

FORGOTTEN MASTERS
ENDURING IMAGES

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BENJAMIN ROBERT HAYDON

(1786-1846)



Life Mask of John Keats, 1816

Plaster, 232 x 161 x 140mm

DECLINE OF REPUTATION

In 1816, the artist Benjamin Robert Haydon (1786-1846) took a casting of John Keats' (1795-1821) face, just as the poet was beginning to feel the symptoms of the tuberculosis that would eventually kill him.

Haydon was experiencing his best years, exhibiting his large canvases, whilst declaring himself to be the saviour of British art. Keats' poems on the other hand were overlooked in his lifetime to the extent that he insisted that his grave carry the inscription: "here lies one whose name was writ in water."

But despite Keats' obscurity in life and immortality in death, the very fact that he had his face cast in 1816 might speak for a self-confidence lurking beneath the ephemeral doubts.

The opposing trajectory of both men's legacies offer some insight into the nature of how reputations are made. Haydon struggled against the spirit of the age before committing suicide in 1846, whilst in the years after Keats' death, he and his poems came to embody the very essence of Romanticism.

Would Shelley have endorsed the genius of a rival poet, who had lived a long and comfortable life? Longevity offers more time for an artist to rise but it also gives them more time to fall. Keats's

legacy benefitted from a premature death. That he was taken in his prime saw that close friends, animated by the injustices of fate, took to promoting his poetry with zeal.

Haydon's decline is more idiosyncratic and fewer lessons can be taken from it.

His artistic profile was largely cultivated by himself, and when he was no longer alive to defend his paintings, or to promote them via endless pamphlets, history came to see him as the eccentric author of ungainly canvases that few could display, let alone buy.

The less sympathetic saw him as a dilettante, concealing his limitations, in the frequent, forceful assertions that he was a genius ordained by God.

If he was a genius, then it might not have been as a painter. Dickens felt that he had "mistaken his vocation." Aldous Huxley and Virginia Woolf felt similarly, perceiving that he gave himself to the wrong field, that the force of his pen repeatedly came to the aid of his paintbrush.

"Here lies one whose name was writ in water."

CHARLES VERLAT

(1824-1890)



Tronie or Self Portrait in Terror, 1844

Charcoal (and chalk) on Paper 622 x 451mm

STUDENTS & TEACHERS

Before they were masters they were students, though perhaps some students were always masters, as most masters will always be students.

Charles Verlat's contribution to the 'Concours' at the Royal Academy of Antwerp in 1844 shows the influences of many masters. From Rembrandt's open-mouthed expression of surprise to Sir Joshua Reynolds half-hearted attempt at conveying horror, while remembering that little could be as horrific as a President of the Royal Academy showing his teeth in public.

Perhaps such studies of human emotion are best left to the students? It is interesting to see the great teacher as a student. Verlat believed that art schools should not waste time teaching colour - an innate instinct of any painter capable of being an artist - but instead should devote themselves to studying the human form, perceiving like the old masters, that drawing was the best form of study.

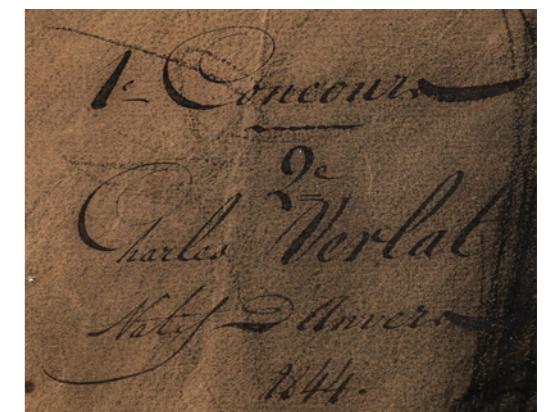
Writing in 1895, Max Rooses (1839-1914) said of him that "not since the death of Rubens had the Antwerp School known so strong and imaginative an artist." He describes an "excellent draughtsman, of unparalleled neatness, and of unusual delicacy, when he wished" suggesting that his drawings looked as if they came from the copperplate. But drawing seems to have been a means-to-an-end for Verlat, who in later years was known to have stopped altogether, becoming "too impatient, too sure of his hand..." to set out his designs before painting.

Perhaps this was inevitable in a figure that came to resemble the Belgian Landseer and Lord Leighton in a single artist. And though he painted for both of them, (a two year tour of the Holy Land yielded 49 large canvases), he typically worked for just 5 hours a day, likening himself to the "thoroughbred... which, after several laps of the racecourse, is more weary than the mule, which has trotted from morning to night."



Self Portrait / "The Surprise in Terror" c1790 - Joseph Ducreux (1735-1802)
[Fig. 1] Oil on Canvas
(Nationalmuseum, Stockholm)

Such self-confidence (and praise) seems incongruous for a now largely forgotten figure, whose works spanned the full range of the academic hierarchy, from still lifes to religious scenes. Versatility is rarely a blessing when it comes to building an artistic reputation and history has found it difficult to unpick this artistic range.



"1er Concours
2
Charles Verlat
Natif d'Anvers
1844"

VERLAT & VAN GOGH

Vincent van Gogh entered the Royal Academy of Antwerp in 1886, at a time when the school was known as "Verlat's." He wasn't expelled, and though he remained for just a few weeks and clashed with the director, both artists recognised something in the other. Van Gogh kept his for himself; Verlat gave his to the academic system, thus preparing the way for a new generation of artists, who in learning the techniques and conventions of an earlier period, were later able to reject them.



[Fig. 4] "Skull with a Burning Cigarette" c1885-1886 - Vincent van Gogh
Oil on Canvas (Van Gogh Museum, Amsterdam)

I can assure you it's not a bad sign if people like Verlat...demand that of someone. For there are enough of them that Verlat simply leaves to get on with it because — they just aren't the fellows for the loftier figure.

Vincent van Gogh
(letter to his brother, Theo, January 1886)



[Fig. 3] Self-Portrait as a Figure of Horror, c1784
Sir Joshua Reynolds
Chalk on Paper (Tate Britain)

I'd like to work either with Verlat or at another studio for a while, and for the rest also paint from models for myself as much as possible. At the moment I've left 5 paintings — 2 portraits, 2 landscapes, 1 still life — with Verlat's painting class at the academy.

Vincent van Gogh
(letter to his brother, Theo, 16th January 1886)



CHARLES VERLAT

(1824-1890)



Self Portrait as a Wounded Man, 1844
Charcoal (and chalk) on Paper 501 x 443mm

VERLAT & COURBET

When two artists are known to have crossed paths, scholarship tends to assume that the flow of ideas passes from the leading figure to the lesser-known talent, but this is not always the case and even the most influential painters take inspiration where they find it. It is also possible that good ideas originate in strange places, with as much to do with their time and setting, as they do with the personal judgment of those that conceive them.

These rediscovered drawings, both from 1844, suggest that Charles Verlat and Gustave Courbet arrived at a similar style at a similar time and many years before the two painters eventually met in Paris in the 1850s.



Self Portrait as a Desperate Man 1843-1845 - Gustave Courbet
[Fig. 5] Oil on Canvas (Private Collection)



Self Portrait as a Wounded Man 1844-1854 - Gustave Courbet
[Fig. 6] Oil on Canvas (Musée d'Orsay, Paris)

Courbet moved to Paris in 1839 and spent the early 1840s converting youthful despair into powerful self-portraits. But before being a realist, he was a post-romanticist, indebted to Delacroix and Gericault, but rejecting their excesses. When the Paris World Fair of 1855 rejected his pictures for 'a lack of space', he erected the "Pavilion of Realism" next to the main site and displayed his works alone. This pioneering move likely appealed to Verlat, who attempted a similar thing in Antwerp many years later, when he built a wooden hall to display his 49 large canvases made on a tour of the Holy Land.

Verlat's graduation from romanticism to realism was less painful; he came under the influence of the Belgian Romantics, proficient painters unwisely lending their skills to the parochialism of a young country. His time in Paris (1850-1868) threw him into contact with Ary Scheffer and Eugene Delacroix. It was possibly through the latter that he befriended Eugene Isabey, who followed him back to Antwerp, as well as a young Gustave Courbet, who Delacroix was busily defending. Verlat's friendship with Courbet was the likely reason the French artist exhibited in Antwerp in 1861, delivering his landmark lecture and attracting a host of Belgian disciples, while being shunned at home.



The Stone Breakers, 1849 - Gustave Courbet (Destroyed during the Allied Bombing of Dresden, 1945)



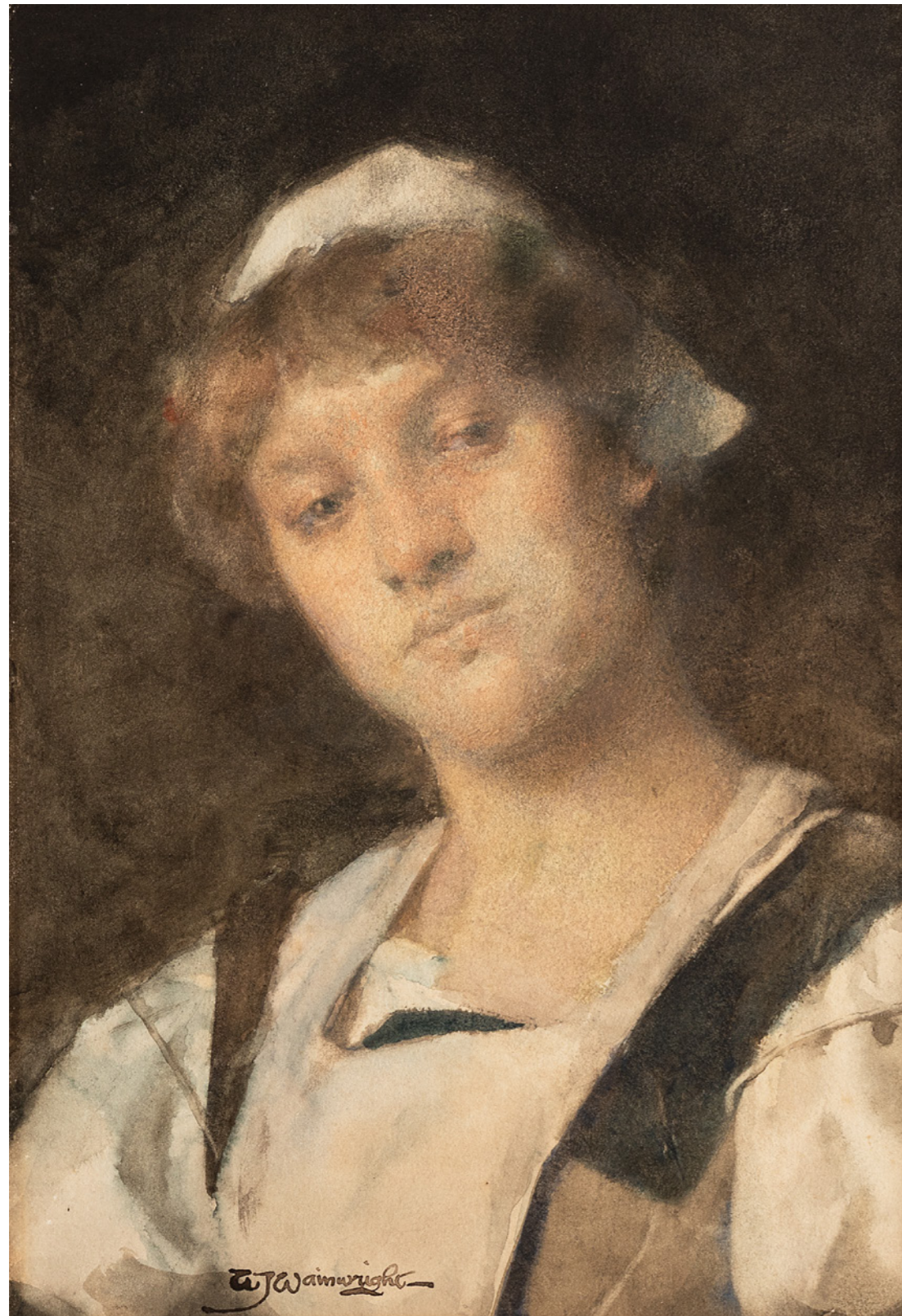
Peasants Returning from Flagey Fair, 1850-1855 - Gustave Courbet (Musée des Beaux-Arts et d'Archéologie de Besançon)



The Heavy Load, 1857 - Charles Verlat (1824-1890) (Collection Royal Museum of Fine Arts Antwerp)

WILLIAM JOHN WAINWRIGHT

(1855-1931)



Study of a Youth in Medieval Costume, c1883

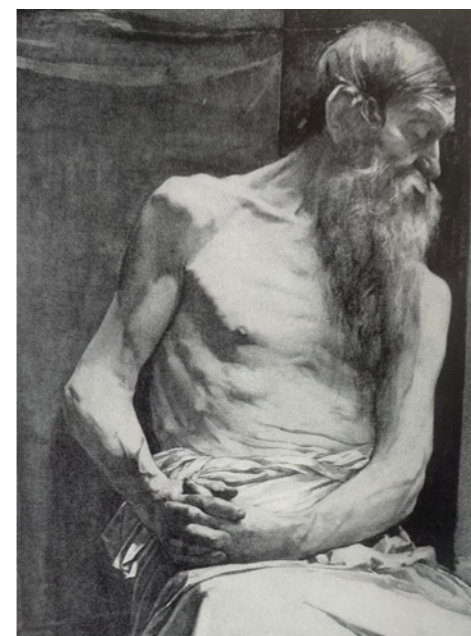
Watercolour (and Bodycolour) on Paper

William John Wainwright's pictures might suggest a competent, if parochial painter, alert to the late Victorian demand for sentimental scenes. But his early years reveal an ambitious figure, whose time in Antwerp, Paris and later Newlyn, gave opportunities to observe and influence artistic developments of his time. 'The Singers', Wainwright's symbolist inspired work of 1883, portraying adolescents in medieval costume, would upset a critic in the Spectator.

The drawing shows very plainly the marks of foreign teaching, and has a good deal of somewhat unpleasant ability which marks much of the French works, but it is well and strongly drawn, is full of power, and has a definite style and meaning in its painting, in fact it is by a man who knows his business, and is neither namby-pamby nor trivial. Whether it is insolent is another question

(Spectator 26 May 1883).

Nevertheless, the painting was bought by James Staats Forbes, the uncle of Stanhope-Forbes, bringing Wainwright into contact with the figure that later became the father of the Newlyn School.



"Study of Job" for Antwerp Concours, 1880
William John Wainwright (Untraced)

ANTWERP & VERLAT

In late 1879 Wainwright entered the Antwerp Academy and quickly became a favourite of the director Charles Verlat, who introduced him to an aging Eugene Isabey (1803-1886), the French romantic painter that had visited England with Bonington and Delacroix in 1825.

"As far as painting goes I have received more knowledge from Mr. Verlat than I ever did in my life before..."

Though Wainwright was given a spacious studio away from less talented classmates, he still described how they "crowd round my work" as well as a "wish to go somewhere where the conceit will be taken out of me by better work than my own."

Such sentiments, as well as the downgrading of his entry to the 'Concours' in 1880, a competition, which by all accounts he should have won, likely account for his decision to leave for Paris before finishing the year.

My Water Colour drawing has gained second place in the Competition at the Antwerp Academy. If I had done it in oil I should have had the gold medal, as it is considered by far the best drawing this year...I am considered to have won it. It was the first water-colour ever painted for the Concours, and showed what could be done. .

Letter to the Artist's Mother, 1880

The snub caused a split with Verlat and his employers, but Wainwright left Antwerp furnished with the artistic traditions of northern Europe and indebted to Verlat for his "insistence upon technical competence." He also took to heart his generous advice to stick with watercolours, as he would be better off being "first class in that than second in oil painting."

PARIS & NEWLYN

Wainwright arrived in Paris in late 1880, taking a studio next to the Académie Colarossi and settling into a daily routine of 10 hour days. A holiday taken at this time, stands not simply as a significant moment in Wainwright's career, but also for the direction of British art in the early 20th century. His visit to the then largely-unknown fishing village of Newlyn in 1881 would appear to have been a happy one, for Wainwright recommended it to his friend Stanhope-Forbes, who arrived in 1884 and stayed for the rest of his life.

Nevertheless Wainwright did not remain long in Cornwall and it is likely for this reason that his seminal place in the Newlyn School has been forgotten. Forbes regarded Wainwright as "a better man than Langley even", but Newlyn held less sway over him, for its charms were in the outdoors: the rugged coast, the quiet serenity of a remote setting. Wainwright painted the 'great indoors', calling on a imagination informed by history and literature, as well as a Catholic taste for costume and ceremony.

Wainwright's restlessness is a possible reason for his decline. As is his decision to paint almost exclusively in watercolour, the less permanent medium shunned by the Royal Academy in London and Antwerp, and generally seen as a waypoint on the road to producing finished oils.



Artists in Newlyn, c1884

Standing (3rd from left): Frank Bramley (studied Antwerp 1879-1882)
Seated (left to right): William John Wainwright; Edwin Harris (studied Antwerp c1880-1881); Stanhope Forbes.

'BROTHERHOOD OF THE PALETTE'

The brotherhood of the palette is a strong bond, and should unite us very closely. There are few painters, I think, who will not have to confess that the society they take most pleasure in is that of their brother artists, for it is a charming and fascinating country, this little Bohemia of ours, in which we are privileged to dwell...

Address to the Royal Cornwall Polytechnic Society of Falmouth

Alexander Stanhope Forbes (1857-1947)

His decision to leave Newlyn in 1885, coincided with the loss of sight in one eye, something typically attributed to the dazzling Cornish sunlight, which contended with less pollution than in the Birmingham of his birth or the Antwerp and Paris of his student days.

It is also possible that Wainwright's declining vision had something to do with a work ethic, which took him to prodigious technical heights, but brought about a slow artistic deterioration as the years went on.

The painting shares a title with Thomas Cooper Gotch's (1854-1931) painting of 1883, now in the National Gallery of Victoria. Wainwright was a close friend of Gotch, painting him and his wife, Caroline, when the 3 of them were in Paris in 1882. They arrived in Newlyn following the birth of their daughter later in the same year, it is possible the recommendation came from Wainwright.

WILLIAM JOHN WAINWRIGHT

(1855-1931)



Mental Arithmetic, c1884

Watercolour (and Bodycolour) on Paper 500 x 400mm

GEORGE D. MACDOUGALD

(1881-1945)



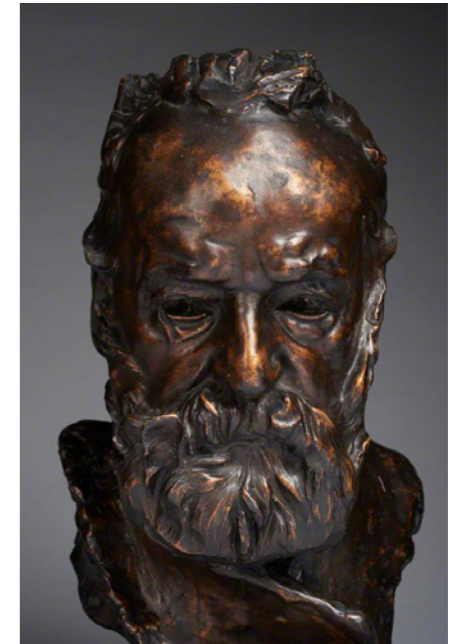
Andrew Carnegie (1835-1919)

Bronze, 510 x 460 x 252mm

*"I spent the first half of my life making money and
the second half of my life giving it away..."*

In 1905 the sculptor George Duncan MacDougald won a Landseer scholarship to study at the Royal Academy Schools in London. His earlier studies were likely at the Glasgow School of Art; obituaries record his training under the sculptor William Birnie Rhind (1853-1933), who shared his Glasgow workshop with younger brother John Massey Rhind (1860-1936). Massey Rhind worked in Paris with Jules Dalou (a friend of Auguste Rodin), before emigrating to the USA.

Andrew Carnegie dealt with both brothers: J. Massey Rhind made his bust in 1908, while William Birnie Rhind's statue of Robbie Burns was sponsored and unveiled by Carnegie in 1912. It was likely through them that MacDougald came to portray the Scottish-American industrialist in 1911. The fame of the sitter, as well as other significant commissions taken at the same time, speak for an artistic reputation that time has eroded. Such an erosion might have begun with the outbreak of the First World War, which seems to have come as MacDougald was entering his prime. He joined the London Scottish Regiment before transferring to the camouflage section of the Royal Engineers.



Victor Hugo (1802-1885) - Auguste Rodin (1840-1917)
(Glasgow Life Museums)

RODIN & GLASGOW



The bust bears a striking resemblance to Rodin's Victor Hugo which had been in Glasgow since 1888, having been bought from the artist by the collector Robert Walker for ten pounds. The sum vastly eclipsed comparable offers at home, and reflected the rising affection for Rodin's work in a city that saw his genius many years before a Paris exhibition began converting his less faithful countrymen.

Between 1888 and 1911, Rodin frequently came to Glasgow, receiving an honorary doctorate from the University in 1905. The closeness of this relationship is perhaps best reflected by the fact that, through the collector William Burrell, a comparatively small city, now has one of the oldest and most significant collections of Rodin's work in the world.

Though exhibited at the Royal Academy in 1912, the bust was made in 1911 for Dundee's Central Reading Room, one of the many libraries Andrew Carnegie financed in the final two decades of his life, when he was busily giving away 90% of his vast fortune. The move reflected his belief in the 'Gospel of Wealth' - that money was best given to the community than preserved in families, where it could be squandered by successive generations.

With that in mind, it is interesting that the library that Carnegie hoped might become a centre for self-improvement, was sold by Dundee council in 1983 and converted into a nightclub. This bust was likely removed during the conversion, thus saving future revellers from Carnegie's disapproving gaze. Though one of the more explicit cases of Carnegie's vision falling to the hedonism that he sought to moderate, the fact that there are just 750 of his 1600 Libraries remaining in the USA, suggests it wasn't the only time that his vision came up against the realities of human nature.



[Sir James Dewar, 1910 - George Duncan Macdougald (National Portrait Gallery)]



Dundee Reading Rooms, Blackscroft Library (c1960)

The commissions for the busts of Sir William Ogilvy Dalgleish, Bart., and Mr Andrew Carnegie to be placed in niches in Dundee's new central reading room, have been entrusted to Mr G.D. MacDougald... The Dalgleish bust is being provided by the Free Library Committee, and that of Mr Carnegie by the Town Council. The busts will be in bronze, and form a feature of the entrance hall. It is expected that the new building will be completed in the course of the summer, and that it may be formally opened in September next.

(Thursday 23 March 1911 - Dundee Courier)



Hagar & Ishamael - George Duncan MacDougald (untraced, exhibited Royal Academy, 1912)



Brother and Sister, c1890 - Auguste Rodin (Burrell Collection, Glasgow)



Mother and Child in the Grotto, 1885 - Auguste Rodin (Burrell Collection, Glasgow)



DAVID WATERSON

(1870-1954)



Frozen River South Esk, 1910

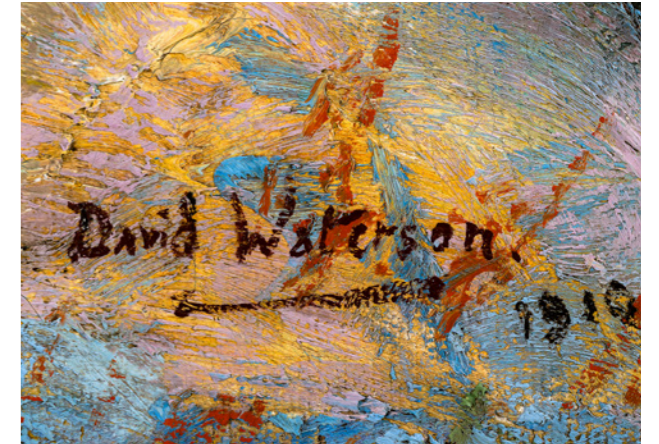
Oil on Canvas, 918 x 814mm

"He lived at Bridgend, River Street, a street with the river South Esk flowing right alongside. It is recorded that on leaving his home to walk into the town centre he always chose to cross the street and walk up the side of the road away from the houses. Whether he did this to avoid meeting people, or simply to look at the river which formed the subject for so much of his painting, the effect was the same, he walked alone and had few casual conversations."

Though the landscapes of David Waterson, with their intelligent use of texture and colour, can now be fully appreciated by modern photography, it is a shame that he painted so few of them. It is also unfortunate that so little is known of this enigmatic master, who worked alone for much of his life and whose career stands as a neat explanation of how a talented artist might fall into obscurity.

His obituaries suggest that he was invited to Sweden by King Gustaf V, who had likely heard of him from an exhibition in Dresden in 1906. Waterson contributed 10 of his etchings to the show and his genius in this medium had been recognised many years earlier by Sir Seymour Haden.

These skills proved useful to the fledgling circle of printmakers (Anders Zorn, Axel Tallberg), congregating around the King's youngest brother, Prince Eugen (1865-1947).



The exchange seems to have gone both ways, with Waterson producing Nordic-like landscapes after his return to Scotland. That such painters were once willing to pour their efforts into etching, a now largely forgotten craft, reflects the changing tastes of time, and might also account for Waterson's obscurity.

It is also a shame that so little can be found about his time in Sweden (c1907-1909), or his brief periods in Paris (1903, 1907, 1909 and 1912), where he remained long enough to reject the "business overtures" of two established dealers. The brevity of these visits suggests a longing for home, but his works display numerous outside influences; the vivid colours of the post-impressionists, the heavy impasto of the pointillists. They also bear an uncanny resemblance to the riverscapes of Frits Thaulow (1847-1906), the Norwegian painter that lived in Paris from 1894, but like Waterson, preferred the peace of the river bank to the bustle of the city.

This would suggest that Waterson travelled for his own painterly ends, absorbing what he could in short periods, before returning home and applying these artistic developments in his hometown. These trips seem to have taught him nothing of the commercial side of being an artist, indeed Waterson's career seem to have been a long evasion of the fact, that artistic potential, depends as much on business practice as it does on talent. Waterson's mistrust of dealers and disdain for money, saw that he sold his works from a folder behind the counter of his local stationers. He was notoriously difficult to "get a price out of" and was famous for saying "get them to give me what they feel it is worth."

The Perth Museum catalogue of 1991, describes a "figure who had opportunities to move in broader artistic circles, but chose instead to live and work in a small city and even there developed a reputation for insularity." It also suggests that "his own character seems at times almost to deliberately block attempts to build up his reputation." Though reclusive, he seems to have retained a supreme self-confidence, possibly owing to his self-imposed isolation and the need to be self-sufficient (Waterson ground his own pigments and varnishes). It is also interesting to note that he lists just two artists as having influenced him: George Paul Chalmers (1833-1878), the short-lived, 'Angus Rembrandt' who was born just a few miles away, and Whistler, whose etchings were shown alongside his during an exhibition in 1904.



JAMES WATTERSTON HERALD

(1859-1914)



Lady in Prayer, c1901

Pastel and Chalk on Paper, 640 x 525mm

James Watterston Herald (1859-1914) abandoned success in London to live and work in his hometown of Arbroath. His disdain for self-promotion, taste for whiskey, and crippling aversion to selling his best work, should have seen the complete ruin of his reputation. Yet somehow, beneath all of this, lay a talent that not even he could extinguish.

Herald owes some of his style to Arthur Melville (1855-1904), also a native of Angus, whose works in the 'blottesque' style he encountered at the start of his career. It is difficult to get a measure of his success during these early years in Edinburgh, though he was a frequent exhibitor at the Royal Scottish Academy and by 1891, had sold enough of his pictures to afford the move to London, where he enrolled at Hubert von Herkomer's School in Bushey, remaining for a term and lodging with William Nicholson (1872-1949) and James Pryde (1866-1941).

His early works suggest that he influenced his younger compatriots who later became the "Beggarstuffs." It is also telling that Herald's one man exhibition at the Baillie Gallery, where 2 of his pictures were bought by The British Museum and another by the V&A, predated Pryde's solo exhibition by a year.

Herald returned to Arbroath in 1900, reportedly carrying nothing but an artist's tin. He remained in his hometown until his premature death of liver failure in 1914. The period is a frustrating one, especially for the friends and acquaintances that recognised his talent and the self-destructive tendencies that worked against it. According to Henry Taylor Wyse, Herald "had no desire to occupy any important place even among his contemporaries and would not do anything to ensure that his pictures were brought to the notice of possible buyers. He was thoroughly content to go his own way and regarded money as a necessary evil to procure him his art materials, paints, brushes, pastels and paper...".

In a letter written to his brother towards the end of his career, Herald professed a liking for "the chaps that belong to no school... that are always alone and left to think for themselves they are generally the best." Another letter, sent shortly before his death, he confided to the same brother that he had 'made a "mess" of it'.

The bride in profile is a recurring theme in Herald's pictures and particularly interesting considering that he lived and died as a single man. This inability to form romantic attachments was likely the combination of many things, a crippling shyness, obsessive sense of vocation, as well as the sad and gradual realisation that his paintings were unlikely to bring him financial stability.

Writing in 1988, Kenneth Rogers, describes Herald's similarities with the Dutch symbolist Matthijs Maris' (1839-1917) and the dreamlike brides he painted in the autumn of his life. Maris, who also struggled with the demands of adult life, came to London in 1877, settling into a poverty that Herald would later emulate. It is unlikely that these two recluses could have crossed paths. Instead Herald would have seen Maris' work in Glasgow and Edinburgh, during exhibitions in 1886 and 1888.

Nevertheless, Herald owes as much to the pre-Raphaelites as he does to the symbolists; the serene features of the female model, the light streaming through the stained glass window, all contributing to a sense of nostalgia, a wish to retreat from industrial ugliness into the simpler world of medieval myth and legend. Such feelings seem to reflect Herald's own decision to leave London for his hometown, thus hoping to escape the pressures and poverty of a large city.

SCOTTISH ART

The paintings of Waterson and Herald are a testament to the global reach of Scottish painting at the turn of the twentieth century. A rise that can be traced to successful showings at the Grosvenor Gallery (1889 and 1890), which were attended by representatives of the Munich Secession. An exhibition in the Bavarian capital in 1896 caught the eye of a visiting Antonio Fradaleto, the first general secretary of the Venice Biennale.

"The Scottish School will be one of the major attractions of the Venetian exhibition, as it has only been showed at two exhibitions on the Continent so far: at the Secession and at the Glaspalast."

Antonio Fradaleto (1858-1930)

1st General Secretary Venice Biennale

Fradaleto's words proved prophetic. He gave the Scottish artists a room of their own where they hung 71 paintings, as opposed to the 37 contributed by their English neighbours. Of the 25 paintings sold by British artists at the Biennale of 1897, 21 of them were Scottish.



At Quimperle - Frits Thaulow (1847-1906)



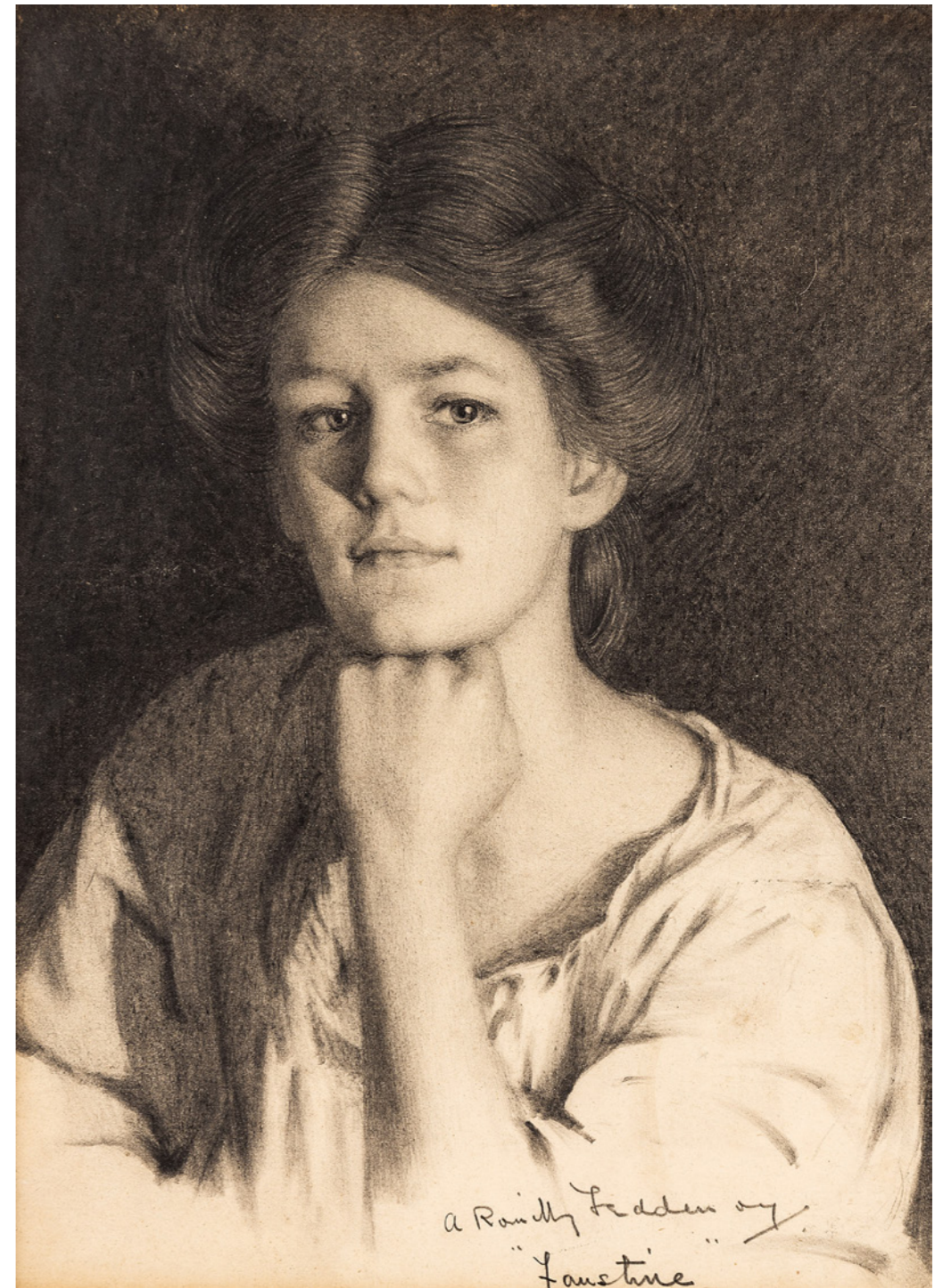
The Bridal Veil, 1869 - Matthijs Maris (1839-1917)
Museum Mesdag, The Hague



The Bridal Veil - Matthijs Maris (1839-1917)
(Vendehuis der Notarissen Sept. 08 2020)

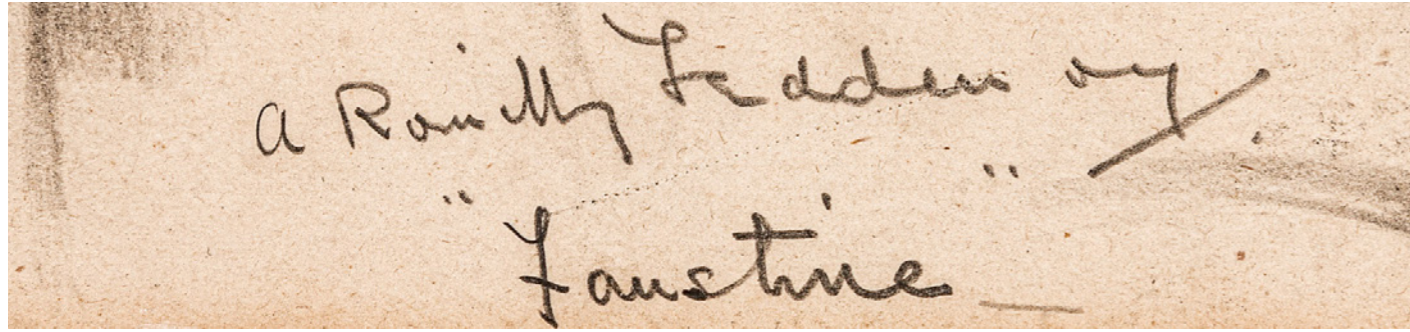
ARTHUR ROMILLY FEDDEN

(1875-1939)



"My Faustine" c1897

Graphite on Paper, 210 x 160mm



A Romilly Fedden by
"Faustine"

My "Faustine" must refer to Katharine Waldo Douglas (1870-1939), the improbably beautiful American writer and novelist that married her first husband in 1894, only to divorce him and later remarry the younger Fedden.

'Faustine' is the feminine of 'Faust', the figure in German legend that sold his soul to the devil. It also throws to mind the Empress Faustina, known for being as sinful as her husband, Marcus Aurelius, was saintly. She was the subject of the poet Algernon Swinburne's 'Faustine', the tale of a woman who (mis)used her beauty for nefarious means.

The drawing was exhibited in 1907, the year of Fedden's marriage. Swinburne's poem is prefaced with "Hail, Empress Faustina, those about to die salute thee" – referring to the gladiators of the coliseum, who in the absence of a stoic emperor, were left to salute the lustful empress instead. Her power of life and death over these men, could also serve as a direct parallel for the intoxicating and terrifying nature of Romilly's newfound love. Nevertheless, such reservations (if he did have them) were unfounded, with the marriage coming to an end only after husband and wife died, when their overnight train from Lisbon overturned in the Spanish town of Tolosa in March 1939.



Katharine Waldo Douglas, (*The bookman* v.38: 1913 or 1914 - Cornell University)

Arthur Romilly Fedden was born in Bristol in 1875 to well-off parents. His family was the first in his area to own a car. He studied under Hubert von Herkomer at Bushey. An article of 1893 compares his watercolours to those of Arthur Melville. James Waterston Herald's paintings have drawn a similar comparison and it is interesting to note that both painters studied at Herkomer's school around the same time.

Fedden later studied at the Académie Julian under Jean-Paul Laurens, the French academic painter portrayed by Rodin in 1881. Fedden's wife would translate Paul Gsell's monograph on Rodin in 1912.

In the years leading up till 1914, Fedden seems to have established a good reputation, exhibiting at the Modern Gallery in 1902, the Baillie Gallery in 1911 and at the Goupil Salon with James Pryde and William Nicholson in 1913. His foreign travels saw him show at the Venice Biennale in 1909, the Munich Secession and the Paris Salon.

This momentum was halted with the outbreak of the First World War, where despite Fedden's age he served as a captain in the small volunteer army of 1914. Whether he subscribed to the belief that it would "be over by Christmas" is unclear, but Fedden would spend the next four years escaping the foul boredom of the trenches to write a manual on fly-fishing. Published in 1919, the book calls upon his pre-war experiences of fishing the idyllic brooks and streams of Picardy with his friend Jean-Pierre.

A newspaper article of 1928 describes "a period of shattered health" after the War – to the extent, "that it was not until 1920 that there was any opportunity of seeing further work from his [Fedden's] brush."



Portrait of Arthur Romilly Fedden, c1900

Fedden's artistic obscurity is proof, that in the competitive world of artistic reputation, war is one of the great barriers. For in the pursuit of posthumous recognition, an artist can afford to waste little time developing their technique or profile. Life is short, and though Fedden lost six of his best years, there were no doubt many other promising painters that lost a great deal more. Others lost key years in their development – or were so altered by their experiences as to have lost much of the optimism and vitality that drove them in their younger years.



1907 Exhibition Frost & Reed, Bristol

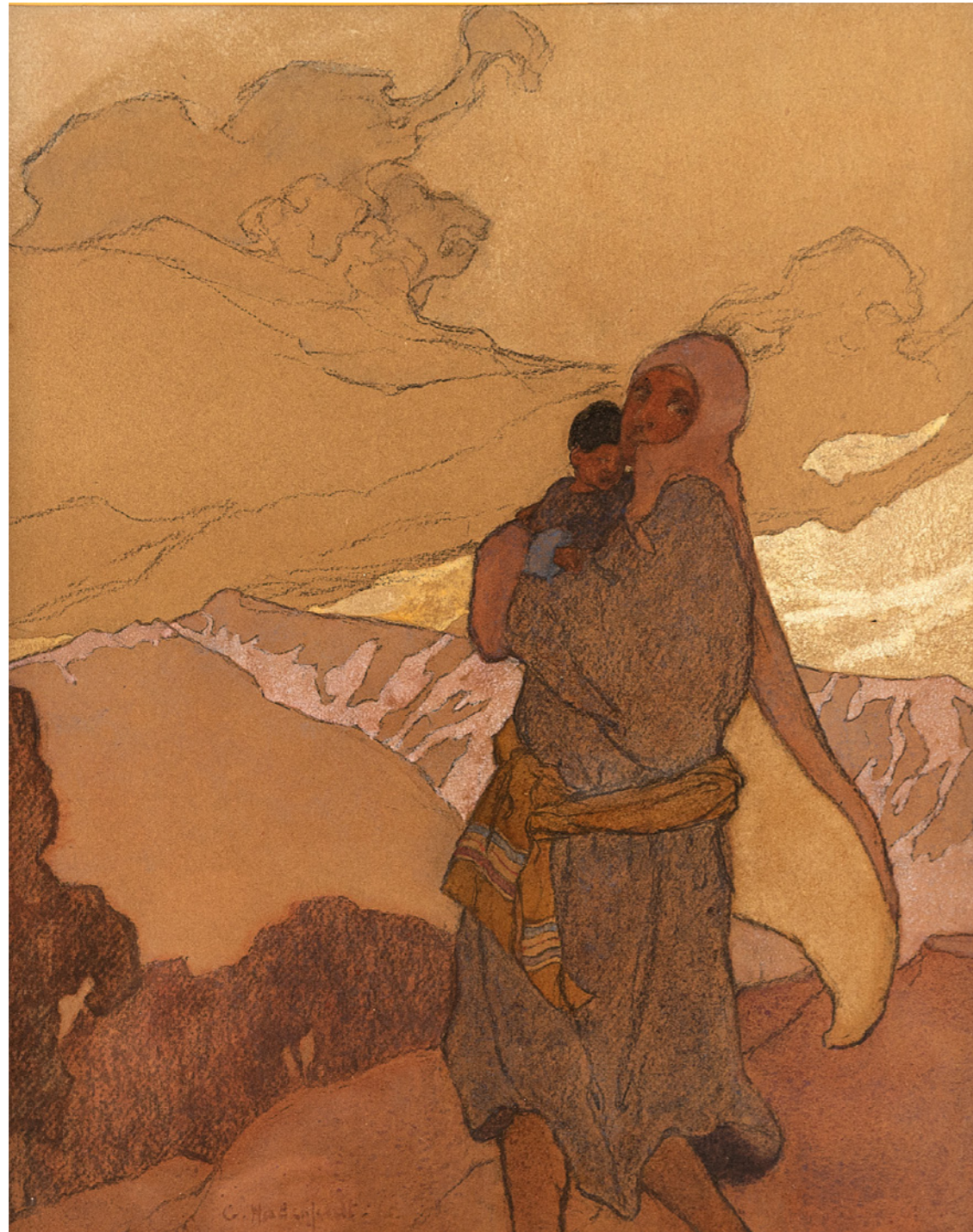
"Mr Fedden keeps his hand in practice with studies of heads, and in the one entitled Faustine the drawing speaks of more than successful craftsmanship. This form of pencil-work has always been the achievement of a school of artists who arose under Sir H. von Herkomer's training at Bushey. Mr Fedden has practised drawing in the manner of this tradition as successfully as any of its exponents, using the pencil less as a fine point than with the breadth of handling which is characteristic of brush-work... There is often in an artist's drawings the suggestion for his larger pictures and this gives them another interest; but it is Mr. Fedden's habit to carry his sketches to a degree of finish which warrants us in regarding them as in themselves complete pictures."

1897 Exhibition Frost & Reed, Bristol



GERTRUDE HADENFELDT

(1885-1975)



“Where there are Goblins on the Mountains” c1913

Watercolour (and Bodycolour) on Paper, 550 x 450mm

“Where there are goblins on the Mountains” does not refer to the mother and child but to the misshapen clouds on the mountains. It is a whimsical, unhelpful title, typical of Gertrude Hadenfeldt (1885-1975), the talented, shadowy figure that spent much of her life travelling alone, painting the remote parts of India and the Himalayas.

In 1918 she provided illustrations for Cornelia Sorabji’s *Sun Babies*, the study of Indian childhood first published in 1904. Sorabji, the first female graduate from the University of Bombay and the first female advocate in India, retained a lifelong interest in the conditions of Indian women and children, advocating the end of child marriage, as well as the Hindu custom of Sati, where a widow sacrificed herself on her husband’s funeral pyre. Her 1934 memoirs recall how, “among touring friends who stayed with me were Gertrude Hadenfeldt, the artist who illustrated one of my books about children, and whose paintings of Kashmir are so well known...”

That Sorabji refers to Hadenfeldt’s pictures as being “well known” when they are now forgotten, is evidence of how reputation can be buried by time. Perpetuation of legacy will generally fall to close family, friends, collectors, all with an incentive to lay out the details of an artist’s life when they remain fresh in the mind. Hadenfeldt lived and worked alone, she never married or had a family. Her vastly unconventional life, not exactly defying the standards of her period, but actually entirely oblivious to them, likely made it difficult for her to form lasting friendships. It is also telling that at no point in any of Sorabji’s books does she give a name to her illustrations, settling instead for the initials ‘GH.’ Seldom are artists well-served by discretion and it is perhaps for these unfortunate reasons that a painter as interesting as Hadenfeldt has faded without a trace.

Gertrude Hadenfeldt was born in Hampstead in 1885, to German parents from the city of Lubeck. She studied at the nearby St John’s Wood School of Art under Edward Clifford (1844-1907), a figure on the pre-Raphaelite fringe whose landscapes impressed Burne-Jones. Clifford’s memoirs record his travels in Kashmir and his visit to Saint Damien (1840-1889) at the leper colony in Hawaii. It is perhaps through him that Hadenfeldt inherited her fascination for Kashmir.

An article from the *Islington Gazette* in 1904 reveals how Hadenfeldt was among 3 female students from the St John’s Wood School of Art to be awarded a scholarship to Royal Academy that year. The event was a significant milestone in the history of British Art, perhaps the first and only time that an award normally reserved for a single exceptional student, had been given to 3, all of them female. Her classmate Dorothy Webster Hawksley (1884-1970) was another of the recipients and it is interesting to compare the similarities in their paintings and differences in their present reputations.



Portrait of Cornelia Sorabji (1866-1954), c1904

Hadenfeldt came to India soon after her time at the Royal Academy (1906-1909). By 1912 she was a visiting member of the Asiatic Society in Calcutta. Her first solo exhibition at The Modern Gallery in New Bond Street in 1913 entitled "India: from the cities of its plains to the snows of the Kashmir" was the first of many dedicated to India, specifically the Himalayas, where she travelled extensively from Kashmir to Ladakh, through to Tibet and western China. The Bombay Gazette in June 1913, describes "a young and gifted artist who, finding herself in India... fell under the spell of its glow and colour, and resisting persuasion to return home, wandered the plains to Kashmir in leisurely fashion, learning Hindustani and wielding her brushes."

A later exhibition in New York in 1921 recalls how she had spent "seven years in this curious land" contending with "fierce Asiatic winds, burning heat and bitter cold" and often riding "for weeks on the unkempt mountain ponies...". It was likely during this period that she lived on a house-boat in the Kashmir Valley, producing illustrations for Cornelia Sorabji's Sunbabies in 1918 and VC Scott O'Connor's The Charm Of Kashmir in 1920.



Travellers in Kashmir - Gertrude Hadenfeldt Watercolour and Bodycolour on Paper
(Private Collection)



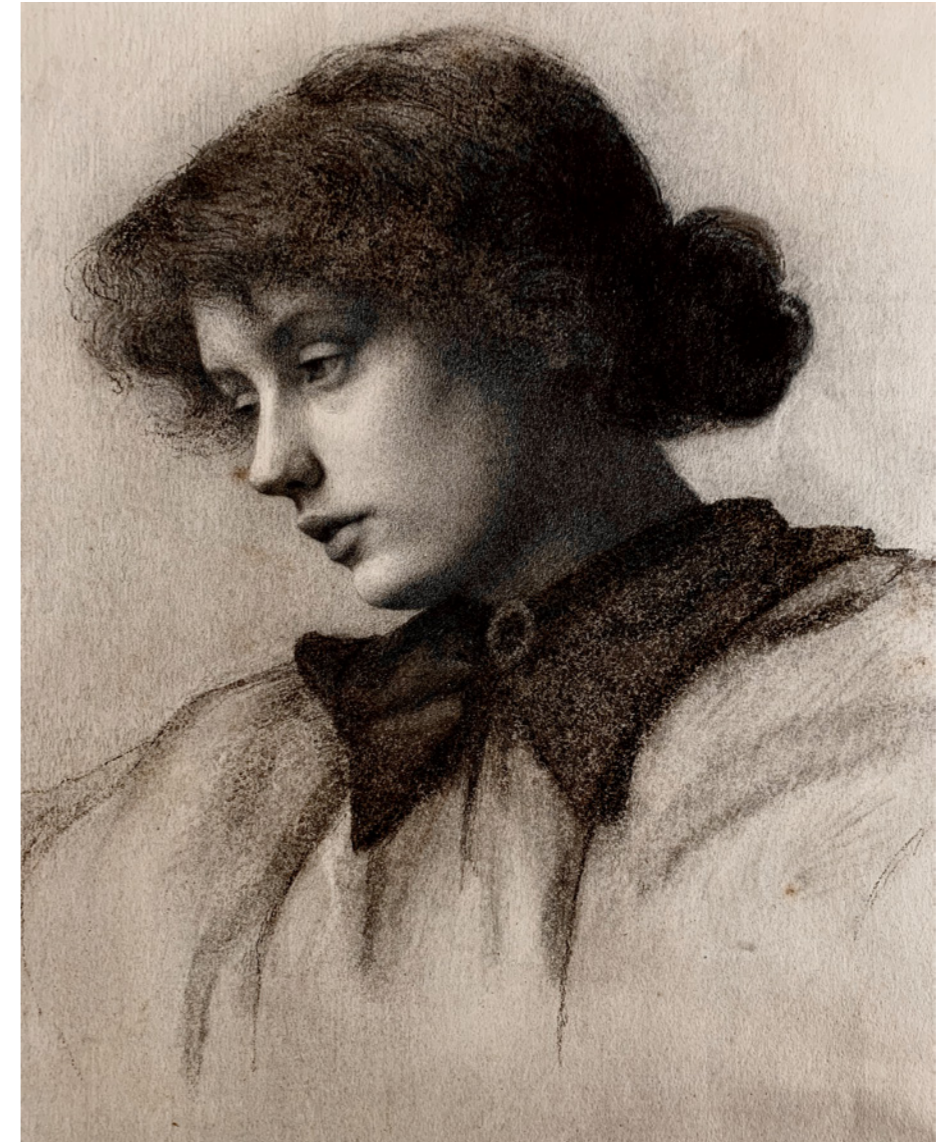
Mother and child - Dorothy Webster Hawksley (1884-1970) Watercolour and Bodycolour
(Bonhams 07/06/2005)



A Windy Day - Dorothy Webster Hawksley (1884-1970) watercolour and bodycolour on paper
(Private Collection)

GRACE E. GLADSTONE

(1873-1964)



Young Woman in Profile, 1894
Charcoal on Paper, 528 x 430mm

The forgotten career of Grace Elizabeth Gladstone gives some insight into the nature of artistic decline, suggesting it is not always linked to talent, and that female artists are especially vulnerable to posthumous obscurity.

Marriage brings a changing of names, which in turn detaches a promising early career from its later period. Early marriage tends to produce a family, and therefore a situation which does not lend itself to the selfish devotion of artistic life.

Anna Massey lea Merritt (1844-1930), who like Gladstone hovered on the fringes of the pre-Raphaelites believed that:

"The chief obstacle to a woman's success is that she can never have a wife. Just reflect what a wife does for an artist: Darns the stockings; keeps his house; writes his letters; visits for his benefit; wards off intruders; is personally suggestive of beautiful pictures; always an encouraging and partial critic. It is exceedingly difficult to be an artist without this time-saving help. A husband would be quite useless."

Grace Elizabeth Gladstone (nee Page) was born in Birmingham in 1873. Her father the Reverend Richard Page died in 1879. By 1881 she was living in Lewisham, London in the house of her aunt and uncle.

In 1891 she was studying in Sydenham, first at Annie Martha Gladstone's school for girls at Forest Hill, but later in the nearby Crystal Palace School of Art. Her early teachers, Harry Windsor-Fry (1862-1947) and Herbert Bone (1853-1931), were both obscure, talented artists, feeling the afterglow of the pre-Raphaelite brotherhood.

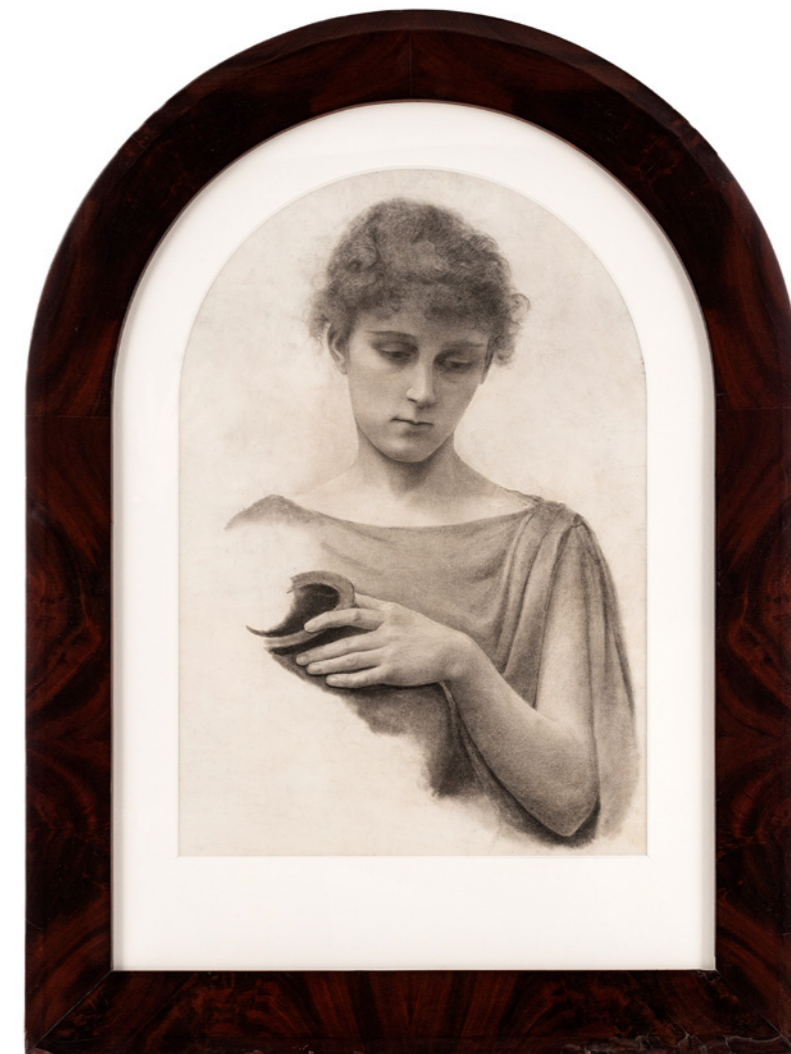
Gladstone met Eleanor Fortescue-Brickdale (1872-1945) at the same time. In 1898 she became the subject of one of Brickdale's book plates and it is telling that they enrolled at the Royal Academy Schools within months of each other in 1894

Gladstone remained at the Royal Academy after her marriage in 1896, benefitting from a system, which saw visiting academicians teach in the school for short periods. In 1895, John Singer Sargent, John William Waterhouse and William Blake Richmond were among her teachers.

The 1901 census describes her as an artist and sculptor, living in the house of her husband's parents. She became reacquainted with her old teacher Annie Martha Gladstone (1857-1932), who was busy writing under a male pseudonym, authoring various essays: "Another View on Jane Austen's Novels", as well as one on Ralph Waldo Emerson, delving into the feminism of the American poets Louisa May Alcott (1832-1888) and Margaret Fuller (1810-1850).

Gladstone appears to have absorbed some of these sentiments. Her exhibitions at the Royal Academy between 1902 and 1907, give addresses at Settlement Houses, first Mansfield House in Canning Town and later the Passmore Edwards Settlement in Bloomsbury. Her husband served as the warden of Tavistock Place from 1903-1912.

The direction of her career in the next few decades is uncertain. At an unspecified point she was committed to a mental asylum and her dealings with the RA end in 1907, the year she had the first of her three children. Gladstone died in 1964 at 91. Like many female artists of the period, she was the victim of remarkable longevity, outliving her family, friends, and perhaps more importantly the stylistic period to which she and her works belonged.



Young Woman with Amphora, Exhibited Royal Academy Schools 1894

Grace Elizabeth Gladstone (1873-1964)

Previously Dominic Fine Art

A.E. HASWELL MILLER

(1887-1979)



"Bridge of St Martin, Toledo", 1924

Oil on Canvas, 770 x 630mm

Archibald Eliot Haswell Miller was an interesting and enigmatic painter whose artistic ambitions fell to the more pressing demands of his period. He served with the Blythwood Rifles in WWI and was a part of the expeditionary force that took Jerusalem in late 1917, likely witnessing the moment that General Allenby entered the city on foot, in contrast to the Kaiser's entry on horseback in 1898. He was on the Western Front late in the war, receiving injuries as well as a military cross during the Hundred Days Offensive of 1918.

In the Second World War he served in Intelligence, as a captain in the Prisoner of War Interrogation Section (PWIS), a position he was suited to because of his fluency in German, French, Italian and Spanish.

Knowing Miller's skills as a linguist and his later ties to British Intelligence, it is interesting to note that he spent his early years travelling through Europe; a boyish fascination with military matters leading him to paint the colourful uniforms being swept away by the grey uniformity of modern industrial war. These studies were extensive, well observed, and it is possible that the chance to record them at close quarters, gave the necessary cover for observing more useful military details.

Between the wars, Miller, like many British veterans of the time, including the poet Robert Graves (1895-1985), found rest in the Iberian Peninsula, one of the few areas of Europe to escape the horrors of the First World War, and whose dry heat and arid plains were far from the damp squalor of the trenches.

His Spanish pictures suggest that he remained in the Castilian heartlands: Toledo, Segovia and Avila, frontier citadels that vacillated between Moorish and Christian control. Much like the landscapes of El Greco (1541-1614), these paintings have an almost medieval lack of perspective, with small figures shuffling through an immense and celestial city.



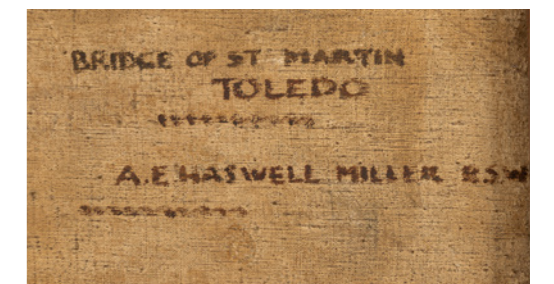
View of Toledo, c1599-1600 - Domenikos Theotokopoulos (El Greco) (1541-1614)
Metropolitan Museum of New York



*Puente de San Martín, Toledo, dated 3 Sept. 1920 -
A.E. Haswell Miller (1887-1979)
Collection Glasgow School of Art*



The interwar period was one of the few times that Miller could give himself to being an artist. Many of these large canvases were exhibited at the Royal Academy and have since found their way to public collections. They seem to derive from pencil studies, suggesting a level of care not often attained in a career hampered by wartime responsibilities and administrative duties at the Scottish National Gallery



A. E. HASWELL MILLER

(1887-1979)



"Carcassonne" 1920

Watercolour (and Bodycolour) on Paper (390 x 266mm)

Before reaching Spain, Haswell Miller's fascination for medieval citadels led him to the Cathar fortress of Carcassonne in southern France, which had been the site of Moorish excursions in the 8th century and the all-Christian Albigensian Crusade of the 13th. Though regarded as impregnable, the crusaders ignored the fortifications and blocked off the river, depriving the city of fresh water and forcing its surrender after just 14 days under siege.

The large pointed tower in the foreground "Tour de L'inquisition" was the headquarters of the Papal Inquisitors and a reminder of the darker history behind the picturesque ramparts. By the 14th century, they had largely succeeded in ridding the region of Cathars, the ascetic, gloomy Christians that refused to breed and insisted, rather embarrassingly, that priests should live in poverty.

The painting shows Miller's stylistic debts to his first teacher Maurice Greiffenhagen (1862-1931), the influential illustrator which children of the late Victorian period knew from the Rider Haggard books.

Unlike larger oils, Miller's watercolour were generally painted on the spot. The collection of the Glasgow School of Art includes 3 other views of Carcassonne, painted in the same year. It is possible the artist later made them into large oils, as he was known to have done with his Spanish sketches.



Carcassonne, France - A.E. Haswell Miller, 1920
Collection Glasgow School of Art

EDUARDO CORTÉS Y CORDERO

(1837-1903)



Self Portrait, 1856

Oil on Canvas, 765 x 634mm "E. Cortes Paris 1856"

Eduardo Cortés y Cordero (1837-1903) arrived in Paris as a teenager. His uncle, Antonio Cortés (1827-1908), in whose studio he studied, arrived in time for the Universal Exposition of 1855. It is likely that Eduardo Cortés came with him.

In contrast to the Great Exhibition of 1851, which turned enough of a profit to pay for the Victoria & Albert Museum, the Exposition Universelle made losses in excess of 4.5 million dollars, but firmly cemented Paris's place as the art capital of the world.

Delacroix contributed 35 paintings, Ingres 40, whilst the great realist Gustave Courbet was barred at the entrance, with the organisers citing a lack of space and leaving him no choice but to display his paintings in a tent outside the main salon.

It was in this artistic climate that a young Eduardo Cortés y Cordero came to paint himself in 1856. He seems to take inspiration from Delacroix (c1837), though the right hand, on which he presumably depends is folded by his waist, perhaps a reference to earlier masters. It is possible that the portrait marks a coming of age, perhaps it serves as an advert for a young portrait painter outgrowing his uncle's studio at 4 rue des Dames in the Batignolles District.

By 1866, Cortes' uncle had moved to the outskirts of Paris and away from the increasingly influential group of painters (Manet, Renoir, Degas, Monet), whose meetings between 1869 and 1875 were beginning to alter the direction of western painting.



Self-Portrait in a Green Vest - Eugene Delacroix (c1837)
Oil on Canvas, 65 x 54.5cm
Metropolitan Museum, New York



Self-Portrait Aged 24
Jean Auguste-Dominique Ingres c1806
Oil on Canvas, 77 x 61cm
Chantilly, Musee Conde

Though Cortés exhibited at the Paris Salon in 1870, the absence of other portraits from his time in Paris suggest that he struggled for sitters. It is also unfortunate that his return to Seville in 1871 resulted in stiff, provincial portraits, reflecting how youthful energy can often succumb to the constraints of paying customers.

Eduardo Cortés y Cordero was born in Seville in 1837 into a family of painters. His great-uncle, Joaquín Cortés (1776-1835) was the director of the Spanish Royal Academy and the driving force behind the Academy of Fine Arts in Seville. As a young man he was tasked with copying the local Murillos, so the originals may be taken to Madrid, though the scheme was aborted just in time for Marshall Soult and the French Army to carry them back to Paris in 1813.

His father Andrés Cortés y Aguilar (1812-1879) was a painter of large, heavily worked genre scenes; we can appreciate their technical skill, though the subject matter is perhaps too specific to its time and setting for it to have wider appeal.



Girl with Tambourine - Eduardo Cortés y Cordero
Oil on Canvas
Unknown Location

The nature of artistic dictionaries, archives, and online search engines, sees that compact names endure better than lengthy ones.

This is especially true of Spanish artists, whose long, complex names, are vulnerable to small errors in spelling and association.

This can lead to the artistic contributions of one artist being entangled with that of another. For the Cortés family, almost 4 generations of painters from Joaquin Cortés (1776-1835) to the neo-impressionist Edouard Cortés (1882-1969), it would seem that a mass of similar names and styles has made it difficult for art historians to make sense of their careers.

Certain Spaniards find solutions to this impediment, as in Pablo Ruiz Picasso, who discarded his father's "Ruiz" for his mother's "Picasso." Similarly the poet Federico Garcia Lorca might have struggled to leave a mark writing under the name of "Garcia."



Unas naranjas 1872 - Eduardo Cortés y Cordero
Oil on Canvas 31 x 31cm
Prado Museum, Madrid

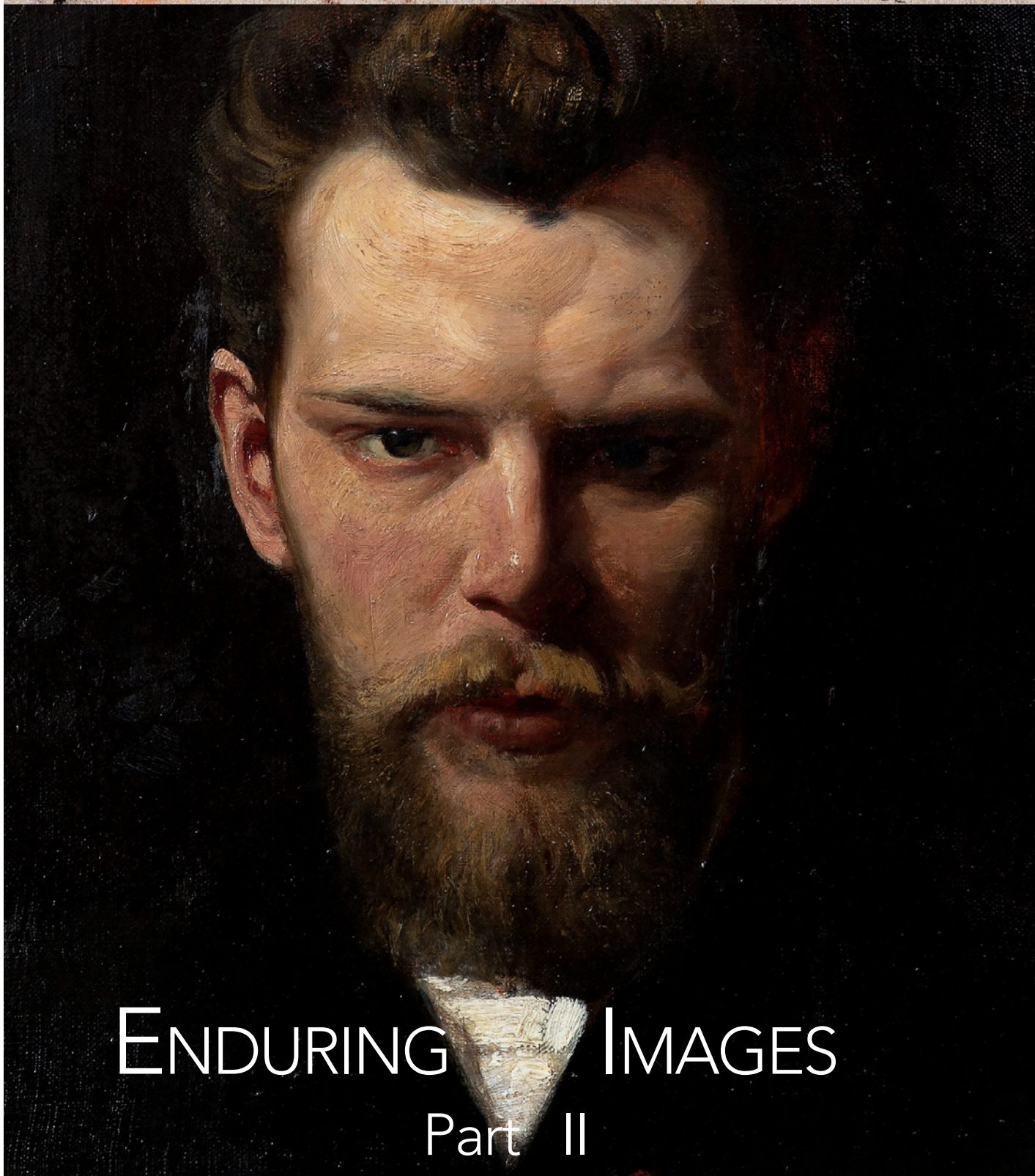


A room dedicated to Eugene Delacroix at the Exposition Universelle, 1855
Photography by Andre Adolphe Eugène Disdéri
Bibliothèque nationale de France



A studio at Les Batignolles (1870)
Henri Fantin-Latour
Oil on Canvas, 273.5 x 204cm
Musée d'Orsay, Paris

FORGOTTEN MASTERS



ENDURING IMAGES

Part II

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