



Maria's House

“A mystery about a highly regarded Irish impressionist artist and a Braybrooke Road house”



census
2021

*** BRAYBROOKE ROAD, HASTINGS

The railway had arrived in Hastings in 1851 and the road bridge that was to go over it, becoming Linton Road, was built in 1881 and helped to open up the area for development. That same year, 1881, the Council authorised new roads on the Cornwallis Park Estate (..)The streets included Amherst Road and Priory Avenue. To the east, the railway runs parallel to Braybrooke Road and restricted access to the expanding Hastings so, in 1885, The Cornwallis Estate built and paid for a new bridge over the railway and passed it on, at no cost, to Hastings Council.(...)

The bridge was eventually replaced, 111 years later opening in 1996 Dec 27 at a cost of £1.2 million.

(Article at The Observer from the late Ion Castro, who I regrettably never met)

“The Cornwallis Bridge, which the Cornwallis Park Estate had recently completed, was formally handed over to Hastings Council on Wednesday 16 September,1885. (..)The iron lattice girder bridge had cost £10,000, but had been given to the town, which was indebted to Mr Fiennes Stanley Wykeham Cornwallis, who lately came of age and had taken possession of the estate.”

(Hastingschronicle)

		TITLE NUMBER
		TITLE No.
CHARGES REGISTER <i>containing charges, incumbrances, etc., adversely affecting the land and registered dealings therewith.</i>		
No. OF ENTRY	THE DATE AT THE BEGINNING OF EACH ENTRY IS THE DATE ON WHICH THE ENTRY WAS MADE ON THIS EDITION OF THE REGISTER.	A
1.	6 August 1936-The land is subject to the covenants contained in a conveyance thereof dated the 29th March 1922 and made between:- 1. Fiennes Stanley Wykeham Cornwallis (Vendor) 2. Walter Frederick Osborne (Purchaser) so far as such covenants run with the land. Particulars of the covenants are contained in the schedule of restrictive covenants annexed hereto.	
2.	6 August 1936-CHARGE dated the 25th of July 1936 registered on the 6th of August 1936 to secure the moneys therein mentioned.	154
3.	PROPRIETOR-THE HASTINGS AND EAST SUSSEX BUILDING SOCIETY of 13 Wellington Place, Hastings, Sussex registered on the 6th of August 1936.	
4.	2 March 1937-Entries No.2,3 Cancelled.	

Original Land Certificate.

But was the purchaser Walter Frederick Osborne , the Irish painter?

Hasting Railway Station circa 1890

With its atmospheric light, square brushwork and modern subject matter, *Hastings Railway Station* encapsulates the artistic principles that distinguished Walter Osborne as one of the most significant and influential artists of his generation. Dating from *circa* 1890, it was with works such as the present that Osborne revealed the modern painting methods developing in France to an Irish audience.

In taking the hustle and bustle of the station as its subject, the painting is a rare example of the artist focussing on urban rather than rural life. This transition echoes the new direction Claude Monet took ten years or so earlier when eager to be considered a painter of modern life, akin to Manet, Degas and Caillebotte, he began his series of works of the The Saint-Lazare Station, Paris in 1877 (see examples in the National Gallery, London and Musée d'Orsay, Paris). Like Monet, Osborne was clearly motivated by the challenges the subject matter presented and for an artist with a keen sensibility to atmosphere and the effects of light, the railway station provided an ideal subject. He injects flashes of light on the platform and highlights the golden walls of the houses beyond the station, while clouds of steam rise from the train. The primary concern is clearly with colour and light and in this regard, the painting distinguishes Osborne from his contemporaries who, largely inspired by the Naturalist palette of Jules Bastien-Lepage, employed cool, tonal colours. *Hastings Railway Station* unites modern life with modern painting ideals and as such, is a defining image of British Impressionism which wonderfully evokes a bygone era.



From Sotheby's website ([osborne, walter hastings railway station irish | sotheby's |15134/lot8fbb2en](https://www.sothebys.com/lot/15134/lot8fbb2en/osborne_walter_hastings_railway_station_irish))

From 1884 to *circa* 1891, Osborne spent part of each year painting in small towns and villages in the English countryside, often in the company of fellow artists such as Nathaniel Hill, Edward Stott and Blandford Fletcher. Around 1890-91 Osborne had been staying near Rye and Hastings, along the East Sussex coast, when he likely painted the present work. Another accomplished picture from the period is Osborne's *Punch and Judy on the Sands, Hastings, 1891*, in the National Gallery of Ireland collection (where it is known as *A View of Hastings*.) *Hastings Railway Station* is one of the last pictures Osborne painted in England before returning to Ireland, where he became a highly respected teacher at the Academy Schools until the end of his life. That he was held in such high regard is easy to understand with the present painting - one in which Osborne proves himself a master of his generation.



Edward E Wallis		Head	Married Male	28 1873
Ada F	Wallis	Wife	Married Female	36 1865
Ada M	Wallis	Daughter	Single Female	6 1895
Hilda	Wal lis	Daughter	Single Female	4 1897 -
Florence	Wal lis	Daughter	Single Female	2 1899 -
Elizabeth	Ow en	Servant	Single Female	30 1871 General Servant "domestic"

But in 79, Chestnut Grove, Streatham,
Wandsworth,lived



Edward Ernest	Wallis	Head	Married	Male	38	1873	Insurance Broker
Ada Florence	Wallis	Wife	Married	Female	46	1865	-
Ada Muril	Wallis	Daughter	Single	Female	16	1895	-
Hilda	Wallis	Daughter	Single	Female	14	1897	-
Florence	Wallis	Daughter	Single	Female	12	1899	-
Albert St Clair	Wallis	Son	Single	Male	9	1902	-
May	Wallis	Daughter	Single	Female	7	1904	-
Nora	Wallis	Daughter	Single	Female	5	1906	-
Alfred	Ashdown	Boarder	Married	Male	36	1875	Builders Merchant
Susan	Abel	General Servant	Single	Female	47	1864	-

And by 1911 they were living in Hastings they had lost
Phoebe Wallis 1897 – 1900

I told my daughter that there was a little girl called Nora living
in this house



an Irish(painter returned to his family home at Rathmines for lunch, then hurried away on his bicycle, without an overcoat, in spite of the protestations of the other guests at the dinner table. The weather was unseasonal, he was caught out, perhaps while painting out-of-doors. He contracted pneumonia and, although he had been healthy and full of energy, died a few days later. The artist was Walter Osborne, and he died on April 24th, 1903 aged only 43. His family was deeply shocked, and his death was regarded as a profound loss to the Dublin art world: Osborne had led a busy career for 25 years, was in his prime, and was widely regarded as the most gifted artist of his generation. Already by the early 1880s, Irish critics were praising the impressive realism of his paintings and, in 1897, the influential English journal *The Magazine of Art* described Osborne as "the hope of Ireland". By the beginning of the new century, he was forging a radical Impressionist style. (Julian Campbell)