



British Pictures

Alfred East

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

Artemis

Oil on canvas; signed
61 x 34 inches

Apperley was largely self-taught but spent some time under Herkomer at The Bushey School of Art. He exhibited at the Royal Academy from 1905 and widely on the Continent, and in 1916 he moved to Spain. Apperley began to paint large figurative oils in the Art Nouveau style peculiar to the Catalonians known as 'Modernisme', earlier defined by the painters Santiago Rusiñol and Ramon Casas. Apperley's erotically charged paintings are often of subjects from Greek mythology, Orphic mysteries and fantasies of Asia. It is possible that the model for this picture was his first wife Hilda, whom he left in England with his two children when he moved to Spain.

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

The Star of Andalusia

Watercolour; signed and dated 1923
24 x 35 inches

Like his contemporary, the painter Beltran-Masses, there is a decadent flavour to Apperley's romantic Spanish subjects, which were very popular with the Spanish upper classes. Affected by the upheavals of the Spanish Civil War, he moved to Tangier in 1932. The model for this painting was his second wife Enriqueta Contreras, the daughter of a stone-mason, painted in a pose reminiscent of Velásquez's *Venus*.



3 **Henry Moore, 1831-1895**

A Wild Evening after Rain, Yorkshire

Oil on canvas; signed and dated 1869
37 x 70 inches

A rider gallops up the hill to the right into a fierce wind that is blowing the leaves off the trees, whilst a murder of crows shelter in the lee to the left. A splendid sunset spreads a strange light. Both this painting and the next were painted in 1869; the critic of the *Pall Mall Gazette* wrote of the RA that year, where this picture was



exhibited, that 'Mr H. Moore has a palette and a ruling sentiment as peculiar and individually expressive as those of M. Corot. From the white of creaming surge to the clear brown of moist sand and the lavender shades that lie banked in his distances, he modulates with inconceivable refinement and variety.'



4 **Henry Moore, 1831-1895**

Harlech Beach

Oil on canvas; signed and dated 1869
16 $\frac{3}{4}$ x 26 $\frac{1}{4}$ inches

An early and brisk seascape from Moore, who spent the summer of 1868 in Harlech, near Snowdonia in Wales. This painting, drenched in sunlight, with an open stretch of blue sea out to the hills behind Criccieth and Pwellhi beyond, is uncharacteristically bright and impressionistic for this period of his life. His biographer describes the

seascapes produced at this time as having 'a strong affinity to each other; greys and greens predominate; in all there is the same scrupulously accurate wave-drawing, in each an identical academic tightness of handling...' This picture may have been exhibited at the RA in 1869 as *Bright Weather after a Gale*.



5 **Henry Moore, 1831-1895**

The Traeth Mawr, Moonlight

Oil on canvas; signed and dated '1872-3'
8 x 17 ½ inches

In late 1872 Moore rented a cottage near Porthmadog in Snowdonia in North Wales where he spent time sketching and exploring. The majority of his RA exhibits of the following year are of subjects in this area. One of these, and the sketch for it (similar to this one), was described by his biographer: '...a wonderful tour de force in cloud and light painting, and in the sketch (which was made on the spot, and is as fresh and vigorous as

ever) one has an even better chance of realising the unusual power Moore had of rendering by a simple scheme and perfectly direct painting these grand effects of nature.'

This is the view across the Traeth Mawr (Welsh for 'big sands') on the Glaslyn Estuary by the light of a full moon, partially obscured by wintry clouds. It may have been exhibited at the RBA in 1873 as *Study of Moonlight – Twilight*.



6 John William North, 1842-1924

Laundry Day, West Somerset

Watercolour; signed
25 x 35 inches

In 1863 North moved to West Somerset where he was to live and paint for the rest of his life. On occasion, his friend Fred Walker, who died in 1875, would help him with the figures in his more ambitious watercolours and this early example may be one of them. Painted in bodycolour, the figures

stand out against the watercolour landscape, in which North has employed every trick in his innovative tool-kit to render different effects of opacity, colour and texture. A woman brings laundry to others under an ancient tree, but, otherwise occupied, they don't seem pleased to see her.



7 John William North, 1842-1924

'The Bat Begins with Giddy Wing' - Barley Field over the Hedge

Watercolour and pencil with scratching out; initialled and dated 1885, labelled with title
11 ½ x 17 ¾ inches

North took for his title a poem from a remarkable book by Thomas Forster (his *Circle of the Seasons and Perpetual Key to the Calendar and Almanack*, London, 1828, p 409) describing the 'history, antiquities and natural phenomena of each day in the year', in this case August 16th:

*The Bat begins with giddy wing
His circuit round the shed and tree;
And clouds of dancing gnats to sing
A Summer night's serenity.*

North's wanting 'to make his drawings tingle and shimmer with light led him to paint multitudinous details melting together, with spots and particles of pure colour. His method can be compared with pointillisme; certainly, he was groping for method of expression which the French Impressionists developed more fully.' (Martin Hardie)



8 **Constance Phillott, 1842-1931**

Swans on Paddington Pond

Watercolour; inscribed on label verso 'Pond, probably Paddington Pond, painted/ while staying at Abinger, Surrey, Early work/ by C. Phillott, who gave it to her sister Hillary Seeley'

10 ½ x 10 ½ inches

Like Helen Allingham, Phillott painted children, pastoral idylls and allegorical subjects. She was capable of great sensitivity and delicacy, but could be trite, and her later work occasionally seems silly to a modern audience. This early landscape from the '60s, however, is tight, atmospheric and careful.

9 **Anthony Augustus Frederick Sandys, 1829-1904**

Marie Meredith

Coloured chalks on paper; signed

17 x 13 inches

In this lucent example of Sandys' extraordinarily fine technique in coloured chalks, he has drawn his friend the novelist George Meredith's daughter Marie in 1894, when she was 23 and just married. Sandys was fond of her and called her by the affectionate names of Mariette, Riette, or 'Dearie'.







10 **Winifred Sandys, 1875-1944**

Gertrude - a Study

Pastel; initialled
23 x 17 inches

Winifred Sandys, eldest of the seven daughters and three sons of Frederick, has drawn her sister Gertrude ('Girlie'). All of the children were more or less artists, but Winifred sold her pictures to keep the family afloat after her father's death. Gertrude married Lionel Crane in 1913, and after she died in 1920, Winifred became his second wife.

11 **Winifred Sandys, 1875-1944**

Gertrude Sandys

Pastel; initialled
19 $\frac{3}{4}$ x 14 $\frac{1}{4}$ inches





12 Frank Holl, 1845-1888

Study for 'Deserted - a Foundling'

Oil on canvas

21 ¾ x 30 inches

Like Doré and Fildes, Holl used to prowl around London in search of subjects. One day, at Bankside by the London docks, he saw a baby abandoned by its mother, and discovered by a policeman. In 1873 he made an engraving of the scene for *The Graphic* magazine, in which the commentary ran: 'The wretched mother, evidently the woman leaning on the post, had left it carefully wrapped up, hoping that someone would find it and cherish it. As for herself, she had intended to end her earthly woes in the dark, sullen river, but the sight of her baby in the arms of the policeman re-arouses her motherly instincts.' Holl often reworked some of his more successful illustrations into Royal Academy pictures. *Deserted - A Foundling* was exhibited there in 1874 and is now lost, but this oil sketch survives; it has a bravura of touch, a vivacity and a warmth of colour sometimes lacking in Holl's finished paintings, for much of his work has a sooty blackness in the shadows which had been seized upon by critics. *Deserted...* may well have been a self-conscious attempt to remedy this.

Van Gogh was much taken with Holl's engravings, and wrote: 'When I was looking them over, all my memories of London ten years ago came back to me – when I saw them for the first time; they moved me so deeply that I have been thinking about them ever since, for instance Holl's "The Foundling"...' This is a very different attitude to English commentators, who read the image in narrative and moral terms. Having described the story, *The Graphic* drew from it a conventional message: 'Those who from weakness, or passion, or a mistaken sense of what is due to an ardent lover yield to such utter ruin. The man, though generally the chief offender, frequently escapes, as far as his world is concerned, scot-free, while the burden of the sin falls on the feebler partner in his transgression.' Holl's policeman is a beneficent father figure, wrapping the infant in his cape and looking at his bundle, according to *The Times*, 'with the eye of a man who has babies of his own', while the woman with a basket looks on with sympathy. The mother writhes in shame and confusion, torn between desperation and frustrated motherliness. Thanks to Julian Treuherz (this painting was in his ground breaking *Hard Times* exhibition of 1988.)



13 **Frank Holl, 1845-1888**
Funeral of the First Born

Watercolour; initialed and dated '17. 1874'
 8 ¾ x 13 inches

While one infant is saved in Holl's *Deserted – a Foundling*, another is lost in this 1874 study for *Her Firstborn, Horsham Churchyard*. The finished painting, exhibited in the 1876 Royal Academy, was one of several funeral pictures that year, appealing to the public taste for such themes. Although one critic, in the *Art Journal*, insisted 'Mr. Holl, we are sure, never painted better', another complained that Holl's depiction of family tragedy was a subject 'far too prevalent just now, to judge by the amount of "agony" piled up in this Exhibition.' This watercolour sketch is dated two years before the finished painting. Perhaps done shortly after witnessing the scene, it has a sense of almost intrusive immediacy.

14 **Attributed to Sidney Starr, 1857-1925**
Woman in a Blue Dress

Oil on canvas; indistinctly signed
 24 x 20 inches

Sidney Starr was one of the more talented protégés of Whistler and was with him a founding member of the New English Art Club. He emigrated to New York in 1892, and worked there until his death 32 years later; this painting may have been made there.





15 **John Anster Fitzgerald, 1823-1906**

The Fairy and the Sea Serpent

Oil on canvas; signed
7 ½ x 11 inches

This strange subject is from the wilder shores of the great fairy painter's imagination. The son of an Irish poet, Fitzgerald was obsessed by fairies, and unusually for a Victorian artist his subjects were more often his own whimsies than borrowed from Shakespeare or Milton, and were much darker than the sweet renderings of his contemporaries. His manner of painting was evidently Boschian, but with an opiate-fuelled Celtic inventiveness distinctly his own. Involved with the London theatre, his paintings were theatrically staged and lit, and are at their most effective when painted sketchily as if in a dream.

16 **Sir Gerald Kelly, 1879-1972**

Mademoiselle

Oil on canvas; signed
27 ¼ x 22 ½ inches

This informal sketch, on a continental stretcher, is an early work painted in Paris when Kelly was studying there in the early 1900s. The young artist's style was emerging from the gloomy (in Kelly's case) influence of Whistler and he was painting more freely at last. As to the sitter, it is possible that it is Kelly's dancer girlfriend in Paris, whose name we do not know, but whose spurning of Kelly led him to leave Paris for Burma in 1908.







17 **Fortunino Matania, 1881-1963**

The Artist's Studio

Oil on canvas; signed
22 ¾ x 35 ½ inches

The artist has painted himself sketching in his studio at 104 Priory Road, Hampstead, London. He wears two-tone wingtip shoes that were fashionable in the 1920s and '30s, and is surrounded by the props and costumes that he used in his paintings; the books, sculpture, pictures, textiles, and other objects scattered about represent his various interests. A nude model poses in the centre, and the artist's wife is seated on the divan wearing a costume, whilst draped lay figures, male and female, stand to her left and right. Behind them is a plaster frieze of St George slaying the dragon with a massive overmantle supported by nude female and male caryatids. The very different representations of women in the painting are a fascinating combination, commanding the attention of the artist in different ways. Matania, who was Neapolitan, had made a successful career for himself as an illustrator and artist in his adopted country of Britain, and had covered the First World War for *The Sphere* magazine. Some of his paintings were set in ancient Rome, from which the Hollywood director Cecil B DeMille is said to have designs made for the costumes and set of his last film, *The Ten Commandments*.





18 **Sir Gerald Kelly, 1879-1972**

Eastern Night

Oil on canvas; signed, initialled, inscribed
with title and dated '37 verso
29 x 24 ¼ inches

We are told that this is the site of Mya Tha
Lun Pagoda, in Magway, Myanmar, which
is visible from the Irrawaddy River.

19 **Sir Gerald Kelly, 1879-1972**

Sulamani, Mandalay

Oil on canvas; signed and initialled, inscribed verso 'GK/Sulamani'
25 ¾ x 31 ¾ inches

At the outset of his career in 1901, Kelly went to Paris where he befriended
Sargent and Sickert, and met Monet. After seven years and a disastrous love
affair with a showgirl from Montmartre, he sailed to Burma. Kelly made
many small 'plein air' landscape sketches during his six month stay but
larger paintings are rare. This one, and the previous, remained in Kelly's
studio, the contents of which were left in Kelly's will to his assistant the
painter John Napper. Napper recalled: 'His slow painstaking methods made
sure that there was always work in hand in the studio: portraits, landscapes,
Burmese dancers, still-lives, started sometimes many years previously,
would be got out, washed down, worked on, put away, and so on.'





20 **James Drummond, 1816-1877**

Robert Burns

Oil on board
17 x 13 ¾ inches

A fine romanticised portrait is loosely based (as most Burns imagery is) upon Alexander Nasmyth's famous portrait of the great Scottish poet (1787, Scottish National Portrait Gallery). Probably painted in the 1860s, our portrait emphasises Burns' good looks, that the poet had used to lustful advantage: *Green Grow the Rashes* contains the lines: 'The sweetest hours that e'er I spend, / Are spent among the lasses, O.' Burns was evidently a hero to Drummond, many of whose subjects were taken from his poems.

21 **Bertram Nicholls, 1883-1974**

Hastings, Fishing

Oil on canvas; signed and dated 1928, labelled with title
13 x 16 ½ inches

Not every artist that attended the Slade became a modernist, and Nicholls used to say that it took him years to unlearn what he had been taught there. He made a careful study of the methods of Reynolds and Richard Wilson, developing a distinctive brown palette with an antique finish, and lived in Sussex painting quiet, tonal landscapes. He was President of the Royal Society of British Artists 1931-47.



22 Eric Gill, 1882-1940

The Shipman's Tale

Boxwood, gessoed and painted; initialled verso
8 ¾ inches high

This sculpture is the original woodblock from which Gill printed his illustration to *The Shipman's Tale* in the Golden Cockerel Press edition of *The Canterbury Tales*, 1929–31. After use, Gill filled the cut away areas with gesso paste mixed with mother-of-pearl dust to give it a slight twinkle, and delicately painted details with bronze paint. Then, suggestively, he gave it to the model for the woman in bed, Cicely Marchant, the wife of William Marchant. The Marchants ran the Goupil Gallery in London, and were Gill's dealers. The randy monk is a self-portrait. The opening lines of *The Shipman's Tale* are:

*A marchant whilom dwelled at Seint-Denys,
That riche was, for which men helde hym wys.
A wyf he hadde of excellent beautee;
And compaignable and revelous was she,*

This is a pun, typical of Gill's goatish humour, on 'marchant', Middle English for 'merchant'. In Chaucer's tale, the merchant's wife had expensive habits, and to keep her secret the monk borrowed money from her husband to pay her debts, on the condition that she sleep with him:

*That for these hundred frankes he sholde al nyght
Have hire in his armes bolt upright;*

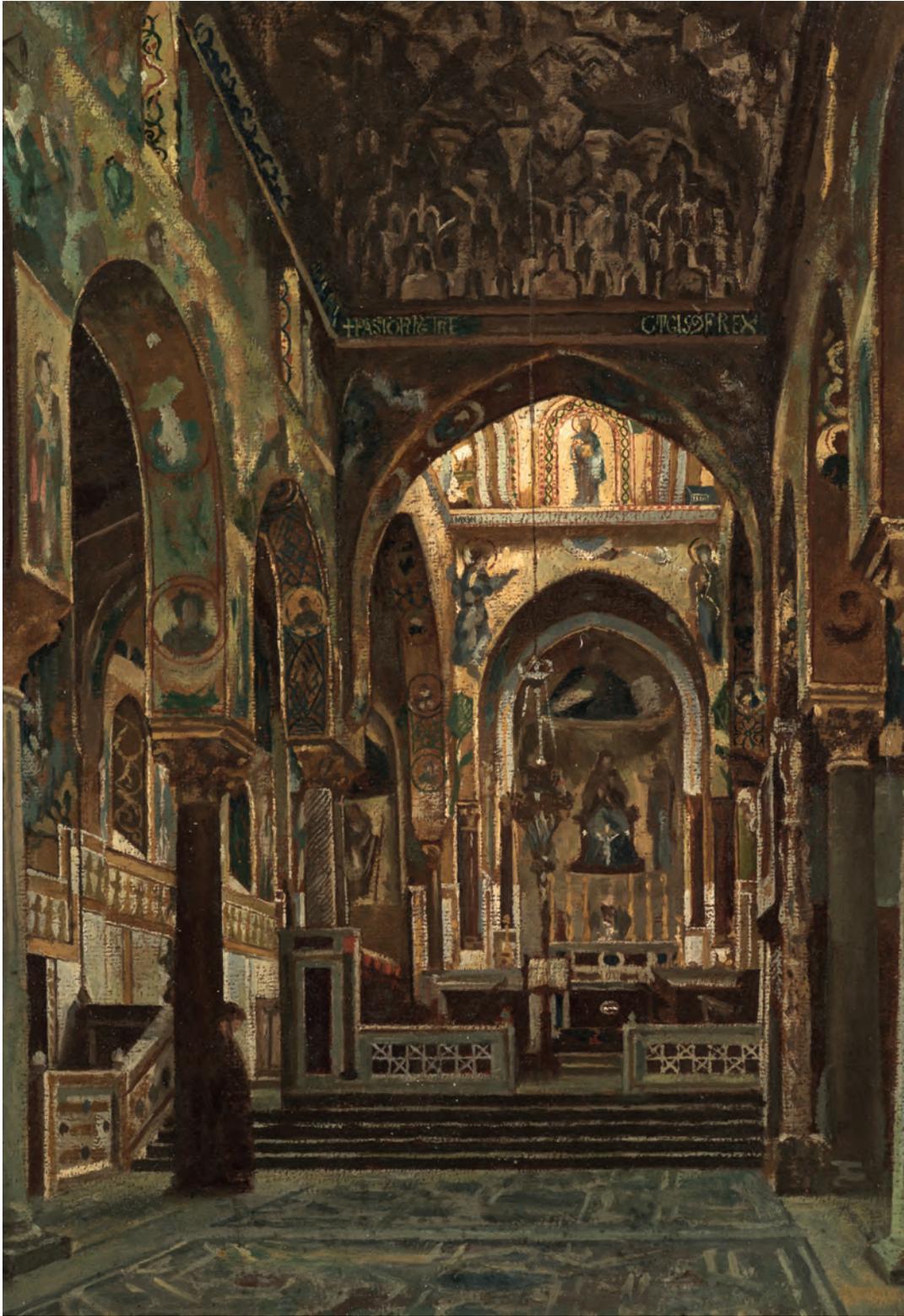


23 **Allan Douglas Davidson, 1873-1932**

She (The Blushing Girl)

Oil on panel; signed, titled on backboard
9 x 7 inches

Davidson retired to the picturesque East Coast fishing village of Walberswick, where he had a studio by the river built on stilts above the high, capricious tides. He painted small panels of the local girls, often unclothed, in the 'direct' manner he had learned at the Academie Julien in Paris where he trained. This sitter seems less than sure of her situation.





24 **Frederic, Lord Leighton of Stretton, 1830-1896**

Cappella Palatina, Palermo

Oil on canvas
16 x 11 inches

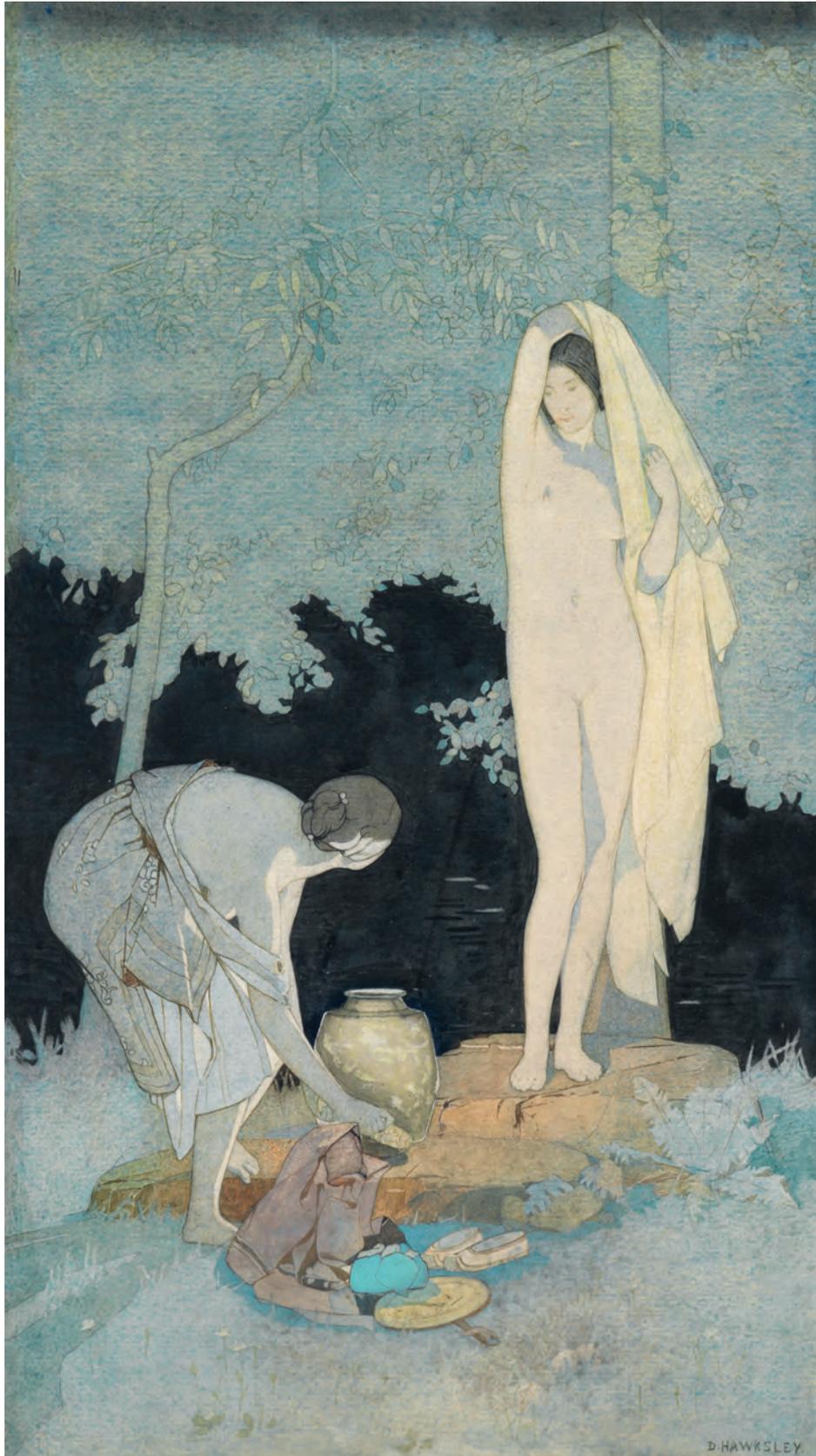
Leighton's Arab Hall in his house in Kensington was partly suggested by the unique fusion of Moslem and Christian styles of the 12th Century Norman buildings he found in Sicily like the Palace of La Zisa, and the Cappella Palatina in Palermo – the Royal chapel of the Norman Kings of Sicily. The light in this extraordinary chapel reflects from the shimmering Byzantine mosaics in the dome and filters down to a cool blue, green and cream inlaid marble floor, and across a 'muqarnas' ceiling in the nave (honeycombed wooden vaulting, subdividing and cascading like wooden stalactites). In this study, Leighton glittered the busy interior with edges of sunlight.

25 **Frederic, Lord Leighton of Stretton, 1830-1896**

The Coast of Asia Minor

Oil on canvas
8 x 16 inches

This oil sketch dates from 1867 when Leighton visited the Greek island of Rhodes. 'He made many studies there of the coast of Asia Minor, and remembered it as 'that marvellous blue coast across the seas, that looks as if it could enclose nothing behind its crested rocks by the Gardens of the Hesperides.' On the day he painted this, from near Lindos, it was evidently windy, as a sailing boat scuds across a lively sea. The memory may have suggested to Leighton the theme of the first of a series of large paintings in the Aesthetic Movement manner, *Greek Girls Picking up Pebbles by the Sea* of 1871, that uses this sketch as backdrop. In the finished painting, the wind is blowing the drapery so that it clings to the bodies of the girls as if wet, and billows above them like clouds, with the little sailing boat beyond.





26 **Dorothy Webster Hawksley, 1884-1970**

Moonrise

Watercolour; signed
17 x 10 inches

This is a version with slight differences of Hawksley's 1920 Royal Academy watercolour of the same title. As John Christian has observed, 'In the '20s she evolved a flat schematic style that is highly personal though strongly influenced by Japanese prints and the example of Caryley Robinson.' Hawksley's 'favourite medium was watercolour, which she handled with astonishing skill to get her flat, unshaded effects.'

27 **Alma Claude Burlton Cull, 1880-1931**

The Moat at Mandalay by Moonlight

Watercolour; signed and dated 1924
7 ¾ x 13 ½ inches

Cull was known for his pictures of British warships, of which he painted several for Edward VII. Much travelled with the Navy, he visited Burma, which was then part of the British Empire, more than once in the 1920s. This atmospheric, silvery watercolour has a dreamy quality.

28 John Atkinson Grimshaw, 1836-1893

Brunetta

Oil on canvas; signed and dated '1882'; signed, titled and dated verso
24 ½ x 19 inches

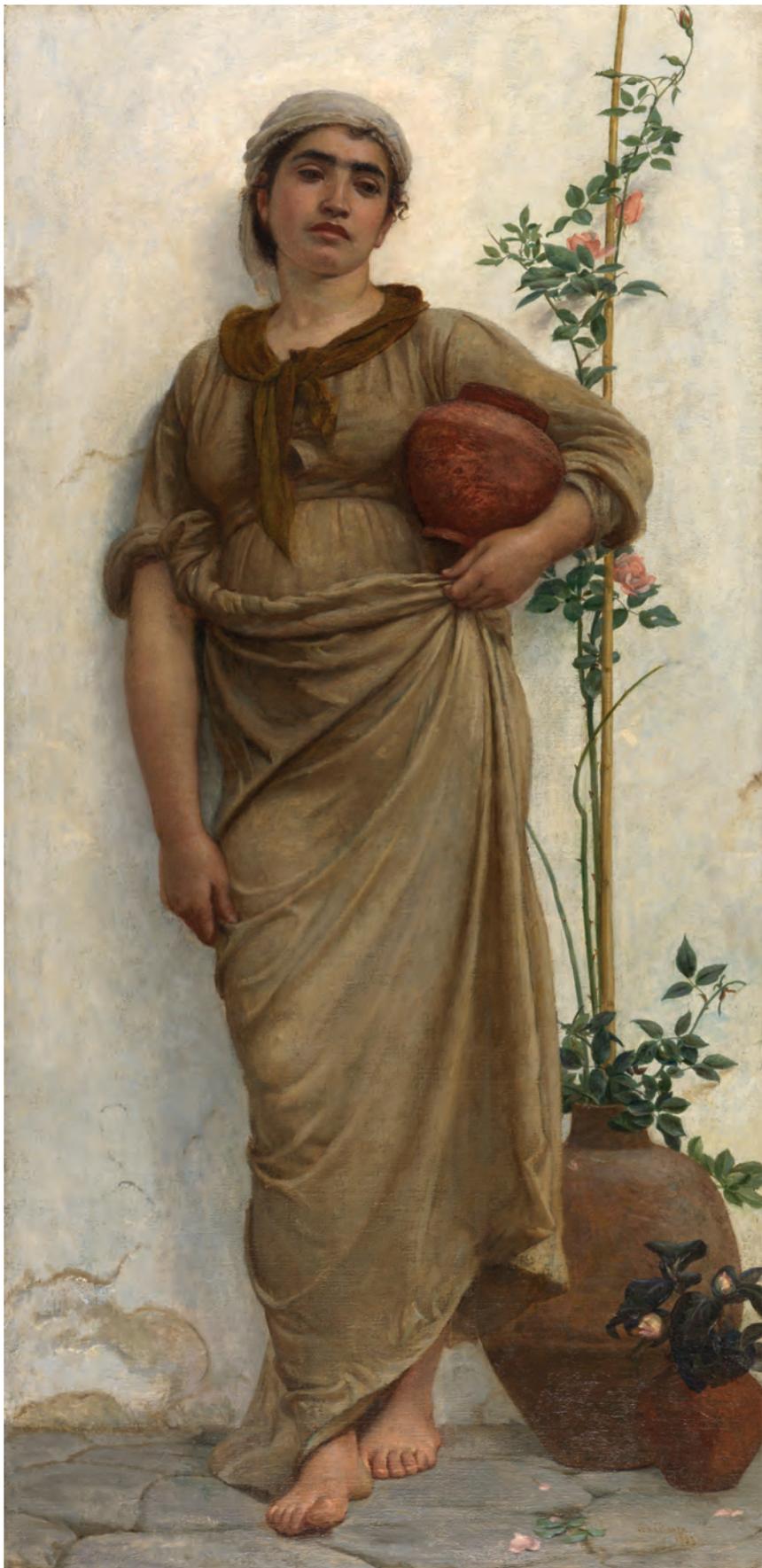
This painting was one of the first to feature the artist's model and muse, Agnes Leefe, who was a stage actress at the Leeds Grand Theatre whom Grimshaw invited to stay with his wife and family in their home, Knostrop Hall, in 1879. Although Grimshaw's grandson Guy Ragland Phillips insisted that their 'association was only professional', the artist's daughter Elaine remembered that, 'Poor Mama... was deeply hurt... Agnes Leefe remained, living in the studio, but having her dinner with us – between 4 o'clock and 5 – and sleeping upstairs in a front attic bedroom.'

Leefe, variously described as 'model, studio assistant, governess', even 'lady's companion', was the sitter in many of Grimshaw's figure subjects in the Aesthetic Movement manner. His working method, in landscape and in figure painting, could be described as developing 'variations on a theme'; it was not a process of refinement, of sketches towards a finished picture, but one of invention and re-invention in different moods, with each successive version subtly different. Our painting is the prototype of four subsequent re-inventions. A year later, Grimshaw painted *Fiammetta*, a very similar composition of the same size (now in

Bradford Art Galleries, Cartwright Hall). In the same year he painted another, smaller version that he called *Lauretta* (like *Fiammetta*, a name from Boccaccio), and in 1885 he exhibited a fourth version, *A Vestal*, the largest yet at 24 x 20", and his only picture to be shown at the Grosvenor Gallery.

In her book on Grimshaw, *Painter of Moonlight*, Jane Sellars wrote: "Fiammetta" is the title of a poem by the fourteenth-century Italian writer, Giovanni Boccaccio, author of *The Decameron*, and it was the name he gave to the woman he loved but never married, Maria Aquino. In his writings, he alludes to *Fiammetta* as being as cold as a marble statue, which no fire can ever warm. Agnes Leefe, posing as the object of unrequited love, is shown here in front of a marble frieze with classical figures and trailing ivy. She also wears a garland of ivy in her curly dark hair. Ivy represents fidelity, wedded love and friendship, and the ivy leaf can be a female symbol, denoting a force in need of protection. In the Victorian period, ivy was often used to symbolize the notion of gendered spheres for men and women, where the ivy signifies woman, who needs the sturdy oak, or man, for support.'







29 **Walter Maclaren, fl 1868-1903**

A Neapolitan Flower Seller

Oil on canvas; signed and dated 1883
48 x 24 inches

Walter Maclaren sent pictures of Italian girls from his adopted home on Capri back to London for exhibition. A critic wrote that he 'slightly idealises his present figures, and invents arrangements of drapery that have something more than the grace that would naturally belong to peasant costume, but he contrives to conceal those little artifices of his design, and in the essential attributes of expression and movement he shows himself a careful observer of reality.' (*Pall Mall Gazette*, 1 June 1881). This picture was exhibited in the Royal Jubilee Exhibition in Manchester, 1887.

30 **Roy Hobdell, 1911-1961**

Tulips and Cityscape

Oil on board; signed and initialled 'G.F.'
14 ½ x 19 inches

After the Camberwell School of Art, Roy Hobdell began a collaboration with the photographer and set designer Angus McBean making fantastical backdrops for ballets and plays on the London stage. A convincing 'trompe l'oeil' muralist, Hobdell contrasted growth with decay in his surreal paintings of flowers amongst stones set in dilapidated structures, post-Blitz. Whimsically, he often signed with the initials of his two cats, Giles and Emma Farquharson ('GF' is cut into the stone in the foreground of this picture).





31 **Dorothy Webster Hawksley, 1884-1970**

Siena

Watercolour; signed and titled
11 $\frac{3}{4}$ x 9 $\frac{1}{2}$ inches

A luminous watercolour of one of the roads into the city, with the Torre del Mangia in the Piazzo del Campo above. Hawksley could suffuse even her more prosaic subjects with romantic light.

32 **George Adolphus Storey, RA 1834-1919**

Kilburn, Looking towards Hampstead

Watercolour; monogrammed and dated 1858,
titled on old mount
4 $\frac{3}{4}$ x 9 $\frac{3}{4}$ inches

Storey studied at the RA Schools from 1854. Like most young artists of his time his early work shows the strong influence of the Pre-Raphaelite painters, particularly Millais and Madox Brown. This view was painted less than a mile from his house in St John's Wood.



33 **George Price Boyce, 1826-1897**
Valley of the Teme, a Sunny November Morning

Watercolour, signed and dated 'Nov. 22. 60'
 5 ½ x 7 ½ inches

The view is from Ankerdine Hill, looking south across the valley of the River Teme to the Malvern Hills near the Herefordshire town of Bromyard. Boyce often visited his relations in the Welsh Marches, and painted in the area. On an old label attached to the picture, Boyce described the day as a 'Sunny Novr. morning', and on the backing are four sketches of his little dog carrying his walking stick. This watercolour remained in Boyce's collection until his death. The backing sheet was recycled by Boyce, from paper with an irrelevant note to him from Rossetti on it (Boyce was a close friend and customer of his).

34 **Maurice William Greiffenhagen, 1862-1931**
Sewing

Oil on canvas
 28 ¾ x 24 inches

Greiffenhagen painted heavily symbolist, romantic pictures, one of which, *An Idyll*, was D H Lawrence's favourite painting and inspired his novel *The White Peacock*. This painting is probably for a now-forgotten decorative scheme, of about 1900.







35 Studio of Burne-Jones

Spes, or Hope in Prison

Oil on canvas laid onto panel; inscribed verso “Spes” (unfinished painting) by Sir E. Burne Jones (all original work except apple blossom?)
85 x 33 inches

As Burne-Jones’ fame spread and demand for his work grew he used studio assistants, particularly after about 1860. The extent of their involvement in his pictures, whether autograph or not, awaits a proper study similar to that of the Rembrandt Research Project. Bill Waters has suggested that this painting could have been mainly painted by Francis Lathrop (1849-1909), an American in Burne-Jones’ studio in the early-to-mid 1870s, when the picture is believed to have been painted. It has a softer manner with less emphatic outlines than are associated with the other better known assistants, TM Rooke, Charles Fairfax Murray and JM Strudwick. The more domestic presentation of the room, figure and mood is typical of Lathrop. The picture was in Burne-Jones’ studio sale after his death.

As with many of Burne-Jones’ projects he treated the same subject several times, but this painting is related to the figure of Hope in the three-part window in Christ Church Cathedral, Oxford, with Faith and Charity.

36 Sir Edward Coley Burne-Jones, 1833-1898

Once my Fell Foe...

Watercolour and bodycolour on paper; labelled ‘Sir Ed Burne-Jones’ and inscribed ‘Francis the 1st 1869’
3 ¾ x 7 ¾ inches

The inscription on the back of this little painting suggests that the scene is from the story of the French King Francis I, who was imprisoned by the Spanish King Charles V after the Battle of Pavia in 1525; the view from his prison window, with a procession of knights with horns proceeding to a castle gate. Small, rectangular and done in dry bodycolour with the brush dragged across a rough surface, the picture fits into a group of works that Burne-Jones and Fairfax Murray were painting in collaboration with William Morris in 1869-70. A poem by Morris (MS in the Fitzwilliam Museum) that begins ‘Once my fell foe...’ about a Knight imprisoned after a battle seems to describe the scene exactly: ‘There I lay in prison strong... / There was a window small to see... / with two bars was it made full fast.’





37 **Robert Edward Morrison, 1852-1925**

A Young Greek

Watercolour on paper; signed and dated 1890
19 ½ x 13 ½ inches

Several Mayors of Liverpool, including Sir David Radcliffe and Sir Thomas Hughes, sat for Morrison, most of whose work was portraiture. When not painting the great and the good, he painted landscapes and neo-classical subjects. In this watercolour, a girl sits on a tiger-skin in a Greek dress wearing gold jewellery, with an incongruously modern hairdo.

38 **John Brett, 1831-1902**

South-East Gale at Portencross Castle

Oil on canvas; inscribed and dated 'SE Gale 8 Sp 86',
titled verso
10 x 19 inches

Brett's exhibition at The Fine Art Society in late 1886, *Three Months on the Scottish Coast*, consisted of 46 'sketches', of which this was one, and three large paintings, including the finished picture. The sketches, on pre-prepared canvases usually in a 'double square' format, were painted in single sittings of two or three hours. Brett took a cottage that wet and stormy summer at Portencross on the west coast of Scotland near West Kilbride, where this dramatic fourteenth-century castle stands by the sea (the bodies of the early Scottish Kings were taken to their final resting place on the island of Iona from here). He had boats for the children to play about in, possibly the ones pulled up on the beach here. The finished painting was titled: *'The floods came, and the winds blew and beat upon that house but it fell not, for it was founded on a rock'* (Matthew 7.27). Thanks to Charles Brett.



39 **Alfred Dixon, 1842-1919**

Miles from Home

Oil on canvas; signed
24 x 40 inches

The little boy is the artist's very young son, Charles Edward Dixon, in an actual incident when he had been lost and picked up by the police. Having escaped the clutches of the law, the boy grew up to become a famous painter of water traffic on the Thames. *The Morning Post* carried an amusing review of the painting when it was exhibited at the RA in 1876: 'The smallest



manner of this tiny wanderer, as, with head slightly drooping on one side, he looks furtively from under his little hat at the gigantic policeman who has “run him in,” and who, standing in awful majesty, with his back to the fire, surveys him with some such expression of haughty patronage as an elephant might be imagined to bestow upon a flea. That august “Bobby” has not as yet quite fathomed the “Gainsborough” mystery, and he is still somewhat at sea about the Clerkenwell explosion: but on the present occasion he has on hand a case fairly within the compass of his professional abilities. He is proud of his capture, and evidently intends to make the most of him. So the prisoner is to understand that violence on his part will be of no avail to him, and that the best thing he can do is to submit patiently to his fate. Never surely were greatness and smallness brought into more ludicrous contrast; but it might hurt the consequence of the “force” to be told what is nevertheless the fact, that the captive excites far more interest than does his captor. The group of sergeants seated at the table, and so zealously employed in making out their sheet of night charges as to be apparently unconscious of the presence of their burly brother in arms (or rather in truncheons) and of his prisoner, is highly characteristic, and the whole scene is depicted with a quaint, quiet humour not to be resisted. This is a clever and original work, full of drollery not unrelieved with a touch of homely pathos, so that one hardly knows whether to bestow tears or laughter on the lilliputian wayfarer who is “miles away from home”. Why so good a picture should have been placed above rather than upon the line is a mystery past finding out by any one not in the confidence of the Hanging Committee.’

figure upon this canvas is by far the most important personage of the scene. He is a mite of a child, certainly not more than three years old, who, having lost his way, has been taken by the police to a station-house, where he now sits at the end of a long bench, the very picture of infantile sorrow and bewilderment. There is something exceedingly tragi-comic in the disconsolate woe-begone air and





40 **Philip Wilson Steer, 1860-1942**

The Domino

Oil on canvas; signed and dated 1904
31 x 23 inches

Steer's title is from *The Black Domino*, a popular play performed at London's Adelphi Theatre, which hinges around the pretty young heroine's use of a cloak, or 'domino', to disguise herself at a ball. Hidden by her cloak and masque (which can be seen in her left hand), she attempts to uncover her husband's infidelity, prevailing over her rival in the end. Steer had studied in Paris in the early eighties, and became a founding member of the New English Art Club, 'grafting French Impressionism on English stock.'

41 **Joseph Arthur Palliser Severn, 1842-1931**

Skye

Oil on canvas; signed, and titled verso
16 x 25 inches

The artist Joseph Severn and his wife Joan, who was Ruskin's niece, lived at Ruskin's house in the Lake District at Brantwood. They were effectively his housekeepers for the last 30 years of his life; he left the house to them in his will. This painting probably dates to 1910, when Severn and his wife cruised off Scotland on-board his yacht *Asterope* with the best-selling novelist Marie Corelli (an eccentric admirer of Severn who was described as combining 'the imagination of a Poe with the style of an Ouida and the mentality of a nursemaid').



42 **Thomas Edward Mostyn, 1864-1930**

A Viennese Memory

Oil on canvas; signed, titled and inscribed verso

35 $\frac{3}{4}$ x 27 $\frac{1}{2}$ inches

Mostyn, who was known for his lush colours and rich impasto, exhibited a similar painting to this at the Grafton Gallery in 1913, called *Beyond*. His

figure subjects often feature the same woman, probably his wife. He was born in Liverpool and trained in Manchester, after which he attended the Bushey School of Art under Herkomer. 'His colour is a joy to the eye and very often its riot is bound together in a design through which the conception of the poet shines.' (*Manchester Courier and Lancashire General Advertiser*, July 18, 1913)



43 **Allan Gwynne-Jones, 1892-1982**

Spring Flowers in a Pot

Oil on canvas; signed and dated 'June 1931'
26 x 22 inches

Gwynne-Jones painted flowers throughout his life, and after the Second World War he often turned to them as relaxation from the portraiture that was his

bread and butter. He carefully composed wild grasses and flowers with cultivated plants from his own garden, often in humble receptacles, with draped backgrounds, tipping the surfaces forwards and using mirrors, as here. This example is a fine early work.





44 **Thomas Cooper Gotch, 1854-19**
Self-Portrait with Square Brushes

Oil on canvas
23 x 17 ½ inches

Representing himself holding square brushes, known as 'brights' or 'flats', is here something of a statement by the artist. Those who used them 'leave the brushmarks and do not smooth away the evidence of method' (*Scottish Arts Review*, 1889). The French rural realist Jules Bastien Lepage advocated square brushes; his work was the sensation of the Grosvenor Gallery in 1880, creating amongst young British painters what Stanhope Forbes called 'the unflinching realism of the cult of Bastien Lepage.' At the New English Art Club, Gotch associated himself with those artists based at Newlyn in Cornwall who painted by the example of Bastien rather than with the Impressionist-influenced Chelsea painters such as Whistler, whose technique was looser.



45 **Maxwell Ashby Armfield, 1882-1972**
Roses and Carnation in Vases

A pair, both watercolour; both monogrammed
9 x 5 ¼ inches each

Armfield's delicate early work is in watercolour, before he began to paint mostly in tempera. He was a floriographer, but was happy to paint flowers for their own sake, simply and without symbolism.





46 **Marcel Rieder, 1862-1942**

The Terrace, Annecy

Oil on canvas
17 ¼ x 14 inches

A pupil of Alexandre Cabanel, Marcel Rieder attended the L'École des Beaux-Arts before he became a regular exhibitor at the Paris Salon. During the 1920s, the artist returned often to Lac d'Annecy, where he painted a series of pictures, each an arrangement of the same elements: a lamp-lit female figure on a terrace at dusk, with a place set at table for an absent companion. Like variations on a theme, Rieder thereafter returned consistently to this one poetic image, which became something of a trademark for the artist and were popular in England.

47 **Jan Willem Sluiter, 1873-1949**

Eventide

Oil on board
11 ¾ x 29 ½ inches

Willy Sluiter, a Dutchman, befriended the artist and illustrator Steven Spurrier, to whom he gave this painting, whilst they were working together for *The Graphic* and *The Illustrated London News*. A keen observer of contemporary life, he was not usually given to such poetic subjects as this.





48 **James Lynch, b 1956**

Barn Owl, High Ham

Egg tempera on panel; signed and dated '99
26 ½ x 30 ½ inches

This is one of the monumental birds and animals that Lynch painted in the '90s in egg tempera. His studio in Somerset is built upon stilts, with a chicken coop beneath that supplies the egg yolks he uses to mix his own paint based on Quattrocento recipes. It is built up in thin layers and the surface hardens to one of the most durable and light-fast there is, with a sheen that gives a translucent glow to the colours. Now he paints mostly landscape, still in tempera.

49 **Frances ('Fanny') Mary Minns, 1847-1929**

An Autumn Hedgerow near Carisbrook

Oil on board; signed and dated 1864
15 x 11 inches

Fanny Minns was a flower painter of independent means who studied art in Dresden, and illustrated books and painted pottery. She lived in Carisbrook on the Isle of Wight (across the fields in the painting the Castle can be seen). Old man's beard, berries, and dog rose tell us the time of year.





50 **Claude Muncaster, 1903-1974**

Main Course and Bridge Decks

Watercolour; signed and dated 1930
14 ½ x 10 ½ inches

Muncaster was a sailor, so when a girl refused his marriage proposal, he took a bus to Barrow-in-Furness and signed on as ship's painter with the Finnish sailing barque *Favell* in January 1930, bound for Helsinki. He wrote: 'For me, there are few things more beautiful than to lie on one's back on the fo'c'sle head in warm weather and a light wind, and look up into the foremast when all the sales are set. Their curves are so subtle. With a slight breeze, the foot of each sale curves upwards and outwards revealing the sales and rigging of the other masts; and the pattern of the blue sky between seems all the bluer because of the contrast of the white canvas. There are also the shadows cast from staysails and jibs. Nowhere is there a straight line. All ships have this peculiarity. Even the ridges of rungs are streamlined and curved. The decks are curved to take away the water. The masts and funnels are round and the only straight lines in a windjammer are the backstays. Most of the running rigging, by its own weight, has a sag to it, and the stays cannot remain taut when the staysails and jibs are set and straining. And how splendid the curves of the bow where they meet the water. And how graceful the lines of the bow itself, surmounted usually by some finely carved figurehead. It is this constant presence of curves that makes ships so difficult to draw; but what a fascinating challenge.'

51 **19th Century British**

An Allegory of Printing and Photography

Watercolour with bodycolour, pen and ink
4 ½ x 12 ½ inches

The middle figure examines with a magnifying glass a proof of an engraving printed by the man on the right with his press behind him, whilst the woman on the left holds up a photograph she has developed, using the camera and apparatus before her.



52 **Keeley Halswelle, 1832-1891**

Near Shillingford

Oil on canvas; signed and dated 1883
13 ½ x 23 ¾ inches

A similar painting of this period, now in the Tate, prompted *The Art Journal's* critic to write in 1884: 'It is round Sonning and Pangbourne that Mr. Halswelle has found his best inspirations, and entered most fully into the spirit of the place and the special attributes of Thames scenery.' The terrain and atmosphere suited his ability to catch unusual cloud formations reflected in water.

53 **Philip Hermogenes Calderon, 1833-1898**

A Proud Girl

Oil on canvas
22 ¼ x 18 ¼ inches

The model is very like that for Calderon's *Ruth* of 1897, dating our picture to the end of his career. Calderon, half French and half Spanish (descended from the famous poet of the same name), became a leading member of the St John's Wood Clique, a group of artists interested in modern genre and historical subjects who were inspired, both artistically and socially by the Pre-Raphaelites. Calderon's haughtily beautiful women were painted in lush flesh tones against diaphanous clothing.







54 **Walford Graham Robertson, 1867-1948**

An Actress

Oil on canvas
30 ¼ x 24 ½ inches

Robertson was a wealthy man who loved the London stage. On leaving Eton he became a pupil of Albert Moore, and was friend to Oscar Wilde, Noel Coward, Ellen Terry and Sarah Bernhardt. His theatrical portraits are a memoir of a golden age. This one dates to about 1890.

55 **Gilbert Bayes, 1872-1953**

A Sea Frolic

Bronze relief plaque; signed in the cast
8 x 15 inches

An early work, in Bayes' early enthusiasm for the Arts and Crafts movement. He greatly admired the work of sculptor George Frampton who, in the 1890s, was 'in open rebellion against white sculpture'; like Frampton, Bayes experimented with a number of different techniques and media, including plaster, wood, copper, bronze and silver and enamels, often incorporating his relief plaques in furniture.



56 **Nora Lucy Mowbray Cundell, 1889-1948**

The Madonna of the Street

Oil on board; signed and dated 1923, titled verso
15 $\frac{3}{4}$ x 11 $\frac{1}{2}$ inches

Cundell, who lived in Blackheath, London, studied at the Slade under Tonks and at the Westminster School of Art under Sickert. Her subjects were

working women painted with compassion and humour; this one is clearly a figure of authority in her street, seated on a household chair like a throne on the pavement, and prominently displaying her wedding ring. Cundell was an independent and adventurous woman, who later travelled across America by car, driving 3,000 miles in a week.



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

Barges on the Medway

Oil on canvas; signed, inscribed verso
10 ½ x 18 ½ inches

An oil sketch looking back towards Hoo Lodge, near Chatham, where Wyllie lived from 1885. Recently, in 2014, the woods above the hill were a battlefield between developers who wanted to build 5,000 homes on land owned by the Ministry of Defence and conservationists who wanted to build a sanctuary for the biggest population of nightingales in Britain, already living there. The nightingales won. Wyllie loved the river, which teemed with life, natural and manmade, and provided him with his happiest times, sailing and painting in the open air.

OVERLEAF

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

The Sea-Beach after a Storm – Time, Dawn

Oil on canvas; signed
30 x 50 inches

A romantic and dramatic early painting that won Wyllie the Royal Academy's Turner Gold Medal at the very young age of 18. It launched his career, and he became one of Britain's greatest sea painters. He must have painted it quickly, for the prize was awarded in December 1869, just three months after the shipwreck depicted here: in the fiercest gale that anyone could remember, a topsail schooner ran aground on the exposed coast of France at Wimereaux, north of Boulogne (where Wyllie was brought up, in a house that was washed away by a storm three years later). The crew, who could not swim, had already lost the ship's boat and were being watched helplessly from the beach by a crowd, when William and his two brothers 'charged into the water. They were knocked down, battered and thrown back. Many times they disappeared into the waves and everyone thought that they were lost. The youngest one [William's brother Charles] eventually had to return to the beach but the other two continued to battle on... just before they reached the wreck they seemed to falter. Then, with a last effort and to the frenzied cheers of the crew, a rope was thrown to them from the ship and with it they returned to the shore... and the lives of the seven men aboard the ship were saved. Nor was the rescue affected a moment too soon for almost immediately the ship was rent asunder.' (From the local newspaper, *La France du Nord*, 17 September 1869).









59 **Edith Corbet, née Edenborough, 1850-1920**

In the Garden of Alma-Tadema's House

Oil on canvas; signed and dated 1911
24 ½ x 17 ¾ inches

There is a haunted atmosphere in this picture, painted the year before the death of Tadema, when he was ill. A girl in Roman dress in the shrubbery looks towards the studio of Townshend House, as if expecting the artist to come out and join her. Perhaps it is the figure of Laura, Tadema's wife, who had died two years previously. The statue of *Hermes Fastening his Sandal* also looks for him. Hermes was the god of boundaries, and could cross easily between the mortal and the divine worlds, ready to carry news.

60 **Edith Murch, née Edenborough, 1850-1920**

On the Wash near Pisa

Oil on panel; labelled with artist and title
8 ½ x 26 inches

Before she was married to the artist Matthew Ridley Corbet, Edith Edenborough was married to another, Arthur Murch, from the mid '70s until his death in 1885. They lived in Rome. Edith was a friend and painting companion of Giovanni Costa, the Italian 'plein air' landscape painter who became the inspiration of both the Macchiaioli, the Italian painters of 'patches' of light, and of the group of English painters that became known as the Etruscans. Olivia Rossetti Agresti wrote: 'Costa had a very high opinion of this artist's gifts and used to remember with pleasure how on that occasion they used to go out together to paint from nature...' The marshy plain of the River Arno to the west of Pisa where it flows into the sea, the 'Wash', is now a National Park, the Migliarino San Rossore Massaciuccoli. The Pisan Hills form a dramatic backdrop in this atmospheric painting, which was exhibited in the New Gallery in 1888.





61 **Trevor Tennant, 1900-1980**

The Artist's Wife, the Sculptor Dorothy Annan

Oil on panel; signed
16 x 12 inches

Tennant and Annan were members of the Artists' International Association, a politicised group of artists founded in 1932. Their aim was the 'Unity of Artists for Peace, Democracy and Cultural Development.' This left-wing group brought together artists and designers to produce pamphlets, posters and public art commissions placing artistic creativity at the heart of everyday life. The Association embraced all media, both modernist and traditional in style, but much of their work was social realism with an anti-Fascist and pacifist theme. They lived at Purley Grange, Surrey.

62 **Hopkins Horsley Hobday Horsley, 1807-1890**

Ventimiglia, Coast of Genoa

Oil on canvas; initialled and dated 1843
16 ½ x 29 ½ inches

Horsley was a Birmingham painter who travelled North Italy in the 1840s, painting romantic landscapes. This painting was exhibited at the RA in 1845.



63 Sidney Richard Percy, 1821-1886

Grange-over-Sands and Lancaster Sands

A pair, both oil on paper; both titled verso
4 ¾ x 8 inches each

Percy painted a large view of Grange-over-Sands in 1874. He evidently used sketches done on the spot such as these as reference for his larger, dramatic studio canvases. He was a member of the extensive Williams family, which boasted at least three generations of landscape painters descended from and trained by the patriarch, Edward Williams, who died in 1855. Like his relatives Henry John Boddington, Arthur Gilbert and Charles Leslie, Percy changed his name in order that he should not be thought a member of the Williams 'factory.'

64 Cecil J. Webb, Early 20th C British

Breton Confidants

Tempera on panel; labelled
24 x 18 inches

This painting was shown at the first exhibition of the Allied Artists' Association (AAA) at the Albert Hall in 1908. Set up by the critic Frank Rutter, the aim of the AAA was to provide a British platform for the display of modern artistic trends akin to that established by the Salon d'Automne and the Salon des Indépendants in Paris, with no selection jury. Billed as the 'London Salon', there was a limit of five works per artist, and there were some 4,000 entries, mostly British. Webb used all of his quota, showing five tempera panels of the same size of Breton folk, that were well reviewed: 'A very effective method is adopted by Mr. Cecil J. Webb in his "Breton Fisherman" and four other pictures. The initial drawing is left to play the most important part, but is eked out with transparent glazes that give a fine feeling of colour.' (*Yorkshire Post and Leeds Intelligencer*, 21 July 1908)

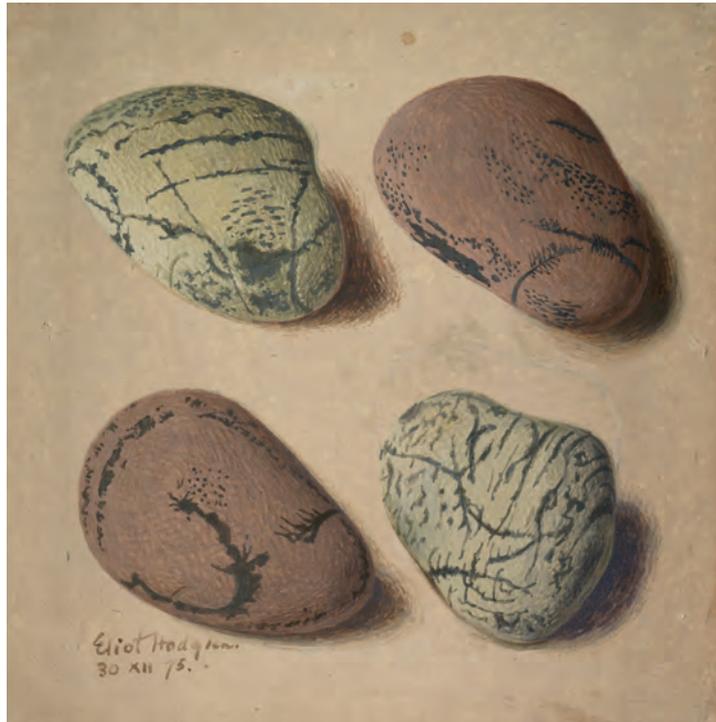




65 **Frederick William Meyer, 1869-1922**
Sunset on the Coast with a Man and his Dog

Oil on canvas; signed and dated 1886
17 ¾ x 30 inches

An atmospheric view by this London-born artist who specialised in coastal scenes.



66 **Eliot Hodgkin, 1905 - 1987**

Four Pebbles

Tempera; signed and dated '30 x 11 75'
5 x 5 inches

Hodgkin aspired to paint objects 'exactly as they are, yet with some of their mystery and poetry, and as though seen for the first time.' He wrote: 'I use [tempera paint] because it is the only way I can express the character of objects that fascinate me. With oil paint I could not get the detail without getting also a disagreeable surface.' His compositions are poised and articulate, and shaded around to describe volume, whilst his fine, distinct brushstrokes (characteristic of tempera painting) describe tone and texture.



67 **English, about 1850**

No Choice?

Oil on canvas
12 x 10 ½ inches

In this early social realist painting, a distraught young woman with unkempt hair and a once-clean dress has apparently reached the end of a hard road, by what means we can only guess, probably amongst the complex of arches under the Adelphi buildings by the River Thames in St Martin-in-the-Fields in London. In the grand houses above lived

the great and the good, but under the arches that supported them above the river lurked the homeless and the desperate. The girl holds her crucifix, a last symbol of hope, whilst the river beyond beckons...



68 **Algernon Mayow Talmage, 1871-1939**

A Summer's Moon

Oil on canvas; signed
15 x 24 inches

This is typical of Talmage's idyllic paintings of about 1920, when he staged an exhibition at the Fine Art Society; this particular work may possibly be number 14 in that show, *Milking Time*. Cornish by descent, he had a shooting accident when he was young and learned to paint with his left hand instead of his right. In St Ives in the 1890s, with

Julius Olsson and Adrian Stokes, Talmage founded an Artists' Club, and later a Cornish school of painting. One of his pupils was the Canadian artist Emily Carr: Talmage once said to her that 'there is sunlight in the shadows', a casual remark that apparently changed the way she painted forever.



69 **Sidney Lawrence Biddle, 1888-1968**

Still Life with Netsuke

Oil on panel; signed and dated 1926
8 x 12 inches

Biddle's glossy, enamelled style, painted in oils on panel, is distinctive, and only varied minutely. His best pictures are delicately posed and lit, the colours carefully balanced. Biddle lived with his friend the musician Howard Rankin Hulls in the West Hampstead home of artist Edward Julius Detmold, Detmold's parents and his sister Nora. At the death of Detmold's father and the onset of war,

all decamped to Bank House in Montgomery, Wales. The picture shows the strong Japanese influence upon the artist; a netsuke, possibly of the hermit Gama Sennin with his pot and his toad, sits beside an enamelled Japanese vase of about 1900, filled with snowdrops, anemones, forget-me-nots and primula. It is in a fine example of a Rowley Gallery frame, of carded gesso, silver gilt and lacquered.



70 Sir Lawrence Alma-Tadema, 1836-1912

Kate Millet

Pencil; inscribed 'portrait of Kate for Lilly', signed and dated '9/1 91'

9 ¼ x 6 ¼ inches

This sensitive little sketch was done in January 1891 whilst the Tadema family was staying with the American artist Frank Millet and his wife Lilly at their house in Broadway in the Cotswolds. Kate was eleven years old. Laura's mother had died in December 1890, and it was decided that a spell in the country would be good for the family. Broadway

in the 1880s was a bolthole for several American artists and writers, including John Singer Sargent and Henry James, and the Millet house formed the social centre of the community. Kate Millet was the first model for Sargent's famous painting *Carnation, Lily, Lily, Rose* in Tate Britain. Frank Millet died on the fateful maiden voyage of the Titanic in 1912.



71 **Algernon Cecil Newton 1880-1968**

River Landscape

Bodycolour; signed and dated 1939

2 $\frac{3}{4}$ x 3 $\frac{1}{2}$ inches

Newton could generate a powerful atmosphere in landscape with a minimum of marks, and on any scale. His mood in 1939 was gloomy, as he sensed the gathering clouds of war.

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Front Cover: John Atkinson Grimshaw, *Brunetta* (detail, catalogue no. 28)

Back Cover: Henry Moore, *A Wild Evening After Rain, Yorkshire* (detail, catalogue no. 3)

Frontispiece: Frank Holl, *Study for 'Deserted - a Foundling'* (detail, catalogue no. 12)

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