



HARRY MOORE-GWYN
BRITISH ART



BRITISH ROMANTIC ART

PAINTINGS AND WORKS ON PAPER
FROM A PRIVATE COLLECTION



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14th - 28th October 2021

PRIVATE VIEW

Wednesday 13th October
(extended hours; 11 am – 7.30 pm)

Third Floor

6 Mason's Yard, St James's

London SW1Y 6BU

(Opening times: Monday-Friday – 10.30 am – 5.30 pm)

HARRY MOORE-GWYN

BRITISH ART

Front cover:

Dorothy Webster Hawksley, RI (1884-1970)

Mary and Elizabeth

[cat.24]

Back cover:

William Fraser Garden (1856-1921)

A Wooded River Landscape

[cat.17]

Opposite page:

Myles Birket Foster, RWS (1825-1899)

Barges on the Thames

[cat.16]



Introduction

This collection of British art was built over a period of some forty years from the mid 1970s to the late 2010s by a discerning private collector. It provides an intriguing insight into the journey of a collector, through the natural changes of taste in one of the fastest moving periods in the history of the traditional British art market. Some pictures were bought at auction whilst others were acquired through or under the guidance of a number of the leading dealers in their fields, amongst them Cyril Fry, Jeremy and Rupert Maas, Chris Beetles, Christopher Wood and Andrew Wyld. The first works added to the collection in 1970s come from the period that is often referred to as the golden age of British Watercolours, pictures by artists who were painting in that medium from c.1750 to 1850. Many of these early purchases are works of indisputable museum quality such as the impressive Peter de Wint watercolour of a saw-mill. By the 1990s, the collector's interest had moved towards the Victorian period taking in works such as the exquisite image of barges on the Thames by Myles Birket Foster. This watercolour is a reminder that Foster, a prolific artist who has gone in and out of fashion over the years, is at his best one of the most poetic and technically accomplished landscape painters in all Victorian art. The later pictures in the collection fall into the decorative style sometimes referred to as Late Romanticism - artists who were continuing to experiment with fresh approaches towards representational art well into the mid and even late twentieth century.

Like many interesting collections, however, it would be a mistake to categorise this group of pictures in terms of periods and movements as is often artificially done through traditional auction house catalogues. Whether painted in 1840 or 1990 the images in this catalogue are characterised instead by shared qualities, whether that is great draughtsmanship (see Clausen's nude, Strang's Holbein-like portrait of John Masfield and Richmond's portrait of "Mr Haydn" apparently taken from memory) or the idiosyncratic (Spare's extraordinary Wallace Beery Differentiation). Elsewhere, a taste is apparent for art that is expressive (in the best possible way) of the pure Englishness of English art: Helen Allingham's sensitive portrait studies (possibly inhabitants of her idealised thatched cottages), Frederick Cotman's panorama of the Stour valley (replete with a plough, abandoned post-harvest, at the centre of a field) and the almost electric greens of William Fraser Garden's river landscape in the fens. It has been a particular challenge to conceive of a title for this eclectic collection - avoiding the obvious (if apt) "eye of collector" clichés. British Romantic Art is, like this collection, a hard term to define but you could argue that you know it when you see it. I think you see it here in all its richness and variety and in the very particular way that it captured the eye of this collector.

Opposite page:
Arthur Lucas (1845-1922)
The Ponte Vecchio, Florence
[cat.9]



[cat.1]

David Cox, ows (1783-1859)

Fishermen at Hastings

Signed l.l.: *David Cox* and inscribed with title on section of old mount
(attached to the backboard) Watercolour, 16.5 by 21.5 cm

Provenance: acquired by the present owners from Andrew Wyld in November 1984



[cat.2]

Peter De Wint, OWS (1784-1849)

A Saw-Pit

Watercolour over traces of black chalk with highlights scratched in, 17.5 by 46 cm

Provenance: Matthew Pryor; Andrew Wyld

Exhibited: Fitzwilliam Museum, Cambridge, *Drawings and Watercolours by Peter de Wint*, Summer 1979, no.10

The entry on the present watercolour in the Fitzwilliam Museum catalogue (op cit) suggests that the subject may be Halnaker House in Essex on the basis of a similar wood-stack that appears beside that house in a drawing in the Fitzwilliam's collection (acc.no.2529). There is also a drawing of a related subject in the Victoria and Albert Museum (ibid cat.no.9). This impressive de Wint watercolour was formerly in the collection of Matthew Pryor, who amassed the single most important private collection of the artist's work in modern times.



[cat.3]

Richard Ansdell, RA (1815-1885)

Studies of Highland Cattle

Oil on paper, 25.5 by 34.5 cm

Provenance: the artist's studio sale (second day), Christie's, 20th March, 1886 where acquired by R. Woodhouse;

Miss P. Tufnell; acquired by the present owners from the Maas Gallery in 2001

Literature: the Maas Gallery, *British Pictures (1840-1960)*, 2000, cat.no.4

Cattle and in particular cattle droves were a common theme in Ansdell's art from the late 1830s until his death. The present work is one of three preliminary oil sketches of cattle offered by the Maas Gallery in 2000 (see literature), all with provenance dating back to the artist's 1886 studio sale. The catalogue relates at least one of these works to his celebrated Highland painting, *The Drover's Halt, Island of Mull in the Distance* of 1845 (now in the collection of Royal Holloway College, London). Despite strong compositional similarities between that painting and this study, *The Drover's Halt* appears to depict Long Horned Cattle rather than Highland Cattle (as in the present case).



[cat.4]

George Richmond, RA (1809-1896)

Mr Haydn, a recollection from Nature

Inscribed with title *l.r.* and dated (1831)

Pen and ink with pencil, 20 by 17.5 cm

Provenance: Abbott and Holder



[cat.5]

Sir Francis Grant, PRA (1803-1878)

Study of a Horse's Head

Pen with brush and sepia ink, 18 by 15.5 cm

Provenance: The Fry Gallery



[cat.6]

William Henry Hunt, OWS (1790-1864)

Portrait of a Young Girl

Signed l.r.: W.Hunt

Soft pencil with red chalk, 17 by 12 cm

Provenance: Andrew Wyld

Literature: John Witt, *William Henry Hunt (1790-1864) - Life and Work*, Barrie and Jenkins, 1982, possibly cat.no.427

Hunt drawings are notable in their distinctive use of intense shading which can immediately conjure up the atmosphere of an interior or convey a time of day or night. Although this is most apparent in his pencil drawings it is equally evident in his rarer work in chalk.



[cat.7]

William Henry Hunt, OWS (1790-1864)

Portrait of a Boy

Signed l.r.: W.Hunt

Watercolour, 11 by 9 cm

Provenance: The Fry Gallery

Literature: John Witt, *William Henry Hunt (1790-1864) - Life and Work*, Barrie and Jenkins, 1982, possibly cat.no.374

John Witt (op cit) dates the present drawing to c.1820-25, but it appears that the same sitter also sat for Hunt in several other portraits and genre subjects. In one full length watercolour portrait, *Portrait of a Black Boy with a Slate*, now in the Victoria and Albert Museum (acc.FA526), he appears sitting on stool learning mathematics from a slate board. Witt, in the same catalogue, suggests a slightly date of 1840 for that work.



[cat.8]

George Goodwin Kilburne, RI, ROI (1839-1924)

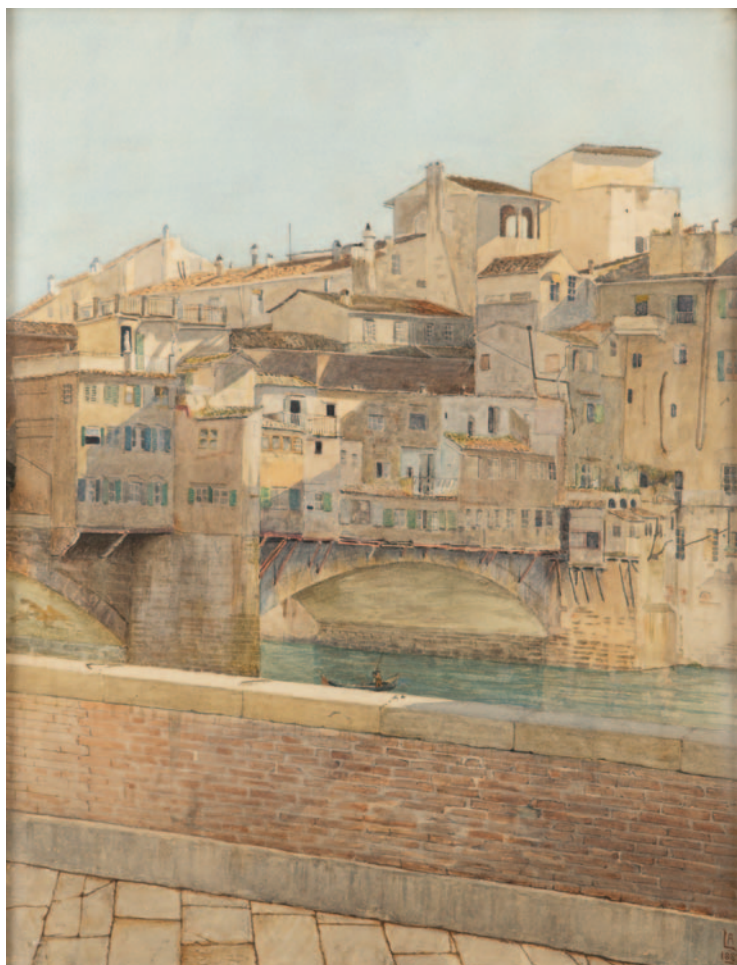
The Pawnbroker

Signed l.r.: Kilburne

Watercolour with bodycolour, 30.5 by 23 cm

The Pawnbroker is a rare foray into the genre of social commentary by Kilburne, an artist known primarily for his technically impressive interior scenes, often depicting comfortable and sentimental aspects of upper class Regency and Victorian life. Although undated, Kilburne would no doubt have been aware of Emily Mary Osborn's celebrated painting *Nameless and Friendless. The Rich Man's Wealth is His Strong City* painted around 1857 – a painting which bears close comparison both in subject and composition to the present work. In that picture a woman and her young son appear at the premises of an art dealer to assess a collection of her own artwork. Beneath the surface of both these everyday scenes is a strong narrative that tells of the story of the precarious line that existed between the breadline and destitution in mid nineteenth century Britain. Such social subjects, frequently with a strong moral undertone, were extremely popular with the narrative-hungry Victorian viewing public (who were also reading the work of writers like Charles Dickens in instalments at around the same date) and reached their heights in narrative series such as Augustus Leopold Egg's triptych *Past and Present* painted a year after Osborn's work in 1859. Kilburne's *The Pawnbroker* is in the best tradition of these Victorian narrative paintings, full of fine detail and moral and social subtext, delivered through such devices as the sign on the pawnbroker's panel which reads "Clearance Sale of a lot of Genuine Unredeemed Pledges".





[cat.9]

Arthur Lucas (1845-1922)

The Ponte Vecchio, Florence

Signed with monogram and dated l.r.: AL/1882

Watercolour, 41.5 by 33 cm

Provenance: Chris Beetles

From the 1860s Florence would become the principal destination for artists who identified with the Pre-Raphaelite movement, painting the city's architecture and monuments with same intensity of colour and detail that characterised much of the city's great *Quattrocento* art (which such painters would of course be closely studying at the same time). A number of British artists settled in the city, amongst them John Wharltton Bunney, Henry Roderick Newman and Roddam Spencer Stanhope (for a further discussion on this subject see Allen Staley's essay *Holy Lands* in Allen Staley and Christopher Newall, *Pre-Raphaelite Vision, Truth to Nature*, Tate Publishing, 2004 (pp.100-103)). Lucas's view of the Ponte Vecchio from 1882 follows closely in the tradition of these artists and of course of John Ruskin whose painstaking watercolours of the city's architecture from early in the previous decade bear some comparison with this fine work.

[cat.10]

Woodbine Kendall
Hinchliff (1874-1915)
The Briar Wood

Watercolour and bodycolour,

33 by 21 cm

Provenance:

Christopher Wood Gallery



The image of the Briar Wood, its brambles enveloping the Sleeping Beauty and her court was an extremely popular motif in late Pre-Raphaelite and Romantic art. Best known to Victorian audiences through the brothers Grimm and Tennyson's poem *The Day Dream*, its strong decorative potential was soon recognised by William Morris, and it was treated by Burne-Jones in a series of tile designs created for Morris, Marshall, Faulkner & Co in 1864. The subject was further immortalised in Burne-Jones's celebrated *Briar Rose Series* (Faringdon Collection, Buscot Park) one of the artist's masterpieces and a high point in early late Romantic art in Britain. Although Hinchliff's watercolour does not expressly tackle the story itself, its subject, a beautiful evocation of a briar wood in full bloom, is fittingly conveyed in its full, rich, late Victorian, glory.



[cat.ii]

Arthur Rackham, RWS (1867-1939)

A Young Girl

Signed l.l.: A. Rackham

Watercolour over pen and ink, 16 by 8 cm

Provenance: Alwin Scheuer; J.S.Maas & Son Ltd



[cat.12]

Ralph Peacock (1868-1946)

Study for "Pretty Faces as Artists See Them"

Initialed l.r.: and inscribed on the old backboard

Pencil, 13.5 by 12 cm

Provenance: The Maas Gallery

Peacock specialised in portraiture, gaining particular recognition for his pretty paintings and sketches of women and children. A good example is the double portrait *The Sisters* from 1900 (now in the Tate (acc.1772)) a fine demonstration of Peacock's technical ability showing his beguilingly soft palette as an artist. It also betrays his background as a pupil at the Royal Academy Schools and his admiration for High Victorian painters such as J.W.Godward, Frederic, Lord Leighton and Herbert Draper. His one-man show *Profile Portraits and Children's Pictures* was held at Barbizon House in 1935.



[cat.13]

Helen Allingham, RWS (1848-1926)

Portrait of a Bearded Man in a Hat

Signed with monogram

Watercolour, 11.5 by 10.5 cm



[cat.14]

Helen Allingham, RWS (1848-1926)

The Blue Shawl

Signed l.r.: H.Allingham

Watercolour, 11.5 by 10.5 cm

Provenance: Chris Beetles



[cat.15]

Mia Arnesby Brown (née Edwards) (1865-1931)

The Head of a Boy

Oil on canvas, 33.5 by 25.5 cm

Literature: the Maas Gallery, *British Pictures (1840-1960)*, 2000, cat.no.4

An early pupil of Herbert Herkomer at his art school in Bushey, Mia Arnesby Brown was widely admired for her portraits of children, works which frequently take as their source, art by Continental painters of the period, particularly the more forward-looking realism so evident in French painting of the mid nineteenth century. She was also strongly associated with St Ives, she and her husband (the painter Sir John Arnesby Brown) keeping a home there where she exhibited alongside other prominent women artists of the area, including Elizabeth Stanhope Forbes and Marianne Stokes.



[cat.16]

Myles Birket Foster, RWS (1825-1899)

Barges on the Thames

Signed with the artist's monogram l.r.

Watercolour, 20 by 27.5 cm

Provenance: Spink & Sons

On his death in 1899, his obituarist in *The Times* described Birket Foster as “certainly the most popular watercolourist of our time.” Foster presented the Victorian public with an arcadian vision of the English landscape, perpetually bathed in the rays of the midday sun or in the warm glow of a summer's evening. This was exactly what they wanted and it is no coincidence that Cadbury's used his landscapes on chocolate boxes from the 1860s onwards. The river Thames and its barges was a regular subject for the artist, a landscape which, like the present work, proved the perfect subject for his finely tuned and distinctive stippled technique as a watercolourist.



[cat.17]

William Fraser Garden (1856-1921)

A Wooded River Landscape

Watercolour, 27.5 by 38 cm

It is likely that the present watercolour depicts a section of the river Great Ouse at Hemingford Grey in Cambridgeshire. Fraser Garden's richly coloured landscapes of the fens largely define him as an artist and are some of the most distinctive images in late Victorian landscape watercolour painting.



[cat.18]

Frederick George Cotman, RI, RBA (1850-1920)

Loading Hay, the Stour Estuary

Authenticated by the artist's wife to the reverse of the panel

Oil on panel, 24 by 81 cm

Provenance: purchased directly from the artist's wife Anne Cotman by J.W.Duncan; acquired by the present owners from The Maas Gallery



As the nephew of John Sell Cotman, one of the greatest figures in the Norwich School of Artists, Frederick Cotman was inevitably identified with the later generation of this group. In reality he was far more closely associated with Suffolk and with the Ipswich School of Artists of which he was a prominent figure and founder member. More cosmopolitan than some of his East Anglian artist-contemporaries, he was also a member of both of the Royal Society of Painters in Watercolour and the Royal Society of British Artists. Through the latter of these he earned the admiration of the great American painter James McNeill Whistler who was a fellow member. This beautiful panorama is a fine example of Cotman's ability to master a harmonious balance of colour in a painting – conveyed through a chequered pattern of trees, fields and hedgerows in this river landscape. Even when finished in the studio, his Suffolk landscapes retain the feel of *plein-air* painting, a possible debt to the most important painter of Suffolk's Stour Valley, John Constable.



[cat.19]

Lucy Kemp Welch
(1869-1958)

The Head of a Horse

Pencil, xx by xx cm

Provenance: acquired from
David Messum in 1996

Possibly a study for the
painting *Mixed Company*
at a Race Meeting,
exhibited at the Royal
Academy in 1905.



[cat.20]

Sir George Clausen, RA, RWS (1852-1944)

Study for "The Sleeper"

Pencil, 26 by 22 cm

Provenance: Chris Beetles

Clausen's work *The Sleeper*, currently untraced, is one of a group of female nudes that he painted at around the time of the First World War. These works represent a departure from the rural realist subjects that dominated his earlier work, most of which are strongly influenced by French painting of the mid to late nineteenth century, towards a form of symbolism which is in part inspired by the events of World War One. His sitter for *The Sleeper* was the well-known artist's model Lilian Ryan. Ryan also sat for Clausen in other works, perhaps most significantly *Primavera* from 1914 – another depiction of a female nude and one that so offended its viewing public that it was attacked by suffragettes at its first showing.



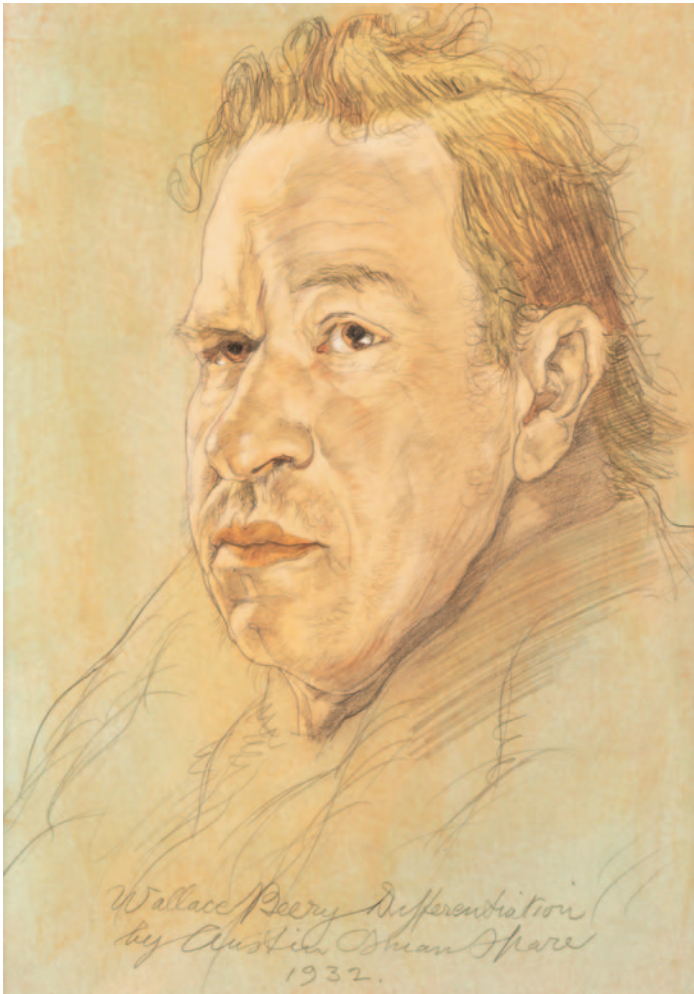
[cat.21]

George Spencer Watson, RA, RWS (1869-1934)

Girl in a Feathered Hat

Red chalk on vellum, 51 by 39 cm

Watson's sensuous female portraits are some of the finest in late Romantic British art and are illustrative of his training at the Royal Academy Schools where he won both the school's Silver Medals in 1889 and 1891 and the Landseer Scholarship in 1892. His work on paper, although rarer, shows a similar proficiency as a draughtsman both in pencil and (in the present case) red chalk.



[cat.22]

Austin Osman Spare (1886-1956)

Wallace Beery Differentiation

Inscribed, signed and dated l.c.: *Wallace Beery Differentiation by Austin Osman Spare 1932*

Pastel and pencil on paper, 26 by 19.5 cm

Provenance: acquired by the present owners from The Maas Gallery in 2014

Spare used his own idiosyncratic language when describing the extraordinary body of portrait and self portrait drawing which is so central to our understanding of his life as an artist. From about 1930 he began to draw anamorphic heads which he described as “Experiments in Relativity”. The subjects were frequently taken from cut-out images of film stars which he found in magazines. Wallace Beery, one such subject, was a distinguished actor of the silver screen who had won an Oscar for best actor in 1931 for his role in the film *The Champ*. Spare drew this powerfully expressive portrait in the following year, as, in his own words, a “differentiation”, by implication a remove from any formal, conventional or even purely human portrait image.

[cat.23]

William Strang, RA, RE (1859-1921)

A Portrait of John Masefield

Signed and dated l.l.: *W.Strang/1903* and dedicated l.c.: *To L.W.Hodson*

Black, white and red chalk with wash, 37 by 24.5 cm

The present work is the earliest known Strang portrait of John Masefield, who sat for the artist on a number of occasions. A related etching also exists of this drawing, which is identical in expression and pose. As well as a painting of Masefield from 1909 (now in Wolverhampton Art Gallery (acc.OP336)) and another which Strang exhibited at the Royal Glasgow Institute in 1915, there is an etching from 1912 (an example of which is in the National Portrait Gallery (acc.4568)) and a related version (but in reverse) which was used as the frontispiece to an edition of Masefield's poems published by Heinemann in the same year. Strang's portrait drawings, frequently executed in a mixed media of pencil and chalk like this picture, are tour-de-forces of their genre, and have prompted comparison to great drawing from earlier European art, including the work of Holbein and Durer.



[cat.24]

Dorothy Webster Hawksley, RI (1884-1970)

Mary and Elizabeth

Signed and inscribed (verso)

Tempera on board, 50.5 by 34 cm

Provenance: acquired by the present owners from the Maas Gallery in 2007

Exhibited: London, Royal Academy, 1939, no.749

Hawksley specialised in tempera painting, developing a distinct style which melded her dual influences of Italian Art of the *Quattrocento* and Japanese woodblock prints. She is particularly recognised for her paintings of women and children, which are painted with a remarkable degree of expressive tenderness. In some respects, the Biblical subject of Mary and Elizabeth would have been an archetypical one for Hawksley, a painter who was a perceptive observer of women, their relationships and their role in society. The result is a remarkably fresh interpretation of this well-known moment in the New Testament, and in Hawksley's hands we are never made to forget the humanity of the scene in a picture that primarily presents us with a poignant and sensitive meeting between two women.





[cat.25]

Harold Wood (1918-2014)

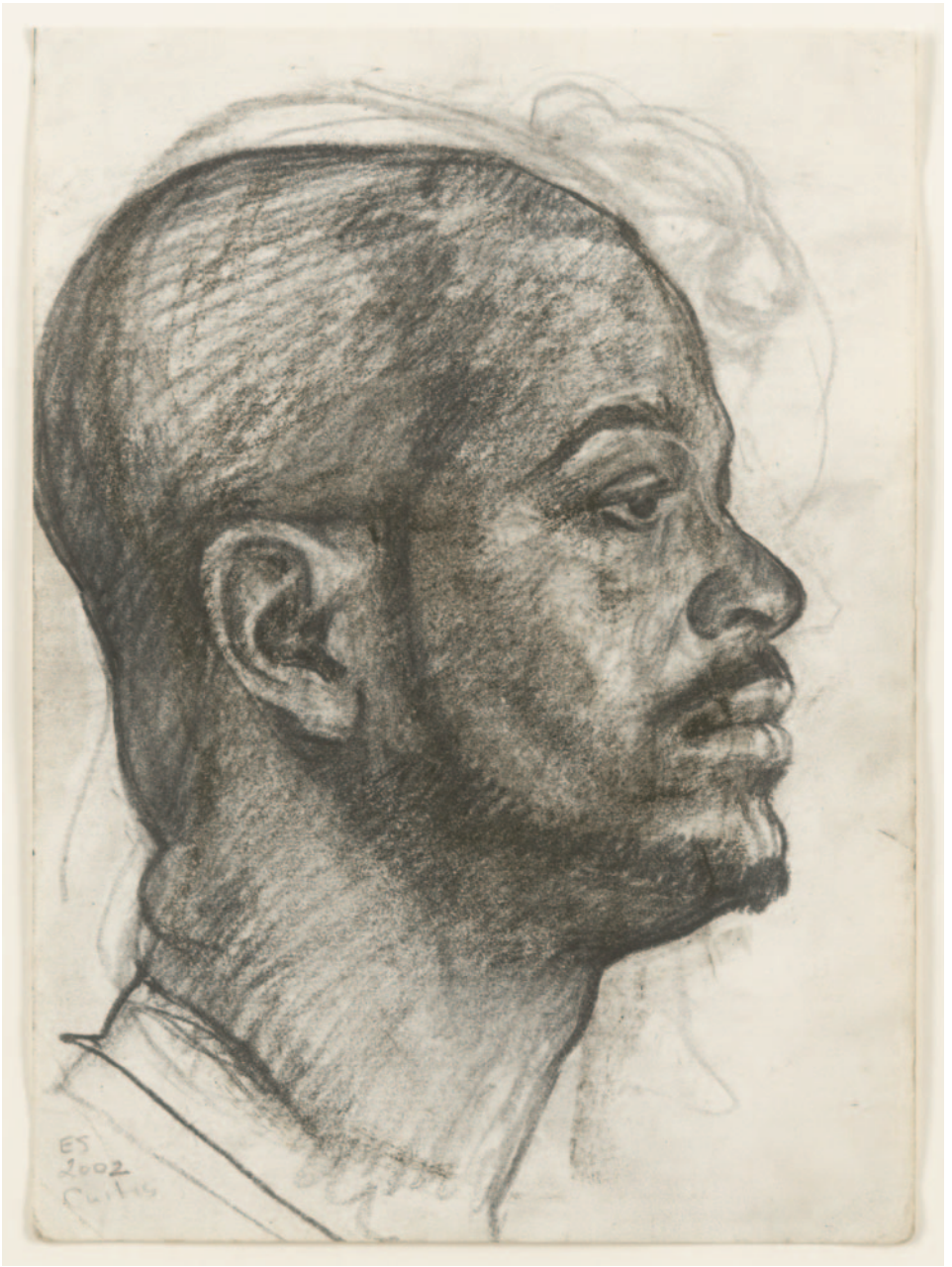
Christ in the Garden of Gethsemane

Signed and dated l.l.: Harold Wood/1955

Watercolour, 34 by 41 cm

Provenance: The Maas Gallery

Wood did not turn to full-time painting until after World War Two, and bar early study at the Harris School of Art and Preston and Central School of Arts in London he was largely self-taught. His style was informed by a wide range of influences from Italian Old Master painting to Oscar Kokoschka (whom he met in 1954, the year prior to this picture being painted). There are also echoes of the work of Stanley Spencer (particularly in subject matter), but his execution and style are otherwise quite distinct. 1950 was a key year for Wood who would hold his first one-man show at the Beaux Art Gallery in 1956, participating in further shows at the Zwemmer and Redfern Galleries and the Upper Grosvenor Galleries where he held a solo show in 1964.



[cat.26]

Emma Sergeant (born 1959)

Life Drawing, Du Cane Road, 2004

Conte pencil, 20 by 14.5 cm

Provenance: acquired by the present owners from the Fine Art Society in 2004

Exhibited: the Fine Art Society, *Shades of Grey*, 2004, no.28



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Above:
Richard Ansdell RA (1815-1885)
Studies of Highland Cattle
[cat.3]

Opposite page:
William Henry Hunt, OWS (1790-1864)
Portrait of a Boy
[cat.7]

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