

THE MASSEY COLLECTION
of
ENGLISH PAINTING

*Australia and New Zealand
Interstate Galleries, 1949-50*

THE NATIONAL GALLERY OF CANADA
OTTAWA

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*Circulated in Australia and New Zealand
with the assistance of The Carnegie Corporation*

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FOREWORD

AS AN American writer remarked not long ago, in an earlier age it was the prerogative of royalty to stimulate and foster the arts, but in the democracies of today this privilege belongs to any individual with the means and imagination to devote himself to such a service for the enlightenment of mankind.

The Right Hon. Vincent Massey and Mrs. Massey have always been known for their keen and generous interest in the arts. This has shown itself in many ways to the great enrichment of Canadian life. Hart House, that unique cultural and recreational centre at the University of Toronto, where the artistic education of thousands of university graduates has begun, owes its origin to them; and their own private collection of Canadian painting, one of the finest known, has been a source of encouragement and inspiration to many Canadian painters, to whom their hospitality has been unfailing. They have now added to these generous acts the gift to the people of Canada of their collection of contemporary English painting.

These paintings, now known as the Massey Collection of English painting, were presented in 1946 to the National Gallery of Canada by Mr. and Mrs. Massey as trustees of the Massey Foundation. A condition of the gift was that the pictures should be widely exhibited and, during the past three years, the collection has been seen in cities and towns across Canada from the Maritime Provinces in the East to British Columbia in the West. Now, with the assistance of the Carnegie Corporation of New York, the National Gallery is happy to be able to send the Massey Collection to Australia and New Zealand on the invitation of the principal galleries there.

The importance of the collection to Canada cannot be over-estimated for it gives the National Gallery one of the very few comprehensive representations of British painting of the modern period outside the United Kingdom. This has already resulted in a greater appreciation here of the achievement and contribution of British art, which in recent years has shown an unrivalled vitality.

The paintings cover the development of British painting from Sickert and Steer to Sutherland and Moore. With the exception of a few pictures which the donors added more recently, these were acquired during the years of Mr. and Mrs. Massey's residence in London, from 1935 to 1946, when Mr. Massey was High Commissioner for Canada in the United Kingdom. Built up with discrimination and understanding during those critical years, the collection was so highly regarded that, before being sent to Canada, it was given a special showing at the Tate Gallery. It was also during this period that tribute was paid to Mr. Massey's interest in the arts by his appointment as Chairman of the Board of Trustees of the National Gallery, London.

The National Gallery is happy to share, for a time, this splendid gift with our Australian and New Zealand friends.

The National Gallery
Ottawa
1949

H. O. McCURRY

INTRODUCTION

*Reprinted from the catalogue of the first exhibition in Canada
of the Massey Collection*

IT IS FOR me a pleasure and an honour to write this brief introduction to the first exhibition in Canada of the important collection of contemporary English painting acquired by the Massey Foundation and now presented to the National Gallery of Canada.

It was our privilege at the Tate Gallery to be the first to display this collection publicly, and its excellent reception here by a public already well acquainted with the work of the painters represented confirms my belief that its value and interest will be even greater in Canada where necessarily there is no general familiarity with the principal currents of the contemporary English school.

As a result of the present gift, Canada is the only dominion where modern English painting can be properly studied and enjoyed on the spot. The collection of the Massey Foundation contains representative examples of the works of nearly all the English painters who have achieved a deserved reputation during approximately the last thirty years. But it not only provides a comprehensive display of twentieth century tendencies; it also contains a number of works which must be considered as ranking among the masterpieces of the artists concerned and whose departure from England—I may be allowed to say—must be regarded with regret.

At the same time it is an ungrudging regret; though such pictures as Steer's *Golden Valley*, Nash's *Dymchurch Steps*, Pasmore's *Evening*, *Hammersmith* or David Jones's *Carr's Splint* possess unique qualities, we may, I hope, congratulate ourselves upon the fact that such pictures have been chosen for what amounts to an ambassadorial function. It might be unbecoming in me to dwell upon the qualities of contemporary English painting. Modesty does not require, however, that I should comment with any caution upon the qualities that have been displayed in choosing the paintings of which the present collection is composed. Whatever Canada may think of English painting, all Canadians interested in art may be confident that these pictures give a fair idea of the achievements of the contemporary school up to the recent years whether as regards such 'academic' work as is represented by Orpen's *Lottie of Paradise Walk* or John's *Canadian Soldier*, or as regards such independent and more important tendencies as are illustrated by Hitchens' *Autumn*, Piper's *House of Commons* or Sutherland's *Landscape*.

The salient characteristics of recent English painting, as would be evident to anybody who visited this collection, are, on the one hand, a liberation from the purely plastic and inevitably restrictive theories of Roger Fry, whose teaching mirrored the influence upon English art of Fauvism and Cubism, and on the other, a new realism deriving its force largely from Sickert and thus from Impressionism. Those artists such as Sutherland, Moore, Piper, and David Jones who have freed themselves most completely from the ideals of independent French art at the beginning of the century as

INTRODUCTION

interpreted by Roger Fry, display an imaginative tendency that can conveniently be described as neo-romantic; while the new realists, such as Coldstream, Gowing and Le Bas, appear to be concerned principally with the cultivation of a sensibility to natural appearances whose point of departure resides, by historic necessity, in the tradition of French Impressionism, though the chief of them, Victor Pasmore, displays a gift for decorative abstraction suggesting Whistler rather than the French.

Without wishing to speculate upon the future, I may, nevertheless, express the view that of the two trends, neo-romanticism, in so far as it is in accord with the poetic character of English culture, possesses the greater potentiality of future exploitation.

JOHN ROTHENSTEIN

The Tate Gallery
London
1946

CATALOGUE

NOTE: *Paintings marked with an asterisk (*) are illustrated.*

VANESSA BELL, *b.* 1879

Born in London, the sister of Virginia Woolf. Married to Clive Bell, 1907. Studied in London under Sir Arthur Cope and at the Royal Academy Schools. Participated in the Post-Impressionist Exhibition at the Grafton Galleries, 1913. Member of the New English Art Club and the London Group. Has carried out schemes of decoration in conjunction with Duncan Grant.

- *1. STILL LIFE. Oil on canvas. 17 $\frac{7}{8}$ " x 24 $\frac{1}{8}$ ". Signed and dated lower right: *Vanessa Bell/1938.*

WILLIAM COLDSTREAM, *b.* 1907

Born at Belford, Northumberland. Studied in London at the Slade School under Henry Tonks. Influenced by the English impressionists; some of his early work also shows the influences of Matisse and Picasso. Member of the London Group. Leader of the Euston Road Group who have revived interest in direct, impressionist painting of the subject.

2. PORTRAIT OF MISS ANREP. Oil on canvas. 25 $\frac{3}{4}$ " x 19 $\frac{3}{4}$ ". Painted 1936.
*3. BOLTON. Oil on canvas. 28 $\frac{1}{4}$ " x 36". Painted 1938.

CHARLES CONDER, 1868-1909

Born in London, descended from Roubillac, the sculptor. Taken to India in childhood but sent back in 1873. Went to Australia at seventeen and worked first in Sydney; in 1888, he moved to Melbourne where he studied at the National Gallery. Came to Europe in 1890 and studied in Paris at the Académie Julian and the Louvre, returning to England in 1894. Member of the New English Art Club. Died at Virginia Water, Berkshire. Painter, lithographer, and designer of fans.

4. PORTRAIT OF MRS. AIKINS. Oil on canvas. 24" x 20".
*5. BEACH SCENE, BOULOGNE. Oil on canvas. 15 $\frac{3}{4}$ " x 23 $\frac{1}{2}$ ".

RICHARD EURICH, A.R.A., *b.* 1903

Born at Bradford, Yorkshire. Studied at the Bradford School of Arts and Crafts and the Slade School, London. Has exhibited at the Royal Academy and with the New English Art Club and the London Group. A.R.A., 1942.

6. STAITHES, YORKSHIRE. Oil on canvas. 30" x 40". Signed and dated lower left: *R. EURICH, 38.*
*7. DUNKIRK BEACHES, MAY, 1940. Oil on canvas. 40" x 60". Signed and dated lower left: *R. EURICH, 1940-1.*

SPENCER FREDERICK GORE, 1878-1914

Born at Epsom, Surrey. Studied in London at the Slade School under Frederick Brown, also in Italy and in Paris. Influenced by Sickert, Lucien Pissarro, and later by Cézanne. Associated with Harold Gilman in the Camden Town Group. Member of the New English Art Club and the London Group. Died at Richmond, Surrey. Landscape painter.

8. LANDSCAPE WITH LAKE. Oil on canvas. 20" x 24".

LAWRENCE GOWING, b. 1918

Born at Stoke Newington, London. Studied under William Coldstream at the Euston Road School. Member of the London Group. Influenced by Sickert, Victor Pasmore, and by the French impressionists. Painter of landscapes, portraits, and still life.

- *9. PORTRAIT OF ANDREW CAKEBREAD. Oil on canvas. 24" x 20".

WALTER GREAVES, 1846-1931

Born in Chelsea, London. Self-taught, he began to paint about 1860. Became the assistant and pupil of Whistler whom he met in 1870. Brought to prominence in 1911 by an exhibition of his pictures found in a bookshop. Died in the Charterhouse, London. Painter and etcher of street and river scenes in Chelsea.

10. A STREET IN CHELSEA. Oil on canvas. 36" x 28".

DEREK HILL, b. 1916

Studied theatre design in Munich, Vienna, and Moscow, and made designs for the Sadler's Wells Ballet. Later worked as a painter in Paris.

11. MR. MURGATROYD. Oil on board. 16" x 11½". Signed lower right: *D.H.*

TRISTRAM HILLIER, b. 1905

Born in Peking. Studied at the Slade School, London, and later in Paris. Lived and painted in France, chiefly at Dieppe, until 1940. Returned to Dieppe after the war. Painter of landscape and surrealist subjects.

- *12. FISHING CRAFT AT ÉTRETAT. Oil on canvas. 23¾" x 31⅞". Signed and dated lower left: *Hillier-1939.*
13. THE BRIDLE. Oil on canvas. 24" x 32". Signed and dated on a painted label, lower right: *Tristram Hillier/pinxit A. D. 1943.*
14. THE ROAD ACCIDENT. Oil on canvas. 9⅝" x 14".

IVON HITCHENS, b. 1893

Born in London, the son of the artist, Alfred Hitchens. Studied in London at the St. John's Wood School of Art and at the Royal Academy Schools. Influenced by Matisse. Member of the London Group and the Seven and Five Group. Landscape and still life painter.

- *15. FOREST END. Oil on canvas. 16" x 29⅜". Signed lower right: *Hitchens.*
16. AUTUMN. Oil on canvas. 20½" x 41¼". Signed lower left: *Hitchens.*

FRANCES HODGKINS, 1870-1947

Born in New Zealand. Came to Europe in 1900. Studied independently and travelled in Holland, Italy, France, and Morocco. Settled in Paris, 1902, and taught at the Académie Colarossi and later in her own academy, 1910-12. Worked in Cornwall, 1914-18. Member of the Seven and Five Group. Painter chiefly of landscape and still life.

- *17. SPRING IN THE RAVINE. Oil on canvas. 23¾" x 30". Signed lower right: *Frances Hodgkins.*

JAMES DICKSON INNES, 1887-1914

Born at Llanelly, Wales, of partly Catalan descent. Studied in London at the Slade School. Exhibited at the New English Art Club. Influenced by Sickert and Steer and by Turner and Constable, later by the French post-impressionists and Cotman. Painted on the Mediterranean slopes of the Pyrenees, in Spain, and in Wales with Augustus John. In 1913, went to Morocco and Tenerife for his health. Died on his return to England at Swanley, Kent. Landscape and figure painter.

18. SOUTH WALES, EVENING. Oil on panel. 12" x 16".
- *19. ARENIG. Oil on canvas. 14" x 20". Signed and dated lower left: *J D Innes 1911.*

AUGUSTUS JOHN, O.M., R.A., b. 1878

Born at Tenby, Wales. Studied in London at the Slade School under Frederick Brown and Henry Tonks. Member of the New English Art Club. Taught at the Liverpool Academy, 1901-2, then returned to London. Influenced in his early period by Puvis de Chavannes, and later by Rubens, El Greco, and Rembrandt. Painted among the gypsies of Wales and the fishermen of Brittany and Connemara in Ireland; later turned to portraiture. Travelled widely in Europe and visited the United States. A.R.A., 1921; R.A., 1928 (resigned but re-elected, 1940). O.M., 1942.

- *20. AN EQUIHEN FISHER-GIRL. Oil on canvas. 18" x 15". Signed lower right: *John.* Painted about 1900.
21. A SUMMER NOON. Oil on panel. 16" x 12¾".
22. A CANADIAN SOLDIER. Oil on canvas. 21" x 17". Painted about 1917.

AUGUSTUS JOHN, *continued*

- *23. SELF-PORTRAIT. Oil on canvas. 20 $\frac{1}{8}$ " x 16 $\frac{1}{8}$ ". Signed upper right: *John*. Painted about 1940.
24. GIRL IN A STRAW HAT. Oil on canvas. 17" x 13". Signed lower right: *John*.
25. CYCLAMEN. Oil on canvas. 24 $\frac{1}{4}$ " x 24 $\frac{1}{4}$ ". Signed upper right: *John*.
26. PORTRAIT OF AIRCRAFTMAN SHAW (Colonel T. E. Lawrence). Oil on canvas. 27 $\frac{3}{4}$ " x 20 $\frac{1}{2}$ ". Signed upper right: *John*. Begun in 1935 but reduced to present size, 1941.
- *27. AMINTA. Oil on canvas. 19 $\frac{1}{2}$ " x 12 $\frac{1}{4}$ ". Signed upper left: *John*. Painted 1937.

GWEN JOHN, 1876-1939

Born at Haverfordwest, Pembrokeshire, the sister of Augustus John. Studied in London at the Slade School and under Whistler in Paris. Lived for many years in France. Exhibited at the New English Art Club. Painter chiefly of portraits and single figures.

28. YOUNG WOMAN IN GREY CLOAK. Oil on canvas. 25 $\frac{1}{2}$ " x 18".

DAVID JONES, *b.* 1895

Born at Brockley, Kent, of Welsh descent. As a boy exhibited drawings of animals at the Royal Drawing Society. Studied in London at the Camberwell and Westminster Schools of Art. Won the Hawthornden Prize for literature (1937) with a poetic account of his experiences in the first World War. In 1924, he went to work with Eric Gill from whom he learned engraving; has illustrated several books. Member of the Society of Wood-Engravers and the Seven and Five Group. Painter, chiefly in water colour, draughtsman and engraver.

- *29. CARR'S SPLINT. Pencil and water colour. 29 $\frac{3}{4}$ " x 21 $\frac{5}{8}$ ". Signed and dated lower right: *David Jones/32*.

EVE KIRK, *b.* 1900

Studied in London at the Slade School. Travelled in Italy, the South of France and in Greece. Painter of landscape, mostly in London and in the English and Mediterranean coastal towns.

30. PARLIAMENT HILL FIELDS. Oil on canvas. 19 $\frac{3}{4}$ " x 28 $\frac{3}{8}$ ".

EDWARD LE BAS, A.R.A., *b.* 1904

Born in London. Studied at the Cambridge University Architectural School; later studied painting in Paris and in London at the Royal Academy Schools. Has painted in Morocco, France and in England. Member of the National Society and the London Group. A.R.A., 1943.

31. THELMA. Oil on board. 30" x 25". Signed lower left: *E Le Bas*.

DERWENT LEES, 1885-1931

Born in Melbourne, Australia. Studied in London at the Slade School, and in Paris. Appointed teacher at the Slade School, 1908. His active period of production was between 1905 and 1915, when he worked with Augustus John and J. D. Innes chiefly in Wales and the South of France; also painted in Russia, Germany, Belgium, and Italy. Member of the New English Art Club. The last fifteen years of his life were unproductive because of mental illness. Painter of landscape and figures in landscape.

32. THE BLUE POOL. Oil on panel. 9 $\frac{7}{8}$ " x 25".

AMBROSE McEVOY, A.R.A., 1878-1927

Born at Crudwell, Wiltshire. Studied in London at the Slade School under Frederick Brown. His early work shows traces of Pre-Raphaelite influence. Later worked with Augustus John and Sickert. Member of the New English Art Club. A.R.A., 1924. Official artist for the Admiralty during the first World War. Died in London. Portrait painter.

33. GIRL IN A RED COAT. Oil on canvas. 40" x 30".

LORD METHUEN, *b.* 1886

Paul Ayshford Methuen, fourth Baron Methuen, educated at Eton and New College, Oxford; studied painting under Sickert. Has exhibited at the Royal Academy, the Royal Society of British Artists, the New English Art Club, and the London Group. Trustee of the National Gallery (1938) and the Tate Gallery (1940). Landscape and figure painter.

34. VIEW OF THE THAMES FROM WHITEHALL COURT. Oil on canvas. 34 $\frac{1}{8}$ " x 50 $\frac{3}{8}$ ". Signed lower left: *Methuen*.

HENRY MOORE, *b.* 1898

Born at Castleford, Yorkshire. Studied at the Leeds School of Art and the Royal College of Art, where he won a travelling scholarship to paint in France and Italy. Influenced by primitive, especially Mexican, sculpture, and in general by Masaccio and Picasso. Member of the London Group and the Seven and Five Society. Has exhibited with the surrealists. As an official war artist in the second World War he executed a famous series of air raid shelter drawings. Trustee of the Tate Gallery, Sculptor and draughtsman.

- *35. FAMILY GROUP. Gouache on paper. 22" x 27 $\frac{1}{2}$ ". Signed and dated lower left: *Moore/48*.

- *36. SEATED FIGURE. Gouache on paper. 30" x 22". Signed and dated lower left: *Moore/48*.

CEDRIC LOCKWOOD MORRIS, *b.* 1889

Born at Sketty, Glamorganshire. In his youth worked as a farmer in Canada. Studied in Paris, Rome and Berlin. Illustrator of books on plant and bird life. Member of the Contemporary Arts Society and the London Group. Principal of the East Anglian School of Painting and Drawing at Hadleigh, Suffolk.

37. HEDGEROW IN MARCH. Oil on canvas. 25" x 30". Signed and dated lower right: *CEDRIC/MORRIS/32*.

SIR ALFRED MUNNINGS, P.R.A., *b.* 1878

Born at Mendham, Suffolk. Studied at the Norwich School of Art, and in Paris. Exhibited at the Royal Academy since 1898. Painted for the Canadian War Memorials, 1917-18, while attached to the Canadian Cavalry Brigade and the Canadian Forestry Corps in France. A.R.A., 1919; R.A., 1925; P.R.A., 1944. Influenced by Constable, Stubbs, and the English sporting artists.

38. THE HUNTSMAN. Oil on canvas. 17½" x 25".

JOHN NORTHCOTE NASH, *b.* 1893

Born in London, the brother of Paul Nash. Mainly self-taught. Official war artist in the first and second World Wars. Member of the London Group, the New English Art Club, and the Society of Wood-Engravers. Has taught at the Royal College of Art and the Ruskin Drawing School, Oxford. Painter of landscape and still life, also a book illustrator.

*39. A BERKSHIRE LANDSCAPE. Oil on canvas. 27" x 34". Signed lower right: *J. NASH.*

PAUL NASH, 1889-1946

Born in London where he studied at the Slade School. An early member of the London Group. Served as official artist on the Western Front, 1917-18, and painted for the Canadian War Memorials, 1918. Visiting instructor, Royal College of Art, 1924-5. Exhibited with the surrealists, 1936. Appointed official war artist by the Air Ministry, 1940, and the Ministry of Information, 1941. Member of the New English Art Club, the Society of Wood-Engravers, Unit One, the Society of Industrial Artists, and the Council for Art and Industry. Besides painting his work included book illustration and designs for the theatre and for applied arts. A Memorial Exhibition was held at the Tate Gallery, 1948.

- *40. CHESTNUT WATERS. Oil on canvas. 40½" x 50¼". Signed lower left: *Paul Nash.* Painted 1924; repainted 1927 and 1938. Also known as "The Lake".
- *41. DYMCHURCH STEPS. Oil on canvas. 26½" x 40½". Signed and dated lower right: *Paul Nash/1924-44.*
- *42. VALE OF THE WHITE BLACKBIRD. Oil on board. 20" x 30". Signed lower left: *Paul Nash.* Painted 1942.
- *43. WOODED LANDSCAPE. Oil on board. 20" x 30". Signed lower right: *Paul Nash.*
44. DAY FIGHTER. Oil on canvas. 39¾" x 20". Signed lower left: *Paul Nash.*
45. NIGHT FIGHTER. Oil on canvas. 39¾" x 20". Signed lower right: *Paul Nash.*
46. WRECKAGE (Study). Water colour and crayon. 15" x 22½". Signed lower right: *Paul Nash.*
47. WRECKAGE (Landscape). Water colour and crayon. 15½" x 22". Signed lower left: *Paul Nash.*

CHRISTOPHER RICHARD WYNNE NEVINSON, A.R.A., 1889-1946

Born in London. Studied in London at the St. John's Wood Art Schools and the Slade School, and in Paris at the Académie Julian. Member of the New English Art Club. In Flanders, 1914-15; appointed official war artist, 1917; also painted for the Canadian War Memorials, 1918. A.R.A., 1939. Chevalier of the Legion of Honour.

*48. RETURNING TO THE TRENCHES, 1914. Oil on canvas. 20" x 30". Signed lower left: *C. R. W. NEVINSON.*

ALGERNON NEWTON, R.A., *b.* 1880

Born in London. Educated at Clare College, Cambridge; studied painting in London at Frank Calderon's School of Animal Painting, the Slade School, and the London School of Art. A.R.A., 1936; R.A., 1943.

49. THE DESERTED FACTORY. Oil on canvas. 22" x 30".

SIR WILLIAM NICHOLSON, 1872-1949

Born at Newark-on-Trent, Nottinghamshire. Studied at the Herkomer School of Art and in Paris at the Académie Julian, but was mainly self-taught. First received attention for posters produced by means of wood-engraving in collaboration with James Pryde under the name of "The Beggarstaff Brothers." Also made woodcut book illustrations and theatre designs. Painted for the Canadian War Memorials, 1918. Member of the New English Art Club. Trustee of the Tate Gallery, 1934-9. Knighted in 1936. Painter of still life and portraits.

50. GLASS AND FRUIT. Oil on canvas on board. 13¾" x 17¾". Signed lower right: *N.* Painted 1938.

*51. STILL LIFE. Oil on canvas. 16¼" x 20¼".

*52. THE BLUE GLOVES. Oil on canvas. 20½" x 24½".

SIR WILLIAM ORPEN, R.A., 1878-1931

Born at Stillorgan, Dublin, Ireland. Studied in Dublin at the Metropolitan School of Art and in London at the Slade School. Official artist in the first World War; also painted portraits for the Canadian War Memorials and at the peace conference at Versailles, 1919. Member of the New English Art Club. A.R.A., 1910; R.A., 1919. Knighted, 1918. Died in London. Portrait painter.

*53. LOTTIE OF PARADISE WALK. Oil on canvas. 36½" x 28½". Signed and dated lower right: *ORPEN 1908* and *W O* in monogram.

VICTOR PASMORE, *b.* 1908

Born at Chelsham, Surrey. Self-taught but influenced by the art of Turner, Whistler, and Sickert. Worked in the Civil Service, 1927-37. Member of the London Group. Founder and director of the Euston Road School of Drawing and Painting. Painter of landscape, still life, and portraits.

*54. EVENING, HAMMERSMITH. Oil on canvas. 34¼" x 47¼".

JOHN PIPER, *b.* 1903

Born at Epsom, Surrey. Studied at the Richmond School of Art, the Royal College of Art, and the Slade School. His early training included copying stained glass. His earlier pictures are mainly landscapes from the South of England; later adopted an abstract style influenced by Héliou, Braque, Arp, and others. Now paints landscapes and architectural themes interpreted in a dramatic and romantic manner. Has published poems and other writings. Official war artist in the second World War. Commissioned by H.M. The Queen to make drawings of Windsor Castle. Has made designs for the ballet and opera.

- *55. HOUSE OF COMMONS, 1941, AYE CHAMBER. Oil on canvas on board. 30" x 25". Signed and dated lower left: *John Piper/1941*. Inscribed on back: *Study for the Official War Painting "The Aye Lobby: House of Commons—1941"*.

MARY POTTER, *b.* 1900

Studied at the Beckenham School of Art and the Slade School, London, and later taught at the Eastbourne School of Art. Member of the London Group. Has exhibited with the New English Art Club, the London Group and the Seven and Five Society.

56. EARLY MORNING, SWANAGE. Oil on canvas. 20" x 30". Signed lower right: *M. P.*

ERIC RAVILIOUS, 1903-1942

Born in London. Studied at the Eastbourne School of Art, and under Paul Nash at the Royal College of Art where he later taught. His earlier work included book illustrations and designs for furniture, pottery, and glass. Member of the Society of Wood-Engravers. Later turned to painting, chiefly in water colour. An official war artist in the second World War; lost his life while attached to the Royal Air Force, on a flight over Iceland.

57. CHALK FIGURE AT WEYMOUTH ("King George III"). Water colour. 17½" x 21¾". Signed lower right: *Eric Ravillious*.

SIR WILLIAM ROTHENSTEIN, 1872-1945

Born in Bradford, Yorkshire. Studied in London at the Slade School and in Paris at the Académie Julian. Influenced by Degas and Whistler. In Oxford, 1893; went to London, 1895. Travelled in India, 1911, and in America, 1911-12. Official war artist in the first World War; also painted for the Canadian War Memorials. Professor of Civic Art at Sheffield University, 1917-26. Principal of the Royal College of Art, 1920-35. Knighted in 1931. Member of the Royal Fine Art Commission, 1931-8. Made a series of portrait drawings of airmen during the second World War. Member of the New English Art

Club. Died at Far Oakridge, Gloucestershire. Painter of portraits, landscapes, and interiors.

- *58. PORTRAIT OF HAROLD JONES. Oil on canvas. 30½" x 25". Signed and dated lower right: *W. R./1928*.

WILLIAM SCOTT, *b.* 1913

Studied in London at the Royal Academy Schools. Painted in France before the second World War.

59. FRYING BASKET AND EGGS. Oil on canvas. 18" x 21½".
*60. GIRL IN CHEMISE. Oil on canvas. 30¼" x 20". Signed lower left: *W SCOTT*.

WALTER RICHARD SICKERT, 1860-1942

Born in Munich of Danish descent, the son of the painter, Oswald Sickert, and brought to England, 1868. Studied in London at the Slade School and under Whistler. In 1883, went to Paris where he was influenced by his friendship with Degas. Painted in Venice, Dieppe, Brighton, and Bath. Settled in London, 1904. Founded the Camden Town Group, 1911. Member of the New English Art Club and the London Group, A.R.A., 1924; R.A., 1934 (resigned, 1935). Teacher at the Slade School and the Westminster School of Art. President of the Royal Society of British Artists, 1927. With Wilson Steer the most important of the British impressionists.

61. RUE NOTRE DAME, DIEPPE. Oil on canvas. 52" x 41½". Signed lower right: *Sickert*. Painted 1902.
*62. THE OLD BEDFORD. Oil on canvas. 50" x 30½". Signed lower right: *Sickert*. Painted about 1890.
*63. CAFÉ DES TRIBUNAUX. Oil on canvas. 26¾" x 20". Painted about 1900.

MATTHEW SMITH, *b.* 1879

Born at Halifax, Yorkshire. Studied at the Manchester School of Art and at the Slade School, London. In 1910, he first visited Paris where he was influenced by Matisse and the Fauves. Until 1939, lived alternately in Provence and in England. Member of the London Group. Painter of still life, landscape, and figures.

- *64. WOMAN SEATED. Oil on canvas. 22¾" x 18¾". Painted 1913.
65. RECLINING NUDE. Oil on canvas. 19¾" x 28¾". Signed. Painted about 1925.
*66. TULIPS. Oil on canvas. 25¾" x 21¾". Signed lower left: *M S*. Painted about 1938-9.
*67. LANDSCAPE, FREJUS. Oil on canvas. 18½" x 21¾". Signed lower right: *M S*.
68. STILL LIFE AT FRYERN, No. 1. Oil on canvas. 36" x 28". Signed lower left: *M S*.

STANLEY SPENCER, *b.* 1892

Born at Cookham, Berkshire. Studied in London at the Slade School where he began a series of biblical subjects; influenced by the Italian Primitives and the Pre-Raphaelites. Travelled in Italy, Yugoslavia, and Switzerland. Served with the Royal Army Medical Corps in Macedonia during the first World War. Painted mural pictures of war scenes in All Souls', Burghclere, 1926-34. Member of the New English Art Club, A.R.A., 1933 (resigned, 1935). As an official war artist in the second World War, painted a series of pictures of shipyard workers. Painter of imaginative and religious subjects, landscapes, and portraits.

- *69. LANDSCAPE WITH MAGNOLIA, ODNEY CLUB. Oil on canvas. $36\frac{1}{8}$ " x $24\frac{5}{8}$ ". Painted 1938.
- 70. PORTRAIT (Miss Elizabeth Wimperis). Oil on canvas. 30" x 22". Painted 1939.
- *71. MARSH MEADOWS, COOKHAM. Oil on canvas. 25" x 30". Painted 1943.
- *72. SELF-PORTRAIT. Oil on board. $15\frac{3}{4}$ " x $11\frac{1}{2}$ ". Painted 1944.

SIDNEY STARR, 1857-1925

Born at Kingston-on-Hull, Yorkshire. Pupil of Sir Edward Poynter and Alphonse Legros; influenced by Whistler. Member of the New English Art Club. Painted in London, 1872-89, then went to New York. Painted mural pictures in Grace Church, New York, and in the Library of Congress, Washington. Died in New York.

- 73. THE CITY ATLAS. Oil on canvas. 24" x 20". Signed lower right: *Starr*.

PHILIP WILSON STEER, O.M. 1860-1942

Born at Birkenhead, Cheshire. Studied at the Gloucester School of Art, and in Paris at the Académie Julian and the École des Beaux-Arts. Influenced by Whistler, Monet, Manet, Turner, and later by Constable and Gainsborough and the English water colour painters. Foundation member of the New English Art Club, 1886. Teacher of painting at the Slade School, 1893-1930. O.M., 1931. With Sickert the most important of the English impressionists.

- *74. THE SEVERN VALLEY. Oil on canvas. $26\frac{1}{4}$ " x $36\frac{1}{4}$ ". Signed lower left: *P. W. Steer*. Also known as "The Golden Valley."
- 75. THE LIME-KILN. Oil on canvas. 18" x 24". Signed and dated lower right: *P. W. Steer 1908*.
- 76. GATHERING SEAWEED, HARWICH. Oil on canvas. $24\frac{1}{8}$ " x 36". Signed and dated lower right: *P. W. Steer 1913-32*.
- 77. THE ARTIST'S MODEL. Oil on canvas. 24" x $20\frac{1}{4}$ ". Signed and dated lower left: *P. W. Steer 1921*.
- 78. THE THAMES AT CHELSEA. Oil on canvas. 16" x 24". Signed and dated lower right: *P. W. Steer 1923*.
- *79. THE EDGE OF THE CLIFF, BRIDGENORTH. Oil on canvas. 38" x 40". Signed lower left: *P. W. Steer*. Painted 1901.

GRAHAM SUTHERLAND, *b.* 1903

Born in London. Studied at the Goldsmiths' College School of Art. First came to prominence as an etcher, illustrator, and designer of textiles, pottery, and posters. Influenced in painting by William Blake and Samuel Palmer. Exhibited with the surrealists, 1936. Instructor at the Chelsea School of Art. Member of the London Group. Official artist in the second World War, painting air raid damage and work in steel mills and tin mines. Painter of imaginative landscape subjects.

- *80. LANDSCAPE. Water colour. $12\frac{7}{8}$ " x $19\frac{3}{4}$ ".
- 81. LANDSCAPE. Water colour. $17\frac{1}{4}$ " x $25\frac{1}{2}$ ".

GEOFFREY TIBBLE, *b.* 1909

Studied at the Reading School of Art and at the Slade School, London. Member of the London Group. His early work was in an abstract style.

- *82. THE CAFÉ. Oil on canvas. 20" x 24". Signed lower right: *Tibble*. Painted 1948.
- 83. THE MILLINER. Oil on canvas. $27\frac{3}{4}$ " x 36". Signed lower left: *Tibble*. Painted 1948.

EDWARD WADSWORTH, *b.* 1889

Born at Cleckheaton, Yorkshire. Studied at the Bradford School of Art, in London at the Slade School, and in Munich at the Knirr School. Associated with Wyndham Lewis in the Vorticist group. Painted for the Canadian War Memorials, 1918. Member of the New English Art Club, the London Group, and Unit One. Painter of still life of surrealist and decorative character, usually of nautical objects.

- *84. HONFLEUR. Tempera on panel. $25\frac{1}{8}$ " x 35".

DAME ETHEL WALKER, A.R.A., *b.* 1867

Born in Edinburgh. Studied in London at the Westminster School of Art and the Slade School. Attended evening classes under Sickert. Influenced by Whistler. Member of the New English Art Club, A.R.A., 1940. D.B.E., 1943. Painter of portraits, still life, sea-pieces and decorative compositions.

- 85. PORTRAIT OF A LADY IN BLUE. Oil on canvas. 30" x 25". Also known as "By the Spinnet."

CHRISTOPHER WOOD, 1901-1930

Born at Knowsley, Lancashire. Studied in England, and in Paris at the Académie Julian. Somewhat influenced by Henri Rousseau. Travelled in Europe, North Africa, and in Cornwall. As a result of contact with Ben Nicholson, became a member of the Seven and Five Society. Held his first one-man exhibition, 1927. Died, by his own hand, at Salisbury. Painter of imaginative subjects and landscapes, chiefly on Breton and Cornish themes.

- *86. LANDSCAPE NEAR VENICE. Oil on canvas. $21\frac{3}{8}$ " x $25\frac{3}{8}$ ". Signed and dated lower left: *C. Wood/28*.

ILLUSTRATIONS



55. *House of Commons, 1941, Aye Chamber*

JOHN PIPER



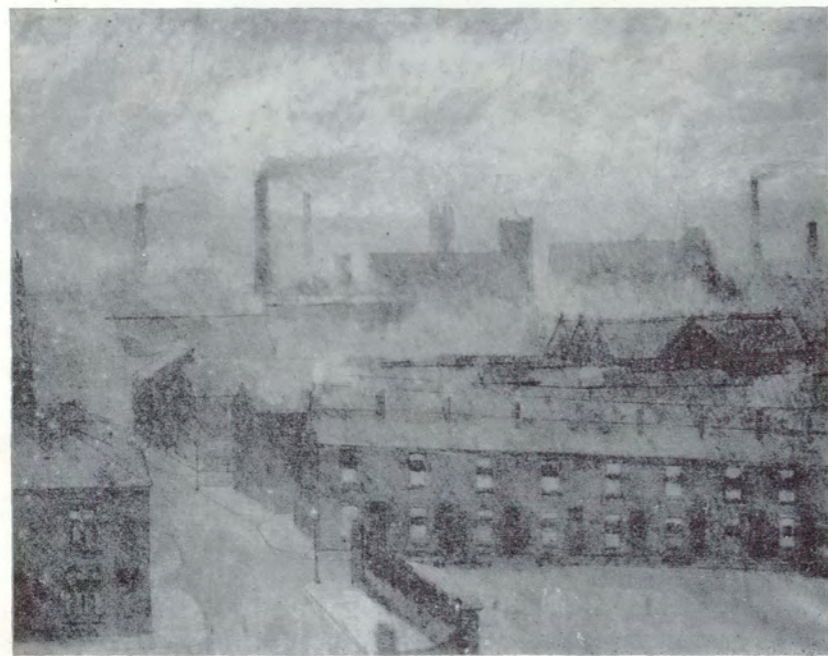
7. *Dunkirk Beaches, May, 1940*

RICHARD EURICH



5. *Beach Scene, Boulogne*

CHARLES CONDER



3. *Bolton*
WILLIAM
COLDSTREAM



12. *Fishing Craft at Étretat*
TRISTRAM HILLIER



1. *Still Life*

VANESSA BELL



17. *Spring in the Ravine*

FRANCES HODGKINS



52. *The Blue Gloves*

SIR WILLIAM NICHOLSON



15. *Forest End*

IVON HITCHENS



27. *Aminta*

AUGUSTUS JOHN



20. *An Equiben Fisher-Girl*
AUGUSTUS JOHN

23. *Self-Portrait*
AUGUSTUS JOHN





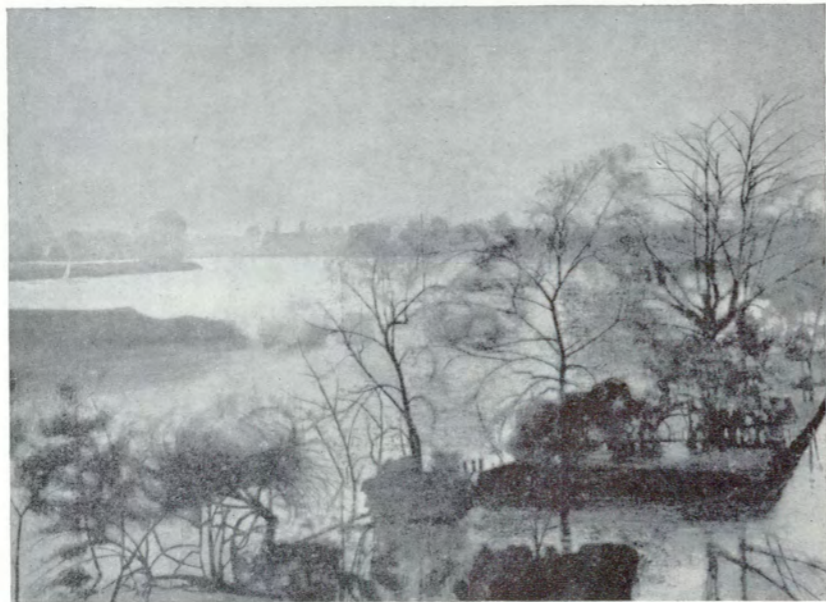
19. *Arenig*

JAMES DICKSON INNES



35. *Family Group*

HENRY MOORE



54. *Evening, Hammersmith*

VICTOR PASMORE



36. *Seated Figure*
HENRY MOORE



40. *Chestnut Waters*

PAUL NASH



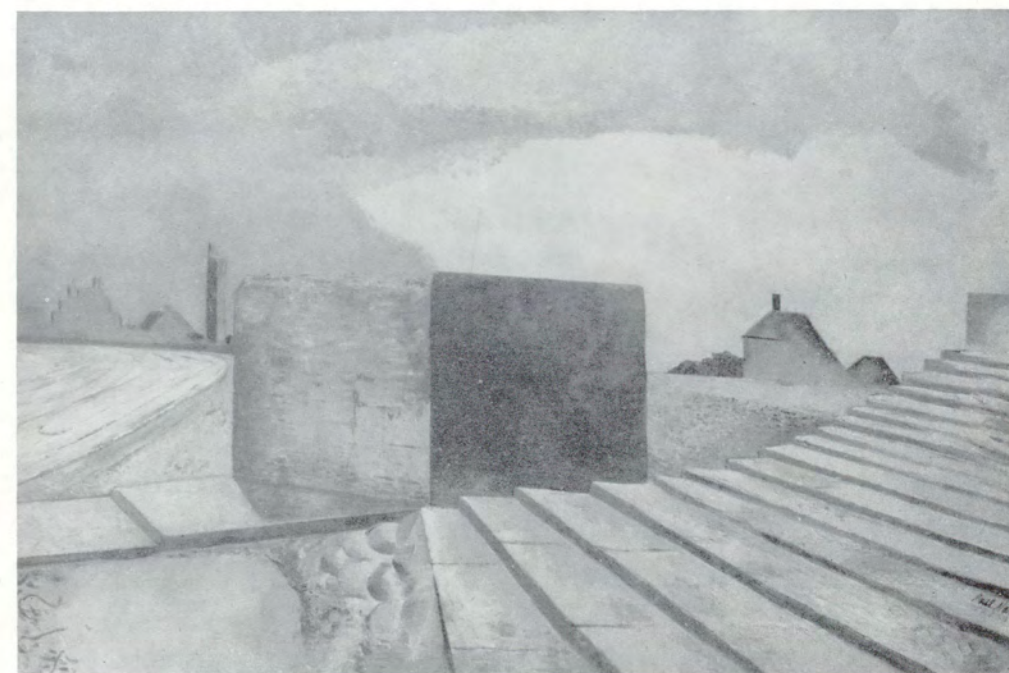
42. *Vale of the White Blackbird*

PAUL NASH



43. *Wooded Landscape*

PAUL NASH



41. *Dymchurch Steps*

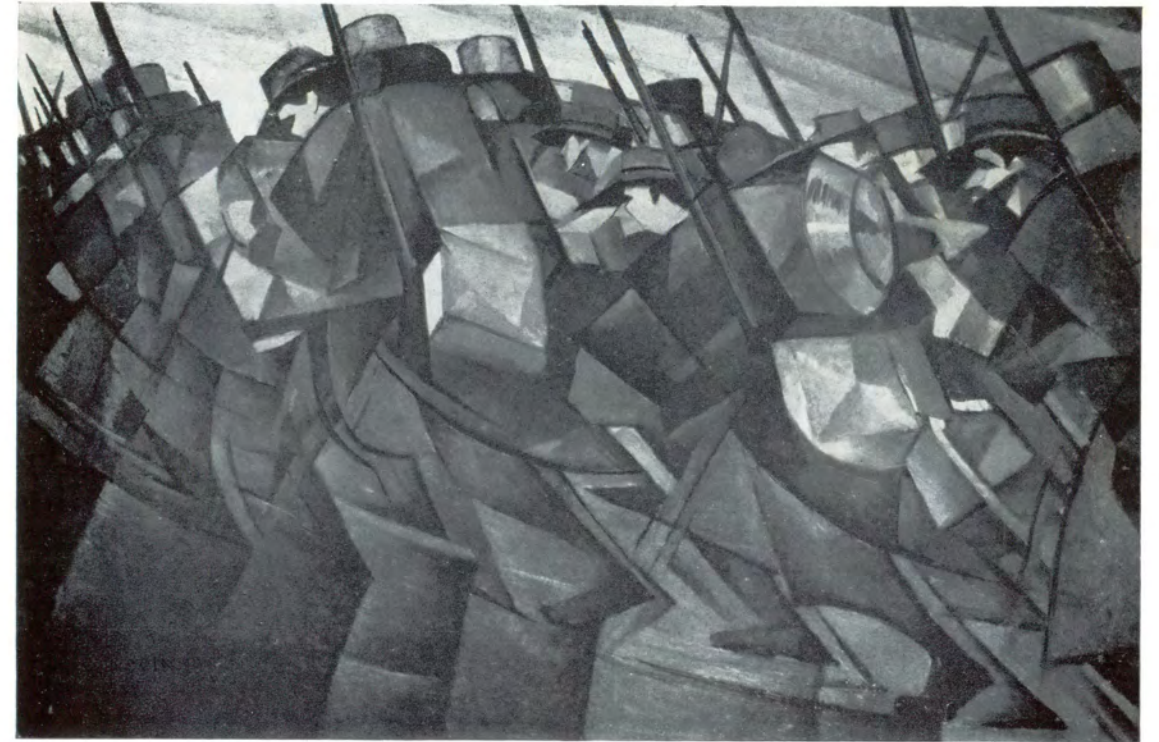
PAUL NASH



39. *A Berkshire Landscape*

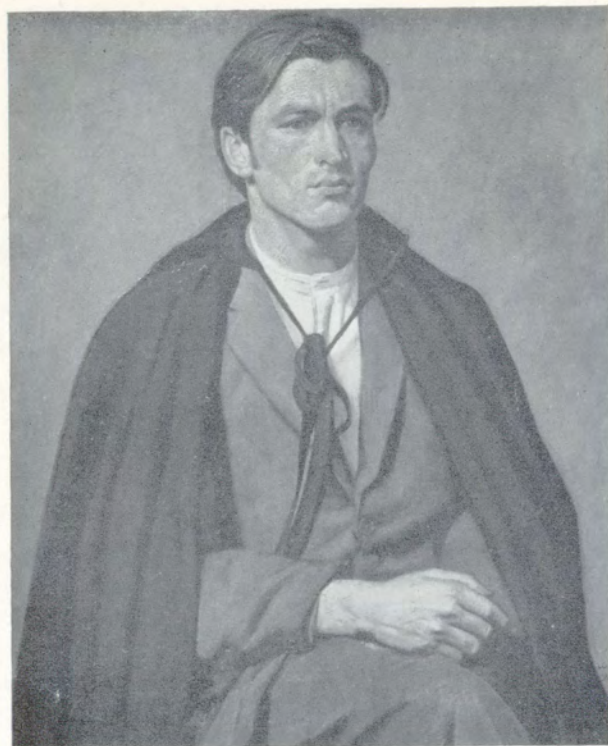
JOHN NASH

9. *Portrait of Andrew
Cakebread*
LAWRENCE GOWING



48. *Returning to the Trenches, 1914*

C. R. W. NEVINSON



58. *Portrait of Harold Jones*
SIR WILLIAM ROTHENSTEIN



53. *Lottie of Paradise Walk*
SIR WILLIAM ORPEN



79. *The Edge of the Cliff, Bridgenorth*
PHILIP WILSON STEER



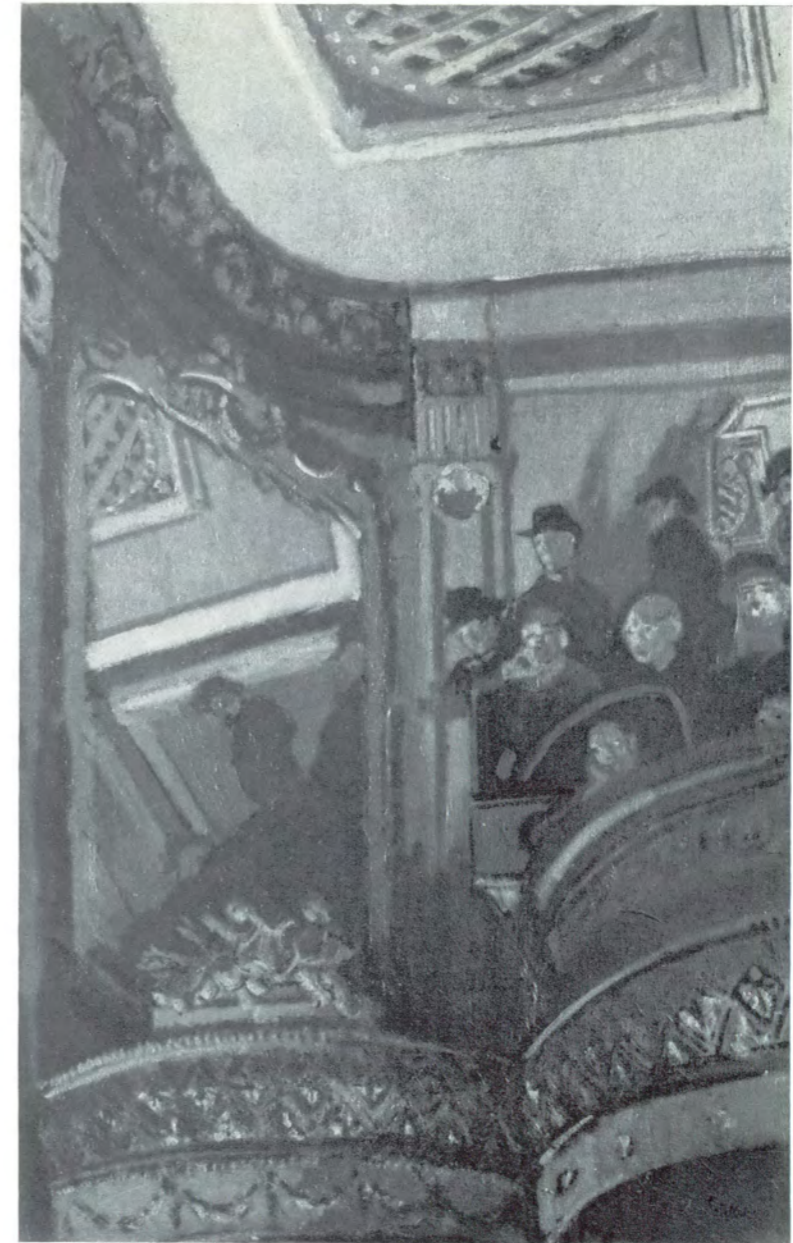
74. *The Severn Valley*

PHILIP WILSON STEER



63. *Café des Tribunaux*

WALTER RICHARD SICKERT



62. *The Old Bedford*

WALTER RICHARD SICKERT



64. *Woman Seated*
MATTHEW SMITH



67. *Landscape, Frejus*
MATTHEW SMITH



66. *Tulips*
MATTHEW SMITH

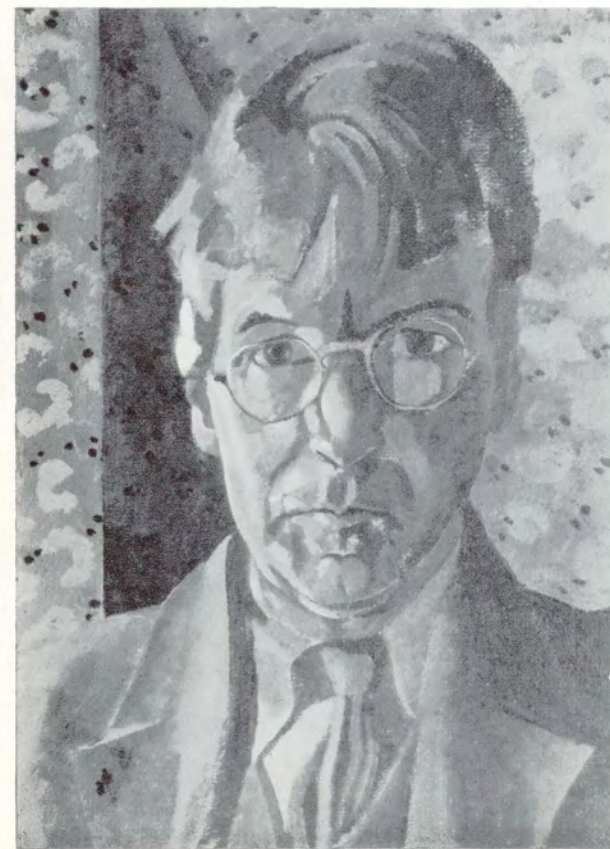


69. *Landscape with Magnolia,
Odney Club*

STANLEY SPENCER



71. *Marsh Meadows, Cookham*
STANLEY SPENCER



72. *Self-Portrait*
STANLEY SPENCER



60. *Girl in Chemise*
WILLIAM SCOTT



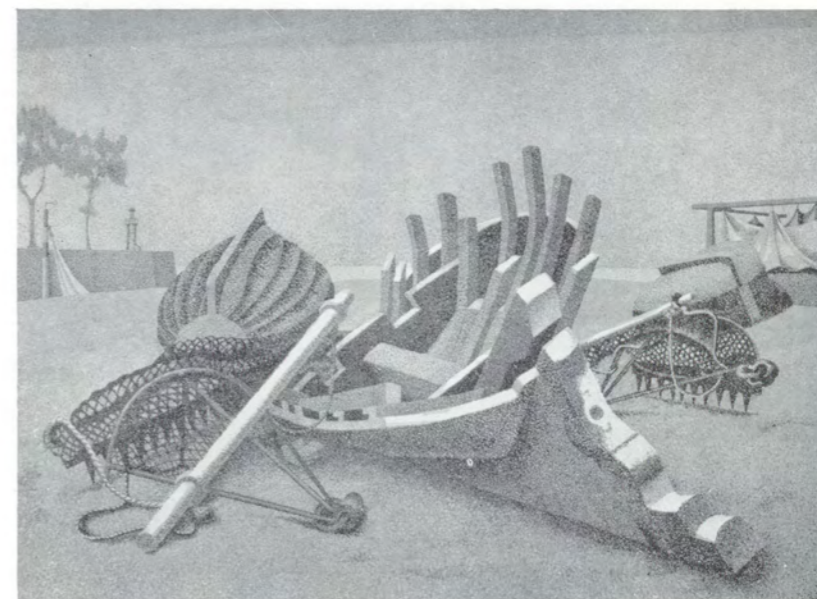
86. *Landscape near Venice*

CHRISTOPHER WOOD

82. *The Café*
GEOFFREY TIBBLE



84. *Honfleur*
EDWARD
WADSWORTH





80. *Landscape*

GRAHAM SUTHERLAND



29. *Carr's Splint*

DAVID JONES

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