

Impressionism
to
Post-Impressionism



MILMO-PENNY FINE ART

*Impressionist
and
Post Impressionist
Paintings*



June 2026

MILMO-PENNY FINE ART

SMS 089 6003478

Sir John Lavery RA, RSA, RHA 1856 - 1941



Morning After the Storm - Tangier

1. Oil on canvas 25 x 30 inches

Signed by the artist and dated verso 1920

Title inscribed verso

Provenance:

Fine Art Society, London, March 1926, number 27;

Private collection;

Sotheby's, London, December 2005, lot 65;

Private collection, Ireland

● ***Sold***

Morning After the Storm - Tangier

Here is a fine example of an Irish Impressionist painter at work, very much in the manner of Whistler. Lavery first visited Tangier in 1891 on the recommendation of his Glasgow contemporaries Arthur Melville and Joseph Crawhall, who had found inspiration in the souks and bazaars of this exotic, white-washed city. On arrival, Lavery began a series of small views taken from the rooftop terrace of the Hotel Continental. Facing south, the scenery took in a broad sweep of the city invigorated by the views across the bay towards Andalucia and the Rock of Gibraltar behind him. Lavery's eye was enlivened by the regular supply of inspiring sights and colours in Tangier and the pictures he painted there have a wonderful spontaneity about them. From 1891 until the outbreak of war, Lavery returned regularly to Tangier and eventually bought a house there, *Dar El Midfah*, named after a half-buried cannon in the garden.

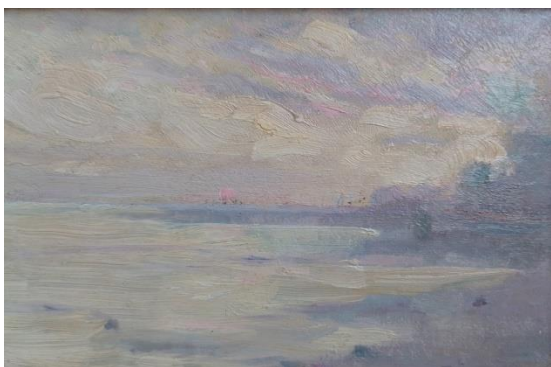
Nineteenth century artists and tourists had been drawn to Tangier by the exotic Arab way of life. Initially Lavery sought to paint the rather stereotyped view of the ancient city as painted by Ingres, Gerome, Constant and countless others. However, he soon found that real life was far more interesting and by painting the people unobserved from the rooftops, appreciation of the city grew.

Lavery was captivated by the effects of light and shadow and the play of strong sunlight reflected off the city's white walls. However, of all the subjects he painted there, it was the magnificent beach that inspired him most. Taken from the cliffs overlooking the beach, the present view looks west along the bay towards the White City, which sits on the distant horizon. The composition combines a Whistlerian focus on the horizontal relationship between sky, sea and shore and the intense light of the coast painted in a fluid impasto.

Fernand Le Goût-Gérard 1854 – 1924



Harbour at Sunset



Coast at Evening

2 & 3. Oil on panel 4½ x 7 inches

Provenance:

J.P. Gill Esq. 19 Herbert St. Dublin;
his dispersal, Sandycove, 1984

● ***Sold***

Fernand Le Goût-Gérard was born in Saint-Lo in the Manche region of France in October 1854. He developed an early interest in painting and from the age of fourteen he occupied himself in copying works of eighteenth-century masters. A chance meeting with the painter Meissonnier led to his first exhibition in 1889, after which he was introduced to the thriving artistic community in Concarneau, where these two scenes were probably painted. Notwithstanding their size, they are important examples as they demonstrate an Impressionist technique, which is not as immediately apparent in his later work.

In 1903, he bought a villa in the town and installed a studio with magnificent views across the bay. Concarneau was to remain the central focus of Le Goût-Gérard throughout his career as a painter. Dedicated to realism, he experimented with light and shade and strove to capture the atmospheric light of the rising and setting sun, vividly displaying the departure of fishing boats in the morning and their return at sunset. He did not confine himself to Brittany and painted also in Normandy, Italy, Greece, Holland and North Africa. However, Brittany was his first love, and he remained loyal to the region for life.

Edmond Petitjean 1844 – 1925



Fenaison sur le Canal, Nancy

4 Oil on canvas 11 x 19 inches

Signed by the artist

Inscribed on label verso: achete a M. Petit Jean, Mai 1873.

Provenance: Deburaux, Boulogne, 2004

Exhibited: Milmo-Penny Fine Art, Dec.2004

€3,850

Petitjean made his debut at the Paris Salon in 1873 with a painting called *Morte-eau Près de Blainville*. At this time, the Impressionists were preparing for their inaugural exhibition held in Paris the following year. Although Petitjean did not join them, their influence is apparent in this early pastoral work. Scenes such as this were a favourite with the French naturalists of the late nineteenth century. Painted on a strip of meadowland between the River Meurthe and the Canal de la Marne, a group of harvesters, perhaps a family, gather hay and fork it into stacks for drying in the sun. They are watched by an elder who sits in the shade of a tree.

The treatment of the sky is reminiscent of Boudin, whose influence is also noticeable in many of Petitjean's harbour scenes. He was also inspired by the simple naturalism of Gustave Courbet and worked mainly as a landscape painter. He produced many views of Lorraine and is remembered particularly for his river scenes along the banks of the Meuse. He also painted seascapes, many of which feature the busy ports of the north and west coasts of France, and occasionally those of Holland.

The town in the background is Nancy, situated sixty kilometres north-west of Neufchateau, birthplace of the artist. The church on the high ground above the canal is the *Église Notre Dame de Bonsecours*, which boasts a remarkable rococo interior and a depiction of the Virgin sculpted by Mansuy Gauvin for the original fifteenth-century church. To the right is the *Obélisque de Nancy*, erected on Place Carnot in 1896 in memory of President Sadi Carnot. In the centre, we find the unmistakable tower of the *Église Ancienne Saint-Pierre*, built in 1736. Further right stands the distinctive spire of the *Basilique Saint-Epvre* and, in front of this, the magnificent belfries of the *Cathédrale Notre-Dame-de-l'Annonciation*. Petitjean painted several other works in the environs of Nancy, but this appears to be the only one that incorporates a view of the town.

François-Alfred Delobbe 1835 – 1920



Corentin

5. Oil on canvas 24 x 29 inches

Signed by the artist and dated 1890

Stamped verso, Paris Salon.

Exhibited: Paris, Salon des Artistes Français, 1st May 1890, number 726

Literature: Salon de 1890, illustrated p.103

Provenance: Christies, N.Y, lot 117, May 1998

€7,500

Famed for his sensitive portrayal of bare-footed women at work, this painting of Corentine shows Delobbe at his very best and illustrates his extraordinary ability to maintain the naturalness of the scenes he came upon. The narrative needs no explanation. However, the size of the herd of just three cattle is perhaps a sharp reminder of the extent to which life has changed. Painted in the evening below a rain-filled sky, reminiscent of Boudin, the influence of Impressionism persists. However, as a plein-air painting, it is equal to Bastien Lepage and as a portrait, equal to his master, Bouguereau. Delobbe was introduced to Brittany by his fellow artist, Alfred Guillou, a native of Concarneau. As a city dweller, Delobbe preferred the tranquillity of the small towns surrounding the port. Beuzec-Cap-Sizun, Beuzec-Conq and Lancriec were amongst his favourite sketching grounds. Given the closeness of Lancriec to the port, it may well be the setting for the current work in which the costume is like that in *Jeune Fille de Concarneau*. Corentine is the feminine version of the Breton name Cogentine and has its origins in the ancient Celtic and Norse languages.

François-Alfred Delobbe 1835-1920



Neapolitan Girl

6. Oil on canvas 21 x 18 inches

Signed by the artist

Provenance: Dr. Gaufrunge; Ruabesh, Germany;

Label verso: Delobbe; Neapolitanisch Madchen:

Frame label: L. Vivien, Maison Clauzel, 33 rue Fontaine, Paris

€1,950

A drawing of the same girl with her flower basket sitting at the base of a pillar is dated 1877, which is perhaps a reliable date for the current work. An early label work identifies the girl as Neapolitan and although a handful of studies of girls in Italian costume are known, this is the first to come to light with a positive identification. In some of these, the girl is described as a flower seller. However, when we consider the exquisite costume and the lush background in our painting, one can only assume that the work is set in a formal garden where the girl has collected flowers for display.

The distinguished historian, Janet Whiteside, summarises the artist's career: "François-Alfred Delobbe, was a French painter in the Naturalist style. He was a student of Thomas Couture and William Bouguereau at the École des Beaux-arts, where he had been admitted at the age of sixteen, and had his debut at the Salon in 1861 with a portrait of his mother. Mythological, Orientalist and genre scenes in the Academic style were his original specialities. His career was truly launched when he obtained a commission to decorate the Town Hall of the recently annexed Fifteenth Arrondissement; one of only eight such commissions granted. From 1875 until his death, he and his family were regular visitors at the artists' colony in Concarneau, where he had been invited to come by its founder Alfred Guillou and in whose home they sometimes stayed. The soft light of the region inspired him to focus on painting children and young women, generally in peasant scenes. He would often sketch profusely during the summer, then finish the painting during the winter at his Paris studio. Most of his models came from the Concarneau region."

Alexis Vollon 1865-1945



Breton Girl Crocheting

7. Oil on canvas 11 x 8½ inches

Signed by the artist

● **Sold**

In 1884, Vollon held his first exhibition in Paris at the Gallery of Modern Artists on rue de la Paix and although not associated with the main group, he is regarded as an Impressionist painter. His early river scenes on the Seine are regarded as fine Impressionist paintings, *The Seine at the Pont des St-Pères* and *The Seine at the Pont Alexandre*, being two of the best examples. He was a gifted portrait, landscape and still painter in oil, watercolour and pastel and was also regarded as a fine engraver. He is also remembered for his fine interiors, many of which were painted in Brittany portraying single figures engaged in domestic activities such as crocheting, darning, lace making, spinning and domestic scenes depicting the preparation of meals and other day to day activities. In the following year, he exhibited at the Salon des Artistes Français where he eventually joined the select group of Jury members and was well rewarded, achieving an honourable mention in his first year, a third-class medal in 1888, a second-class medal in 1889 and a silver medal at the Universal Exhibition in 1900. He was made a Knight of the Legion of Honour in 1900.

Vollon was active as a member of the Society of French Watercolourists; a permanent member of the Cercle de l'Union Artistique in Paris; a regular exhibitor at the prestigious Cercle Artistique et Littéraire and, from 1918 to 1929; the Galerie Georges Petit and the Graat Gallery on rue de Sèze who held an annual exhibition, 'Les Tout Petits' showing works in small format, which is a likely provenance for our painting. The girl's red bonnet is unusual and is not recognised as a formal Breton headdress. It does however remind us of Corot's red dot device, which set his paintings alight. A related painting of the same size, *Petite Fille*, perhaps a younger sister, portrays a girl in the same bonnet dated 1917, perhaps the same date as the current work. She appears also in the same bonnet in a family group in a Pont-Aven interior and sits with her brother as a meal is served.

Alexis Vollon 1865-1945



A New Costume

8. Oil on canvas 21 x 18 inches

Signed by the artist

Provenance:

Crome Fine Arts, Casa Valencia, Barcelona

● **Sold**

Apart from family groups, Vollon often included just two figures in his interiors, a mother and daughter being the most common. These paintings usually have an obvious narrative. In the current work, a new dress for the doll is being recycled from some pale blue material, perhaps silk. The wistful sideways glance of the little girl might suggest that her concentration has waned, and she longs to escape outdoors. In another version, the child sits with her doll on her lap as her mother gazes away from her needlework. This is almost certainly the same girl who sits in a chair with a book on her lap, *Jeune Bretonne en Coiffe de Pont-Aven*, painted by Roderic O'Connor and included in our exhibition in 2001.

The setting is a Pont-Aven interior, which we can identify from the distinctive headdresses and is further confirmed by the style of the lit-clos in the background. These were enclosed beds, usually with sliding doors, which stood as part of the furniture of the main room of a house. They were very decorative, with open fret or spindle work panels, which allowed for light and ventilation. The style varied from village to village. In winter, a heavy curtain was drawn over the doors for additional warmth.

Emma Herland 1855 - 1947



Le Matin d'une Noce

9. Oil on canvas 35 x 53 inches

Signed by the artist and dated 1889

Exhibited: Paris, Salon des Artistes Français, 1889, no.1333

€14,500

A fine example of Post-Impressionist Realism, this is the first of our paintings devoid of direct Impressionist influence. It is 9.55 in the morning of a bright summer's day. Sunlight floods through the windows illuminating the white coiffes of the bride's entourage. Nevertheless, an umbrella held by the seated woman suggests that rain is expected. A small child looks on as final adjustments are made to the exquisite silk costume of the young bride. Another girl, perhaps an older sister, tidies garments lying over a chair in the background. The groom's party remain outside, some standing on the stairs, as he delivers a posy for his bride through a door guarded by another young girl. The interior is surprisingly elegant. A grandfather clock stands as high as the door. A large dresser and other shelves are laden with colourful local ceramics. In the background, copper pots and pans adorn the walls. The scene evokes an overall air of prosperity suggesting that the bride might be the daughter of a wealthy merchant or farmer.

Her work records the Breton way of life in coastal scenes, church exteriors, washerwomen and other genre and figurative work. However, she is best remembered for her interiors, and the current work might well be regarded as her masterpiece.

Emma Herland 1855 – 1947



Meadow Flowers

10. Oil on canvas 15 x 18 inches

Signed by the artist

Provenance: Dorothee Galludec, Lorient, France, July 2019

€1,650

Born in Cherbourg in 1855, Emma Herland moved with her family to Brest where her father was stationed as a naval officer. She displayed a natural gift for painting as a child and later received formal training under Alexandre Fischer, Benjamin-Constant Lefebvre, Jules Lefebvre and at the Académie Julian, Paris, in 1887 and 1888. Considering this formal academic background, it is hardly surprising to find that her paintings display a quality unsurpassed by her contemporaries.

She moved to Concarneau in 1884 and established a studio where she produced several large format market scenes. Harvest landscapes also featured in her output and the current painting is a good example. Three young girls, presumably sisters, pass the time assembling small posies of wildflowers, picked from the meadow as the rest of the family cut hay and gather it into stacks. A narrow waterway borders the meadow and leads the eye into the distance. A glimpse of the Atlantic on the horizon completes the scene.

Théophile Louis Deyrolle 1844-1923



Repos des Faneuses

11. Oil on canvas 36 x 50 inches

Signed by the artist

Title inscribed on label verso; Chenu, 5 rue de Terasse, Paris, no.159

Packers label verso, Ferret, Neveu; Roubaix Tourcoing 1901

Exhibited:

Paris, Salon des Artistes Francais, 1898, no.670, illustrated p.111.

Literature:

Charles-Guy Le Paul, 'La bibliothèque des Arts Lausanne', Paris, 1983. Illustrated page 13;

Judy Le Paul, 'Gauguin and the Impressionists at Pont-Aven', Abbeville, New York, 1987, illus. p.13.

€14,500

Théophile Deyrolle studied architecture before entering the École des Beaux-Arts in Paris under Alexandre Cabanel and William Bouguereau. There he met Alfred Guillou, a painter from Concarneau. Deyrolle fell in love with Guillou's sister whom he married and fell for Concarneau where he set up a studio 1871 thereby establishing the Concarneau School with his brother-in-law.

Repos des Faneuses is a good example of Deyrolle's depiction of everyday life in Brittany. He was a jovial painter whose work invariably tells a good story illustrating port scenes, festivals, market and harvest scenes. In the current example, the harvesters, perhaps a family group, gather in a circle to rest from their labours. The setting is an orchard where small stacks of hay have been formed. These will be forked into larger stacks when dry. Despite the cloudy sky, patches of golden sunlight illuminate the orchard and carry the eye into the background. One of the seated figures is dressed in a costume finer than the others and has perhaps just arrived with refreshments for the haymakers.

Théophile Louis Deyrolle 1844-1923



Pardon Haut

12. Oil on canvas 32 x 46 inches.

Signed by the artist

Inscribed with title verso 'Pardon Haut'

€9,850

La Lutte Bretonne, an alternative title of more recent times, tells an intriguing story. Translated, 'The Breton Struggle', this is indeed a play on words as the wrestlers' struggle for victory in their matches. However, Deyrolle's original title, *Pardon Haut*, is inscribed verso and is perhaps more meaningful. Painted about 1890, the setting is a field known as 'Le Dérout Lollichon' situated on high ground above Pont-Aven. The feast day begins at the level of the church below in the village and continues with the profane feast and combatant struggles in the field above, hence the 'High Pardon'. The festival and wrestling tournament continue to this day and takes place towards the end of September. The sheep held by the young boy in our painting goes to the winner. Emile Bernard painted another version of the wrestling match, *Les Lutteurs a Pont-Aven* and the same field is depicted in several paintings by Gauguin.

Pierre-Célestin Billet 1837-1922



Breton Village

13. Oil on panel 10 x 16 inches

Signed by the artist

€650

The French genre painter and engraver, Pierre-Célestin Billet, was born in Cantin, Nord, in November 1837. He had a successful career at the Paris Salon where he made his debut at the age of thirty. Inspired by his master, Jules Breton, his paintings illustrate daily life in the French countryside in much the same way as his English counterparts; market scenes, peasant harvesters, shepherds and fishermen. Billet's work may also be compared to that of Leon Lhermitte, another of Breton's disciples. The rarity of works by Billet may explain why he is less well known even though his talent can be compared to that of Lhermitte. Indeed, Tolstoy regarded Breton, Lhermitte, Jules Bastien-Lepage and Jean-Francois Millet as the four great painters of his age. It is hardly a coincidence that they were all painters of peasant subject matter.

Although he was not alone in his endeavours, it could be said that Millet was the first to portray the peasant at work in the stereotype with which we have become familiar. The distinctive difference between his interpretation and the later renditions of his follower, Jules Breton, was a softening of the harshness portrayed by Millet and a sentimental idealisation of the lifestyle. The explanation for the diversification may be explained by Millet's peasant roots, which would never have allowed him the luxury of portraying the lifestyle in any form other than the harshness of reality.

The scene portrayed here is typical of Breton work of the period. One can imagine the delight experienced by the artist as he set up his easel to record the tranquillity of this small hamlet, bathed in evening light and watched over by ever-present church steeple.

Edward Drummond Young 1876-1946



A Corner of the Market, Concarneau

14. Oil on canvas 19½ x 15½ inches

Signed by the artist

Title inscribed on label verso, No. II

with an address at 8 Randolph Crescent, Edinburgh

€1,250

Johnson and Greutzner's Dictionary of British Artists refers to Edmund D. Young who is probably the same as artist listed in Harris and Halsby's Dictionary of Scottish painters as Edward Drummond Young. He exhibited flower paintings at the Royal Scottish Academy between 1908 and 1940 and exhibited at Glasgow, Liverpool and the Royal Academy, London and as a photographer in Edinburgh. A fine still life in the style of the Glasgow colourists was sold in London in 2001. His book, 'The Art of the Photograph' was published in 1931. He founded the Pen and Pencil Club and the Rustic Arts Club.

The bright bluish tonality of the present painting is reminiscent of William John Leech, as is the way the paint is handled. The long shadow cast by the figures suggests early morning. A woman in Breton costume busies herself with the reins of her cart horse. Perhaps she has just arrived from an outlying village and has brought produce for the market stalls. She has thrown some hay for the horse to feed on beneath the tree, which also provides shade from the morning sun. Another horse is tethered alongside as shoppers make their way to and from the market. The setting is a corner of one of the many side streets, which lead into the town from the quayside. The market in Concarneau continues to this day and takes place on the quayside in the old port.

Edith Le Saulnier de la Villehelio 1880-1952



La porteuse d'eau.

15. Oil on canvas 33 x 18 inches

Signed by the artist and 1888

● **Sold**

Very little is known about the artist, perhaps because she did not exhibit her work. However, the quality of the painting indicates that she had a formal training. Surprisingly, no other works by her have surfaced. The daughter of Amédée Le Saulnier de la Villehelio and Marguerite d'Armana, she had two sisters, Yvonne and Odette. Records show that she married Hector du Poy in 1897 in Dax, an old Roman town in Nouvelle-Aquitaine, northwest of Bayonne.

Ropton: Barbizon School



On the Loing

16. Oil on canvas 15 x 18 inches

Signed Ropton b.r.

€650

Ropton is a common name in the Loire Valley between Mayenne in the west and Eure-et-Loire in the east, but we have yet to find records of any painters bearing the name. This may simply mean that the artist did not exhibit. Nevertheless, this is a fine work, painted perhaps on the banks of the Loing showing one of the villages made famous by the Barbizon School in the late 19th century.

Robert D. Pasquoll Robinson 1881-1927



A Village in Picardy

17. Oil on canvas 12 x 8 inches

Signed by the artist R. Pasquoll Robinson

Inscribed verso with title on stretcher

Stamped, Windsor & Newton

Rathbone Place, London W

● ***Sold***

This is undoubtedly by the Glasgow Impressionist painter, Robert Davenport Pasquoll. Although best known for his shipping and dockland work, he also painted fine pastoral landscapes. One such work, *Leading the Cows to Pasture*, is very similar in handling and carries the signature of R. D. Pasquoll in the same hand. No other version of this particular signature has come to light, and it is assumed that he dropped the Robinson in his later work. The London W canvas stamp indicates a date prior to 1917. However, the long signature indicates a date close to 1904. He was a frequent exhibitor at the Glasgow Institute and showed his work at Royal Scottish academy and at Liverpool between 1904 and 1926.

Robert McGregor RSA 1847-1922



Darning

18. Oil on panel 10 x 7 inches

Signed by the artist

Label verso with title

Provenance: Taylor and Brown, 94 George Street, Edinburgh

● ***Sold***

McGregor travelled frequently to Brittany and Normandy and was influenced by Jean-François Millet and Jules Bastien-Lepage. In the Netherlands, he was influenced by the painters Anton Mauve and Jozef Israëls. According to James Lewis Caw, director of the Scottish National Gallery, 'McGregor was probably the first Scottish genre painter to apply rigorous study of tone in his work and a pleasant if restricted colourist. Although he had learned much of some of his modern Dutchmen and his pictures were individual and have a sentiment of their own. Others praised him for the combination of tone with quiet colours and the more subtle light of the Dutch coast'. These influences are apparent in the current work. An old woman sits in an interior, deep in thought as she darns. On her lap is a ball of wool, similar in colour to the garment overhanging the table beside her. This is perhaps an early work painted in Normandy. The costume is very similar to that worn in another of his works, *A Woman Hoeing in Normandy*.

McGregor was the son of a Scottish businessman who lived in Bradford, Yorkshire, where Robert was born in 1847. The family moved to Dunfermline and afterwards to Edinburgh where Robert gained employment as an illustrator with Nelson's book publishers. He attended the RSA schools and studied privately elsewhere. He first exhibited at the Royal Scottish Academy in 1873. Elected a member in 1889, he continued to exhibit there until 1914. Today, his work may be seen in the National Gallery of Scotland, in Glasgow, Dundee and Paisley and in the Edinburgh City Collections.

Lillie Honnorat b. circa 1860



Roses in a Glass Vase

19. Oil on canvas 22 x 15 inches

Signed by the artist

€750

Lillie Honnorat was a fine French flower painter, born circa 1860. We can date the current painting by comparing it to other examples from the early 1890s. It appears that she did not exhibit her work, perhaps due to a ready outlet for it. In much the same way as the English have a way with watercolour, the French surpass all when it comes to flower painting. From the unrecorded to the Impressionists, many fine examples abound. Apart from the challenges encountered in staging an arrangement and reproducing the delicate colours of nature in oil paint, technical difficulties such as portraying reflected light and the distorted appearance of objects in water must be overcome.

Jean-Frédéric Couty 1829-1904



Summer Flowers

20. Oil on canvas 18 x 12 inches

Signed by the artist

with a dedication to Madame Falies

€650

Born in Issoudun in the Val de Loire, Couty was a landscape, genre and flower painter. According to Benezit, he was a pupil of Billoux, exhibiting at the Paris Salon in 1864 and 1867. One of his best still lifes, *Poissons*, is in the collection of the Louvre. His career was also recorded by Hardouin-Fugier and Grafe in their Dictionary of 19th century 'French Flower Painters' where they list several still life exhibits at the Salons of Dijon and Lyon between 1883 and 1887.

Blanche Duhennyoy b.1900



Bathers on the Seine

21. Oil on board 13 x 16 inches

Signed by the artist

€850

Born in Bourg-en-Bresse in the alpine region of Auvergne-Rhône, Blanche moved to Paris to study under Louis Roger. In 1921, she exhibited at the Salon des Artistes Français, Paris.

Better known for her flower paintings, this river scene shows a group of bathers on the quay below Place de la Concorde and the Cours la Réine. Above them is the Pont de la Concorde, built 1787-1791. Beyond the bridge we can see roof of the Louvre and on the left, the roof of the Jeu de Paume museum. Under the near arch, a barge enters the Port des Tuileries which presumably is where the blue boat has sailed from. Beneath the third arch, we find a view of the Passerelle.

Charles Walter Simpson 1885 - 1971



Sea and Rocks on the Island

22. Oil on Rathbone canvas board 10 x 14 inches

Inscribed by the artist verso,
title; numbers 10 and 12

Label, Winsor & Newton, Rathbone Place, post 1939

€2,500

Following a short spell of study under Lucy Kemp-Welch, Simpson arrived in Cornwall in 1905. He took lodgings at the Tregethas Farm and became an active member of the Newlyn and St Ives colonies. Five years later, he went to Paris for study at Julian's Academy and married the painter Ruth Alison on his return in 1913. Simpson was awarded a gold medal at the Panama-Pacific International Exposition in San Francisco, a silver medal at the Paris Salon in 1923 and a gold medal at the Paris Olympiad in 1924. He became one of the leading figures in St. Ives School and became well-known as an equestrian painter and illustrator. He was befriended by Alfred Munnings who encouraged him in his work. Equally as proficient in watercolour and oil, he painted harbours, beach scenes, landscapes, moorlands and many fine portraits. In his later years in Lamorna he developed an interest in painting birds and wildlife, and his renderings of ducks on Lamorna's streams and rivers are well-known.

The Island boasts a fortified headland with a promontory fort, ditch and ramparts extending from the mainland harbour into St Ives Bay between Porthmeor and Porthgwidden Beach. Built from local granite, the 15th century chapel of St Nicholas sits on the summit and was the main place of worship until the church in St Ives was built in 1434. Simpson's scene dramatically captures the power of the sea as it crashes over the rocks below the summit. Portrayed in a rich and simple palette, the painting is reminiscent of the Breton seascapes of Roderic O'Connor (1860-1940), especially in the lavish striped impasto; the wet-on-wet alla prima technique and the narrow band of sky on the horizon.

Impressionist

and

Post Impressionist

Paintings

June 2026

email dominick@mpfa.ie

SMS 089 6003478



Roderic O'Connor 1880-1940. Detail: *Fleurs*

Oil on canvas 47 x 29 inches. Signed lower left and dated '97

Exhibited: 'La Libre Esthétique' 5th Exhibition, Brussels, 1898, number 284

Included in our forthcoming Masters catalogue, September 2026.

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