Glasgow’.

Moore died whilst the painting was hanging in the Royal Academy. The many notices this very modern painting attracted in the newspaper reviews of the RA that year were mostly favourable, this being a characteristic example: ‘Mr. Henry Moore sends a wild mountainous scene “Glen Orchy – Storm coming on,” which, for fine landscape draughtsmanship, truth, and impressive grandeur of effect, is not surpassed by anything in the collection’ (*The Globe*, 4 May 1895).

Henry Moore's seascapes could be startlingly experimental. This one is painted thick and wet, in a very restricted palette, with the blue of the sea over a base layer of brown, the same shade of which is used for the sand, the fishing boats and the human figures alike, so that they merge into one another. The sails and one figure are tinged with light brown from the low sun. Creamy white has been scumbled into the blue of the sky for the clouds, or thinly dripped unmixed to make the crests of gentle waves; the blue of the water pooling on the beach is broken through to the brown. These idiosyncratic techniques evoke the coast at Margate in the evening, when the shadows lengthen into dark tones and the sky remains bright, reflected in the water.

This picture was exhibited at the Royal Society of British Artists in 1871, along with three others.



9 Madeline Green, 1884-1947

Self-Portrait as a Costermonger

Oil on canvas.
16 x 13 inches

Madeline Green lived and worked for most of her life in Ealing, West London. The 1891 and 1901 censuses recorded her living there with her father Frederick, a prosperous butcher/farmer, and her mother Emily. From 1906 to 1911 she attended the RA Schools, to which she won a Scholarship; the 1911 census records her living in Tring with her older brother Thomas, her older sister Hilda (the next oldest sister Gladys was not there) and her younger sister Mabel. She kept a separate studio near to her parents house. Her father died in 1914 and she nursed her mother at home from 1922 and 1937.

Between 1912 and 1943, she exhibited regularly at the Royal Academy, the Glasgow Institute, the Paris Salon and the Society of Women Artists, building a reputation for her subdued and enigmatic pictures. In 1915 her painting at the Royal Academy, *The Model*, attracted effusive praise from the critic of *The Times*: 'It is a credit to the Academy that the painting should be so well hung'. The famous art dealer Joseph Duveen admired her work, and in 1927 acquired *The Future* for Manchester Art Gallery. Green explained her working method in a letter to the Gallery: the painting was 'done in body colour underneath and

glazed with pure colour and oil... I always paint in this way – and although it takes a time I don't think the same effect can be obtained otherwise'. Twenty years later in the year of her death, her self-portrait *The Chenille Net*, now in the Dulwich Picture Gallery, won the gold medal at the Paris Salon.

She and one of her sisters did war work during the Second World War and at its end they bought a cottage together at the village of Sloley, near Norwich. Madeline died in 1947 and it appears that the surviving sister sold some of Madeline's pictures through a Norwich picture dealer, W Boswell and Son, in 1953.

Madeline Green's paintings, in tones of tarnished silver and glassy white, are variations on themes of recurring figures that float in haunted, backlit spaces. A similar picture, exhibited in the Paris Salon in 1925, was described by the critic of the magazine *Le Petit Parisien* as 'l'etrange interieur exsangue de Madeline Green' ('... strange pale interior...').

She usually painted herself, sometimes twice in the same picture. Here she is in one of her favourite outfits, the cap and clothes of a costermonger (a seller of vegetables in the London street markets).



10 **Madeline Green, 1884-1947**

Self-Portrait with Egyptian Hanging

Oil on board.
24 1/2 x 19 1/2 inches

Another self-portrait; demure and formally dressed; she stands primly in a strongly lit interior (see Cat no 9 for more biography).



11 **Madeline Green, 1884-1947**

The Dancer

Oil on canvas, signed.
25 1/2 x 30 inches

This picture shares elements (the chequered floor, the lone self-portrait) with *The Model* (1915), *The Step-Dancer* (1918) and *Sunday Morning* (1920), and may have been exhibited in 1916 as either *Girl on Check Floor* or *The Girl's Debut*. The

artist, in a full skirt and red dancing shoes, like those used for Irish step-dancing, stands primly, holding her hat. Girlishly shy but confident, Green faces us squarely, boldly meeting our gaze. A silhouetted statuette of the Virgin stands in the window behind, and in the corner, clothing hangs on the wall and lies on a stool. The strong backlight, the muted tones and the quiet intimacy of the scene are reminiscent of Vermeer (see Cat no 9 for more biography).



12 **George Henry Boughton, 1833-1905**
The Leaf and The Flower

A pair. Both oil on canvas; initialled; signed and titled verso.

30 ¾ x 15 inches

Boughton was born near Norwich, raised in New York, and educated in Paris before he made his career in London. The subject is from an anonymous Middle English allegory, *The Floure and the Leafe*, which for hundreds of years was mistakenly believed to be one of Geoffrey Chaucer's finest poems. Two companies of knights and maidens, one of the Leaf and the other of the Flower, dance and sing in the forest. The maidens of the Leaf are faithful and enduring, and their goddess is Diana the huntress. The maidens of the Flower are pretty, but they love idleness, and their goddess is Flora. The female narrator finally decides she will join the company of the Leaf.

These paintings were exhibited at Maclean's Gallery in 1876, where they were noticed by the critic of *The Graphic* magazine: 'Mr. G.H. Boughton has seldom painted anything better than his two studies from Chaucer *The Leaf* and *The Flower*. In either case the young ladies are distinguished by a certain quietude and severity of style which is appropriate to the period'.



13 **Benjamin Williams Leader, 1831-192**

Moel Siabod – in the Valley of the Lledr

Oil on canvas; signed and dated 1871.
23 x 36 inches

At the height of his career, Leader was described as ‘the landscape-painter of the day’ (*The Sketch*, 29 May 1901). His poetic views of the English and Welsh countryside, exhibited and reproduced often, were romantic, yet restrained: ‘a happy medium between excess of detail and over-elaboration on the other hand’ (*The Art Journal*, 1871). This view of the valley of the Lledr River, in North Wales, was painted especially for an exhibition held by Agnew’s in 1871, and hung alongside two other Welsh landscapes, all of which were praised as fine examples of ‘the artist’s freshest and most vigorous manner’ (*Birmingham Daily Post*, 17 November 1871). Moel Siabod is a mountain in the National Park of Snowdonia, above the villages of Betws-y-Coed and Capel Curig.







14 **Benjamin Williams Leader, 1831-192**

Study of a Cottage Interior

Oil on board; labelled verso.
9 x 12 inches

This early sketch, which belonged to Leader's daughter Beatrice, forms the background of Leader's painting at the RA of 1856, *The Young Mother*. The cottage was probably near to his home in Worcester.

15 **Benjamin Williams Leader, 1831-192**

A View of Frog Lane

Oil on canvas.
16 1/2 x 15 inches

This early work, a collaboration with his student friend Edward Thompson Davis, is probably Leader's first exhibited painting (Worcester Society of Arts, 1854). Leader met Davis when they were both pupils at the Worcester School of Design. Davis would paint the faces whilst Leader painted the rest. The view is a cobbled street behind Diglis House in Worcester, where Leader lived.





16 Sir John Everett Millais, 1829-1896

Study for a Window Design, 1853

Pencil and wash; inscribed 'Sky blue Stars'; labelled.
9 x 7 1/4 inches

This is one of a group of sketches that Millais drew, prompted by Ruskin's desire to see organic form in architectural design, of embracing human figures forming the shape of a Gothic arch. They were done in 1853 when Millais was staying with John and Effie Ruskin in the Trossachs, Scotland. One of Millais' earliest drawings for the arch, which escaped destruction by Effie's family only because it was hidden by a gummed backing, featured the unmistakable likenesses of himself and Ruskin's

wife, kissing. By the last drawing, a highly finished 109-inch-long design presented by Ruskin in his Edinburgh lectures, the figures were anonymous, androgynous angels. The arch was not realised in stone until years after the large final design was bought by The Lord Lloyd-Webber, who at last possessed the resources to make it. This drawing is close to the finished design, but without a decorative border around the top, and with an idea for the central pillar in the form of a palm tree.



17 **William Findlater, fl 1800-1821**

*Fair on Lady Wootton's Green, before the Gate of
St Augustine's Monastery, Canterbury*

Oil on panel. 16 1/2 x 24 inches

St Augustine's Abbey was an ancient Benedictine monastery in Canterbury, predating the Cathedral. It was founded in 598 and dissolved in 1538. After 1612, Edward, Lord Wootton of Marley lived there, and the open space before the gateway is still known as Lady Wootton's Green.

There were many fairs in Canterbury, from twice weekly general fairs selling produce of all kinds, to others specialising in specific commodities such as cloth, fish, oats, salt, cattle, rushes, toys and pedlary, and larger fairs on Saint's days. There was even a 'Jack and Joane' Fair, for the hiring of servants of

both sexes. Alongside the serious trade, they featured 'rides' on the Up-and-Downs, Roundabouts and Swings; sideshows, prize-fighters, musicians, wire-walkers, acrobats, puppets, freaks and wild animals. One of the most famous sideshows was Gyngell's Grand Medley, which can be seen to the right in the painting, run by Dan Gyngell, a conjurer and a virtuoso on the musical glasses, whose wife was a singer. The artist, who lived in London near St Bartholomew's – site of the greatest Fair of them all – exhibited this picture at the Royal Academy in 1812 (no 222).



18 **William Cave Thomas, 1820-1896**

Hope Cherishing the Drooping

Oil on canvas.

Diameter 36 inches

Thomas was a link, via his friend Ford Madox Brown with whom he shared a studio in 1848, between the Pre-Raphaelites and the monastic group of German painters known as the Nazarenes. Thomas studied in Munich in the early 1840s and adopted the Nazarenes' severe style, hard outline and Christian subject matter. In 1845, three years before the Brotherhood was formed, Brown went to Munich to meet the two most important Nazarenes, Overbeck and Cornelius, probably at Thomas' introduction. Thomas also knew Seddon and Rossetti, and was credited with giving the Pre-Raphaelite periodical *The Germ* its name.

The subject of this picture's clear message is typical of Thomas' Christian pre-occupations, as demonstrated by the titles of his paintings at the Royal Academy. There, in 1851 – the year Millais and Hunt provoked critics with their bright and bold pictures – *Hope Cherishing the Drooping* attracted

only praise: 'an elegant painting worthy of the best place that could have been given to it on the Academy's walls' (*Art Journal*, 1851), and 'an excellently designed figure, showing advance in agreeable tone of colour' (*Spectator*, 14 June 1851). The picture was bought by Lady Frances Waldegrave, who, by marriages, first to the eldest, and then to the next heir to the Waldegrave family fortune, became a wealthy widow twice over by the age of 25. She lived at Strawberry Hill House at Twickenham. Her companion there, and, in 1862, her fourth husband, Chichester Fortesque, was a sophisticated, cultivated man. We know from his diary that in 1851 they were both reading Ruskin's *Stones of Venice*, and they then began to buy modern paintings; she owned a version of Holman Hunt's *Claudio and Isabella*. *Hope Cherishing the Drooping* was the only oil painting in the dressing room next to her boudoir, when the contents of Strawberry Hill were auctioned off in 1883.



19 **Giovanni Battista Costa, 1859-193**

Blossom on the Lake

Oil on panel; signed.
21 1/2 x 18 inches

Giovanni Battista Costa was born in Rapallo and studied in Genoa, on the coast below the Apennines. He exhibited views of the Ligurian Riviera and hilly regions of Genoa and Turin from 1879. Ours is a later work, with Japanese influence.





20 **Robert Walker Macbeth, 1848-1910**

The Alsatian Flower Girl

Oil on canvas; initialled and dated 1900.
24 x 18 inches

Alongside his money-spinning etchings, Macbeth exhibited paintings of rural life in vivid colour. One of his favourite subjects was pretty flower-sellers from Alsace, 'set amid the glory of flowers only less lovely than their dark eyes' (James Caw, *Scottish Painting, Past and Present*, 1908).

21 **George Lance, 1802-1864**

A Sunlit Garden

Oil on board; initialled and dated 1844; inscribed verso
'Left by Grannie to Joseph L Bower, Sept 29th 1895'.
8 x 10 inches

Lance was a still life painter, a pupil of Benjamin Haydon. His daughter Mary married the Liverpool cotton broker Alfred Bower in 1843 and they settled at Elm Cottage in Dingle, Liverpool the following year, where this picture was painted. The artist has painted himself sketching by the pond. The standing figure in the foreground is the artist's wife Sarah, whilst the couple seen at the back are Mary and Alfred Bower, with another of the artist's daughters, Eliza, in the window above.



22 Sir Samuel Luke Fildes, 1843-1927

Norah

Oil on canvas; labelled.
12 1/4 x 10 1/4 inches

Fildes made his name at the Royal Academy in 1874 with his *Applicants for Admission to a Casual Ward...*, a harrowing scene of Victorian poverty from Dickens that was so popular it needed a rail for protection and policemen to control the crowds. His career seemed launched upon scenes from everyday life, and in 1883 he followed up with *The Village Wedding*, which became famous all over the Empire after Agnew bought the picture for the vast sum of 2,500 guineas, and published an engraving of it.

In the mid 1880s, about the time this picture was painted,

Fildes was much in Venice. There he met Whistler, and then Sargent, who arrived later from Paris. Although the British contingent of artists working there were initially unimpressed with the Americans, Fildes spent some time with Sargent in his studio, and was soon captivated by his 'impressionist' style. As his son put it in the artist's biography, 'he had abandoned himself to a new method, an experiment in pure colour and technique' (LV Fildes, *Luke Fildes...*, 1968).

Along with *The Green Shawl*, *Norah* was one of 'about 30 charming studies of women' that were included in the artist's 1927 studio sale (*Yorkshire Post* and *Leeds Intelligencer*, 25 June 1927). The sitter here is strikingly similar to the girl pictured in a study Fildes gave to Linley Sambourne in 1884, which is still in his house at 18 Stafford Terrace.

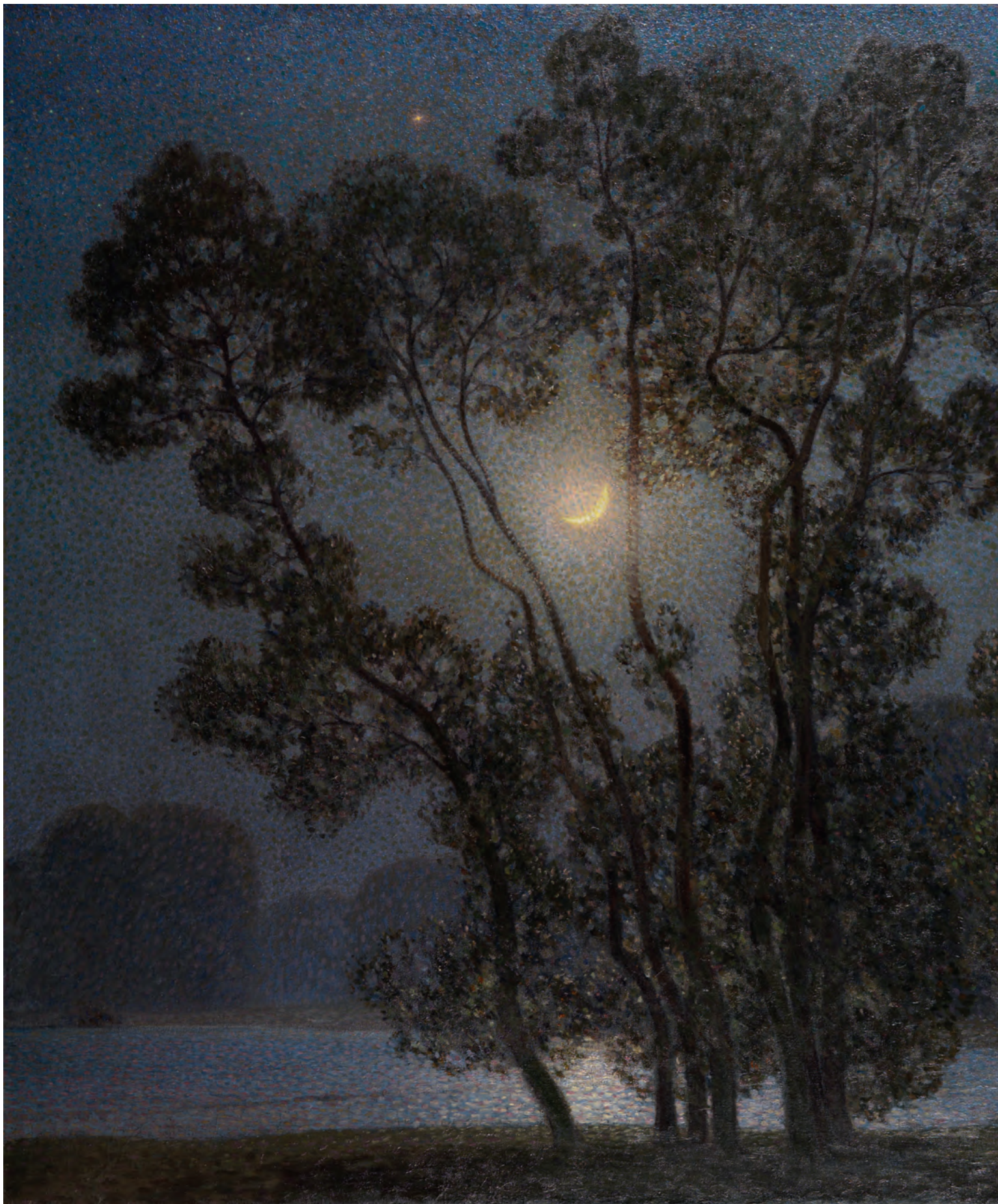


23 **Sir Samuel Luke Fildes, 1843-1927**

The Green Shawl

Oil on canvas; labelled verso.
24 x 18 inches

Fildes was over eighty when he painted this study of the same girl who modelled for *Naomi*, his Academy picture of 1915. According to his son's biography, Fildes 'always lived in the present and it was the gradual supplanting of Victorian Art by Modernism... which was uppermost in his thoughts' at the time this was painted; he 'was quick to suspect any sign of it', and took it personally – for instance, when his most famous painting, *The Doctor*, was relegated to a cellar from the walls of the Tate Gallery.





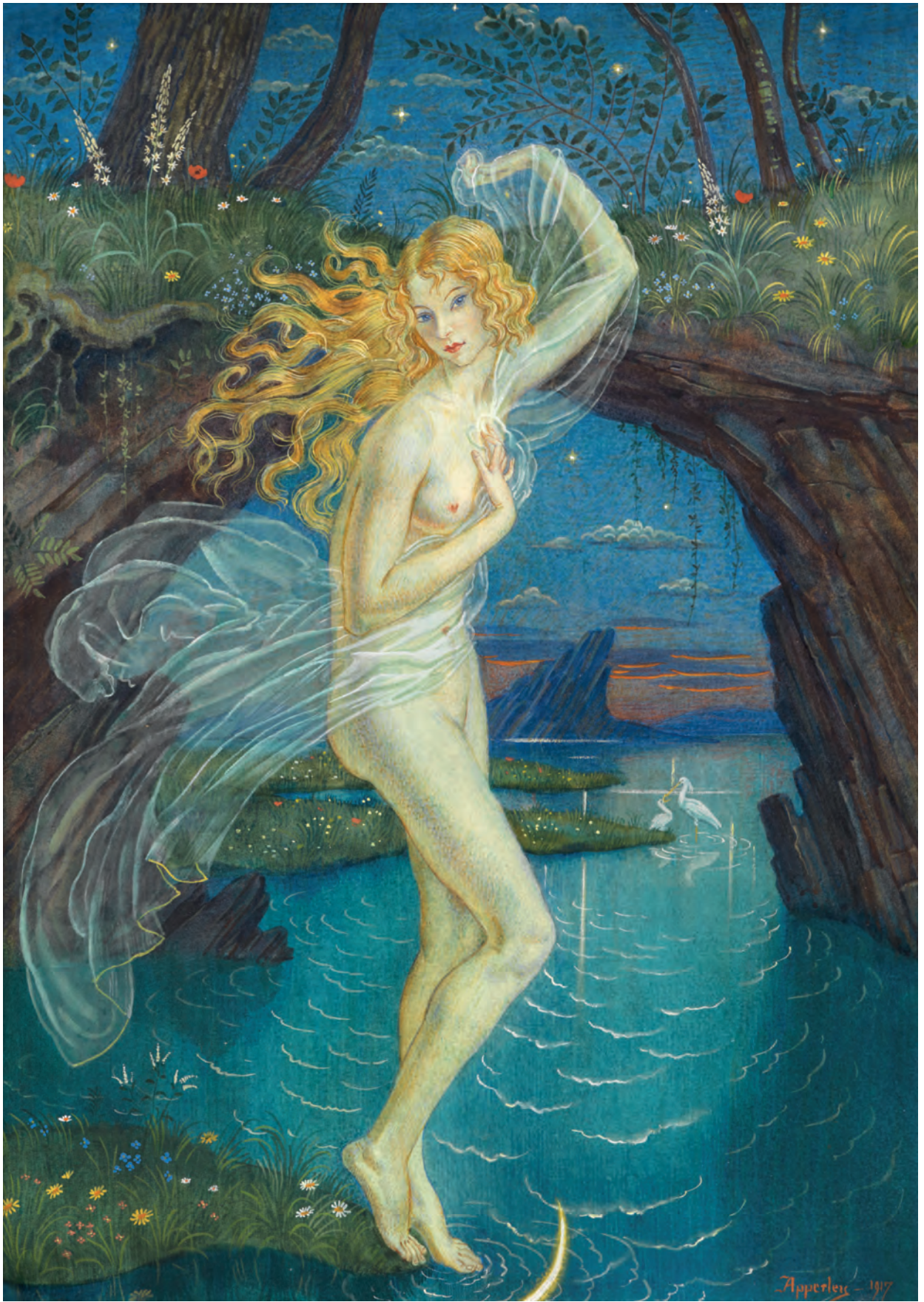
24 **Sir Claude Francis Barry, 1883-1970**

The Serenity of the Night

Oil on canvas.
74 1/2 x 87 1/2 inches

Barry, who was well travelled and came from a wealthy background, had no need to sell his pictures. After only two years at Harrow, which did not suit him, he enrolled at the Bornemouth School of Art and then took lessons in painting from Sir Alfred East, and in printmaking from Frank Brangwyn. He lived amongst the community of modern artists at Newlyn in Cornwall from 1905 and when the Great War began, Barry (a pacifist) joined other progressive painters in St Ives where he painted this picture. It is the earliest exhibited example of his 'Divisionist' technique, which he had learned from Seurat and Signac, separating pure colours in patches so that they mixed vibrantly in the eye instead of muddily in the palette. This scene was a favourite place of his: the grounds of the Chateau Gaillard overlooking the Seine in Upper Normandy, which he had first painted in 1911 and returned to throughout his life. Its peaceful mood must have seemed pure escapism to visitors to the Royal Academy in wartime London, where the painting was shown.

Barry wrote an unpublished treatise on art, *Painting*, in which he described his working method: 'First he would sketch out the design with charcoal directly onto the canvas; then he would cover the surface with a thin layer of neutral paint; only then would he begin to apply colour. Colour was the guiding force in Barry's work: "Colour is the heart and soul, the joy and the glory of painting; without fine colour no picture can be truly great, but with fine colour a multitude of other sins can be forgiven"' (quoted in Barry's biography, *Moon Behind Clouds* by Katie Campbell, 1999).



25 **George Owen Wynne Apperley, 1884-1960**

Venus

Watercolour; signed and dated 1917.

14 1/4 x 10 1/4 inches

Apperley was largely self-taught but did spend some time under Herkomer at the Bushey School of Art. In 1916, he left his British wife and family and moved to Spain; inspired by his new home, he began painting in the style known as 'Modernisme', a Catalonian take on Art Nouveau, earlier defined by artists Sanitago Rusiñol and Ramon Casas. Like his contemporary, the painter Beltran-Masses, Apperley was also influenced by Belgian Symbolism. His erotically charged paintings are often of subjects from Greek mythology, Orphic

mysteries and fantasies of Asia.

Apperley quickly came to recognition through an exhibition arranged by the Town Hall and the Centro Artístico in Grenada in 1917, including most of Spain's leading artists, where his painting *The Rose* took first prize. It was at this time that he met the young Enriqueta Contreras, who was to become his second wife, and who was probably the model for our *Venus*. His first one-man exhibition in Spain, held in Madrid, was opened by the King and Queen of Spain in November 1918.



26 **Keeley Halswelle, 1832-1891**

Gibraltar, from the Spanish Shore

Oil on canvas; signed and inscribed 'Gibraltar'; labelled.
14 1/2 x 24 1/2 inches

In 1894, all three paintings in our catalogue by this artist were in the collection of the railway magnate Sir John Pender, who knew Halswelle well, and whose collection was dispersed in 1897. Labels on the back of *East Anglian Marsh* and *Skye* identify the new owner as the artist's son Wyndham Halswelle (1882-1915). Wyndham was an Olympic athlete, and the only one to have won an Olympic title by a walkover (the 400m), because of a ruling of obstruction contested by other runners - thereafter, races were run in lanes. Halswelle Snr was brought up in Richmond, Surrey, but began his career in Edinburgh and did not exhibit at the RA in London until he was 30. He was a skilled but initially rather conventional figure painter, especially of Italian subjects, but in the 1880s he started to paint landscapes of Scotland and the Thames Valley in a looser, marvellously dramatic manner. He lived on a houseboat, painting hundreds of plein air sketches, many of which have ended up in the V&A and the National Gallery.

27 **Keeley Halswelle, 1832-1891**

East Anglian Marsh

Oil on canvas; labelled.
13 1/2 x 23 1/2 inches

28 **Keeley Halswelle, 1832-1891**

Skye

Oil on canvas; initialled, titled and dated 1885; labelled.
13 1/2 x 23 1/2 inches







29 **George Vicat Cole, 1833-1893**

*Martyr's Hill, from Newlands
Corner, Albury, near Guildford*

Oil on canvas; signed and dated 1858.
26 1/2 x 40 inches

Cole presented cosy landscapes of the Home Counties in the Grand Manner. This majestic vista is of the Surrey Hills near Guildford, looking southwest from Newlands Corner, past Martyr's Hill about a mile away, to the hills of Hindhead and Blackdown in the distance. Martyr's Hill is the site of St Martha's Church (also known as St Martha-on-the-Hill) prominently visible on the top, and accessible only on foot. A 12th-century church existed there before falling into ruin by the 18th century, that may originally have been built for pilgrims between Canterbury and Winchester Cathedrals. It was rebuilt in 1848–50, not long before this picture was painted. The painting was well reviewed: '... a very clever landscape, evidently direct from nature, conveying the impression of great space, with indications of multitudes of objects, which all keep their place' (*Brighton Gazette*, 7 October 1858).



30 **Arthur Hughes, 1832-1915**

Viola d'Amore

Oil on board; titled and extensively inscribed verso.

8 1/4 x 4 3/4 inches

Arthur Hughes was a close second-generation adherent of the Pre-Raphaelite Brotherhood. Although he outlived all of the original members, Hughes continued to paint in the spirit of the Pre-Raphaelites until the end of his career. In 1892, he exhibited a triptych at the Royal Academy entitled *Viola d'Amore*, now lost, but described by *The Builder* (7 May 1892) as a 'real little allegorical

poem in painting'. In a letter to William Bell Scott, Hughes explained that the first panel 'shows a young girl at mourning turning her fiddle to the birds among the blossoms outside the window she has just opened. Next, at midday, she has walked out in a garden and met Love. Last, at evening, she has lit her lamp, and is taking off a wreath, and with serious face about to say her prayers at her bedside, at the head of which preside little angels' (WE Fredeman, ed., ... *Penkill Letters...*, 1967). Our little sketch is for the third and final panel, and the frame is a reduction of the final design. The finished triptych was exhibited at the Royal Society of Artists in 1893, and at the first Venice Biennale in 1895.



31 **Sir George Clausen, 1852-1944**

An Orchard

Watercolour; signed and dated 1881.

9 1/2 x 12 1/2 inches

In 1881 Clausen moved to Childwick Green in Hertfordshire, where he lived until 1884. In *Autobiographical Notes* (*Artwork* magazine, 1931), he recalled: '... one saw people doing simple things under good conditions of lighting: and there was always a landscape. And nothing was made easy for you: you had to dig out what you wanted...'

It was a pivotal time, when the example of

Bastien Lepage led Clausen to change course and to paint scenes of rural life, filling his sketchbooks with drawings and watercolours of the workers in the fields around his house. Although these studies were often experimental, he signed and showed some, and used them for the backgrounds in several oil paintings of the 1880s.



32 **Thomas Faed, 1826-1900**
West Highland Cottage Interior

Oil on canvas; signed.
16 x 20 inches

Thomas Faed was the son of a painter (John Snr) and brother to two more (John Jnr and James). All painted scenes of Scottish highland life, Tom's most famous picture being *The Mitherless Bairn*. The critic of *The Graphic* wrote: 'No one can paint a cottage interior better, or people it with more natural or picturesque figures, elevated by a certain poetry. His pictures are never slovenly or inharmonious, though they do not read the microscopic truth that is so dear to the pre-Raphaelite' (30 April 1870).

33 **Nico Jungman 1872-1935**
Self-Portrait in the Studio

Tempera on panel; monogrammed.
30 1/4 x 26 inches

Jungman was a naturalised Englishman, but returned to Holland frequently and painted Dutch subjects for exhibition in London. An illustrator, decorator, and restorer of Old Master pictures, Jungman also designed, carved and decorated his own frames; in this clever self-portrait, the artist is working on this very frame.







34 **John Bernard Munns, 1869-1942**

Enigma

Oil on canvas; signed and dated 1923; signed, dated, titled, and inscribed verso.

19 x 16 inches

Munns, who lived all his life in Edgbaston, belonged to a dynasty of Birmingham artists, being the son of one painter and the father of another. Taking a break from bread-and-butter portraits of grandes (amongst them the Prince of Wales, Lord Norton, Thomas Beecham, and Sir Thomas Hood) and of Birmingham worthies, Munns painted two Belliniesque subject pictures for his own purposes: *Enigma* in 1923 and *Fantasy*, exhibited in the Royal Academy in 1925. In this he was influenced by the example of the slightly older Birmingham artist Joseph Southall, also a resident of Edgbaston, whose wife often sat to him in a variety of Medieval settings and costumes, against Italianate backdrops. The sitter here is likely to have been Munns' 23-year-old daughter Una, who designed jewellery.

35 **Charles March Gere, 1869-1957**

Brixham Harbour

Watercolour; signed.

13 ¾ x 19 ¾ inches

Reviewing Gere's solo show in 1947 at Cheltenham Art Gallery, the artist Francis Dodd wrote: 'The art of Charles Gere has the great quality of finding the beautiful in the familiar, and the power to communicate it pictorially' (*Gloucestershire Echo*, 4 October 1947). Gere painted several large watercolours of West Country harbours between the wars. ER Payne (in the *Oxford Dictionary of National Biography*) described them as 'open windows with the subject cut by the frame instead of being composed in relation to it'.





36 **William Ware, 1915-1997**

Cornish Landscape

Oil on canvas; signed; inscribed and labelled verso.
34 x 43 inches

Ware broke his back falling from a ladder at the age of three, and spent most of his childhood in various hospitals until he was 16, when he was pronounced cured. At the age of nine, he decided to become a painter. He studied first at Putney School of Art, and then won a scholarship to Richmond Art School. Later in life he became a respected picture restorer, but his passion was the English landscape. This picture was exhibited at the Royal Academy in 1968. The form and colour suggests that it is a china clay quarry, of which there are several near Redruth in Cornwall.



37 **James Smetham, 1821-1889**

Dante and Virgil in Vallombrosa

Watercolour; signed and dated 1866.

10 1/2 x 15 1/2 inches

James Smetham – painter, poet, and a great admirer of William Blake – had a nervous breakdown in 1857, and was more or less insane by 1877. Craving the appreciation of his peers, but fearful of being populist, the ambitious Smetham painted pictures which were suffused with esoteric meaning. He was fascinated by the overlay of legend and poetry upon places; here, the place is the woods around the Benedictine Monastery of Vallombrosa, about 20 miles from Florence. According to a plaque erected during the Fascist era, Milton actually stayed there, and although it is unlikely, the notion that he did so encouraged many travellers to visit, including William Wordsworth, Mary Shelley, and

Elizabeth Barrett Browning.

There is a simile comparing the numberless dead to fallen leaves in Virgil's *Aeneid*, while Dante imagined Virgil guiding him through Hell in his *Inferno*. Milton, in their shadow, wrote in *Paradise Lost* (I, 300-304) that Satan:

... stood and call'd
 His Legions, Angel Forms, who lay intrans't
 Thick as Autumnal Leaves that strow the Brooks
 In Vallombrosa, where th' Etrurian shades
 High overarch't imbowr...



38 **Adrian Scott Stokes, 1854-1935**

Mont Blanc

Oil on canvas laid down on board; signed.

10 1/2 x 8 1/4 inches

Adrian Stokes, 'a sensitive and glowing colourist' (C Lewis Hind, *Landscape Painting...*, 1924), finished his studies at the Royal Academy in 1876. He soon left for the artists communities in the Forest of Fontainebleau, where he met the Austrian painter, Marianne Preindlsberger. After their marriage in 1884 the two travelled widely in Europe, staying briefly with artist colonies in both Denmark and St Ives, Cornwall. Stokes is likely to have painted this between 1914 and 1920, when he and his wife were staying at Vevey, on the Northern shore of Lac Lemman in Switzerland. Seen across the lake is a view of Mont Blanc in the evening light.



39 **John Brett, 1831-1902**

Study for *Chagford (a Moorland Scene)*

Oil on board; inscribed and dated "Sep 2 78".
7 1/2 x 14 1/2 inches

In 1878 Brett and his family spent the summer and autumn near Torbay in Devon, but Brett painted fewer coastal scenes than usual; he wrote to the philanthropist and town planner Thomas Horsfall that most of his sketches that summer were done on Dartmoor, especially of the rugged landscape near the village of Chagford.



40 **John Brett, 1831-1902**

Longships

Oil on card; titled and dated Oct 1872.
6 3/4 x 13 1/2 inches

This is a study for *A North West Gale off the Longships Lighthouse* of 1873, painted in the autumn of 1872 when Brett was staying near Land's End in Cornwall. FG Stephens admired the finished picture exhibited at the Royal Academy, praising Brett for expressing 'the character of the sea... with consummate learning... The sky is full of the results of study and knowledge of the nature of vapours in motion'. (*The Athenaeum*, 17 May 1873).

Brett's oil sketches were painted in single sittings of two or three hours, each an unadulterated observation painted straight from nature. As he said: 'Sentiment in landscape is chiefly dependent on meteorology'. The sketches were usually in a 'double square' format, suited to Brett as much for ease of use (he had special racks in his boat that held them as they dried) as for the aptness of shape to the coastal landscapes that he painted.



41 **Laura Alma Tadema, 1852-1909**

An Admiring Audience

Oil on panel.
16 x 5 inches

The women in Sir Lawrence's family were fine painters in their own right. Lady Laura, who met her husband as his pupil, often painted small scale works on panel, and they sometimes featured props and backgrounds from their house in St John's Wood; the lyre, for instance, is similar to the one in her husbands' *A Reading from Homer*. This picture was probably in the posthumous exhibition of her work at the Fine Art Society in 1910.



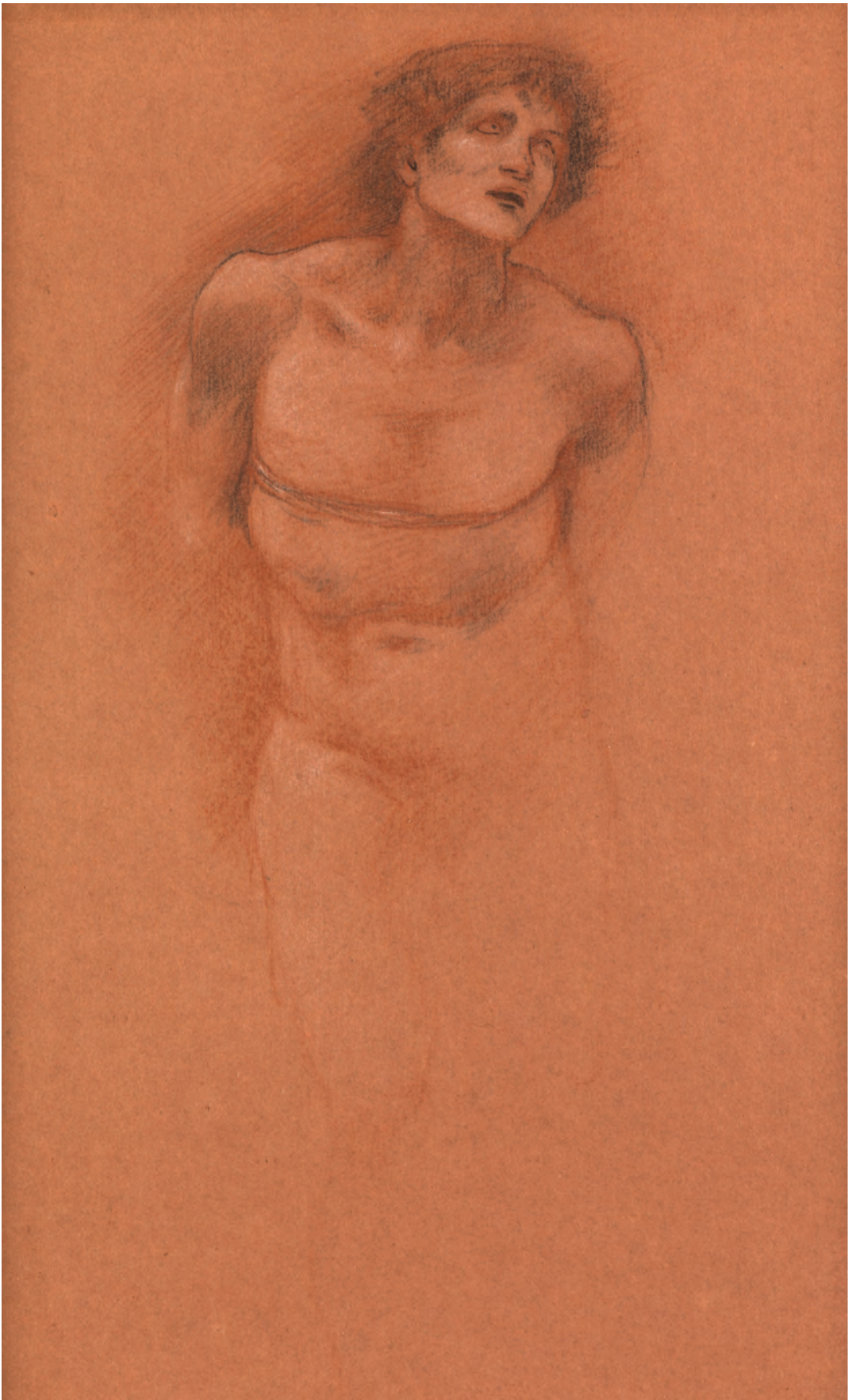
42 **James Thomas Linnell, 1820-1905**

Mother Meldrum's Cave

Oil on paper laid down on board; initialled and indistinctly dated.

16 1/4 x 22 1/2 inches

James Linnell was the second son of the painter John Linnell, friend and patron to William Blake. Although the palette of James was brighter than his father's (for it was a gaudier age), his sketches show subtleties of colour and tone. The name of this rock stack is taken from RD Blackmore's romantic novel *Lorna Doone*. It stands in the Valley of the Rocks near Lynton in North Devon.





43 **Sir Edward Coley Burne-Jones, 1833-1898**
Study for the figure of Love in *The Car of Love*

Pencil on paper.
14 x 9 inches

Burne-Jones first conceived the idea for *The Car of Love* in 1871 or 1872, when he felt himself enslaved to the love of his life, Maria Zambaco – but work on the large painting in the V&A did not begin until the early 1890s, and was left incomplete at Burne-Jones's death in 1898. The subject is from Petrarch's *The Triumphs*, concerning the spiritual journey of the soul from the temporal world to eternity. It takes the form of six triumphal processions (Love, Chastity, Death, Fame, Time and Eternity). Gods and mortals of both sexes are harnessed to Love's colossal chariot.

44 **Charles Keene. 1823-1891**
A Rough Passage

Watercolour; inscribed beneath the mount and verso.
Diameter 12 ¾ inches

Although the Punch cartoonist Charles Keene worked mostly in monochrome, he occasionally painted ambitious pictures in watercolour. His work was greatly admired by artists as diverse as Millais, Degas, Menzel and Sickert. In 1860, Keene and his friend the artist Henry Stacy Marks chartered a Gravesend 'hatch boat' for a cruising holiday of the Medway and Thames estuaries, where they may have encountered the foul weather shown here, with the tiller lashed and the boat heeling over on a broad reach.





45 **Simon Albert Bussy, 1869-1954**

Flowers in a Vase

Oil on canvas; signed; inscribed verso.
18 x 15 inches

Bussy was a penniless French artist, who married the wealthy and well-connected Dorothy Strachey in 1903 and thereafter wanted for nothing, but also made a successful career for himself in both London and Paris. The couple lived at La Souco, their villa on the cliffs of Cap Martin, where this still life was painted in 1931. Matisse, who had been a close friend of Bussy since they were students at L'Ecole des Beaux Arts in Paris, was a frequent, eccentric and sometimes tiresome visitor. Bussy's paintings are delicately balanced in colour and deceptively simple in design.

46 **Constance Phillott ARWS 1842-1931**

Maggie

Watercolour; signed and dated 1886; labelled.
5 x 5 inches

Phillott's pictures of children, 'the realisation of simplicity of youth itself', were especially admired (*London Evening Standard*, 28 November 1896). One newspaper concluded in the year of her death that the 'half-awakened childish wonder' in the 'dreaming eyes' of a head study suggested 'some of the best painting of the Pre-Raphaelites'. (*Yorkshire Post and Leeds Intelligencer*, 24 October 1931).



47 **William Lionel Wyllie, 1851-1931**

Portel Sands

Oil on paper; inscribed 'Monday March 10, Wind NE'.
5 x 8 inches

This little sketch, painted in the mid 1870s near Wimereux on the coast of the Pas-de-Calais where Wyllie grew up with his brother Charles, is slight, even abstract, for it is quick – but it is also delicate and sensitive, an atmospheric impression of passing weather at sunsets. He painted in thinned oils on paper, laying on bold strokes like watercolour.



48 **William Lionel Wyllie, 1851-1931**

Washerwomen on a Beach

Oil on card; signed and dated 1873.
3 x 9 1/2 inches

A slightly more descriptive sketch than Cat no 47. This letterbox format suited Wyllie's marine sketches well. The house on the beach looks like the house he was brought up in that was blown away by a storm. Wyllie's entire life was lived on the edge of or actually on the sea.



49 **Austin Osman Spare, 1886 -1956**

Green Sidereal

Watercolour and pencil; signed.

12 1/2 x 8 3/4 inches

Spare's 'sidereal' pictures of the 1930s were anamorphic portraits drawn after photographs of Hollywood stars. 'Sidereal' was a pun on the actual definition of the word – 'determined by the stars' – and the suggestion of an

image viewed from the side. Spare, who was powerfully motivated by the occult, had probably read *Transcendental Magic: Its Doctrine and Ritual* (1896) by Eliphas Levi: the 'sidereal body' is 'an intermediary between the soul and physical envelope... . This body frequently remains awake while the latter sleeps, and passes in thought through all space... . It lengthens without breaking the sympathetic chain which attaches it to our heart and brain'.



50 **Edmund Dulac, 1882-1953**

Echo and Narcissus

Watercolour and gouache on paper; signed.
12 x 11 inches

This painting is similar to the nine watercolours by Dulac that were re-issued and bound by *Country Life* in Hugh Ross Williamson's *Gods and Mortals in Love* (1935). It demonstrates Dulac's complete mastery of

colour and design. Born French but naturalised British in 1912, Dulac made the difficult transition from illustrator to fine artist by means of a unique triangular relationship between artist, dealer and publisher: The Leicester Galleries would commission paintings from him and sell the rights to Hodder and Stoughton. In this way he held successful exhibitions of his original paintings, and became widely famous for the *Arabian Nights*, the *Rubaiyat*, stories by Hans Christian Andersen, and poems by Edgar Allan Poe.



51 John Vicat Cole, 1903-1975

The Phonograph Man

Oil on canvas.
12 x 18 inches

Cole's nostalgic paintings of the 1950s and '60s seem stuck in the 1890s, but the high streets of English market towns do change slowly; this atmospheric picture is a typical scene in what might be a Suffolk town high street, after closing time, with a milliner's shop to the right. A salesman of rolls of linoleum or anaglypta pitches his wares with the aid of a cylinder phonograph by the light of portable coal gas lamps. His audience is mostly women, one of whom has a Singer bicycle of 1893,

another a pram of the same period. Cole was the son of Rex Vicat Cole, himself a painter of whimsical townscapes, the grandson of George Vicat Cole and great grandson of George Cole, all famous artists of their day.



52 **Edward Julius Detmold, 1883-1957**

Roses in a Glass Bowl

Gouache; monogrammed; inscribed verso.

13 x 19.25 inches

Edward Julius Detmold and his twin brother Charles Maurice were raised from the age of five by their mother and her uncle, Dr Edward Shuldman, a homeopathic physician and an artist. Shuldman, who was also a collector of Oriental prints and objets d'art (the Chinese turquoise scroll weight in the foreground of this still life of roses was probably his), often took the boys sketching to the Natural History Museum and Regent's Park Zoo. Their paternal uncle Henry Detmold, another artist, also

helped the twins to grow into a remarkable painting and printmaking partnership. Their work is often somehow strange and slightly surreal.





53 **Edith Martineau, 1842-1909**

Myrrhine

Watercolour; titled in Greek; labelled.
17 3/4 x 14 inches

When this picture was exhibited in the Dudley Gallery in 1873, it attracted good reviews: 'A smoothly painted and brightly coloured portrait of a girl, in whose face suavity and brilliancy of expression are united with beauty of feature in very charming combination' (*Morning Post*), and: 'This is really excellent in carefulness and delicacy of execution' (*Pall Mall Gazette*).

Myrrhine, holding a sprig of myrtle, is a character from Arisophanes' *Lysistrata*, in which women decide that the only way to end the Peloponnesian War is to remain celibate until their husbands cease fighting. Edith Martineau, the daughter of a Unitarian minister, herself never married - nor did her famous aunt, the political philosopher and author Harriet Martineau, with whom the artist shared progressive ideas.

54 **Dante Gabriel Rossetti, 1828-1882**

The Hummingbird

Watercolour; monogrammed.
5 1/2 inches diameter

This little design was probably the 'sketch' referred to in a letter which Rossetti wrote to Jane Morris in February, 1880, concerning a stuffed hummingbird. Agnew's traded the picture, then the Pre-Raphaelite revivalist dealership the Stone Gallery, where it was an early purchase by Simon Marshall. In 1968, the Rossetti Society (really a dining club - to be a member of it you had to have bought a Rossetti from the Stone Gallery - its President was LS Lowry) wrongly dated this picture 'pre-chloral', i.e., painted before Rossetti's heavy use of opiates. It provoked a lively discussion: 'of the type of people who liked early Rossetti works, and the type who liked his later. It was agreed that there was something wrong with those who liked the early work, but something infinitely more wrong with those who liked the later Rossettis...'. (Tilly Marshall, *Life with Lowry*, 1981)





55 **Thomas Cooper Gotch, 1854-1931**

Little Boo

Watercolour; signed and dated 1887; inscribed verso.
9 1/2 x 7 1/2 inches

Gotch's biographer described this picture as having been 'painted at Mrs Penton's house at Gower Street in November 1887' (Pamela Lomax, *The Golden Dream...*, 2004, p 88), and so this watercolour must be of a child of that family. Gotch frequently painted and exhibited pictures of children, catching the general innocence and charm of youth, but rarely giving specific names in the titles.

56 **Frederick George Cotman, 1850-1920**

Summer's Day

Oil on canvas; signed and dated 1874.
7 3/4 x 12 inches

Like his uncle John Sell Cotman, the Norwich School watercolourist, Frederick's work has a strong 'sense of place' about it. Although his large compositions can be awkward, his early plein air pictures of the countryside surrounding his native Ipswich possess a confident harmony. An artist sits in a punt under a parasol, painting the scene.





57 **Sir William Reid-Dick, 1879-1961**

Diana

Bronze; signed and dated 1921.
22 1/2 inches high

This is the bronze version of the marble mask of Lady Diana Duff-Cooper, exhibited at the Royal Academy in 1922 (illustrated in *The Graphic*, 6 May 1922, p. 18 and *The Sphere*, 6 May 1922, p. 26). Lady Cooper was a friend of the sculptor, and helped him secure many aristocratic commissions. This bronze belonged to her, and may have been gifted to her by Reid Dick.

Lady Diana Cooper, aristocrat, actress, society hostess, political consort and beauty, was born at Belvoir Castle in 1892. Her supposed father was the eighth Duke of Rutland, but she was in fact the product of a long affair between her mother and the Honourable Henry “Harry” Cust, of the neighbouring Belton estate. Lady Diana first became known as a member of ‘The Coterie’ set in London before the First World War. Following her marriage in 1919 to Alfred Duff Cooper (later Viscount Norwich), who was to serve as a minister in Churchill’s War Cabinet, Lady Diana’s reputation as a society hostess was confirmed. Her reputation as a beauty was cemented with Hoppé’s decision to include her in the 1922 *Book of Fair Women*. As an actress, her most famous role was as the Madonna in Max Reinhardt’s *The Miracle*, a role she played on Broadway in 1923 and was to play for three years on tour around Europe and in Britain.

58 **Edward Loxton Knight, 1905-1993**

Spitfires Going into Action

Watercolour and pastel; signed.
16 3/4 x 22 1/2 inches

This picture is accompanied by a newspaper cutting attached to the back of the picture, ‘This Is What a Fighter Feels’, from the *Nottingham Journal* (14 October 1940), written by Captain Frank H Shaw, who had served in the Royal Navy in the Great War, and who was a prolific writer of adventure stories for boys. In the article, he recounts the experiences of a spitfire pilot, describing the excitement and terror of aerial combat, related to Shaw by his son, a serving airman, and hopes that [Knight’s ‘striking’ picture, illustrated] ‘will find a suitable home in some R.A.F. officers’ mess’. Knight was a Nottingham poster and advertising artist.



59 **Sir Peter Markham Scott, 1909-1989**

HMS Broke, 1940

Oil on canvas; signed and dated '40.
18 x 15 inches

In 1940, the artist, son of Captain Scott of the Antarctic, was serving in the Royal Naval Volunteer Reserve on the destroyer *HMS Broke* in the North Atlantic. Whilst aboard, he developed an ingenious method of asymmetric camouflage, breaking up the outline of the ship by painting her starboard side grey, and the port side a mixture of pale colours, with shadowed areas painted white. It was proved that in this disguise she could approach enemy targets undetected six miles closer on an overcast day. The Royal Navy painted all North Atlantic ships in this manner, which was so effective that several ships collided with each other.

60 **Henry Edward Odling, 1921-2007**

Thunder

Oil on canvas; signed and dated '59; signed, titled and inscribed verso. 49 1/4 x 39 inches

Ted Odling was a teacher at the Glasgow School of Art, becoming its Director of Studies for 10 years in 1971. In 1962 he developed various interesting colour theories concerning optics in an experimental course called 'Section Five'. He painted sections and quadrants of disks in colours which he categorised as primary, secondary and tertiary. They were designed to be spun with an electric drill to show how they mixed in the eye, to demonstrate a scientific fact – that colour does not exist outside the perception of our minds.





61 **19th Century British**
*Bhor Ghat, Great Indian Peninsular
Railway, Bombay*

Watercolour.
13 ½ x 27 ½ inches

India's vast railway network is an enduring legacy of the British Raj. From the early 1840s, one of the biggest challenges facing it was how to cross the Western mountains between Mumbai and the fertile Deccan cotton-growing plains of Peninsular India – the most formidable section being the crucial 15 miles through the steep Bhore Ghat ('ghat' meaning mountain pass). This short length of track crosses 8 viaducts and runs through 25 tunnels: it was an engineering triumph. The Great Indian Peninsula Railway Company



appointed James Berkely, one of the first graduates of the new Engineering Department of King's College, London, to do the job. It was initially thought that British contractors would carry out all the work, but it was soon realised that an enormous amount of local labour was needed. Tens of thousands of Indian labourers worked on this incredibly dangerous project between 1856 and completion in 1863, and several thousand lost their lives. During this period, in 1857-8, unrest amongst the rural population of the North

dissatisfied with British rule and 'improvements' created the conditions for India's First War of Independence (known as the Indian Mutiny).

This competent amateur water-colour was probably painted by a Briton connected to the railway. Ancient ox-drawn carts are contrasted with the marvel of modern travel.



62 **John Samuel Raven, 1829-1877**

Wheatfield

Oil on canvas laid on panel; monogrammed; dedicated 'To John Hancock Esq/with kind regards of/ J S Raven' verso.
4 1/2 x 5 inches

Born the son of a Suffolk Vicar, Raven painted at first in the manner of Constable and Old Crome. In the late 1850s and '60s he painted several ambitious landscapes in the Pre-Raphaelite manner that attracted favourable mention from Ruskin, but he did not forsake his original way of working: Out-of-doors on a small scale, building rich golden colours with a knife over sombre grounds to great atmospheric effect.

John Hancock, to whom the picture is dedicated,

was a sculptor connected with the Pre-Raphaelites through Thomas Woolner, a fellow sculptor with whom he shared a studio. Hancock died young, in 1869, dating the picture before that. The scene may be across ripening corn on the South Downs of Sussex, a favourite haunt of his; in the distance is a town, perhaps Hastings or Eastbourne, with the sunlit sea beyond.



63 **William Joseph Julius Caesar Bond, 1833-1926**

Rhoscolyn, Anglesey

Oil on board; signed; further signed and inscribed verso.
11 3/4 x 19 inches

This landscape is from the 1860s when the Liverpool School of painting, amongst which Bond was the youngest, was dominated by Pre-Raphaelite influence. Liverpool patronage created a cultural Galapagos in Liverpool, far from London, and whatever washed up there evolved uniquely. Bond, emulating the Pre-Raphaelite landscape artists, painted out-of-doors with liquid glazes over a white ground. Rhoscolyn (from 'rhos', meaning moor in Welsh) is on Holy Island, Anglesey.

64 **Attributed to Philip Wilson Steer, 1860-1942**

By the River

Oil on board.
19 x 13 1/4 inches

This painting, which is unsigned, is likely to have been done by Steer between 1888 and 1894 when he was experimenting freely with techniques he had seen in French Impressionist paintings in both Paris and in London. Steer received little encouragement in this from patrons, dealers and especially not from the critics. Even his peers thought him on an eccentric crusade, and by the turn of the century he had calmed down somewhat, and was painting in a more conventional way. In December 1889 some of his exciting earlier paintings were shown at the Goupil Gallery in an exhibition organised by Walter Sickert called *The London Impressionists*. The idea was to show that French ideas about painting could be applied to subjects close to home. One could say of the contributors that the Sickert camp, including Paul Maitland, Theodore Roussel and Sydney Starr followed the example of Whistler, and that a small group around Steer, such as Francis James and George Thomson (not the Canadian painter) were more radical. Fred Brown exhibited five pictures there, the titles of which show that he had been painting with Steer for much of that year (in

Montreuil and Walberswick), but his technique was more set in tradition. Only Thomson painted with anything like the reckless exuberance of Steer, and he preferred landscape. Steer used brush, rag and knife with protean creativity on his early work, energetically scumbling, working and wiping his pictures to gain effects, and putting dabs of pure colour next to each other to generate tones, like the French 'Divisionists'. Distinctively, Steer would break through wet paint to solid layers beneath using the back of the brush, and to outline with dry colours to edge his forms with light. Steer's biographer, Bruce Laughton, refers to Steer's 'broken touch technique' of this period and associates it particularly with his figure paintings done by the seaside. Steer was very fond of the 'lost' profile of pretty models (such as Rose Pettigrew, to whom our picture bears a resemblance), seen against the light, as here, with the sun dancing on the water behind the girl's head; in the background can be seen the outline of a Thames barge, a popular prop in Steer's waterside pictures of the time.





65 **William Henry James Boot, 1848-1918**

'When Evening Twilight Gathers Round'

Oil on canvas; monogrammed and dated 1877.
15 3/4 x 24 inches

Boot was evidently influenced by the Pether family of painters of moonlit scenes, like Atkinson Grimshaw. He was fascinated by trees and wrote a book, *Trees and How to Paint Them* in 1883: The setting of this moody, mellow picture, which was exhibited in the Royal Academy in 1877 (no 806) is Kirkstall Abbey in the artist's native Yorkshire. The quotation of the title is from a popular part-song composed in the 1850s by John Liptrot Hatton:

*When ev'ning's twilight gathers round;
When ev'ry flow'r is hush'd to rest;
When autumn leaves breathe not a sound,
And ev'ry bird flies to its nest;
When dewdrops kiss the blushing rose,
When stars are glitt'ring from above!
Then I think of thee, my love,
I think of thee, my love,
Then O then I think of thee.*



The Maas Gallery