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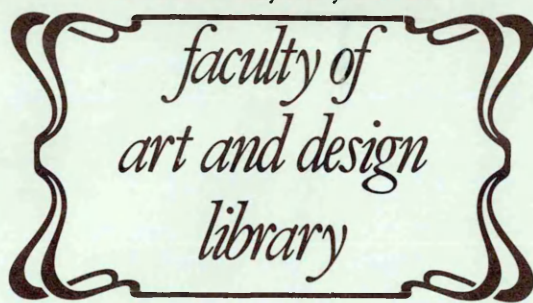
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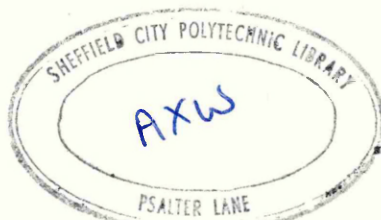
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THE ROLE OF THE ROYAL ACADEMY IN ENGLISH ART 1918-1930

THEOPHILUS PAUL COWDELL

Ph.D.

Volume I



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Abstract

The Royal Academy's promotion of the 'Arts of Design', the education of its students and its annual exhibitions have been subject to many forms of criticism. Despite the absorption of many older avant-garde figures into its membership the Academy maintained a conservative reputation. During and after the Great War the Academy and its members were involved in many forms of activities which gave indirect support to the war effort and commemorated the nation's achievements. The Academy introduced a policy of inter-national exhibitions and was regarded abroad as an important representative of British art. The Royal Fine Arts Commission was largely the result of the Royal Academy's initiative and the Academy contributed to the general post-war interest in mural painting and the decorative arts.

The Royal Academy Schools, having recovered from the war, adopted a more liberal policy of education during the keepership of Charles Sims between 1920 and 1926. The scheme for a Royal Academy State School of Art was never adopted, but Sims made a number of changes within the Academy Schools which gave more freedom to the individual student. During Sir Frank Dicksee's presidency, however, the Schools were criticised from within the institution and after 1926 returned to a more traditional art-training, in competition with the Royal College of Art and the Slade School. The extent of the Royal Academy's artistic conservatism is assessed by an analysis of the Diploma Works deposited by Academicians and the Chantrey Bequest purchases made during the period. The Burlington House Summer Exhibitions were also deemed conservative despite attempts at introducing a more liberal exhibition policy between 1920 and 1927. The dominating realism of Royal Academy work during the 1920s may be seen as a twentieth century development of academic practice.

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Acknowledgements

I would like to express my gratitude for the encouragement, help and advice given me by many individuals and institutions. I would especially like to thank Alan Bowness, Director of the Tate Gallery, Millbank, Mr S.C.Hutchison and Miss C.A.Parker of the Royal Academy of Arts, Dr J.T.Brighton and Mr J.Kirby of the Faculty of Art and Design, Sheffield City Polytechnic. Mr Alan Sims, Mr John Fry-Bourne, Mrs Margaret Noble and Mr William Reeves have been most helpful in providing their recollections of the period described in this thesis. I would also like to thank the staff of the following libraries: The Courtauld Institute of Art Library, The National Art Library of the Victoria and Albert Museum, The D.M.S.Watson Library of University College London, The Royal College of Art Library and the Sheffield City Polytechnic Faculty of Art and Design Library. I am also indebted to Mr and Mrs Lowther Robinson of Southwick, Sussex and to Mr H.Cowdell for his time and assistance in the presentation of this thesis.

In 1937 Mary Chamot stated categorically¹ that the Royal Academy exhibitions were not representative of contemporary painting, and that the institution's primary functions were those of providing a free art school, carrying on the social business of organizing exhibitions and dinners, and finding artists to execute presentation portraits. The author's own 'understanding of the real state of the arts' led her to sanction the Royal Academy's existence by virtue of the fact that

'... there is a traditional technique of painting; it is as well that this tradition should be kept alive, and it is appropriate that it should be kept alive in the Academy.'

Yet she was convinced that 'Academic success does no good artistically' and wished to see the 'pure' artist 'free' to do his work. A more detailed analysis of this and other forms of criticism will be found below (p 213) but Mary Chamot's stress upon the official nature of the institution deserves comment.

As originally defined in the Royal Academy's Instrument of Foundation² the institution was intended to 'promote the Arts of Design', to provide instruction for students 'under the direction of the ablest artists' and to hold annual exhibitions of

'Paintings, Sculpture and designs, which shall be open to all Artists of distinguished merit.'

Under the provision made in Clause xxii for the introduction of alterations and additions the laws of the Royal Academy have been modified on many occasions since 1768, but their main principles have been retained. By the early twentieth century, notwithstanding a constant flow of criticism, the Royal Academy continued to provide a focus on contemporary British art. Sir Walter Lamb described the annual exhibition as a

'challenge to public opinion and criticism . . . a healthy exercise that distinguishes the Academy from other educational institutions whose authority and activities are generally taken on trust by the laymen'³.

Commencing in 1870 with an exhibition of Old Masters and works by

1 Mary Chamot Modern Painting in England London, 1937. Chapter VII, The Royal Academy and Some Traditional Painters, pp 80-93.

2 Signed by George III 'at St James's, December 10, 1768.'

3 Sir Walter R.M. Lamb (Secretary to the Royal Academy 1913-1951) The Royal Academy, London 1951 pp 105-106.

C.R.Leslie R.A. and Clarkson Stanfield R.A.¹ the Royal Academy had also introduced the public to a range of work from British collections which foreshadowed the foreign art Winter Exhibitions which were to start in 1920. Both types of exhibition were seen as educative exercises intended to encourage public awareness of the arts. The Royal Academy Dinner at which the principal guest was a member of the Royal Family was still attended by diplomats, cabinet ministers and important patrons of the arts.

If the Royal Academy's promotion of the arts was (and is) seen in the form of its exhibitions, the pedagogic role of the Royal Academy Schools, if less publicly evident, remained a most important part of the institution. The Schools, moreover, gave free tuition to all students, being funded by the proceeds from exhibitions and from various bequests. The Keeper² of the Royal Academy is responsible for the direction of the Schools, and was originally assisted by the holders of Professorships in Painting, Sculpture, Architecture, Perspective and Anatomy. The competitions for various prizes and scholarships were judged by the Royal Academy Council each year and awards were made on Foundation Day, December 10th. The painting and drawing schools attracted by far the larger numbers of students³, while the schools of Sculpture and Architecture were usually attended by some ten students each.

There are two principal reasons why the Royal Academy should have been seen (perhaps inevitably) as conservative in character.

1. The restriction of the number of Academicians to forty, and the number of Associates (from whom the Academicians are recruited) to a similar figure, also limits the number of younger artists attaining membership. In 1918, as a result of proposals for reorganisation put forward by Reginald Blomfield (1856-1942), it was decided that Academicians would become Senior Academicians on reaching the age of seventy-five⁴, and thereby cease to serve on the Council or Committees. This provision increased the number of vacancies in

1 Charles Robert Leslie R.A. (1794-1859) and William Clarkson Stanfield R.A. (1793-1867).

2 Until 1927 (after the resignation of Charles Sims) the Keeper lived in the east end of the ground floor of Burlington House, now occupied by the library.

3 Sir Walter R.M.Lamb, *op.cit.* gives the average number for Painting and Drawing students as 80.

4 Royal Academy Annual Report, 1918 p.23. Not more than five Academicians were to become Senior Academicians in any one year.

both ranks, and was intended to ensure that younger blood was infused into the institution. The limited success of this move may be gauged from the fact that the Associates elected in 1919 were all aged between forty-one and fifty-two¹. Even with this amendment to the constitution it is difficult to see how any other results could have been achieved.

2. The fact that Annual Exhibitions are selected by a Committee drawn from Royal Academy members² of itself may be interpreted as confirming the Royal Academy in its conservatism³. While admitting the importance of 'new streams of life' the Academy was loath to sanction any but

'... definite performances which show the benefit of such invigoration without the crudities of mere novelty or exercise.'⁴

This 'tried and tested' formula also explains the historical relationship between the Royal Academy and the New English Art Club at this time. In 1940 Frank Rutter⁵ noted that the 'rebels' of the 1880s and their successors had gradually been absorbed into the Royal Academy. The origin of the New English Art Club in 1886 had been stimulated by the influence of French art upon English artists who had studied abroad and by discontent with the selection process of the 'closed academic system'⁶ at Burlington House. An appeal for reform of the Royal Academy (launched shortly after the founding of the New English Art Club) by George Clausen, Walter Crane and Holman Hunt through the correspondence columns of The Times had failed, but Alfred Thornton (Secretary to the New English Art Club 1928-1935) noted the way in which the Royal Academy started to absorb 'the more congenial malcontents.' Paradoxically this move may itself have

1 George Harcourt was fifty-one, Alfred Munnings forty-one, and Claude Shepperson fifty-two.

2 From 1919 at least three Associates were included in the selection committees.

3 Each Royal Academy member might send in up to six works annually: these were not exhibited as a right, and were subject to approval by the Council, as well as the Selection and Hanging Committees.

4 Sir Walter R.M.Lamb What the Royal Academy Stands For, in Art in England, edited by R.S.Lambert, Harmondsworth 1938 p 53.

5 Frank Rutter Modern Masterpieces, London 1940, especially Chapter XVIII.

6 Alfred Thornton Fifty Years of the New English Art Club, London 1935, p3.

been stimulated by the Academy's critics. D.S.MacColl's 1890 appointment to The Spectator as art critic had commenced with some frank criticism of the Royal Academy. After his instigation of the House of Lords Select Committee Inquiry into the Administration of the Chantrey Bequest (1904) MacColl wrote The Mission of Timothy D. Hoot to Henry James. This 1906 'Scenario' (it was later published in MacColl's Confessions of a Keeper, London 1931) welcomed the mythical results of a 1907 and 1908 national depression in which an Act of Parliament provided for the sale of all national art treasures and collections to America. The results upon Britain's own national patronage were found to be most beneficial to modern art, and 'The Academy was freely opened to all the original artists of the country.' MacColl imagined the King commissioning a portrait group from Augustus John, and buying a landscape by Steer. Even if MacColl's fantasies were not realized in 1908 it is interesting to find that of the 114 Academicians and Associates active between 1918 and 1930, 31 of them had been New English Art Club members before 1918, and 46 had been exhibitors (see Appendix C). Frank Rutter¹ commented upon similarities to be found between Royal Academy exhibits of the 1920s and the paintings seen at the New English Art Club in earlier days. The French influence during the 1880s and 1890s had been marked by

'The observation and rendering in paint of the effect of light out of doors . . . the chief² preoccupation of the young and most advanced artists. . . '

Such a form of realism was in keeping with post-Great War taste as noted by both Frank Rutter and Sir William Orpen.³ Indeed Rutter attributed the general decline in historical and subject pictures in the Royal Academy Summer exhibitions directly to this New English Art Club influence and 'the acceptance of Impressionist practice as regards the colour of light'⁴. Sir Joseph Duveen expressed a simi-

1 Frank Rutter op.cit. pp 237-8.

2 A.S.Hartrick R.W.S. A Painter's Pilgrimage through Fifty Years, Cambridge 1939, p 147.

3 'The chief effect of the War on painting . . . was to bring about a return to realism.' Sir William Orpen The Outline of Art, London 1934. p.608

4 Frank Rutter op.cit. p 238.

lar view in 1930¹ when he noted the many New English Art Club members who had since become 'ornaments' of the Royal Academy, and interpreted William Orpen's election to Associate in 1910 as a consolidation of the process of Academy penetration by the New English Art Club begun by George Clausen's own election of 1895. In a similar fashion some of those artists² who in 1908 had exhibited in the Allied Artists' Association at the Royal Albert Hall later became members of the Academy. In consequence the Royal Academy Summer Exhibition during the 1920s were characterized by ample evidence of modes of work first seen in more 'avant-garde' exhibitions some twenty years earlier.

In 1893 George Clausen had been criticized by George Moore³ for painting truth rather than beauty, a fault Moore also found evident at the New English Art Club. Yet whereas Moore castigated the Royal Academy for 'adopting French methods' he could admire the New English Art Club for the same reasons:

'Art has fallen in France, and the New English seems to me like a seed blown over-sea from a ruined garden. It has caught English root,⁴ and already English colour and fragrance are in the flower!'

By 1911 The New English Art Club was itself considered somewhat conservative and academic by many younger artists⁵, and the process of absorption into the Royal Academy referred to above consolidated this tendency.

The Great War may have played some part in the 1920s Academy vogue for realism. In 1924 Martin Conway, the Director of the Imperial War Museum, noted that

'never before have artists of such varied outlook combined to work with the one object of depicting phases of their country's history. The Government, with a happy impartiality, selected

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- 1 Sir Joseph Duveen Thirty Years of British Art, London 1930 pp 69-70.
 - 2 These included Philip Connard, Richard Jack, Ambrose McEvoy and Glyn Philpot.
 - 3 George Moore Modern Painting, London, 1st edition 1893. p.117ff.
 - 4 George Moore op.cit. p 211 (2nd edition).
 - 5 A point made in H.M.Cundall's A History of British Water Colour Painting, London and New York 1929 p 117.

prominent names from the various "schools" of artistic effort . . . one need only glance at the¹ names in the catalogue to realize their number and variety. '

In consequence of this liberal selection policy remarkably few members of the Royal Academy were 'specially employed' by the Ministry of Information. There are 169 contributors noted in the Imperial War Museum's First World War Collection, of which 77 were, at various stages of the war and immediately after it, 'specially employed'. Of the latter only 7 were Royal Academy members (3 Academicians and 4 Associates)², although 17 other war artists were eventually elected to the Academy. The Great War certainly provided an important stimulus for a large number of younger artists. The nature of first-hand war experience, however, did not immediately consolidate the position of abstract art in this country³, but rather emphasized a modern form of realism. Even if Clutton Brock could recognize in cubism certain modes of expression apposite to the depiction of modern warfare⁴ the intense emotion generated by experience of the war was more frequently expressed with the 'sheer realism' appropriate to the fierce wartime taste of life. Sir William Orpen's painting is representative of the realism which dominated the Royal Academy during the following decade.

Upon the outbreak of the Great War the Royal Academy had offered its facilities to the War Office, as approved by the General Assembly held on August 21st 1914. In fact the Council granted the loan of Galleries VII to XI, the Architectural Room, Lecture Room and Refreshment Room to the United Arts Force who proceeded to drill

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- 1 Introduction to the 1924 1st edition of the Imperial War Museum's Concise catalogue of Paintings, Drawings and Sculpture of the First World War 1914-1918. The War Publications Department started commissioning work in 1916 and was succeeded by the Ministry of Information in 1918.
 - 2 R.A.s:- Sir William Orpen, J.S.Sargent and C.Sims. A.R.As:- D.Y.Cameron, H.Hughes-Stanton, Sir John Lavery and Glyn Philpot. Philip Connard was elected A.R.A. in 1918.
 - 3 Chapter VI in Mary Chamot's book, op.cit., The Influence of War is subtitled Abstract and Imaginative Painting.
 - 4 A.Clutton Brock, quoted by Sir William Orpen, The Outline of Art, London 1934 p 613.

in the courtyard and stack their rifles in the Refreshment area¹. Sir Edward Poynter anticipated² the General Assembly's desire to 'rather promote an exhibition for the benefit of distressed artists than for the War Fund.'

This resulted in the 1915 (January to February) War Relief Exhibition in aid of the British Red Cross Society and the Artists' General Benevolent Institution, and established a precedent for further exhibitions in 1917 and 1918³.

The potential destruction of works of art and historic monuments resulted in appeals to both the United States Ambassador (as agent of a neutral power) and to Kitchener. The letter from Sir Edward Poynter to the American Embassy, dated September 13th 1914, asked the Americans to exert their influence, for

A word from the Kaiser would doubtless check the zeal for destruction, even if it did not entirely put an end⁴ to the brutal methods of the German military caste . . .'

and the Royal Academy Secretary's letter to Kitchener enquired whether British and Allied troops had been ordered to respect works and monuments in Germany through which they were expected to pass.

In October 1915 the East Side Galleries were loaned to the British Red Cross Society and to the Order of St John of Jerusalem for Ladies Workrooms. In June 1917 part of the Schools' accommodation was lent to the Admiralty for Naval Camouflage work. For a time Burlington House was also used for the temporary exhibitions of other societies, especially when other premises were being used for 'urgent war purposes.'⁵

1 Royal Academy Annual Report 1914 p 11, and see also Appendix 16

2 A letter from Sir Edward J. Poynter to Frank L. Emanuel (dated August 20th, but with the date amended to August 17th by Emanuel) in the collection of the Imperial War Museum.

3 In 1917 the January to February exhibition of Graphic Art was in aid of the British Red Cross. Details of exhibitions 1918-1930 are given in Appendix F (below).

4 Royal Academy Annual Report 1914, Appendix 17 p 79 ff.

5 e.g. The Royal Society of British Artists exhibited in Galleries I and II, and in the South Rooms at the request of the War Cabinet Committee. The Society's Suffolk Street premises were being used for war purposes and the Government paid for the necessary heating and lighting, etc. at Burlington House. A similar arrangement was made for the Royal British Colonial Society of Artists in December 1918.

In March 1918 an Advisory Committee on War Memorials issued a circular of suggestions for the treatment of Memorials. The subject of War Memorials had already become a much discussed issue. The Architectural Review of 1917, in its monthly notes¹, touched upon the matter several times. According to Pittendrigh Macgillivray, in a letter to The Times quoted by the journal,

'... The War Memorial business is likely to become rather a terror throughout Europe unless the financial condition of the nations proves such as to hold it in check for a time - for such a length of time as will allow us some measure of the inevitable blatancy and vulgarity to evaporate.'

The Architectural Review agreed that the execution of War Memorials should be delayed, as long as possible, to allow 'mere realism' of incident to be 'transmuted into poetic symbols.' The original scheme for a National War Museum was also being discussed². The Royal Academy Committee on War Memorials consisted of Sir Edward Poynter, Sir Aston Webb, Hamo Thornycroft, Sir Thomas Brock, Frank Dicksee, Reginald Blomfield and Charles Sims. The Committee's suggestions contained several recommendations:

1. Designs should be obtained from 'competent' artists, or from competition entries judged by a professional artist.
2. Consideration should be given to the appropriate and conspicuous siting of memorials.³
3. Materials should be chosen according to available finance and local availability of suitable materials.
4. In small towns and villages the cost of laying out the site should be included in the scheme.
5. Interior memorials should be considered carefully in relation to their architectural context.
6. All lettering should be legible and 'carefully studied'.⁴
7. 'Simplicity scale and proportion should be aimed at rather than profusion of detail . . .'

The circular asked any body that might wish to seek the Committee's advice on specific problems to contact the Royal Academy Secretary.

1 The Architectural Review 1917 vol.42.

2 The Daily Telegraph commented that Sir Alfred Mond's organizing Committee were considering a site next to County Hall, on the South bank of the Thames near Westminster Bridge.

3 'A position sufficiently conspicuous to be worth of its object.'

4 A bold Roman or 16th century Roman based type was preferred.

It is interesting to note that the Royal Academy was host to a conference on War Memorials on June 26th 1918¹ when Rudyard Kipling recommended that a national committee be formed, and the Dean of St Paul's Cathedral, London, spoke in favour of a single national memorial. In the event local memorials proliferated all over the country, and even if they were

'not, on the whole, very beautiful or very expressive . . . the majority are mediocre'²

the Royal Academy Committee and conference had succeeded in publicizing the issues involved. The Royal Academy had also given direct financial support to the country's war effort when, in 1915, £132,131-6s-10d of 2½% Consols was converted to £88,087-11s-3d of the new 4½% War Loan stock. The Academy's most important responses to the war were to be found in the nature and role of its Winter Exhibitions and the way in which it acted as a focus upon public issues. The depletion of the number of male students in its own schools was an unavoidable consequence of the war.

Mention has already been made of the relatively small number of Royal Academy members employed as official war artists (see above

1 The Conference was attended by representatives of the Church, the Government and of leading art societies. One of its main objectives was to 'secure combined instead of isolated effort in erecting memorials and to protect churches and public buildings from unsuitable treatment in setting up monuments of war.' At the same time Lord Crawford, for the government, urged that the artist should have as free a hand as possible. The Studio commented favourably on the conference, LXXIV no.305, August 1918 p 92. The Executive Committee which was appointed consisted of Sir Edward J. Poynter, ten Royal Academicians and one Associate, Lords Plymouth, Crawford and Ferrers, C.J. Holmes (National Gallery), C. Aitken (Tate Gallery), Sir Cecil Smith (Victoria and Albert Museum), Mr Henry Wilson (Arts and Crafts Society), Sir Theodore Cook, Mr Christopher Wall, Mr Campbell Swinton, Professor Lethaby and the Dean of York. As might be expected the Committee conducted its business through the offices of Burlington House. In 1919, under its new Chairman, Sir Aston Webb, the Committee proposed the October-November 1919 Exhibition of War Memorial Designs which it thought would help authorities decide upon matters of design and the choice of artists. See The Studio LXXVI no.314, May 1919 pp 138-141.

2 Arnold Whittick War Memorials, London, 1946 p 43.

p 10) . The subject of the artist as a war historian was taken up by the author of The Studio's series The Lay Figure in March 1918¹. When asked if photographs would not be sufficient to provide a faithful representation of the war the critic replied

'No, it would not . . . a photograph will give you the facts of course, but crudely and in a matter of fact way. The artist brings into the record the touch of sentiment that makes the facts convincing.'

Of those Royal Academy Members employed by the Ministry of Information Sir William Orpen came closest to realizing the sense of The Studio's comment in his 1918 Summer Exhibition in the Agnew Galleries in Old Bond Street. Arnold Bennett attributed the success of Orpen's war pictures to 'the reality of the inspiration, to an extreme competence in the choice and employment of means.'² It was undoubtedly Orpen's impressive realism which lead to his commission for works commemorating the Versailles Peace conference in 1918. All the Royal Academy war artists are characterized by their realist technique. Sir John Lavery's naval subjects, shown at the Grosvenor Gallery in December 1918, were, like many of Orpen's war works, to find a home in the Imperial War Museum.

One last example can be used to illustrate the extent to which many activities of Royal Academy members were intended to support humanitarian and charitable causes relative to the war. Early in 1918 Sir George Frampton put forward a scheme³ for employing disabled ex-service men in the production of commemorative tapestries intended for churches, universities, schools and other buildings. These tapestries could be lent to public galleries throughout the Empire⁴ and in the future were intended as valuable historical records. George Clausen, Charles Sims and Frank Brangwyn had already agreed to be associated with the scheme and to provide designs. The outcome of Frampton's scheme was the War Memorials Tapestry Guild.

1 The Studio LXXIII no.300 March 1918 p 76.

2 Arnold Bennett's catalogue introduction to the Agnew Galleries Exhibition of Sir William Orpen's War Pictures of the Western Front, 1918.

3 He appealed for support in a printed leaflet. Some years later Charles Sims was using the backs of unused leaflets upon which to write notes for his projected book on painting. The leaflet was quoted in The Studio LXXIII no.300, March 1918 pp 67-68.

4 To inspire patriotism.

Agnews of Bond Street showed an exhibition of designs made for the Guild by some 20 artists in 1919. Charles Sims was particularly active in the project and the London County Council were prepared to provide facilities for training the disabled weavers at the Central School of Arts and Crafts. Lord Sackville even offered part of his mansion Knole House, Sevenoaks, for workshop conversion, and a number of commissions were placed by the time that a selection of designs were exhibited in August 1919 at the Victoria and Albert Museum (where the exhibition was jointly organized by the Museum and the Royal Academy War Memorials Committee). The Studio reproduced two designs for tapestry panels in its August issue¹.

In January 1919 Sir Aston Webb was elected to succeed Sir Edward J. Poynter as President of the Royal Academy. Sir Aston Webb had achieved a reputation as an architect during the 1890s² and had been an Academician since 1903³. Despite the fact that he was 70 in 1919 The Studio welcomed his election to the Presidency. Although the Academy had appointed its first architect President since James Wyatt⁴ Webb was regarded as a good choice:

'To become a central authority . . . is possible to the Academy if it can be itself united and made to act with unanimity of conviction, and to achieve this union the influence of a President who can think largely and dictate with discretion is required. That such a one has been found in Sir Aston Webb augurs well for the future⁵.

He was admired both as an architect and as a planner. The Studio made references to Webb's vast schemes for London which might yet make that city an 'artistic wonder of the world.'

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- 1 The Studio LXXVII no.316, August 1919 pp 112-113. An unfinished The Communion at the Front by E.Reginald Frampton and A Moorland Shrine by Sydney Lee.
 - 2 Reminiscences of Sir Aston Webb and his office by H.Bulkley Cresswell, a former pupil, appear in Alastair Service (ed.) Edwardian Architecture and its Origins, London 1975 pp 328-337.
 - 3 Sir Aston Webb had been Treasurer of the Royal Academy from 1912 to 1919.
 - 4 James Wyatt was President 1805-1806.
 - 5 The Studio LXXVI no.314 May 1919 p 133.

the Academy was not without international significance itself. It possessed a class of Honorary Foreign Academicians. An 1863 Royal Academy Commission¹, chaired by Earl Stanhope, had expressed concern that there was no

'honorary class consisting of artists of other countries, by which such artists may receive tokens of honour from other nations beside their own'²

who would also be entitled to send works to the annual exhibitions. On March 15th 1864 the Royal Academy had presented its own Observations of the Members of the Royal Academy of Arts upon the Report³, in which the Academy agreed with many of the Commission's recommendations (although it chose to dissent from some). On the question of Honorary Foreign Members the Royal Academy stated that it had wished to introduce such members for a long time, but had delayed in doing so because of 'the present restricted space for the exhibition.' The Royal Academy Council had expressed concern over the fact that many deserving English artists, as well as distinguished foreign ones, could not be found hanging space to exhibit their works in annual exhibitions⁴.

In March 1867 the Royal Academy obtained the lease of Burlington House, and the Summer exhibition of 1869 was the first held in the new premises. The new accommodation prompted the Academy to institute a Class of Honorary Foreign Academicians (the adjective 'Foreign' was removed in 1933 to 'allow the inclusion of eminent artists practising in the Dominions'⁵). Among the first such Academicians to be elected in 1869 were Eugène E. Delacroix, Jean Louis Meissonier and Jean Léon Gérôme.

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- 1 Report of the Commissioners appointed to inquire into the Present Position of the Royal Academy in relation to the Fine Arts, London 1863. Report dated 10th July 1863. The report also suggested (p xii) that the Royal Academy might 'form a valuable permanent Council of advice and reference in all matters relating to the Fine Arts, public monuments, and buildings,' fulfilling a similar function to the 1924 Royal Fine Art Commission.
 - 2 Report, ibid. pp xii-xiii. See also S.C.Hutchison History of the Royal Academy 1768-1968, 1968 p 120.
 - 3 Published for both Houses of Parliament and used as an Appendix to the Minutes of Evidence of the 1863 Report, pp 757-769 in the Irish University Press British Parliamentary Papers vol.5.
 - 4 A Royal Academy Council report to the General Assembly in February 1860.
 - 5 See Sir Walter R.M.Lamb The Royal Academy, London 1951, p 52.

There were five Honorary Foreign Members between 1918 and 1930 (see Appendix G). Léon Bonnat had been elected in 1904, and was known as a painter of portraits, landscape and history. His successes in the Paris Salon started in the 1860s (he was sending pictures to Paris from Italy 1858-1862), and he was awarded the Légion d'Honneur in 1867. His 1874 Christ on the Cross for the Paris Palais de Justice was criticized for being too realistic, although his landscapes were much admired and his portrait sitters included Victor Hugo, Thiers, Carnot and Félix Faure. He was made a member of the Institut in 1881, as was Pascal Dagnan-Bouveret in 1900. Although Dagnan-Bouveret had been a pupil of Gérôme at the École des Beaux Arts (and like Bonnat had achieved second place in a Prix de Rome competition) he was influenced by Bastien-Lepage and turned to genre subjects. He had been given the Grand Prix at the Paris Universal Exhibition of 1889, and in 1921 was commissioned for a panel, La Justice, for one of the Paris Palais de Justice chambers. Jean-Paul Laurens was a history painter, and succeeded Meissonier at the Institut. He taught at the Académie Julien, Paris, and became Director of the Toulouse Academy. He contributed to the decorative work in the Hôtel de Ville, Paris, as did Paul Albert Besnard¹. Besnard had trained in Cabanel's studio and at the École des Beaux-Arts. He was awarded the Prix de Rome in 1874, later spent two years in London, and even travelled to India. His interest in light-effects caused him to be accused of Impressionist sympathies. He was at various times Director of the École Nationale des Beaux-Arts and Director of the Villa Medici, Rome. Albert Bartholomé had studied under Gérôme, and had been influenced by Bastien-Lepage. He worked both as a painter and as a sculptor², obtaining the first prize for sculpture in the Paris Universal Exhibition of 1900. He was elected President of the Sociétaire de la Nationale des Beaux-Arts (of which he had been a member since 1892) in 1921.

By virtue of their official recognition³ and success these

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- 1 Besnard also painted a decorative scheme for the Petit Palais.
 - 2 Bartholomé made the 1899 Monument aux Morts in the Père Lachaise Cemetery, Paris.
 - 3 All five artists were given Légion d'Honneur rank.

French Honorary¹ Members had reputations abroad analagous to those of Royal Academicians in this country. Although Laurens had been criticized for the tragic and 'lugubrious themes'² of his history painting it is interesting to find that the other artists (all the products of a French academic art-training) were prey to some contemporary influences of French nineteenth century realism.

The increasing post-war interest in the art of other countries was helped by the 1915 War Relief Exhibition which included a Belgian section of modern works sold to provide funds for Belgian Artists³. The Studio published three articles⁴ by Dr.P.Buschmann⁵, the third of which concentrated upon the Royal Academy exhibition. Although Buschmann emphasized the importance of Belgian sculpture (which he ranked 'next to France in the evolution of modern sculpture') those painters whose work he illustrated demonstrated impressionist and neo-impressionist influence⁶. Buschmann stressed the international character of modern art when he stated that

'now that art seems to hesitate and to seek new ways, the divergent and opposite tendencies are quite as numerous and the

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- 1 Honorary Members of the Royal Academy did not receive diplomas until King George V granted permission in 1926. See Royal Academy Annual Report 1926 p 82. Royal
 - 2 London Daily News, May 15th 1878, quoted by C.E.Clement and L. Hulton in Artists of the Nineteenth Century and their Works, Boston, U.S.A. 1884 (entry: Laurens).
 - 3 Royal Academy Annual Report 1914 p 23, Resolution 6 This response to contemporary sympathy with the Belgians at the beginning of the war succeeded in raising £232-13s for Belgian artists. Of 1,008 works exhibited between January 8th and February 27th 1915, 171 were by Belgian Artists. The other profits from the exhibition were divided between the rest of the exhibitors, the British Red Cross (including the St John Ambulance Association) and the Artists' General Benevolent Institution. The latter was fund-raising in other ways, and its Portrait Painters (who included many Royal Academy members) had advertised in The Studio LXIII no 260, November 1914, offering to sell 50 guinea vouchers to those who would commission portraits of serving soldiers, sailors, doctors or nurses. The artists would paint (maximum size 20" x 24") portraits, and the proceeds would swell the Institution's funds. Each of the 94 artists named had agreed to paint two such portraits.
 - 4 The Studio LXIII no.261, December 1914 pp 183-210, LXIV no.263, February 1915 pp 43-47, LXIV no.266, May 1915 pp 260-269.
 - 5 Dr Buschmann was editor of L'Art Flamand et Hollandais.
 - 6 e.g. Emile Claus, Alice Ronner and Victor Gilsoul.

confusion quite as great in this little spot on earth as throughout the wide world . . . a long time has already elapsed since epic battles against academism and convention¹ were won by the adepts of a more independent art¹

The 1915 War Relief exhibition certainly changed the traditional form of the Royal Academy's Autumn and Winter exhibitions. These exhibitions had been started in 1870 when the British Institution had ceased holding its two annual exhibitions, one of which had contained Old Master works. From 1870 to 1913 the Royal Academy Winter Exhibitions contained either 'Old Masters, and deceased Masters of the British School,' or the work of specific deceased artists². The new exhibition policy, prompted by the war, was to include a new variety of exhibition themes (see below p 173 ff and Appendix F) dominated by the series of national art exhibitions which commenced with the 1920-21 Spanish Art Exhibition. In many ways these exhibitions were regarded as extending the educational role of the Royal Academy³, and as such have continued to this day. Such international co-operation as these exhibitions necessarily involved even elicited a pleasant letter from Mussolini in 1930⁴.

In the same year that the Spanish Art Exhibition took place the Royal Academy considered a scheme for an International Academic Union of the Fine Arts⁵. Sir Reginald Blomfield and Sir George Frampton attended a Conference in Brussels on December 12th and 13th, 1920. The scheme proposed on that occasion allowed for a body constituted by academies of fine art (or kindred institutions) in America, Belgium, France, Great Britain, Italy and Serbia. These institutions would be represented by plenipotentiary delegates with a view to 'co-ordinating international activities.' Under its objectives were listed:

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- 1 The Studio LXIII no.261, December 1914 p 184.
 - 2 e.g. The 1899 Rembrandt exhibition, or the 1913 exhibition of works by the late Sir Lawrence Alma-Tadema.
 - 3 Sir Walter R.M.Lamb op.cit. p 107.
 - 4 See Royal Academy Annual Report 1930 p 13. The letter was deliberately flattering to Britain.
 - 5 Royal Academy Annual Report 1920 p 98. The original role of the proposed body is now filled by organizations such as U.N.E. S.C.O. and international museums associations, etc.

- 1 The promotion of the 'life, growth and creative work' in the Fine Arts of all countries.
- 2 The communication with relevant governments to carry out this intention.
- 3 The study of questions which were 'beyond the scope of any single country.'

Although the Academic Union scheme never developed into a major international body the Royal Academy did continue to interest itself in matters abroad. In 1930 the President (Sir William Llewellyn) attended the opening of the new New York premises of the American Academy of Arts and Letters. The Academy was still regarded as representative of British Art¹.

The Royal Academy's concern over the wartime danger to works of art and historical monuments has been described above (p 11). Its concern with issues of conservation developed over the years after the Great War, and may be said to have culminated in the Royal Fine Art Commission which was set up in 1924.

In 1919 the Royal Academy Council appointed a committee to report on the restoration of the Mantegna paintings at Hampton Court. In August that year the committee's report criticised the work which had been done and 'strongly deprecated' any further restoration. A copy of the report was sent to the Royal Chamberlain, and, as a result, the Council were given to understand that no 'further work of the kind' would be undertaken. The following year the Royal Academy expressed public concern over the cleaning of certain works in the National Gallery², and registered a formal protest against the prop-

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- 1 The British Committee for the British Art section of the 1923 International Exhibition of Contemporary Paintings at the Carnegie Institute, Pittsburgh, consisted of five Royal Academy members (George Clausen, Sir William Orpen, Richard Jack, Augustus John and Algernon Talmage) and only three others (Laura Knight, William Nicholson and William Rothenstein). This Committee's task was to produce a list of artists to be invited to exhibit, and select an additional number of works from those submitted 'by British Artists generally.' See The Studio LXXXIV no.357, December 1922 p 342.
 - 2 The cleaning of pictures in the National Gallery has traditionally caused an outcry. Cleaning was one of the most important areas of inquiry for the House of Commons Select Committee which looked into the affairs of the National Gallery in 1853, and continued to be a public bone of contention. In 1923 the Royal Academy formed a committee (including three Royal Society Fellows) which recommended caution in picture restoration, and enquired into the properties of painters' materials.

osed demolition of nineteen City churches. Certainly the latter protest (arguments over these demolitions continued for some years) may have been largely responsible for a conference held at the Royal Academy in March 1922, when Sir Aston Webb introduced the possibility of forming a Commission of Fine Arts. In doing so he was apparently influenced¹ by a similar American Commission which was considered

'so beneficial in advising on architectural and monumental schemes.'

A number of subsequent meetings were attended by the Earl of Crawford and Balcarres (then 1st Commissioner of Works), the Earl of Plymouth², the mayors of Westminster and Kensington, and members of various art institutions. In April 1922 the Earl of Crawford and Balcarres undertook to put a scheme for the Commission of Fine Arts in England to the Cabinet. In the proposals

- 1 The Commission was to have advisory status as an officially recognized independent body whose expenses were to be re-imbur-sed by a Government department.
- 2 The Commission would have 12 members with professional reputa-tion and authority 'in matters of art.' After an initial per-iod three members should stand down every year unless re-appoi-nted.
- 3 The Commission would advise the Government, public authorities and corporate bodies on 'such artistic questions as may be re-ferred to them.'
- 4 The Commission was to produce an annual report.

Government sanction proved slow in coming, but was finally given in December 1923. The Royal Warrant of Appointment is dated May 30th 1924³. The members of the Commission were the Earl of Crawford and Balcarres, Lord Curzon, Sir Aston Webb, Sir Reginald Blomfield, Sir George Frampton, Sir Edwin Lutyens, D.Y.Cameron, J.A.Gotch⁴ and T.H. Mawson⁵. Although the Royal Academy's own summary of the Commiss-

1 Royal Academy Annual Report 1922, p 6.

2 The Rt.Hon Lord Windsor. Both he and the Earl of Crawford and Balcarres were at the time Trustees of the National Gallery.

3 Report of the Royal Fine Art Commission on the Proposed St Paul's Bridge, London 1924, pp 2-3.

4 Gotch was President of the Royal Institute of British Archi-tects.

5 Mawson was President of the Town Planning Institute.

ion's functions¹ included advice on the internal decorations of public buildings it is evident that the Commission was expected to concern itself mainly with architectural and planning issues². The constitution of the Commission emphasized this point since four of its members were also members of the Royal Institute of British Architects, another represented the Town Planning Institute, and there was only one painting and one sculpture representative. It must have been satisfying to the Royal Academy to find its own members in a majority, however, even if the Commission enjoyed no power of veto³ in the

'questions of public amenity or of artistic importance as may be referred to them from time to time . . .'⁴

Despite the original recommendations the Commission did not report annually, and two years elapsed between the first Report of July 8th 1924 and the second of July 5th 1926. The first Report (which also contained the text of the Warrant of Appointment) was the result of an inquiry into the 'aesthetic problems' connected with the proposed St Paul's Bridge. While noting that its terms of reference precluded the Commission from considering engineering, costing and traffic in the context of the proposed bridge, the Commission devoted most of the report to a consideration of the damaging results increased traffic flow would have upon the fabric of St Paul's Cathedral. Concluding that 'further shaking' might lead to a 'catastrophe' the Commission clearly indicated that it gave certain priority to con-

1 Royal Academy Annual Report 1923, p 9.

2 ' . . . the location of statues, fountains and monuments in public squares, streets and parks, both in London and in the provinces, and upon the selection of designs for statues, fountains and monuments or any artistic matters in the open air, such as alterations to buildings, town planning and landscape gardening and public parks . . . ' Royal Academy Annual Report 1923, *ibid.*

3 See J. Minihan The Nationalization of Culture, London 1977 pp 174-5. The Commission's powers were extended in 1933 when it was allowed to bring specific projects to the attention of the appropriate public body.

4 Report of the Royal Fine Art Commission on the Proposed St Paul's Bridge, London 1924, p 3.

servation issues. Indeed protests against the proposed demolition of City churches continued in 1924 when¹ the Royal Academy was informed that the demolition proposals had been modified, a decision which was still obviously unsatisfactory. The culmination of a series of conferences on the City churches was Sir Frank Dicksee's² appeal to the Houses of Parliament Ecclesiastical Committee in March 1925. About the same time Dicksee protested (in The Times³), on the Council's behalf, at the suggested replacement of Waterloo Bridge. The latter issue was taken up in the Second Report of the Royal Fine Arts Commission⁴, which noted that although the London County Council had not formally sought the Commission's advice the Council had heard the Commission's representations in favour of restoring the existing bridge⁵ and had actually invited the Commission's advice on organising a competition for the bridge's replacement. In advising the Council on this matter the Commission stressed the importance of taking into account the relationship between the new bridge and the existing architectural environment⁶. Under the Union of Benefices and Disposal of Churches (Metropolis) Measure, 1924⁷, the Commission also noted that it would be allowed to make recommendations about 'archaeological and artistic aspects of proposals.' The second Report publicly objected to the

'destruction of some twenty⁸ national monuments of great historic and architectural value.'

Since the first Report the Commission had dealt with a number

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- 1 The Royal Academy had lodged a protest with the Church Assembly. It is an interesting co-incidence that the Royal Commission's concern over Wren's St Paul's Cathedral should have been expressed at a time when so many contemporary churches were threatened.
 - 2 Elected President of the Royal Academy on December 10th 1924.
 - 3 See Sir Walter R.M. Lamb The Royal Academy, 1951 p 79.
 - 4 Royal Fine Art Commission Second Report 1926 p 5 para.V.
 - 5 In February 1925. This was an instance of the Commission actively seeking to give advice, rather than awaiting requests for it. Waterloo Bridge was not actually replaced until 1939-45.
 - 6 Especially Somerset House and St Paul's Cathedral.
 - 7 Promoted by the Church Assembly - before Parliament in June 1926.
 - 8 There appears to have been some confusion over whether 19 or 20 City churches were at risk.

of enquiries, and as a result the second Report is a more adequate summary of the nature of the Commission's activities than the first had been. In view of the reservations expressed in the Architectural Review of 1917 (see above p 12) in respect of war memorials it is interesting to find that the Commission stated¹ in 1926 that

'it seems to be generally thought that the beauty of a town is necessarily enhanced by the erection of a monument, whereas our experience convinces us that monuments should be accepted only if, in addition to their purpose as memorials, they have definite artistic value.'

The Commissioners noted that they had 'frequently' been consulted on the siting of statues, and commented on the

'growing difficulty of harmonizing the new with the old, and preserving the old while doing justice to the new.'

It is difficult to judge the effectiveness of the Royal Fine Arts Commission in view of its advisory role, but it is interesting to find that the measure which had been passed by the Church Assembly approving the demolition of the 19 City churches² was defeated in the House of Lords in 1926. The Commission's advice was sought by a wide number of institutions³. Even after changes in its membership whereby Viscount Lee of Fareham, D.S.MacColl and P.S.Worthington replaced Sir Aston Webb, Lord Curzon and Thomas Mawson⁴, four of the nine commissioners were Royal Academy Members. The 1926 Report commented upon the Commission's activities in respect of 'a municipal building,' extensions to the National Portrait Gallery and the Natural History Museum⁵, and additions to University College, London.

Sir Frank Dicksee was elected President of the Royal Academy on December 10th 1924. He had been a member of the Academy since 1881, and was aged 72. He was described as

1 Royal Fine Art Commission Second Report 1926 p 3 para.I

2 See Basil F.L.Clarke Parish Churches of London, London 1966, pp 25-26.

3 Advice was sometimes sought in confidence, and upon such matters the Commission declined to report.

4 Derwent Wood had been a commissioner for a short time. Sir Aston Webb and T.H.Mawson remained as Honorary Corresponding Members in 1926.

5 The Commission did not think that the extensions necessarily demanded work in the same style as the original buildings - 'provided that the new wings are sufficiently disengaged, the architect should be free to make the additions according to his own ideas . . .' Royal Fine Art Commission Second Report 1926, p 4.

'A zealous supporter of the traditions of¹ the Royal Academy, with which he was so long connected . . .', and his work had been popular for so long² that the Academy was accused of being frankly reactionary. One of his first presidential tasks was to mediate in the affair of Charles Sims' Royal Portrait.

H.M.Bateman had suggested, in 1917, that the primary function of portraiture was to flatter³. The importance of that idea, and the extent to which decorum was considered essential in matters of portraiture, was illustrated by the problems which beset Charles Sims' portrait of His Majesty George V, 1922-1924. Traditionally the President of the Royal Academy had painted a command portrait⁴ of the reigning monarch, but in 1922 the President, Sir Aston Webb, was an architect and so the commission was given to the Keeper. The smaller study for this portrait was exhibited at the 1924 Wembley Exhibition⁵, when it was well received, and the finished work appeared in the Royal Academy Summer Exhibition of 1924⁶. Sims had a highly successful reputation as a portrait artist. His Countess of Rocksavage and her son, exhibited at the Academy in 1922, had been generally acclaimed as the 'picture of the year' and had struck a fresh note in Society portraiture. The apparently informal nature of the poses was rendered strangely ambiguous by the very formality of the architectural feature against which they were set. The handling of direct and reflected light produced a tour-de-force which made a favourable comparison with J.S.Sargent's portrait of the same lady⁷. Sims' portrait of George V was regarded as less successful.

1 The Studio XCVI No.429 December 1928 p 441.

2 See Sydney Hodges Mr Frank Dicksee A.R.A. in the Magazine of Art 1887 pp 217-222 and E.Rimbault Dibdin Frank Dicksee, London 1905.

3 A cartoon depicting a senior army officer deriving inspiration from watching an artist painting a very flattering portrait of a middle-aged lady was entitled How the Camouflage Idea first Dawned on the Military Mind. Reprinted in Mr Punch and the Arts, London, 1934 p 36.

4 To hang in the Council Room at Burlington House.

5 The British Empire Exhibition.

6 It was reproduced as the frontispiece of The Royal Academy Illustrated 1924.

7 Later the Marchioness of Cholmondeley.

monarch which emphasized the elegance of royal legs encased in the stockings and breeches of the robes of the Order of the Garter, legs which many held to lack 'royal substance'¹. Whereas the critic of The Studio² merely commented upon the painting's high interest value and 'great technical qualities,' C.R.Grundy, in The Connoisseur³ could admire its colour and arrangement, but thought that the picture just failed to be a 'magnificent success.' Grundy thought the flesh-tones inaccurate and implied that Sims' work was better when confined to his 'fancy'⁴ themes. Frank Rutter was inclined to rate it the 'picture of the year' in 1924⁵, even if he too suggested that Sims might have

'hesitated concerning the amount of realism he might safely introduce into what he primarily intended to be an arresting decorative design . . . he falls between the two stools of realism and decoration,'

and commented upon

' . . . his disposition to dwell in fairyland -- betrayed by his endeavour to turn a monarch beloved for his humanity into a fairy king . . . '.

Assuredly there would have been less adverse criticism had not the subject been a royal one. Nevertheless in an interview of May 13th 1925 the King informed Sir Frank Dicksee that he was dissatisfied with Sims' portrait, and that he was concerned 'at the prospect of its becoming a permanent property of the Academy'⁶. Dicksee informed Sims immediately, and Sims wrote to the Academy Council agreeing to withdraw the picture⁷. Sims accepted the fee for his work and wrote to Dicksee stating that he intended to destroy the

1 S.C.Hutchison (op.cit. p 165) described the composition as 'splendidly flamboyant' although 'somewhat whimsical.'

2 The Studio LXXXVII June 1924, pp 303-311.

3 The Connoisseur LXIX No.274 June 1924 pp 109-110.

4 On the surface a rather eighteenth century use of the word, but apposite when considering the lyrical nature of much of Sims' earlier imaginative work, his 'idylls.'

5 Frank Rutter The Little Book of the Royal Academy, London, 1924 pp 55-57.

6 Royal Academy Annual Report 1925, p 5.

7 Sims had accepted a 'nominal' fee of 250 guineas for the commission.

picture, which enabled the President to inform the King that the Royal Academy would not acquire it. Although Sims' biographer¹ later stated that Sims himself burned the portrait on a bonfire it is certain that, after Sims had exhibited it in America and had intended to show it in Canada, the Academy paid a further 750 guineas for its 'unreserved' ownership². The present Secretary then believes that it was 'burned to ashes' in the Academy boiler-house.

A much more prosaic portrait of the monarch was then commissioned from Sir Arthur S.Cope³. Like Richard Jack's royal portrait, exhibited in the Royal Academy Summer Exhibition in 1926, Cope's was a more conventional painting than Sims', and it must be concluded that the conventions of 'official' portraiture were less susceptible to change than most other genres⁴.

The Royal Academy Schools had been seeking to revive the importance of mural painting for some time. The Schools Committee of 1925⁵ had formulated a scheme for providing architectural instruction for fine art students, arguing that a knowledge of architecture was indispensable for the professional painter or sculptor. In doing so the Schools Committee was merely stressing a philosophy which had been given some impetus in its development by the decision taken in 1915⁶ that the Academy Winter Exhibition

'shall from time to time consist of or include Decorative Work in the various arts.'

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- 1 Alan Sims in A Critical Survey of his Work and Life which forms part of Charles Sims' posthumously published Picture Making, Technique and Inspiration, London, 1934, p 126.
 - 2 Royal Academy Annual Report 1926 p 5. See also S.C.Hutchison op.cit. pp 164-5.
 - 3 One which Queen Mary liked, and which now belongs to the Royal Academy.
 - 4 Sir William Orpen painted a portrait of the Earl of Derby as a Knight of the Order of the Garter, exhibited at the Royal Academy Annual Exhibition of 1926. Orpen's portrayal of his stolid sitter avoided all liveliness injected by Sims into the 1924 portrait of the King, and may be cited as further evidence of Sims' originality.
 - 5 Royal Academy Annual Report 1925 pp 43-44.
 - 6 Royal Academy Annual Report 1915 p 28.

Exhibition being held at the Royal Academy from October to November 1916, an event which had created widespread public interest¹.

Burlington House had been the subsequent venue for exhibitions of war memorials and camouflage work in 1919, and the Academy was responsible for organising the Exhibition of Decorative Art, 1923, which incorporated the 12th Exhibition of the Arts and Crafts Exhibition Society. In 1922 Francis E. Jackson (1873-1945), who had previously taught lithography at the Central School of Arts and Crafts, was invited to the Royal Academy Schools to assist Sims in developing mural painting as part of the curriculum. Such an invitation was a response to the Royal Academy memorandum on mural decorative art (see below p 52) and anticipated the developments of 1925, when even more emphasis was placed upon mural and monumental work. The 1925 Schools Committee reported that

'... students are turned out with a competent knowledge of the figure, but with little or no idea of its setting in architecture, or of those details of architecture which are essential in monumental sculpture ...'²

and implied that training for decorative commissions should form a part of a fine art student's curriculum. Enthusiasm for projects of this order appears to have been widespread at the time. William Rothenstein, who was then Principal of the Royal College of Art, wrote of an

'... urge to prod public authorities to make more use of artistic talent'³.

Even before the 1923 Exhibition of Decorative Art the four main London art schools⁴ had been consulted by Ralph Knott, the architect to

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- 1 The largest gallery was used to create the effect of a church interior, underlining the ecclesiastical nature of many of the exhibits.
 - 2 The Royal Academy Annual Report 1925 p 44.
 - 3 William Rothenstein Since Fifty. Men and Memories, 1922-1938, London 1939 pp 80-81.
 - 4 The Royal Academy Schools, The Royal College of Art, the Slade and the Westminster Schools.

the new County Hall at Westminster, about a possible scheme for mural decorations¹. Rothenstein, Sims, Tonks and Bayes collaborated in finding students to produce eight lunette panels illustrating the London Parks. The cartoons were completed and even modified in situ before six of them were exhibited at Burlington House in January 1923. The Studio commented² favourably upon the project and illustrated two of the decorations³. The first of these was Battersea Park by H.J.Lee, a student of the Royal Academy Schools, and may be described as representative of the others in its use of a low vanishing point and groups of figures.

It was hoped that this scheme of decoration would give some indication of what might be achieved by more experienced artists on more important wall-spaces, but although Knott was satisfied with the cartoons the London County Council eventually rejected the designs. Despite protests by Muirhead Bone, and in The Times, the scheme was never carried out⁴.

The historic (as well as the decorative) value of murals was frequently stressed at this time, and at the end of 1923 the Speaker of the House of Commons⁵ was considering a series of wall-paintings for St Stephen's Hall, Westminster. The subjects represented

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- 1 See below p 51. Knott originally considered decorating the Council Chamber, but according to William Rothenstein, op.cit. pp 25-26, it was finally agreed to allow students to paint a set of eight lunettes for one of the corridors. A Mrs E.A. Ebber gave the Academy £100 toward the expenses of the work, and the L.C.C. agreed to pay up to £50 for each mural completed and accepted.
 - 2 The Studio LXXXIV No.354 September 1922 p 157.
 - 3 The Studio ibid. and LXXXV No.360 March 1923 p 131. The latter reproduced The Vale of Health, Hampstead by students of the Westminster School of Art.
 - 4 William Rothenstein (op.cit. p 26) was particularly scathing about the way in which this project was passed over in favour of flattering portraits of L.C.C.Chairmen and Aldermen. Originally the L.C.C. Establishment Committee (at which Sims had been present) had accepted the designs after they had been inspected in situ at County Hall. A few weeks later the Committee rescinded its decision and refused to accept any further representations on the issue. See also Robert Speaight op.cit. p 316.
 - 5 Mr.Whitley.

Chamot had described

'the successive endeavours and failures to decorate the Houses of Parliament'

as

a particularly sorry chapter in the annals of official art patronage'¹.

Whatever the relative merits and weaknesses of earlier decorative schemes at Westminster the 1923-1928 scheme was considered the most important to date. A committee had been formed to consider the themes of the paintings. Lord Peel², Lord Crawford³, Sir Henry Newbolt and the Speaker had concluded that it would be impossible to represent the whole of British History in only eight pictures, and had at the same time deemed it inadvisable to represent any event which would revive party or personal conflicts. Above all the Committee decided that the paintings should be as historically accurate as possible, necessitating some detailed historical research. The subjects, the actual titles used for the final paintings, and the artists are as follows:-

- 1 The beginning of the British Navy: King Alfred's long-ships, newly built for defence of the realm, attack vessels of the Danish invaders storm-beaten in Swanage Bay, 877. Colin Gill.
- 2 Expansion of Power: King Richard the First, afterwards called Coeur de Lion, leaves England with an expeditionary force, to join the Crusade in Palestine for the recovery of Jerusalem from the Saracens, Dec.11,1189. Glyn Philpot R.A.
- 3 The foundation of the British constitution based on individual liberty: King John confronted by his Barons assembled in force at Runnymede, gives unwilling consent to Magna Carta, the foundation of justice and individual freedom in England, 1215. Charles Sims R.A.
- 4 The freedom of religious faith: The English people, in spite of prosecution for heresy, persist in gathering secretly to read aloud Wycliffe's English Bible. George Clausen R.A.

1 Mary Chamot Modern Painting in England, London, 1937 pp 82-83.

2 As First Commissioner of Works.

3 As Chairman of the Fine Arts Commission.

- 5 The control by the people of the purse of the nation: Sir Thomas More, as Speaker of the Commons, in spite of Cardinal Wolsey's imperious demand, refuses to grant King Henry the Eighth a subsidy without due debate by the House, 1523. Vivian Forbes.
- 6 The beginning of colonial enterprise: Queen Elizabeth, the Faerie Queen of her Knights and Merchant Venturers, commissions Sir Walter Raleigh to sail for America and discover new countries. A.K.Lawrence.
- 7 The spirit in which England deals with an ancient civilization: The Audience given to Sir Thomas Roe, the first English Ambassador to the Mughal Court, by the Emperor Jehangir. William Rothenstein.
- 8 The union of our two nations at home: The English and Scottish Commissioners present to Queen Anne at St James' Palace the Articles of Agreement for the Parliamentary Union of the two countries, 1707. W.T.Monnington

Although only three of the artists were at that time¹ members of the Royal Academy the scheme was supervised by D.Y.Cameron, R.A.² His cannot have been an enviable task, considering the differences between the artists. Clausen, Sims, Philpot and Rothenstein belonged, moreover, to an older generation than the others. It was, perhaps, a measure of Cameron's diplomacy and 'captaincy' that the pictures achieved what decorative unity they did.

The quest for 'accuracy' in these murals was taken very seriously. George Trevelyan, the historian, rated them highly for that reason. William Rothenstein, who had himself visited India, used his own Mughal and Rajput drawings, but also approached Stanley

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- 1 Alfred Kingsley Lawrence became an Associate in 1930, Walter Thomas Monnington in 1931. Lawrence, Monnington and Gill had previously held scholarships at the British School in Rome.
- 2 Cameron already possessed some experience of co-ordinating mural schemes as a result of the National War Memorial projects.

Clark at the India Museum and Sir Aurel Stein for advice on details¹. Not content with accuracy of setting and costume the committee required actual portraits to be used wherever possible, which necessitated the use (for example) of Holbein portraits by Forbes in his Sir Thomas More . . . painting.

The Murals were visited by the King and Queen² before being unveiled by the Prime Minister, Stanley Baldwin, at the end of summer 1927. Each mural had been donated by a member of the House of Lords, albeit at least one such patron³ never bothered to view the work! Sir George Clausen's Knighthood was a direct result of the scheme. Herbert Furst devoted an article to the St Stephen's Hall paintings in Apollo, September 1927⁴, in which the author was able to draw upon an unexpected conversation with Mr. Whitley himself. The Speaker had commented upon the fact that many found the 'bright positive colours' rather startling, but he believed the colours to be sympathetic with buildings in the Mediaeval and Gothic styles⁵. Furst himself was

'surprised, not only by the superficial similarity, but by a sort of academic conservatism which almost holds the pictures together.'⁶

The 'almost' refers to the obviously distinct nature of Charles Sims' King John . . . picture when compared to the others. Mary Chamot found Sims' work the 'only discordant note'⁷ in the scheme, and Furst accused Sims of being too individualistic in a team enterprise. Before analysing why this should be so it is important to

1 William Rothenstein op.cit. pp 35 and 40-41. Rothenstein would have had period costumes copied and made up for his models to wear had he not been informed that none prior to the eighteenth century still existed.

2 Rothenstein recalled that it was the first occasion that a reigning monarch had visited the Commons since the time of Charles I. The Monnington painting was not actually completed until the following year.

3 The Duke of Bedford. William Rothenstein op.cit. p 40.

4 Herbert Furst. The Building of Britain. With the Speaker in St Stephen's Hall. Apollo VI No.33, September 1927 pp 113-119.

5 Anning Bell designed the mosaic decorations in the same hall.

6 Herbert Furst op.cit. p 115.

7 Mary Chamot op.cit. p 83.

consider why Furst should classify the other works as 'academic' and 'conservative.' In that history painting had traditionally become the preserve of the 'academic' painter the subjects lent themselves naturally to more traditional forms of treatment. The real measure of academicism here, however, must be found in the use of poses and groupings of figures within the works. The stipulation of historical accuracy itself resulted in certain poses and treatments¹ being derived from those in earlier artists' work. In those paintings for which no historical precedents existed other sources were invoked. The nordic battlepiece, Gill's King Alfred's longships . . . was likened by Furst to German Nazarene fresco paintings, with which it bears comparison. A certain theatrical quality is evident in Philpot's King Richard the First . . . which appears stiffly staged. Even the painting which most contemporary critics regarded as the most successful, Sir George Clausen's The English People . . ., may owe a debt to the later work of Lord Leighton. Its simple arrangement, clarity of figure grouping, and careful use of landscape detail² makes it a less obtrusive wall decoration (even a less pretentious one) than those which illustrate dramatic action or theatrically staged episodes. All the artists used similarly low vanishing points, thus enhancing the monumental quality of the foreground figures, and the scale of the figures is common to all the paintings. It must be admitted, however, that Sims' King John . . . is of different order. The composition is restless, and Furst likened Sims' monarch to a kind of Hamlet acting the part of King Lear in trying to 'out-scorn' the violence of the elements. Indeed there is ample evidence of wind and rain in the blown garments and slanting rushes of water. Small wonder that it was criticized as inappropriate to a mural scheme.

Whatever the failures and successes of mural enterprizes to which Royal Academy member contributed, the Academy possessed one

1 e.g. Vivian Forbes' Sir Thomas More The Holbein derivations appear quite obvious.

2 Furst pointed out that as a picture of a secret gathering the placing of the participants in a landscape with extensive views across the country was hardly apposite.

artist who had successfully established an International reputation as a decorative painter. In 1922 George Sheringham¹ thought that it hardly an exaggeration to say that Brangwyn was regarded as the representative of contemporary English painting all over the world². The Who's Who in Art 1927 listed a formidable number of foreign honours bestowed upon Brangwyn³. Sheringham thought it was due to Brangwyn's constant flow of commissions from abroad that most of his large-scale work was never exhibited in this country, including Brangwyn's mural decorations for the Capitol, Missouri⁴, which occupied him from 1921 to 1926. The panels representing the history and the industries of the State were produced in two series, and never shown in England. Of the twelve panels and one ceiling piece four panels are some forty feet across by twenty-four feet deep, and the remaining panels measure twenty-eight feet by sixteen. The ceiling-piece figures are eighteen feet high. Alfred Crossley Davies published an article on the Missouri decorations in Apollo, April 1926⁵, and described the panels, seen against the grey classical architecture of the building, as a

'symphony of blue and gold and orange . . . like a gorgeous Oriental carpet . . .'

Crossley considered the secret of mural decoration to be the ability of the paintings to become an integral part of the building.

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- 1 Sheringham was himself a decorative painter, designer and illustrator, trained at the Slade School.
 - 2 George Sheringham Drawings in Pen and Pencil from Dürer's day to ours edited by Geoffrey Holme. London, 1922.
 - 3 Under which the entry cryptically continues: 'Educ worked under William Morris at fifteen but tiring of this went to sea.'
 - 4 Jefferson City.
 - 5 Apollo III No.16, April 1926 pp 199-205. Crossley Davies had been the secretary of the Artists' Street Decoration Committee for the Coronation in 1911, had taken a particular interest in mural painting, and wrote the preface to the catalogue of the 1924 Brangwyn exhibition, at 184 Queen's Gate, South Kensington (May-July). This was the largest (457 major works) and most important Brangwyn exhibition and was opened by the Prime Minister, Ramsey Macdonald. Interestingly, Vincent Galloway's catalogue of The Oils and Murals of Sir Frank Brangwyn R.A.. 1867-1956, Leigh-on-Sea, 1962, gives the date for the Missouri State Capitol decorations as 1915, and lists only four pendentives and the domed ceiling (pp 73-74).

Pattern was thus 'all-important,' a fact which Brangwyn himself appreciated in avoiding the danger of allowing his decorations to appear in any way as after-thoughts of the architect. The unique quality of Brangwyn's own style was, however, far from 'academic.' In 1903 P.G.Konody had compared Brangwyn's work with that of Besnard (see above p 17),

'The deep thinker who has opened up a new field of decorative art by creating a new pictorial symbolism from the elements furnished by the enormous modern advance in all branches of science and human knowledge.'¹

By contrast, Konody found Brangwyn 'a painter of moderns' who rejected the traditional concepts of beauty and allowed his figures

'to defy the generally accepted canons of female beauty - of academic beauty.'

Walter Shaw-Sparrow, in 1911², was able to describe the difficulties encountered by decorative painting since the 1890s. Easel-painters in this country had not welcomed the growing popularity of this branch of the arts, despite support for it from such critics as C. Lewis Hind³. Konody's article of 1903 was strangely prophetic when he stated that figures of 'academic pose and proportion'⁴ were unsuitable for the mural decoration of modern buildings, and that he considered historical narrative and archaeological detail inappropriate to such schemes. Certainly the fame of Brangwyn's decorative schemes far exceeded that of the paintings in St Stephen's Hall, Westminster. By 1928 Brangwyn had been commissioned for thirteen decorative schemes for major institutions and international exhibitions⁵, which included a fifty foot long King John signing Magna Carta for the New Court House, Cleveland, Ohio, 1912-14. Shaw-Sparrow defined mural art⁶ as one which applied decoration to a

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- 1 P.G.Konody in The Magazine of Art, February 1903, quoted by Walter Shaw-Sparrow in Frank Brangwyn and his Work, Boston, 1911 pp 126.
 - 2 Walter Shaw-Sparrow op.cit. pp 144-163.
 - 3 First editor of The Studio in 1893. He supported Brangwyn's 'inspiration from life, not from books' in an article in The Evening News, March 23rd 1904. Hind later became more critical of Brangwyn's work.
 - 4 P.G.Konody op.cit.
 - 5 See Vincent Galloway, op.cit. Part Two, Mural Decorations pp 71-75.
 - 6 Walter Shaw-Sparrow, op.cit. p 105.

surface without detracting from the value of that surface as a structural feature. The St Stephen's Hall murals, it may be argued, are far too committed to the illusion of depth and historical detail to satisfy the criteria of either Konody or Shaw-Sparrow.

Despite the successful reputation Brangwyn had achieved by 1926, and the deliberate support given to decorative art by the Royal Academy during the 1920s, it is surprising to find that Brangwyn's name was omitted from some subsequent histories of British painting¹. Perhaps the 1926 commission for decorations for the House of Lords, the results of which were rejected in 1930, contributed to an apparent decline in popularity.

Sir William Llewellyn became President of the Royal Academy after Sir Frank Dicksee's death in the autumn of 1928. Llewellyn was 65, and established as a successful portrait painter before the Great War². Although his presidency was distinguished by the highly popular winter exhibitions of the art of foreign countries³, he also addressed himself to the problems of art and industry.

In 1929 the President, the Keeper, the Treasurer and other Royal Academy members attended a conference with the President and the Permanent Secretary of the Board of Trade and the Principal of the Royal College of Art. This conference⁴ discussed the training of artists in 'Design for Manufactures,' and in doing so sought to re-examine the questions originally raised by the House of Commons

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- 1 See a correspondent's Was Frank Brangwyn a Great Artist? in The Times, March 6th 1962. The author cites the omission of Brangwyn's name from Collins Baker's 1933 British Painting and from the index of Anthony Bertram's A Century of British Painting 1851-1951 (1956).
 - 2 He had painted the State portrait of Queen Mary in 1910, and had been Knighted in 1918.
 - 3 e.g. Dutch Art 1450-1900 in 1929, Italian Art 1200-1900 in 1930, Persian Art in 1931 and French Art 1200-1900 in 1932.
 - 4 Royal Academy Annual Report 1929 p 79. See S.C.Hutchison op.cit. p 171.

Select Committees of 1836 and 1849¹ and discussed in the First Report of the Department of Practical Art, 1853². Subsequent reports³ had also investigated the problems of designing for industry. The outcome of the 1929 Conference was the formation of the Board of Trade Committee, chaired by Lord Gorell and containing some Royal Academy representatives, which produced its Report . . . on the Production and Exhibition of Articles of Good Design and Everyday Use: 'Art and Industry' in 1932. The Committee considered the desirability of establishing a 'standing exhibition' of everyday articles, organizing design exhibitions (both at home and abroad), and creating a 'central body' to co-ordinate such activities. The Duke of Kent (then Prince George) spoke on design issues at the 1932 Royal Academy Dinner, in terms which echoed the Gorell Report's contention that

' . . . co-operation between Industry and Art Schools is not always as close as it should be, and we feel that much remains to be done in order that the teachers and students . . . may have a clear conception of the requirements of industry . . . ' ⁴

William Rothenstein had also been concerned by the 'separation between craftsmen and artists' ⁵ (in the context of 'Industrial craftsmen') when he had written to Herbert Fisher just prior to his appointment as Principal of the Royal College of Art. The results of the Gorell Report were found in Frank Pick's 1934 Council for Art and Industry which evolved into the Council of Industrial Design (1944), and then into the Design Council (1972). The British Art in Industry 1935 Winter Exhibition at the Royal Academy acted as a catalyst in those developments.

1 Extracts from these documents were published in Clive Ashwin (ed.) Art Education, documents and policies 1768-1975, S.R.H.E. 1975. The 1836 Report of the Select Committee on Arts and Manufactures inquired into the 'best means of extending a knowledge of the Arts and Principles of Design among . . . especially the Manufacturing Population . . .'. The 1849 Select Committee on the Government School of Design reported on the deficiencies of that institution.

2 The only report of the Department (under Sir Henry Cole) before it was absorbed by the Department of Science and Art.

3 e.g. The Report of the Royal Commission on Technical Instruction (The Samuelson Report) 1884.

4 Clive Ashwin (ed.) op.cit. p 73.

5 Robert Speaight William Rothenstein, London 1962 p 308.

In 1918 the Keeper, Andrew C.Gow (1848-1920, Keeper 1911-1920), was lamenting the inconvenience from overcrowding occasioned by the presence of the Admiralty and the Red Cross in Burlington House. Some students were still away on the land or on war work¹. The majority of male students had enlisted in the Armed Services by 1915, and at the end of that year the Architectural School had been closed. In April 1916 all Schools for male students had closed and remained so until April 1919.

The organization of the Schools in 1918 appears to differ but little from the description given by M.H.Spielmann in The Magazine of Art thirty years previously². From the foundation of the Royal Academy training had been given free. The successful applicant whose work was approved by the Council started as a probationary student in the preliminary and antique³ schools. Upon satisfying the Council the probationer might then be enrolled as a student and later enter the Upper Painting School and the Life School. This progression of studies was traditional pedagogic practice, and the hierarchy of the various forms of instruction differed little from nineteenth century precedent. The insistence upon drawing as the fundamental discipline, and upon the necessity of commencing a course of study with drawing after the antique (usually plaster casts of classical and Renaissance sculptures) before proceeding to drawing from the live model was accepted art school practice. H.M. Bateman, the cartoonist, recorded the fact that when he started attending the Westminster School of Art in 1903 (when Bateman was 16 years old)

'On account of my youth I was not allowed in the life classes but put to drawing casts . . . (which) . . . though they sometimes seemed rather dull at the time . . . I must say it was a good way to start.'⁴

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- 1 Dated February 8th 1919, Gow's report is to be found as Appendix No.4 in the Annual Report for 1918. Gow also complained that models were scarce and neglecting their engagements.
 - 2 M.H.Spielmann The Royal Academy Schools, The Magazine of Art 1888 pp 55-62.
 - 3 Originally referred to as the Plaister Academy. A description of The Royal Academy Schools 1768-1830 by S.C.Hutchison was published in The Walpole Society Vol.XXXVIII 1962 pp 123-191.
 - 4 H.M.Bateman H.M.Bateman, London (Collins) 1937 p 30.

This comment also reveals an interesting similarity between the modes of art education in the early twentieth century and the Royal Academy resolution of the 25th March 1769 in which it was stated that no student under the age of twenty (married men excepted) would be admitted to draw after the female model. Spielmann¹ noted in 1888 that female students at the Royal Academy had been denied the opportunity of studying from the male nude. Any suggestion that they should be allowed to do so had evoked howls of protest, not least from the Reverend Frederick G. Lee, Vicar of All Saints, Lambeth, when in the preceeding year he had published an open letter to Sir Frederick Leighton P.R.A.² attacking such 'moral gangrene' which was 'helping poison the body politic, and effectually degrading some of the women of England.'

Privileges for female students remained a real issue for some time³, although on the evidence of one student of the post Great War years⁴ by the 1920s there was less real friction between male and female students than had been reported by Spielmann thirty years earlier⁵.

Although the Keeper retained overall responsibility for the conduct of the Schools (assisted by the Curators), and took direct charge of probationer students, the teaching in the Schools relied heavily upon the Visitors, defined by the Instrument of Foundation as 'persons properly qualified' who were to

'attend the Schools by rotation, each a month, to set the figures, to examine the performance of the students, to advise and instruct them, to endeavour to form their taste, and turn their attention towards that branch of the Arts for which they shall seem to have the aptest disposition.'

1 M.H. Spielmann ibid.

2 Frederick George Lee Immodesty in Art, London 1887. Lee quoted a lecture by J. Callcott Horsley R.A., delivered in Portsmouth in 1885, to support his contention.

3 A memorandum dated December 1st 1900, Royal Academy collection of correspondence 1870-1960 no. RAC/5/45 concerns women students' privileges.

4 Mrs Margaret Noble of Maida Vale, London.

5 Female students had first appeared in 1861 when it was found that there was no constitutional objection to their admission to the Academy Schools. Despite large numbers of female students there after, however, Dame Laura Knight was, in 1936, the first woman to be elected Royal Academician since the days of the founder members.

Opponents have always pointed out that such a system allows for little real sense of continuity, and lamented the frequently conflicting advice given by successive visitors. This objection has been countered by those who believe that the system has effectively prevented a style of work evolving around individual masters. Whatever the problems inherent in such an arrangement visitors continued to provide the mainstay of advanced teaching in the Schools, although some changes were attempted following the recommendations of the Special Schools Committee of 1920. These included the appointment of Masters in the Schools of Painting, Sculpture and Architecture

'to be appointed for a term of years and to have full authority under the Council to direct the studies of their respective schools.'¹

This went some way towards providing more continuity of teaching. The Professorships in Painting, Sculpture and Architecture had been held in abeyance since 1911. In the event the recommendation that the Visitorships be abolished was defeated and the Keeper confirmed as the 'headmaster' of the Schools responsible for the principle direction of studies.

It is a historical feature of Academies of Art that most have attempted to retain something of their original insistence upon the intellectual content of art². Despite the absence of such powerful Presidential Addresses as those given by Lord Leighton the academic premise of teaching by reference to precedent was retained³. A student's day that started at 10 o'clock in the morning included one hour's lecture time⁴.

The students' progress through the Schools was monitored closely. Tests included the production of life drawings (sometimes 'stumped'), anatomical drawings, painted portraits and nude studies,

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- 1 Royal Academy Annual Report 1920, Appendix No.2 p 40.
 - 2 A point made by Thomas B.Hess in Some Academic Questions, Art News Annual XXXIII, New York 1967 pp 8-10.
 - 3 Carl Goldstein in Towards a Definition of Academic Art, Art Bulletin Vol.LVII No.1 March 1975, stressed the dependance of academic originality upon the ability to interpret (rather than copy) precedent.
 - 4 According to Mrs Noble, one of Sims' ex-pupils, a working day might consist of drawing or painting from 10 a.m. to 1 p.m. (with a short break at 11 a.m.) and from 2 p.m. to 4 p.m., followed by an hour of lectures and two hours evening life drawing.

figure compositions and perspective studies. First year students were required to copy an 'old master'¹. Students competed annually for prizes, and in the Annual Report of 1921 the sections were listed as follows²:-

- 1 Historical Painting
- 2 Landscape Painting (2)
- 3 Design in monochrome for a figure picture
- 4 Design for the decoration of a portion of a public building
- 5 Composition in colour
- 6 Cartoon of a draped figure
- 7 2 paintings of a figure from the life
- 8 Portrait study of a lady in evening dress showing her arms and hands
- 9 Painting of a head from the life, life size
- 10 Perspective drawing in outline (painters and sculptors only)
- 11 Set of 4 drawings of a figure from the life
- 12 Drawing from the Antique
- 13 Composition in Sculpture
- 14 Model of a design
- 15 2 models of a bust from the life
- 16 Model from the antique
- 17 Design in relief containing a figure and ornaments
- 18 Set of 3 models of a figure from the life
- 19 Design in architecture
- 20 Set of architectural drawings
- 21 An architectural design
- 22 Perspective drawing in outline (architects only).

These give an indication of the curricula followed within the Schools at the time, and of the extent to which objectives that would not have been out of place in the early nineteenth century were retained³. Every two years Gold medals and travelling student-

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- 1 This in itself was a traditional practice. In 1815 the Royal Academy had been given the privilege of borrowing pictures for copying from Dulwich College.
 - 2 Royal Academy Annual Report 1921. Appendix No.4 pp 32-34.
 - 3 With the exception of Landscape Painting this list of objectives accords with similar subjects expected of students since the Academy's foundation.

ships were awarded. A number of bequests¹ ensured that serious competition developed for the various scholarships and prizes. Attendances in the Schools were (in 1918) recorded under the headings of: the school of drawing from the life; the school of painting; the lower school; the school of sculpture; the school of architecture; the library and lectures.

As has already been noted the Royal Academy Schools were much affected by the Great War. Some women students who studied at the Academy during the war years even joined the department of Naval Camouflage under Norman Wilkinson² in some of the studios given over to 'dazzle painting' camouflage design for the Admiralty. In fact the Schools retained only two studios for their own use, since the British Red Cross Society also used Academy premises. The bomb which fell on the Academy on September 24th 1917, having fallen through to the floor of Gallery IX, damaged some windows and casts in the Schools beneath³.

When the Schools properly reopened in April 1919 their character was somewhat changed from the period before August 1914. Many male students who were beginning to return from service were older and more experienced young men than their pre-war counterparts. Moreover there were certain moves afoot to continue the review of the Schools and their organization which had been begun in 1915. As a result of Derwent Wood's proposals for improving the Sculpture School a Schools Committee was appointed⁴. The July 1918 proposals for a Royal Academy State School of Art were related to the preliminary discussions with the Board of Education which had taken place in 1913, 1914 and 1915.

The Schools Committee, which reported on July 4th 1918, consisted of Sir Aston Webb, Sir George Frampton, George Clausen, Sir

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- 1 Bequests included those from J.M.W. Turner, C. Landseer and E. Stott.
 - 2 Norman Wilkinson O.B.E. was a marine painter and poster artist who was credited with the invention of naval camouflage during the war. Five rooms of the Royal Academy Schools were used for camouflage work.
 - 3 The Government paid £4,908 for repairs which were completed before the Summer Exhibition, 1918.
 - 4 Derwent Wood's suggestions were put to the Council in April 1918. The Committee was appointed the same day, April 2nd 1918.

Short, Reginald Blomfield and Francis Derwent Wood. The Committee reviewed the developments since the President of the Board of Education had, in 1913¹,

'shared the desire . . . for a more systematic reorganization of the instruction in art'

although in respect of a new

'central school of fine arts it is impossible for him to consider it except in relation to the functions and responsibility of the Royal Academy of whose views on the subject he has not been informed.'

The Council of the Royal Academy had followed up this obvious opportunity by sending a memorandum to the President of the Board of Education, Mr Pease, offering to cooperate with the Board in establishing a 'final school of fine art.' A meeting between the two bodies took place on May 5th 1914, and agreed to appoint representatives to discuss more detailed proposals. The Royal Academy representatives did draw up a scheme for such a 'final school' in a report to the Council of February 1915, but although the recommendations were adopted and sent to the Board of Education the memorandum was then withdrawn². The President of the Royal Academy (Sir Edward J. Poynter) did, however, write to the Board of Education in June 1915 pledging the Academy's continued support for the scheme after the war.

The 1918 Schools Committee took up the matter and modified the 1915 proposals. It also submitted a 'detailed syllabus of the course of instruction' intending that its proposals might be submitted to the Board of Education. Assuming that art education would be an 'issue of first-rate importance' when peace was established the Committee sought to ensure that the Royal Academy Schools would be in a position to exert a major influence in any national re-organization of art training. In consequence the Committee sought to re-constitute the Royal Academy Schools as a State Final School of

1 The Report of the Schools Committee, dated July 4th 1918, is to be found as Appendix No.12 in the Royal Academy Annual Report 1918 p 73 ff. It quoted at length from the 1913 reply from the President of the Board of Education to a report of the Advisory Committee of the Board of Education.

2 No reason was given for the withdrawal, other than it was made 'at the desire of one of the members of the committee.'

Art. The proposals intended that the Royal Academy Schools should become the nucleus of the new institution under Royal Academy control. The State would provide accommodation for the School although the Academy would contribute to maintenance costs and continue to provide scholarships and prizes. There would be no tuition fees, but students (over the age of sixteen) would be admitted upon passing an entrance examination for which provincial art schools might care to enter their 'advanced' students. The School would be run by a General Council and an Executive Committee. Courses would last for 5 years in Painting, Sculpture and Engraving, and 3 or 4 years in Architecture. A panel of visitors would provide instruction for fifth year students.

It is certain that the proposals were closely modelled upon the existing Royal Academy Schools. Despite the fact that the State School of Art scheme proceeded no further¹, the detailed syllabuses formulated for the School may be used as a revelation of the Academy's teaching aspirations (and to some extent of its current practice) in 1918. In the proposals:-

- 1 Each academic year was to run from January to December and was to be composed of 3 terms - January to April, May to July and October to December.
- 2 The School was to open from 9.30 a.m. to 8.00 p.m. every weekday and from 9.30 a.m. to 1.00 p.m. on Saturdays. The whole days were to be divided into 3 sessions: 9.30 a.m. to 1.00 p.m., 2.00 p.m. to 4.00 p.m. and 6.00 p.m. to 8.00 p.m. The weekly hours would thus have totalled 41.
- 3 Painting First Year Studies (in hours per week):- Drawing from the Antique and from Drapery 2 hours; Anatomical modelling and drawing 4 hours²; Studying methods of painting and vehicles using still-life painting 4 hours; Drawing from the nude 10 hours; Painting from the nude $10\frac{1}{2}$ hours; Painting from the head $10\frac{1}{2}$ hours.

1 A fact which S.C.Hutchison ascribed to the unsettled state of the country and its low financial ebb. The proposals were actually passed by the Royal Academy Council and on July 31st 1918 were sent to the Board of Education. Subsequent discussions, the Royal Academy recorded, were 'delayed' by the war. Final discussions with the Board of Education took place on February 14th 1920.

2 'applicable to work in the Life Schools.'

- 4 Painting Second Year Studies (in hours per week):- Anatomy or Perspective 2 hours; Modelling 2 hours; Architecture 2 hours; Composition 4 hours; Drawing from the nude 10 hours; Painting from the nude $10\frac{1}{2}$ hours; Painting from the head $10\frac{1}{2}$ hours.
- 5 Painting Third Year Studies (in hours per week):- Study of drapery 2 hours; Study of the history of costume 2 hours; Compositions designed to fill a given space 6 hours; Drawing or modelling from the life 10 hours; Heads and costumes with arranged backgrounds $10\frac{1}{2}$ hours; Painted and Drawn studies of portions of the human figure (life size) $10\frac{1}{2}$ hours.
- 6 Painting Fourth Year Studies (in hours per week):- Study of the Antique, Drapery or Architecture 2 or 4 hours; Studies in Galleries of compositions in line, light, tone and colour 2 or 4 hours; Compositions to fill a given space with architectural surroundings 4 hours; Drawing or modelling from the Life 10 hours; Painted and drawn studies of portions of the figure (life size) $10\frac{1}{2}$ hours; Heads and Costumes with arranged backgrounds $10\frac{1}{2}$ hours.
- 7 Painting Fifth Year Studies (in hours per week):- Practical demonstrations on Landscape painting, aerial perspective, the treatment of subjects for given spaces or the design and execution of subjects chosen by the students 4 hours; researching material for compositions 4 hours; Heads and costumes with arranged backgrounds (taught by Visitors) $10\frac{1}{2}$ hours; Studies of the human figure (taught by Visitors) $10\frac{1}{2}$ hours; Drawing or modelling from the life 10 hours.
- 8 Proposals for the School of Sculpture were similar, albeit modelling replaced painting and more attention was to be given to lettering, ornament and architecture.
- 9 The proposals identified lectures to be given to sculpture students during the winter term, and 'if thought desirable' throughout the academic year. These lectures were to be delivered 'with lantern slides and specimens' by recognized authorities who might also give informal talks to students. Interestingly the proposed lecture syllabus included a historical survey of portraiture (including Chinese, Persian and Indian Art) up to the work of Carrière and Alfred Stevens. Other courses would treat 'the anatomy of composition' and the 'anatomy of ornament' in similar fashion.

Painting students at the Royal Academy State School of Art would therefore have spent approximately 80% of their time in the studios working from the model. Indeed some 50% of their time would have been allocated to working from the nude. One quarter of the classes seem to have been directed at training the student in portraiture¹ while approximately 11% of classes would have dealt with aspects of composition and their application to certain projects. Although it is not possible to quantify the extent to which historical examples would have been cited by individual tutors in their teaching², on paper less than 5% of the student's time would have been given to studies which might explicitly use some historical frame of reference. In this respect the School of Sculpture's proposals for series of lectures referred to above seem to conform to the academic tradition more obviously than the practical courses' syllabus devised for the School of Painting. However, in the Second Year Painting Syllabus (as part of the 4 hours a week composition)

'practical demonstrations in composition, illustrated by works of great masters shall also be part of this course'

and at the end of the proposed 4th Year Syllabus an examination in the 'history and schools of painting' is listed. Unfortunately no further information as to the character envisaged for such an examination is available.

The State School seems unlikely to have been intended to have had quite such an inflexible and predetermined course content as the Syllabus description might indicate. It was noted that certain students in their final year might be allowed to work 'in separate studios' under the tuition of a Visitor³ of the student's choice. Moreover the student could work from

'other subjects, such as animals . . . , to be exchanged for some of the above studies, according to the wish or capability of the student.'

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- 1 G.D.Leslie, in The Inner Life of the Royal Academy, London, 1914, had lamented the fact that portraiture seemed the surest way to make a living for any modern British artist.
 - 2 Using written texts by artists who were associated with the Schools during the 1920s (e.g. Sir George Clausen and Charles Sims) it is evident that much practical advice to art students was given using references to the works of past artists.
 - 3 or Visitors.

In fact only attendance for the first 2 years was to be compulsory, after which students were to be allowed to study in Museums, Galleries and elsewhere at the discretion of the directors of study. After completing 4 years of study the students would have received their final year of instruction from Visitors in a separate school.

Insofar as the proposed courses may have been intended to equip the student to meet vocational demands it is surely significant that so much attention was given to 'Painting from the Head' and to aspects of 'Composition.' It would seem that, in 1918, it was assumed that professional painters would receive most of their commissions for portraits or for figure compositions. Despite the fact that almost one hundred years had elapsed since the election of John Constable¹ to the Royal Academy no explicit instruction was yet to be provided in landscape study, with the exception of a small part of the final year course (under the heading of 'practical demonstrations'). The human figure still seemed to have been regarded as the principal vehicle of expression in painting, and hence the primary object of study for students.

Just over half the 1918 Schools Committee actually served upon the Royal Academy Council² that year. All members of the committee had been first elected to the Academy³ between 1894 and 1910. It is hardly surprising, therefore, to find a conservative attitude towards art education prevalent among their numbers, despite the fact that Derwent Wood, whose concern for the School of Sculpture had instigated the Committee's work, was yet to be elected full Academician. Had the 1918 proposals ever been put into effect after the Great War the character of what is now post graduate Fine Art education in this country might well have had a very different history.

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- 1 John Constable was elected Associate of the Royal Academy in 1819 and Royal Academician in 1829. The omission of any major landscape painting component in the proposed syllabus is all the more surprising since by 1918 landscape was a genre familiar in Royal Academy exhibitions, and, as already noted, formed its own section in the list of prizes of 1921.
 - 2 Sir George Frampton, Arthur S.Cope, Arthur Hacker, Sir Frank Short and Reginald Blomfield.
 - 3 Sir George Frampton and Arthur Hacker had both been elected Associates of the Royal Academy in 1894, George Clausen in 1895, Sir Aston Webb, Arthur S.Cope and Sir William Goscombe John in 1899, Reginald Blomfield in 1905, Sir Frank Short in 1906 and Francis Derwent Wood in 1910. With the exception of Derwent Wood all were elected Royal Academicians between 1902 and 1914.

changes within the existing Royal Academy Schools. In 1919 a resolution to the General Assembly¹ was adopted which made provision for a Schools Standing Committee to be elected by each year's Visitors from among their own number. Chaired by the Keeper this committee was to be responsible for the running of the Schools 'subject to reference' of the Royal Academy Council. For the first three months of 1919 the life schools, the men's painting school and the schools of sculpture and architecture had remained closed due to the continued presence of the Admiralty and the British Red Cross. The Keeper, Andrew Gow, noted that women students remaining in the schools had still been doing war work in their free time, painting instrumentation dials for aeroplanes. When the situation at last returned to near normality in April 1919 it also seems to have stimulated discussion on the shortcomings of the Schools. The General Assembly resolution of December 5th was the product of a discussion between the President², Treasurer and 30 other members. Three main issues seem to have been raised:-

a) The lower School did not appear to be preparing students adequately for the instruction of the Visitors: it was important that students should be sufficiently advanced in their studies to take advantage of the Visitors' tuition. George Clausen suggested that either the function of the Keepership be revised or that a system of separate studios under the Visitors should be started.

b) Some members expressed the opinion that certain rules, especially the admission tests, were too rigid and should be abolished in favour of a more open system in which permanent masters, instead of temporary Visitors, would be employed to teach. William Strang considered that a good master was preferable to 'a system' such as the one in use at the time.

c) The desire (especially among the sculptors³) to encourage students to work on a larger scale and with architectural elements

1 Royal Academy Annual Report 1919 Appendix No. 1 p 35 December 5th 1919.

2 1919 was Sir Aston Webb's first full year of office as President of the Royal Academy after the resignation of Sir E.J. Poynter.

3 e.g. William Robert Colton.

be forthcoming without financial aid from the Government. Upon the advantages of the latter members were divided.

The discussion resulted in Sir Aston Webb's proposal of a new committee which was adopted and became effective in 1920. The Special Schools Committee¹ met several times during January and made a number of recommendations to the Council. As has been noted above (p 48) the proposed abolition of Visitors (in favour of masters) was deferred. It was finally agreed by the Council that the Schools should remain at Burlington House, and that a Common Room should be provided for students. The Keeper had been too ill to attend the General Assembly of December 1919 and the Council now agreed to the proposal

'that the next Keeper of the Academy be also the Master of the Painting School and reside at Burlington House.'

Mr Gow died on February 1st 1920. After the Finance Committee had produced a special report on the Keepership² Charles Sims was elected as Keeper under new terms of reference. These included a five year term of office (after which he would be eligible for re-election), a separation of the roles of Keeper and Librarian, and the responsibility of directing the students' work. The new Keeper had actually been expelled from the Royal Academy Schools in 1895³ but his reputation had been growing steadily since his one-man exhibition at the Leicester Galleries in 1906. Sims took up the appointment on May 31st 1920 and was soon responsible for a number of changes. Since the President was an architect it is possible that Sims had more of a free hand than might otherwise have been the case.

The saga of the State School proposals had come to an end by this time. On February 14th 1920 H.A.L.Fisher M.P., then president of the Board of Education, received a Royal Academy deputation⁴.

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- 1 Consisting of the President, the Treasurer, Sir Arthur Cope, Sir Reginald Blomfield, Messrs. F.D.Wood and D.Y.Cameron.
 - 2 The Special Schools Committee had made recommendations as to the salaries for the Keeper, Masters and Visitors. The Finance Committee, augmented by S.J.Solomon, considered these and reported on March 9th.
 - 3 A petition drawn up by the Academy Schools students against Sims' expulsion exists in the Royal Academy Collection of Correspondence 1870-1960, no.RAC/5/41.
 - 4 The President and Treasurer were accompanied by S.J.Solomon, F.W.Pomeroy, A.S.Cope, and Sir Reginald Blomfield.

Fisher then made it clear that no State School was contemplated by the government but the Royal Academy was free to develop its own School¹. In response to a question by Sir Aston Webb the Board of Education agreed to consider arrangements

'for sending the best students from the existing government schools to the Academy Schools.'

The Royal Academy Council considered this development very satisfactory.

Sims first Keeper's report was dated January 25th 1921. He noted that 106 students were officially enrolled (of whom 35 were women, and 33 of those were painting students) although 31 architectural students, 1 sculpture student and 3 painting students did not attend. There were in addition 8 probationer students. Sims himself approved of probationary students since he was of the opinion that three months spent working within the Academy Schools gave students a better chance of producing work acceptable to the Council than if they had been concentrating on work specifically intended to meet the admissions criteria elsewhere.

Sims made (with Council approval) a number of changes within the Schools during 1920 which gave considerably more freedom to the individual student². The Lower School of Painting was discontinued and Sims was sure that new students made better progress in the Life School than they would have done in drawing from the Antique and painting still life and drapery. Such studies were still used, but in the context of specific projects³ or whenever they seemed likely to profit by them. In making changes Sims expressed the desire to make the Academy into

'a school of research and experiment for which it has advantages not to be found elsewhere'⁴

He wished in future to accept only students with proven ability and experience. Moreover he rejected any such definite course plan as had been projected in the State School proposal and relied upon individual tuition. He noted with pleasure that William Nicholson had

1 Fisher advised that the Royal Academy should give careful consideration to the distinction of its Schools from the Royal College of Art.

2 William Strang, at the General Assembly of December 5th 1919, had been convinced that this was the right course to take.

3 See Royal Academy Annual Report 1920 p 36.

4 Royal Academy Annual Report 1920. Keeper's report, Appendix no.5 pp 35-36.

agreed to instruct and advise Academy students. Since William Nicholson never became an Academy figure this gives credence to Sims' son's comment¹ that his father chose teachers for their importance as artists rather than for their official standing.

In 1921 the Sculpture School abandoned the system of Visitors and appointed a Master as the Special Schools Committee had recommended the preceeding year. Henry Poole was given this appointment and was assisted by a number of senior students called prefects who replaced some of the Curators and were given responsibility of keeping order². Sims reported that he found this system entirely satisfactory. He was also convinced that the standard of work was improving, even if many sculpture students frequently did 'occasional' work in sculptors' studios and attended the Academy Schools irregularly.

The extent to which Sims was personally responsible for apparent changes in selection and hanging policies at the Summer Exhibition is most debateable, but it is obvious that many³ considered that the changes were for the worst and associated them with men 'of the new school' of which Sims was seen as representative. The list of artists whom Sims invited as Visitors to the Schools during 1921 and 1922 is interesting in this context. It includes George Clausen, Sir William Orpen and Sir John Lavery, all of whom painted with a degree of realism. This fact may be interpreted as a confirmation of Sims' belief that

'The ideal picture of an ideal world should be complete realism, an⁴ impression of downright reality. It is more paradoxical so'.

It was inevitable that Sims' own personality and preferences as Keeper and Master of the Painting School should have some influence upon the character of the institution at that time. Sims' interest in mural painting was to find expression in the 1924-1927 fresco of King John sealing Magna Carta (see above p 30) but in 1921 The

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- 1 Alan Sims in Picture Making, Technique and Inspiration by Charles Sims (published posthumously) London, 1934, p 124.
 - 2 One for the men and one for the women. The evening school in painting had not had a Curator since Sims took office.
 - 3 Including Frank O. Salisbury in The Times and E. Wake Cook in his Retrogression in Art and the Suicide of the Royal Academy, London 1924.
 - 4 Charles Sims quoted by Alan Sims, op.cit. p 110.

Royal Academy, the Royal College of Art, the Slade and the Westminster Schools had been approached vis a vis the production of 'decorative work' for spaces in County Hall, Westminster. Unfortunately the London County Council rejected the cartoons submitted for this scheme. The opportunity was, however, welcomed by the Academy insofar as it would have provided some students with practice in 'compositions to fill a given space with architectural surroundings.' There was at this time an interest in decorative commissions for public buildings which found expression in the Royal Academy memorandum on mural decorative art of February 1922¹. This memorandum set out the reasons for the proposed exhibition of decorative art which was to be held in January and February 1923². The exhibition was specifically intended to promote

'the arts of design connected with the decoration of buildings' by directing 'the attention of the public, and especially of those who are concerned with the erection and adornment of public buildings to the important part which the arts of painting and sculpture should take in architectural schemes . . .'

and to

'suggest to younger artists and students the great possibilities of these decorative arts for the expression of thoughts and feelings of the community at each turning point in its history.'

The memorandum continued by giving a historical justification for the use of mural painting, citing the work of Byzantine, mediaeval, and Renaissance artists. Puvis de Chavannes was referred to as the reviver of the 'spirit of decoration' in France and the President and Council expressed the hope that the decorative arts might once again come into their own as parts of the ordinary person's normal 'aesthetic and social education.'

The relative freedom Sims gave to students (which was lamented by many after his resignation in 1926) was only hinted at in his Keeper's Reports. In 1924 Sims referred to the students' conduct as 'exemplary,' and the only note of censure concerns many men students who, having to take employment to support themselves, had not submitted the required amount of annual work. Sims was satisfied with the general quality of work, especially in the School of Sculpture. The number of students actually increased. There were 131

1 Royal Academy Annual Report 1922 Appendix No.18 p 95.

2 The exhibition incorporated the 12th Exhibition of the Arts and Crafts Exhibition Society.

students registered in 1923, and by 1924 the Schools would have been unable to accomodate them all were not many older students only attending occasionally, 'their time being given to earning their living.'

Sims' own reputation suffered a blow as a result of his portrait of His Majesty King George V, with which the monarch himself was dissatisfied (see above p 26). Sims' 5 year term of office was due to end on May 31st 1925. A special committee, consisting of Sir William Llewellyn and Messrs M.Fisher, W.G.John and S.J.Solomon, was asked to consider and report on the office of Keeper. As a result of that report¹ a General Assembly resolution reduced the Keeper's salary to £500 per annum (with an upper limit of £750) if the office was to pass to another candidate². Since there were no other candidates, and Sims was deemed eligible for re-election, he was re-elected Keeper for a further 5 years at the General Assembly of the Royal Academy on May 27th 1925. Sims' Keeper's report for the year was typically brief but again stressed the

'inability of students to support themselves by daily work and continue their studies in the Schools at the same time. Most of the clever students stay but a short while before leaving to earn their own living.'

Sims attributed the lack of very high standards in the Painting School to this fact, although cynicism might suggest that there were other reasons.

The Schools Committee in 1925³ addressed itself to the problem providing instruction more relevant to mural painting and decorative sculpture than 'the competent knowledge of the figure' that the training in the Schools then provided. Some training in architecture was considered appropriate to these ends although it was recognized that a proper architectural student's curriculum would be unsuitable for painting and sculpture students. The Schools Committee

1 Royal Academy Annual Report 1925, Appendix No.5.

2 The salary was, interestingly, to be reduced to £750 p.a. if the office 'continued to be held by Mr Sims.' This would indicate that Sims' salary was already in excess of that recommended by the 1920 Special Schools Committee.

3 C.Sims, G.Clausen, Sir William Llewellyn, J.J.Shannon, P.Connard, Sir George Frampton, H.Poole, Sir Reginald Blomfield and Sir Giles Gilbert Scott.

made a number of suggestions as to ways in which architectural studies could be introduced to Fine Art students:

- a) Informal lectures using the blackboard and 'magic lantern' slides. Students would be encouraged to ask questions and discuss issues at these lectures.
- b) Some 'rudimentary' architectural training given by architect member(s) under supervision by the Master of the Architectural School.
- c) An architect member might act as a Visitor to the Painting and Sculpture Schools.
- d) Two hours per week could be given over to an architectural component of the course.

It is evident, however, that Sims never put any of these recommendations into effect before his resignation in 1926.

Sims was invited to America to serve on the 'jury of award' at the Carnegie Institute in 1925. It was said¹ that he had lost interest in the Royal Academy Schools after the election of Frank Dicksee as President at the end of 1924, but it is certain that his American success with portraiture was also responsible for his return to America in 1926 and his exhibition at the Knoedler Galleries in New York. In October 1925 Sims was not yet returned from the United States and the Royal Academy Council learned that he intended to remain there for another month. There was considerable confusion in the Schools due to the Keeper's absence, which also affected the conduct of students' examinations on November 2nd. A number of students failed the annual examinations and Sir Frank Dicksee and Sir Reginald Blomfield² had, on November 4th, to

'recall³ the students to a proper sense of their privileges and duties'.

The Academy's telegram to Sims, expressing anxiety, of November 2nd elicited a letter from the Keeper on November 8th asking if his resignation would be acceptable. The Council decided to accept it and, in consultation with the Schools Committee, appointed George Clausen as Temporary Director of the Schools and Master of the

1 Alan Sims, op.cit. p 127.

2 Royal Academy Annual Report 1926 p 16.

3 Royal Academy Annual Report 1926 p 16.

the General Assembly on November 25th.

As a result of these events George Clausen was responsible for two Director's Reports on the Schools, one for the 1926 Annual Report written on January 11th 1927, and one dated April 13th 1927. Despite the fact that Clausen officially acted as Director only for the Lent term 1927, and was succeeded for the Summer Term² by George Harcourt, much of the reorganization of the Schools (which put into effect many of the recommendations of the Schools Committee's Report of January 1926) seems to have been carried out by Clausen's own energies. It is clear that Clausen considered the conduct of the Schools far from satisfactory at the time of Sims' resignation. He began his first Director's Report by stating, with satisfaction, that

'The Schools are in good order. There is a fair attendance of students and they are working well on the whole.'

In practical terms Clausen had by then effectively re-constituted the old Lower School of painting by creating one class from probationary and first year students which he taught himself. While noting that the rooms needed repainting Clausen also found that the casts were so dirty that it was impossible to draw from them - he had already had a few cleaned 'for immediate use with good effect.' He had also made some inquiries about the possibility of obtaining some new ones. These moves indicate that Clausen wished firmly to reinstate 'drawing from the Antique'³ as an important component of the painting course. Clausen also announced that he had bought six books for the Library⁴. Of greater significance, however, was Clausen's perception of the post-war position of the Schools when he expressed his belief that the length of studentships should be reduced to three years instead of five, except in particular circum-

1 Sims was allowed continued use of the Keeper's house until Midsummer 1927.

2 April 25th to June 30th 1927.

3 The Royal Academy Schools had originally only taught drawing to students. The Painting School was formed in 1816 to copy Old Masters (especially from the Dulwich Gallery) and the Life Painting School only commenced in 1852, although drawing from the life had always been part of the curriculum.

4 Monographs on Botticelli, Giotto and Piero della Francesca, a book on Siennese painters and Sgr.Leoni Venturi's History of Italian Painting are listed.

graduate' level of many students in the Schools.

The extent to which Clausen was endeavouring to re-establish a definite curriculum and a new sense of order within the Schools would seem to confirm the intentions of the January 1926 Schools Committee's recommendations². Under the chairmanship of Sir Reginald Blomfield the Committee had made extensive enquiries among the Members of the Academy and, while approving the current function of the Keeper, considered that certain modifications in organization and administration were necessary. In particular the Committee noted that

'The standard of admission is too low, the direction is too casual, the students are allowed too much freedom in their methods of study, and there appears to be a lack of definite policy in regard to the purpose of the Royal Academy Schools.'

Sims would certainly have been sensitive to such criticisms of the Schools and would have been aware of them for some nine months prior to his resignation. In the event it only seems surprising that he should have delayed resigning for so long, as he appears to have taken little action to counter the Committee's criticisms before he left for America in 1926.

The 1925-6 Schools Committee had expressed appreciation of the Keeper's success in filling the Schools after the depletions caused by the war. By January 1926, however, the Committee considered that

'The time has now come to aim at quality rather than quantity. An Academy of Art is on a rather different footing from other schools, in regard to the fact that an Academy School cannot leave so much to individual initiative, and must concentrate on a complete and thorough training in technique.'

Such a view was quite contrary to Sims' own belief that painting should be an enjoyable activity since he considered that laborious

1 A 3 year studentship would allow students only one opportunity to compete for the gold medal. Clausen thought that the Council might take the power to grant one year's extension in certain cases.

2 Royal Academy Annual Report 1926, pp 42-44.

3 ibid.

study tended to be stupefying . In consequence certain of the Committee's recommendations (especially those that sought to establish the principles of expulsion after a period of absence, student attendance records and staff supervision of all posing of models) might be interpreted as direct criticisms of Sims' running of the Schools. Sims appears to have been in full agreement with the Committee on one important criticism only: he himself had stated in January 1926 that he did not consider the level of accomplishment sufficiently high.

Clausen's final comments upon the 1918-1926 period in the Schools were reserved for his second Director's Report in April 1927². In it he contrasted the success of the Schools before the war, when the Academy's teaching had not as yet been 'seriously challenged or questioned,' with the casually attended freely-run life class of the present. While recognizing that

'the younger generation no longer accepts the old ideals' and that many more mature students had already developed more independent ideas of their own, Clausen was convinced that his reforms were of educational value to the students and refused to countenance their use of the Schools as private studios. Under Clausen's direction the Painting School taught life painting³ in the mornings and life drawing in the evenings. The afternoons were used for a range of activities including composition, still-life painting, copying in galleries and lectures. Clausen commented upon the 'great laxity in monthly compositions,' and was of the opinion that students 'should not give up class work altogether.'

After George Harcourt's directorship of the Schools in the Summer Term of 1927 Walter Westley Russell was elected Keeper in June 1927 and commenced his duties from October that year. At the same time Charles Genge was appointed Curator of the Schools⁴ with

1 Alan Sims op.cit. pp 9 and 56. In the former passage (which is identified as the text of an Address to students of the Royal Academy Schools) Charles Sims expressed dislike of 'the tyranny of labour for labour's sake' concluding that 'the more efficient machine you make yourself, the worse artist you will be.'

2 Royal Academy Annual Report 1927, Appendix 5, pp 39-41. See S.C.Hutchison The History of the Royal Academy 1768-1968, 1968, p 166.

3 Painting from the figure and painting from the head on alternate days.

4 At a salary of £300 per annum. He was to attend between the hours of 10a.m. and 6 p.m.daily.

responsibility for discipline and attendance registers. With the approval of the General Assembly the post of Master of the Sculpture School was held in abeyance from April 21st 1927. Further evidence of a desire to return to a style of organization within the Schools which had existed before Sims' Keepership is to be found in the first complete list of Visitors for all three Schools since 1920¹. Walter Bayes was appointed as Teacher of Perspective and is recorded as having given a course of 12 lessons on which the students were examined. The casts in the Architecture School were cleaned, and age limits fixed for Probationer Students². At the same time, however, smoking was officially permitted in the Schools³ and on December 12th 1927 the President (Sir Frank Dicksee) gave a dance in Gallery III for students from the Royal Academy, the Royal College of Art, the Slade and the Westminster Schools. The following year the Schools were re-decorated.

Russell was given a studio in the Academy but he was not to live in Burlington House. New electrical wiring was installed and the Library removed from the Old Ball Room (which became the Reynolds Room) to the ground floor of the Keeper's House. Russell received a salary of £1000 per annum, and was to hold his office for three years, at the end of which he would be eligible for re-election. He had no vote in the Schools Committee, however, and his duties were defined in a Resolution of the General Assembly whereby the Keeper was to attend 3 whole days per week, to train students and and collaborate with Visitors, to choose and pose models, to 'see to the observation of Regulations', to chair lectures and to see to the daily administration of the Schools⁴. In Russell's first Keeper's Report of January 1928 he demonstrated his sympathies with both Clausen and the 1925 and 1926 Schools Committees. He

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- 1 In 1918 and 1919 Visitors had been appointed to the School of Drawing, as well as to the Schools of Painting, Sculpture and Architecture. During the period when Henry Poole was Master of the Sculpture School no Visitors were appointed for that School. Henry Poole died the year following the 1927 reforms.
 - 2 In Painting this was fixed at 21 (exceptionally at 22), in Sculpture at 25 (exceptionally at 26) and in Architecture at 30.
 - 3 Except in the Common Room and Corridor. Paradoxically Sims (who did not smoke) had been expelled from the Royal Academy Schools in 1895 for demonstrating his protest at a 'no smoking' order.
 - 4 Royal Academy Annual Report 1927 pp 27-28.

was at first dissatisfied with both attendance and quality of work, commenting upon a 'general slackness.' However, since the Schools were beginning to admit younger students again, Russell continued Clausen's revived Lower School of Painting (in everything but name) and

'insisted on particular students painting from the cast as a preliminary step to the life . . .¹'

Russell submitted three brief Keeper's Reports for 1928² in which he appeared progressively more satisfied with students' work and attendance. When he had been in the post for over a year the Royal Academy Council produced a Memorandum on the control of the Schools in November 1928³, recommending that the Schools Committee, which had been approved in 1919 for the 'general control of the Schools,' should be discontinued. In doing so the Council were conscious of the fact that Clausen had found his temporary Directorship of the Schools embarrassed by his dual responsibility to both the Schools Committee and the Royal Academy Council, and by the fact that the 'functions of the (Schools) Committee had never been precisely defined.' Under the new arrangements the Keeper came once more to be directly responsible only to the Royal Academy Council, although a Special Schools Committee could be constituted when a vacancy occurred in the Keepership.

In his Report for 1929 Russell noted a sense of 'real enthusiasm' in the Schools which promised well for the future. The Royal Academy Council congratulated him after the 'marked improvements' shown in the Annual Examinations of June 25th. The General Assembly⁴ approved William McMillan's appointment as Master of the Sculpture School, replacing the Visitorships in the School, and this coincided with an increase in the number of sculpture students. Russell was re-elected Keeper in 1930. The long delayed lectures in

1 Royal Academy Annual Report 1927 p 43.

2 On May 7th and July 9th 1928, and on January 7th 1929.

3 The Council this year included Oliver Hall, J. Arnesby Brown, Sir Frank Short, Alfred Drury, Sir Edwin L. Lutyens, Charles Ricketts, Adrian Stokes, David Y. Cameron, Henry Pegram and Sir Reginald Blomfield. The Memorandum forms part of Appendix 5 of the Royal Academy Annual Report 1928, pp 42-45.

4 On April 25th 1929. The salary was £300 per annum. The process of replacing Visitors with permanent staff was to be taken a step further when W.T. Monnington was appointed Assistant Teacher of Painting in 1931.

with the first (1929-30) course run by H.Chalton Bradshaw. This was intended to introduce the Fine Art student to construction, proportions and general architectural features, and over the next few years the course was to develop successfully. Russell himself noted in his Report of 1930 that the students were on the whole 'industrious,' and the general atmosphere within the Schools seemed to have improved.

Russell's Keepership certainly stabilized a situation which had been far from satisfactory since the Great War. It would appear that two interpretations of the role of the Schools had dominated the period, and were frequently seen as incompatible:

1) The fact that many students returning to the Schools after 1918 were 'mature' may have inclined Sims to the belief that the Royal Academy should act as an equivalent to modern post-graduate Fine Art education. Sims' tuition seems to have been of highly individual nature, and he encouraged students to work on their own projects.

2) The desire to retain a traditional training in technique, as part of the academic legacy of the institution, involved a return to more conventional and highly structured courses.

In the event Russell seems to have inclined towards the latter viewpoint. In 1928, he wrote:

'the lowering of the age for admission to the Schools has so far not affected the number of applicants, and has not in my opinion lowered the standard of promise: it will eventually, I believe, be a great advantage to the Schools.'

Certainly many premises of the academic tradition of teaching had survived. On the other hand it may be for that very reason that the authors of the 1946 Arts Enquiry into The Visual Arts² noted that

'... The Academy Schools have now lost much of their prestige'

and attributed the institution's decline, at least in part, to the Academy's interpretation of its own functions.

1 Royal Academy Annual Report 1928 p 42.

2 The Arts Enquiry The Visual Arts A Report sponsored by the Dartington Hall Trustees, Oxford University Press 1946.

Only in the field of art education was the Royal Academy in serious competition with other organizations. By 1918 there were three major institutions in London which could provide the equivalent of present-day post-graduate level courses: the Royal Academy Schools, the Slade School of Fine Art in University College London, and the Royal College of Art.

The Slade had been opened in 1871¹ and its first professor of Fine Art (1871-1874) was E.J.Poynter, the future President of the Royal Academy (1896-1918). In his inaugural lecture² Poynter had made it clear that although, in his opinion, the Slade could never compete with the Academy Schools, there was room for another School of Fine Art which would reform current teaching methods³. Chief among such reforms was a shortening of the period of studying from the antique before entry to the life class. Insofar as such studies from the antique were then considered most characteristic of academic training Hubert L. Wellington, in 1907, stated categorically that

'The standpoint of the Slade School is non-academic and individual, but its training is no less thorough and searching than the traditional and academic. Its teaching . . . aims primarily at a highly trained direct vision of nature, supported by a study of the methods of rendering nature employed by former painters. Its attitude toward the Old Masters is not one of ceremonious and conventional admiration; it suggests no attem-

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- 1 Felix Slade bequeathed £45,000 to found the Slade Professorships of Fine Art at Oxford, Cambridge and University College. The latter also benefitted from six scholarships as part of the same gift. See H.Hale Bellot University College London 1826-1926, London 1929 pp 345 ff. and Charles Aitken The Slade School of Fine Art in The Studio CXXXII No.643, October 1946 pp 114-121, which give brief histories of the Slade.
 - 2 Published in Edward J.Poynter, R.A. Lectures on Art, London 3rd edition 1885, Lecture III Systems of Art Education pp 94-114.
 - 3 An analysis of these reforms was made by W.E.Arnold-Foster Felix Slade and the Slade School in John Fothergill (ed.) The Slade. A Collection of Drawings and Some Pictures done by Past and Present Students of the London Slade School of Art MDCCCXCIII - MDCCCVII, The Slade School, University College London, 1907, pp 3-6.

... to change the eyes of the student and blind him to what is not to be found in their works!'

The Slade attached considerable importance to study from the living model. To do so was the reverse of English Art School practice² at the turn of the century, and despite the fact that Alphonse Legros³ thought it more important to draw from casts than his predecessor had done⁴ the Slade continued to support the idea that breadth and freedom must be taught before detail, principles before finish. Poynter himself had attributed such a pedagogic practice to French art education⁵. Poynter, however, remained an 'academic' painter of idealized subjects⁶, an artist who believed that

'... the study of nature is not the end of art, but merely a means of enabling you to express your ideas.'

As Andrew Forge has pointed out⁸ Academicism and Realism are incompatible and by the time of Frederick Brown's direction of the Slade (1893-1918) the conflict between them was beginning to expose certain weaknesses in the Slade's teaching:

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- 1 John Fothergill (ed.) op.cit., essay on The Slade School Summer Compositions since 1893 by Hubert L. Wellington pp 21-22. Hubert Wellington was to become an honorary Associate of the Royal College of Art in 1926, and wrote art criticism in both the Spectator and the Saturday Review. He was Registrar at the Royal College of Art during William Rothenstein's period of office as Principal.
 - 2 I am indebted to Ms G.M.Furlong, of the Manuscripts and Rare Books Room, D.M.S.Watson Library, University College London, who drew my attention to MS.ADD 250: Typescript History of the Slade School by Michael Reynolds, 1974. Michael Reynolds was himself a student at the Slade School 1926-1928, and gives a comprehensive account of the development of the Slade School teaching system.
 - 3 Legros succeeded Poynter in 1876, and was Professor until his resignation in 1892.
 - 4 Michael Reynolds op.cit. p 64.
 - 5 Edward J.Poynter R.A., op.cit. Lecture III Systems of Art Education.
 - 6 In a lecture given at the Royal Institution in May 1872 Poynter (op.cit. pp 62-93, Old and New Art) took issue with Ruskin's uncritical admiration of Nature.
 - 7 Edward J.Poynter R.A. op.cit. p 121. Lecture IV Hints on the Formation of a Style.
 - 8 Andrew Forge The Slade 1871-1960: three articles from Motif, 1960-1961.

'... there would appear to be a certain contradiction in an academic programme of teaching carried out by ¹ painters who were practising a sort of Impressionism themselves.'

Such criticism is most aptly levelled against the Slade during Tonks' professorship (1918-1930). Moreover Tonks maintained his scorn for the Academy at the same time that he firmly resisted the influence of Post-Impressionism and contemporary avant-garde art from abroad. After the war the Slade recruited students quite successfully, but its doctrine was regarded by some as frankly conservative², despite the reputations established by such ex-students as Augustus John, William Orpen, and Ambrose McEvoy³. Bruce Laughton has described the academic life-drawing at the Slade as of an 'almost anachronistically high standard'⁴ at this time.

From the University College London Abridged Calendars⁵ it is possible to amplify Michael Reynold's account of the Slade School by using the descriptions of courses. The 1918 entry includes the passage

'All Students (except those exempted by the Professor) will, on entering the Schools, be required to draw from the Antique until judged sufficiently advanced to draw from the life'.⁶

a condition which still purveys an 'academic' impression. The Slade Diploma was awarded on the successful completion of a set number of

1 Andrew Forge op.cit. 1st article p 21.

2 Michael Reynolds op.cit. pp 237-238.

3 Reynolds quotes the Hon. Godfrey Money-Coutts, who arrived as a student at the Slade in 1923, noticing that the influence of the French Fauves 'had hardly penetrated the tough wall of resistance which Professor Tonks deliberately set up against the newer continental school.' Reynolds op.cit. p 262.

4 Bruce Laughton. Introduction to the catalogue of the centenary exhibition The Slade in the Diploma Galleries of the Royal Academy of Arts, November to December 1971, p.9. In The Studio CXXXII No.643 October 1946 pp 114-121 George Charlton stated categorically that '... the basis of the Slade tradition is the intense study of constructive drawing - that drawing which is good drawing throughout all ages.'

5 University College London, D.M.S. Watson Library.

6 U.C.L. Abridged Calendar Session MCXVIII-IX. London 1918 p 84.

subjects and courses. Among these it is interesting to note a strong History of Art component. In 1918 the Diploma required 'certificates in 3 History of Art courses', including Classical, Mediaeval, Renaissance and Modern Art¹, and a written three hour examination followed by a further three hours of identifying 'typical examples of various periods of art.' The inclusion of this element², which was organized by Tancred Borenius³ and strongly supported by Tonks, gave a formally academic aspect to the Slade course which was absent from the Academy Schools⁴.

During the 1918-1930 period the Slade must be accounted successful despite the fact that students became increasingly aware of Tonks' limitations⁵. In the 1920 Prix de Rome competition all the finalists were Slade students, as were many in subsequent years. As in the Academy Schools some emphasis was placed upon relating art to architecture, which included lectures for Slade students in the adjoining Bartlett School of Architecture (from 1921), and found practical expression in the contributions to the House of Commons scheme

1 ibid.

2 The History of Art component was, with at least 6 figure drawings approved by a drawing teacher, a compulsory part of the examination. In addition the student would choose two from the remaining headings:

i Painting - 2 paintings from the head, 2 of the figure and 2 compositions.

ii Architecture - 6 drawings.

iii Modelling - 3 studies in the round (including 1 from the antique and 1 from the living model).

iv Ornamental Design - 6 original designs

3 Borenius was Lecturer in History of Art until he was appointed Professor in 1921, and Durning-Lawrence Professor in 1926.

4 Although it was assumed at the Academy that staff would lecture to students and teach by reference to historical works (e.g. George Clausen Royal Academy Lectures on Painting, London 1913)

5 'There were others, including some of the most promising men, who, after a year or two of it began to find his (Tonks') teaching less acceptable . . . there was a widening gap between the studies they made at the Slade and the pictures they painted at home.' Michael Reynolds, op.cit. p 266.

Refreshment Room decorations commissioned from Rex Whistler the same year¹. Stephen Bone decorated part of the entrance hall of Piccadilly Underground Station in 1928, and A.H.Gerrard designed some of the exterior figures for St James Park Station in 1929 with Eric Gill.

The Special Retrospective Exhibition, 1886-1924, of the New English Art Club, January to February 1925², was dominated by ex-Slade students and may be used to illustrate the extent of the Slade's influence on painting³. It is far less easy to define the influence of the Royal College of Art. Although the National Art Training School had been renamed in 1897, it had, in 1911, been the subject of a Board of Education Committee Report⁴ upon its functions, constitution, and 'relations to the schools of art in London and throughout the country.' The report drew a swift reply from Frank P.Brown in his South Kensington and its Art Training, published in 1912⁵. Brown was angered by the Committee's recommendation that the training of designers for industry should be undertaken by the provincial art colleges, leaving the Royal College of Art to concentrate upon short post-graduate level courses⁶.

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- 1 In appealing for funds to facilitate the expansion of the Slade's accomodation, Apollo III No.13, January 1926 p 13, Tonks himself asked 'Again ought we not to aim much more at practical work in painting, decorating and sculpture? Ought not the student to be put early to work on the production of something that may actually be used to decorate a building?'
 - 2 The 71st exhibition of the New English Art Club, held at the Spring Gardens Gallery, Trafalgar Square.
 - 3 The copy of the catalogue in the D.M.S.Watson Library, U.C.L. is annotated 'Really a summary of Slade influence.' It should be noted that the Slade had a long tradition of association with the New English Art Club.
 - 4 England and Wales: Board of Education. Report of the departmental committee on The Royal College of Art, London 1911.
 - 5 Frank P.Brown, A.R.C.A. South Kensington and its Art Training London 1912 with a foreword by Walter Crane. Brown himself was a member of the Royal College of Art Staff at the time.
 - 6 On the face of it a suggestion that provincial art colleges should return to the original philosophy of the Schools of Design.

ting down of the period of training there, and no comparison must be made with the training given by the proposed subordinate colleges of the provinces. It should stand far ahead of these, much as the Universities do in relation to the public schools of the country¹.

Brown also objected strongly to certain statistics which had been produced in the departmental committee's report² and used to condemn the Royal College of Art. in C.R.Ashbee's Should We Stop Teaching Art, also published in 1911³. The committee had stated that in a ten year period, during which 459 students had been trained at the Royal College of Art, only 32 students had 'made the practice of Art in any form their livelihood' while 126 students had found employment as teachers⁴. The Royal College of Art Staff had already refuted these figures in a letter to The Times⁵ which stated that at least 400 of these students are

'actively engaged upon work towards which their training at the Royal College was directed.'⁶

The fact that Professor Frederick Brown, from the Slade, had been a member of the departmental committee also prompted Frank Brown to analyse the shortcomings of the committee's constitution.

The committee had, however, confronted the problem that the Royal College of Art appeared to be producing teachers of art rather than artists, designers and craftsmen⁷. Whereas the Royal Academy's

1 Frank P.Brown A.R.C.A. op.cit. p 54.

2 England and Wales: Board of Education op.cit. Appendix IV and the Committee's Summary pp 22-23.

3 C.R.Ashbee Should We Stop Teaching Art, London 1911. Chapter II The Province of the Royal College of Art and the Problem of the Art School. In his introduction Ashbee justified his book by referring to the '... chance which seems not improbable, that the whole system of English Art Education may shortly come into the melting pot ...'

4 Quoted C.R.Ashbee op.cit. p 16.

5 Quoted Frank P.Brown A.R.C.A. op.cit. p 27. The letter was signed by Brown, W.S.George, Malcolm Osborne, A.R.Smith and J.A Stevenson.

6 ibid.

7 Professor Frederick Brown, Recollections in Artwork VI No.23, Autumn 1930 pp 149-60, stated that 'In reviewing the South Kensington training, so far as it concerned would-be teachers, I have almost got to believe that it was invented with the deliberate intention of preventing them from practising art' (p 160).

were consigned to oblivion. in 1919 Lloyd George's Minister of Education, H.A.L.Fisher, decided to take action to raise the prestige of the Royal College of Art as the chief Government school of art¹. Although the Royal College of Art possessed four schools² in 1919 the responsibilities of staff were allocated mainly to areas of design and applied art³. The prospectus itself explained that the College had a dual role in providing both instruction for advanced students in art and design (including 'Handicraft and Manufactures') and for the training of teachers in Schools of Art. The appointment, in 1920, of a professional painter, William Rothenstein, as principal⁴ was controversial. Rothenstein disagreed with the Royal College of Art system whereby would-be teachers sacrificed most of their final year studies to study the theory of teaching⁵, and although he was unable to effect complete reform of the institution⁶ his 1924 visit to Paris, Prague and Berlin⁷ confirmed him in his belief that teaching should be done by 'distinguished young artists, designers and craftsmen' rather than by 'professional art masters.'

'At least I was gradually changing the College from being in large part a training school for teachers to an active school

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- 1 William Rothenstein Men and Memories 1900-1922, London 1932 pp 365-6.
 - 2 Design, Architecture, Sculpture and Painting.
 - 3 Information about the staff, courses and course content, entrance requirements and examinations is given in the Royal College of Art Prospectuses 1919-1930. In 1919 Staff were listed under the following subject responsibilities: Modelling, Architecture, Design, Painting, Etching and Engraving, Antique and Life Drawing and Anatomy, History of Art, Writing and Illuminating, Moulding, and Stone and Marble Cutting.
 - 4 Succeeding A.Spencer A.R.C.A.
 - 5 William Rothenstein Since Fifty 1922-1938, London 1939 p 23.
 - 6 Rothenstein was, of course, directly responsible to the Minister and Board of Education.
 - 7 At the instigation of Sir Charles Trevelyan, Minister of Education in 1924, Rothenstein toured many continental art schools and reported to the President of the Board of Education. William Rothenstein op.cit. pp 20-25.

Tonks, at the Slade, held opinions very similar to those of Rothenstein, and if Rothenstein was successful in raising the standard of work at the Royal College (students from the Royal College started competing successfully for the Rome Prize, once monopolized by Slade School students) Tonks was successful in breaking the Royal College's monopoly of Art School headmasterships².

Under Rothenstein the Royal College developed its School of Drawing and Painting³. Although it still emphasized its links with the Department of Mural and Decorative Painting:

'The aim of this School is to develop in the student, through the study of the human figure, a sense of design, and form; to this end all students of the School are expected to devote a considerable part of their time to Drawing from the Life, and any student, if the Professor thinks fit, may be required to postpone or interrupt his study of Painting in order to concentrate upon attaining the necessary standard of draughtsmanship⁴.'

Rothenstein also ensured that those who were studying to become teachers spent one third of their time continuing their practical work⁵. Rothenstein did not, however, lose sight of the Royal College's function as a centre for the study of decorative and applied art. Gerald Moira had been in charge of teaching decorative painting in Walter Crane's day⁶ and produced a rationale for decorative

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- 1 William Rothenstein op.cit. p 24. A detailed account is given in Robert Speaight William Rothenstein, London 1962 p 307 ff.
 - 2 Joseph Hone The Life of Henry Tonks, London 1939 p 169 ff. Even at the time of Rothenstein's appointment The Studio LXXX No.329, August 1920 pp 23-24, noted 'the impression that the College has become too much an institution for the training of art teachers.' Walter Crane had made much the same comment about the College as it had been twenty-three years earlier: 'the school . . . had been chiefly run as (a) sort of mill in which to prepare art teachers and masters . . .' Walter Crane An Artist's Reminiscences, London 1907 p 457.
 - 3 In 1919 the painting school was described in the Royal College of Art prospectus as the School of Decorative Painting, whereas by 1925 it was firmly established as the School of Drawing and Painting.
 - 4 Royal College of Art Prospectus 1925-6, p 18.
 - 5 The rest of the one year teacher training course was devoted to teaching theory and practice.
 - 6 Walter Crane, op.cit. p 460. Moira was Professor of Decorative and Mural Painting from 1900 to 1922.

the Royal Academy Schools showed an interest in developing decorative art (see above p 52) so did the Slade School, which noted in 1926 that an experimental scheme in decorative painting for students was so successful that it was to be continued and had attracted a £200 development gift from Sir Joseph Duveen².

Much of the attention paid to design education was the result of the revival of interest in the crafts, and the desire to serve industry. The Central School of Arts and Crafts³ had been opened in 1896 with W.R.Lethaby and George Frampton as its original directors. For many years the National Competition of Schools of Art gave an opportunity for the public to assess the products of the country's art schools by holding an annual exhibition at South Kensington⁴. These exhibitions were held in abeyance in 1914 but the Board of Trade and the Board of Education promoted a joint scheme for encouraging design in 1918⁵. Although the health of the provincial art schools was still considered essential to the development of 'industrial art'⁶ the London schools retained their eminence. The Great War added a stimulus to the development of decorative art by the large demand for commemorative designs which it created, and in 1922

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- 1 Harold Watkins The Art of Gerald Moira with Some Notes and Thoughts on Decorative Art by Gerald Moira, London 1922 p 43 ff
 - 2 U.C.L. Abridged Calendar, Session MCMXXV-VI, London 1926 p 58.
 - 3 The Central School was the most advanced level school of those belonging to London County Council.
 - 4 Although the exhibition was held in the Victoria and Albert Museum in 1908 (The year of the International Art Congress in London) its usual venue was in temporary buildings to the west of Exhibition Road. It took place again in the Victoria and Albert Museum in 1913, and was intended to remain a feature of the Museum's calendar. See The Studio LIX No.246 September 1913 pp 289-299.
 - 5 The Royal Society of Arts inaugurated a similar scheme at the same time, as reported in The Studio LXXV No.309, December 1918 p 89.
 - 6 There appears to have been little understanding of 'industrial design' in the modern sense. The term 'industrial art' was still used largely in the sense of 'applied art' and 'decorative art.' Schemes for mural decoration were, at the time, usually exhibited with a wide range of other types of design.

scope, its direct interest to the community and its great and comprehensive possibilities to the resourceful and imaginative artist.¹

It is also likely that English artists still looked to the example set by France in the later nineteenth century, when such projects as the decoration of the Panthéon. Paris had been encouraged by the State. Philippe de Chennevières, in 1874², had employed Puvis de Chevannes to produce a number of the paintings representing the legend of Sainte Gèneviève. This, indeed, may have been the origin, at the Slade School, of

'a particular type of composition which seemed to dominate, at least numerically, all the student exhibitions of that time. It consisted of a number of equal-sized figures posed against a very plain landscape background, and gesticulating aimlessly in all directions'.³

A few members of staff ensured that there was some direct contact between the Royal Academy and the Royal College, although this rarely found any practical form of expression⁴. In 1919 Reginald Blomfield and Bertram Mackennal were both listed as Visitors by the Royal College, although Visitors at the College were never so numerous⁵ as those appointed to the Royal Academy Schools. Sir Frank Short, who was for many years Professor in the Etching and Engraving department of the Royal College, was succeeded by Malcolm

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- 1 Harold Watkins op.cit. p 48. Walter Shaw-Sparrow had already written on this subject in his book on Frank Brangwyn, London 1910.
 - 2 André Michel and J.Laran Puvis de Chevannes, London 1912 pp 40-48. Amongst the artists originally intended for the Panthéon scheme were Meissonier, Bonnat and J.P.Laurens (Honorary Foreign Academicians of the Royal Academy - see Appendix G). J.P. Laurens painted The Death of Ste Gèneviève, Bonnat The Martyrdom of St Denis. Chennevières was Director of Fine Arts in 1874.
 - 3 The Hon.Godfrey Money-Coutts (ex-Slade School) quoted Michael Reynolds op.cit. p 262. Money-Coutts speculated on the possible influence of Piero della Francesca (via Monnington and Winifred Knights) on such compositions.
 - 4 With the exception of the London County Hall scheme (see above p 28).
 - 5 Royal College of Art Prospectus 1919-1920.

in 1919. Similarly Robert Anning Bell was Professor of Design at the Royal College (until E.W. Tristram¹ followed in his stead) and D. Wood was the College's Professor of Sculpture when Rothenstein arrived. Such evidence lends weight to William Rothenstein's own contention that the relations between the Royal College of Art and the Academy Schools, then under Sims, were friendly. But

'the Slade School stood aloof, contemptuous both of the Academy and the Royal² College; in spite of friendly approaches, Tonks remained coy.'²

The only member of the Slade staff who was an Academy member (from 1920) was Walter Westley Russell, who succeeded Sims as Keeper at the Royal Academy in 1927³. The London County Hall scheme remains the only occasion when any direct collaboration between the three schools took place. The reasons for this relative isolation on the part of the Slade School may be attributed to Tonks' personal dislike of the Royal Academy, and to the fact that the Slade may have seemed to be in more direct competition with the Academy due to the nature of the institutions and the traditions which they represented. By 1927, however, the inclusion of younger artists upon the Royal College of Arts' list of staff⁴ was beginning to emphasize the taint of orthodoxy which had attached itself to the Slade School, and had confirmed the importance of the Royal College in field of fine art as well as in design and teacher training⁵.

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- 1 Ernest William Tristram was an authority on English Mediaeval painting, and collaborated with Tancred Borenius (the Slade's art historian) on the subject.
 - 2 William Rothenstein Since Fifty, Men and Memories 1922-1938, London 1939 p 25.
 - 3 Such was Russell's long association with Tonks and Steer that even after his resignation from the Slade he was appointed Visitor (with Frederick Brown) there.
 - 4 Including W.T. Monnington and Henry Moore.
 - 5 In Notes on the International Congress for Art Education, Prague, 1928, issued by the England and Wales Board of Education, London 1929, it is recorded that 'Although the Royal College of Art was represented in the exhibition, it made no special demonstration in this section of its provision to satisfy the conditions attached to the award of its Teaching Diploma.' (p 20).

After the relatively liberal period of Charles Sims' keepership Russell seems to have favoured more traditional and academic teaching practices in the Royal Academy Schools. He

'... insisted on particular students painting from the cast as a preliminary step to the life ...'¹

and was congratulated by the Council for his efforts. By 1930 the Academy Schools had re-asserted their conservative image.

1 Royal Academy Annual Report 1927 p 43 (Russell's report is dated 6th January 1928).

In an essay published in 1967¹ Thomas B.Hess attempted to define some essential characteristics of academies of art. In doing so he was seeking a definition which would avoid the merely perjorative connotations² of the word 'academy.' Hess expressed the opinion that, where the academic tradition still survives, the academy is dedicated to the belief that art is an intellectual discipline³, organized into a hierarchic, systematic and rational structure. This involves a concept of 'high art,' striving towards an ideal beauty, produced by members of a specialized and independant profession⁴. Inevitably any academy becomes doctrinaire in its pursuit of perfection and in its use of historical precedent. Criticism of the approach became a focal point of most anti-academic reactions. The pursuit of the ideal fostered a particular perspective upon the history of art, confining its field of vision to those works which subscribed most successfully to a progression in a specified direction. This aspect of academic art has, through a confusion between historical awareness and mere worship of the past, led to a misunderstanding of academic art as

'a kind of art which is stereotyped, unoriginal in conception, deriving from available recipes, from someone else's conclusions rather than fresh formulations.'⁵

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- 1 Thomas B.Hess Some Academic Questions in Thomas B.Hess and John Ashbery (ed.) Art News Annual XXXIII, New York, 1967 pp 8-10.
 - 2 'When words become so heavily weighted their perjorative charge can blur the qualities of the arts they denote. And when this happens, it becomes necessary to neutralize the slogan in order to examine what is beneath dispassionately.' ibid.
 - 3 Charles Ricketts, in 1918, was amused to hear an older Royal Academician tell D.Y.Cameron that the Royal Academy '... is not an intellectual institution.' Letter to Laurence Binyon dated 8th May 1918, from Cecil Lewis (ed.) Self Portrait ... Charles Ricketts, London 1939 p 294.
 - 4 Hess saw the Academy's opposition to, and emancipation from, the feudal guild system as an obvious source of the artist's alienation from society.
 - 5 Elizabeth C.Baker Is There a New Academy? in Thomas B.Hess and John Ashbery (ed.) op.cit. p 142.

Even Sir Nikolaus Pevsner has equated a dislike of academic doctrine with the activities of 'the pioneer minds'¹. More recently Carl Goldstein² has sought to modify the view whereby academic art is held responsible for the young having

'to force themselves into masturbatory imitation of classical models'³,

in which originality is carefully suppressed. Goldstein argued that academic⁴ students entering competitions were aware that they would not be successful by mere 'replication,' or adumbrations of works by acknowledged Masters. Instead the student was expected to demonstrate a certain 'academic originality' by the way in which a 'shared method of pictorialization' was used in an inventive way⁵.

Hence Lord Leighton's advice to students in 1879:-

'Do not . . . vex yourselves with the question whom you shall follow, for if following means imitation you shall follow none'.⁶

Leighton did, however, urge his students to study the work of the great masters with 'reverence.'

Most criticism directed against the Royal Academy between 1918 and 1930 ignored such subtleties. The Academy was proscribed for

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- 1 Sir Nikolaus Pevsner Academies of Art Past and Present, New York, 1973 p 273. 'And what could . . . the young painter care for the cumbersome and pedantic teaching methods of the academies? He hated them heartily . . .'
 - 2 Carl Goldstein Towards a Definition of Academic Art, Art Bulletin LVII No.1 March 1975 pp 102-109.
 - 3 St. Elia L'Architettura Futurista 11.7.1914 see Pevsner op.cit. p 239.
 - 4 Although Goldstein discussed mainly works from France and England in the seventeenth to the early nineteenth century he was convinced 'that the pictorial consciousness of the Academy remained constant, that the method first defined in the seventeenth century was used to meet the demands of later styles. C. Goldstein op.cit. p 107.
 - 5 Goldstein uses the phrase 'controlled responses' to describe the way in which the academic student was encouraged to use a certain approach towards composition. C. Goldstein op.cit. p 106.
 - 6 Lord Leighton Address, December 10th 1879, in Addresses Delivered to the Students of The Royal Academy, London 1896 p 32.

its dependence upon tradition¹ and was increasingly denounced for its insistence upon 'nature' as its term of reference². The propriety of this assessment of Academy art may be gauged from an analysis of the advice to students given by Sir George Clausen and Charles Sims. Clausen published his complete lectures on painting³ in 1913. After the war he served as a Visitor in the Schools from 1918 to 1924, and was appointed Director of the Schools for the Lent Term 1927. Charles Sims was a member of the Council in 1918 and was Keeper from 1920 to 1926. Sims' writings were published posthumously in 1934 and most of them appear to have been drafted after 1909⁴. On the evidence of an ex-student⁵ Clausen's lectures were 'obsessive reading' and both Clausen and Sims appear to have been highly regarded teachers. The ideas expressed in their lectures provide some insight into contemporary attitudes within the Academy.

Both Clausen and Sims responded to 'modern art' with a certain scepticism. Despite the fact that both artists had studied for a time in France⁶, and that Clausen professed admiration for the work of Bastien-Lepage⁷, they appear to have shared Lord Leighton's res-

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- 1 In the Minutes of Evidence taken before the Select Committee on the Chantrey Trust, London 1904, p 96 Roger Fry stated 'I should say academic works were those produced more or less along the lines of older traditions - that were scientifically constructed according to certain principles which have been recognized by artists in the past.'
 - 2 See Herbert Furst On the Opening of the Summer Exhibition of the Royal Academy Apollo XI No.65 May 1930 p 345.
 - 3 George Clausen Royal Academy Lectures on Painting, London 1913.
 - 4 The Charles Sims MSS deposited at the Royal Academy in 1977 consist mainly of material later incorporated into Picture Making, Technique and Inspiration, London 1934. Sims frequently used the backs of printed articles and circulars to write on, the earliest of which is an Artists' Benevolent Fund dinner invitation of 1909 (Sims had been elected an Associate of the Royal Academy in 1908).
 - 5 Mrs Margaret Noble, of Maida Vale, London.
 - 6 Clausen under Bougereau and Fleury, Sims under Lefebvre and Constant.
 - 7 George Clausen Bastien-Lepage, London 1892.

ervations about

'... a very definite current . . . perceptible in a more or less degree all over Europe. It tends in the direction of a more intimate fidelity to nature in its outward aspects . . .'¹

Leighton thought this development dangerous in that it encouraged imitative skills at the expense of the artist's 'aesthetic faculty' and imagination, and hoped for a return to a dominant idealism.

Leighton's opinions inspired Mrs. Russell Barrington to describe her Essays on the Purpose of Art, published in 1911, as

'... a plea for the value of the permanent in art, for the sake of the artist's own life and contentment, no less than² for the sake of the higher interests of the world's culture.'

Worried by the temporary nature of the interests which absorbed modern society, Mrs. Barrington sought to re-assert the importance of the ideal and the emancipation of English art from French art.

Neither Clausen nor Sims were sympathetic to the 'fidelity to nature' represented by Impressionism. Clausen felt that

'the unconscious and naive representation of nature by older men was better - in that it was truer to the spirit of³ nature - than the self-conscious imitative work of later times.'

and Sims, while admitting that the Impressionists had 'style', thought

'their method is intelligent more than industrious. One is too apt to fill spaces without thinking "are they really necessary"⁴,

Both artists took their students to task for exhibiting too great an enthusiasm for the 'moderns.' Sims found that young artists were keen to experiment, but were wary of tradition because they desired above all to be original and personal⁵. Clausen actually pleaded for 'some fixed principles' or criteria for evaluating work, and

1 Lord Leighton op.cit. pp 27-28.

2 Mrs. Russell Barrington Essays on the Purpose of Art, London, 1914 edtn. p xvii. Mrs Barrington was the author of the Life, Letters and Work of Frederick Leighton, London 1906 2 vols.

3 George Clausen op.cit. p 19.

4 Charles Sims op.cit. p 15.

5 Charles Sims op.cit. p 18.

appreciated the usefulness of conventions¹. Clausen was prepared to recommend a study of the art of antiquity because it enabled the student, after some experience in the life class, to understand the reasons for the 'generalizations' of classical artists². He warned his students against following the vagaries of fashion and against the cultivation of virtuosity for its own sake. This is not to say that either Clausen or Sims was merely reactionary. Indeed Sims regretted the 'rechauffé' ideas he found in the work of Watts, Leighton and Burne-Jones³. Yet both Sims and Clausen supported the academic point of view which

'aims at maintaining a fine standard of work, through the knowledge of what has been done in the past⁴.'

As might be expected, there was some sympathy with those modern artists who tried to escape from the 'trivialities' of realism⁵, but although Clausen could appreciate Cézanne's intentions he deplored the lack of technical ability⁶. Clausen believed that the theories of many contemporary movements clogged the inspiration and marred the efforts of the modern artist. He saw, for example, a logical extension of Futurism in the discovery that the alphabet was, after all the best means of expression, thereby rendering painting obsolete⁷. With a reference to Max Nordau's theory of degeneration⁸

1 George Clausen op.cit. p 38 '. . for the purpose of concentrating attention on the principal things.'

2 George Clausen op.cit. p 145. Clausen argued that greater knowledge of the past must lead to a more critical appraisal of the present (p 9). Apparently G.F.Watts once advised Clausen that knowledge was better than memory.

3 'Burne-Jones, as the imitator of Botticelli, is a bore.'
Charles Sims op.cit. p 19.

4 George Clausen op.cit. p 333.

5 Charles Sims op.cit. p 19.

6 George Clausen op.cit. p 335: '. . . an attempt to state the importance of things in themselves, an effort towards the simple attitudes of the early painters . . . good sense of colour, and a striving for generalization of forms, but no technical ability . . . The unmeasured praise that is given to these works is absurd.'

7 George Clausen op.cit. p 324.

8 Max Nordau Degeneration, London 1895 and On art and Artists, London 1907.

Clausen found it possible to imagine the eventual disappearance of Art before the advance of Science. Against the 'chaotic stuff' of various forms of modern art Clausen and Sims therefore opposed a criticism based upon a knowledge of past art and a belief in the importance of the idea, as opposed to appearance. Clausen believed that

'Modern painting has become more and more preoccupied with the aim for illusion, and the search for its possibilities . . . has to a great extent overcome, or replaced, the aim for expression, until we have illusion pursued almost as an end in itself.'¹

The remedy was to be found in a return to tradition and to an awareness of the work of earlier artists. It is necessary, therefore, to reconcile this rejection of a purely mimetic and literal approach to nature with the implementation of teaching methods which laid particular stress upon life-drawing and dexterity in draughtsmanship. Such a training does not seem to have been intended to produce an ability in recording the transient immediacy of perceptions, but was conceived as a logical training² in the principles of representation. The role of tradition again helps the artist who

'studies, not facts, but appearances, being helped in the direction of his vision by the works of those who have gone before him.'³

and Clausen quoted Sir Joshua Reynolds' notes on Du Fresnoy's Art of Painting:

'The rules of art are formed on the various works of those who have studied nature the most successfully'⁴

Du Fresnoy, whose work was later described as a credo of academic artists⁵, believed that it was the business of art to please by

1 George Clausen op.cit. pp 331-332.

2 E.J.Poynter Lectures on Art, London, 1885. See Lecture V: The Training of Art Students pp 135-164.

3 George Clausen op.cit. p 26.

4 George Clausen op.cit. p 137. Du Fresnoy's De Arte Graphica Liber was translated into English by William Mason and published in 1783 with annotations by Sir Joshua Reynolds.

5 Frank P.Chambers The History of Taste, Columbia University Press 1932; Greenwood Press, Westport, Connecticut edition 1971 p 94.

imitating the beautiful things in nature, selected and represented according to the rules established by precedent. In much the same spirit Charles Sims wrote that art was still, in part, subject to

' . . . The rules of conduct. A sluttish landscape, however good an excuse for fine colour, is a sluttish landscape still. Why? Because it is not fine form. A landscape of base material . . . must always lack what one may call nobility, a value that depends upon form alone.¹

Both Clausen and Sims distrusted photography because of its 'powerlessness to choose'². For them this choosing from nature was the starting point of art. Clausen assured his students that there was not just one form of truth to nature³ and that truth to nature was not dependent upon complete illusion. He made a Platonic distinction between representing 'the thing' and 'the appearance of the thing,' averring that modern painting had become too obsessed with illusion and appearances, thereby tending to displace the 'aim for expression' which he clearly saw as the proper intention of the art⁴. Clausen made a distinction between the older tradition of representing nature, as exemplified by the idealistic principles of G.F.Watts, and the modern tradition of imitating it⁵. Sims also wished to retain the concept of the ideal, defining the process of idealization as ridding the material (nature) of accident, concluding that

1 Charles Sims op.cit. p 42.

2 Clausen thought photography a disturbing influence on art and was interested that 'Photography itself now seems to admit the pictorial falseness of its own ideal, and we find photographers today . . . using clumsily all the conventions discovered by the masters' (Clausen op.cit. p 44). Sims understood that photography had made a close imitation of nature 'not unnecessary, but insufficient' (Sims op.cit. p 61), and he too regarded the photograph as inferior to the painting.

3 George Clausen op.cit. p 328.

4 George Clausen op.cit. pp 331-332, in Theories of Representation. This lecture was delivered in 1913 and was one of the last two published in the edition of that year - the preceding fourteen lectures had been delivered 1904 - 1906.

5 George Clausen op.cit. pp 178-186 and 210.

'The idea of beauty is a perception of the design of a superior intelligence, and apprehension of a reason and plan in our surroundings. One cannot speak of pleasures of sight. There is always an intellectual or moral appreciation, of which the material sense is the mere basis.'¹

There is a certain similarity between the academic rejection of the 'appearance of the thing' and one of the main tenets of early twentieth century modernism. In 1917 Charles Marriott asserted that

'The great discovery of the twentieth century was that things are not what they seem. An inevitable consequence was a reaction from Impressionism² in painting, because Impressionism swore by appearances.'

Appearances, Clausen and Sims agreed, were to be modified by expression. Expression was derived from the individual emotions and impulses of the artist, who must above all be 'true to himself.'³

Clausen was convinced that a picture should result from the desire to express an idea. Although the artist must be master of his technique the means of execution were not as important as 'the mind of the artist' and his response to the 'impulse of his feeling.'⁴

A comparison between the texts of Clausen and Sims reveals that the latter certainly possessed a more liberal attitude towards experiment and novelty. While Clausen maintained that style should

1 Charles Sims op.cit. pp 56 and 66-67. The chapter concerned mainly with technical advice contains exhortations to 'attenuate' and to 'refine' forms in order to idealize the subject. Sims later described the Impressionists' treatment as a 'materialistic viewpoint' expressing 'vulgar modern accidental subjects' (p 72).

2 Charles Marriott and 'Tis' Modern Art, London 1917, p 14. Marriott went further and argued that the modern painter, 'no longer haunted by the bugbear of truth to nature in the optical sense . . . tries by simplification, and even distortion, to rid form and gesture of the accidental and transitory, and lay stress upon the essential and permanent' (p 31).

3 George Clausen op.cit. p 86. Lecoq de Boisbaudran's The Training of the Memory in Art, translated by L.D.Luard and published in London in 1911, also contained a recommendation (p 134) that the teacher must make the student understand 'that, before everything, he must be himself, or he will lose some of his power as an artist.'

4 George Clausen op.cit. p 367.

result from attempting to express truth, rather than from a self-conscious search for style per se¹, Sims could recognize that

'The new, even when² it is inferior, has value in so far as it represents energy.'

Whereas style was, for Clausen, dependant upon 'expressive action' and 'structural rightness' related to the creative impulse of the artist in the desire for expression³, Sims went so far as to suggest that this desire for expression should be a conscious attempt at seeing things in an original manner⁴. Despite the fact that Clausen believed that we cannot re-use styles which originally and organically derived from ages other than our own⁵ he thought that too great an emphasis upon originality was largely responsible for the 'chaotic and confused' impression created by many large contemporary exhibitions⁶. Sims, however, could reconcile innovation with a study of tradition:

'Much modern work is an attempt to see things as if for the first time, and to paint them by a method different from any that has ever been used to represent them before. This is wilful; but it is by so much the more intelligent. Our first beginnings have to be imitations of paintings seen. Until we have settled for ourselves by a good deal of experiment, how Turner, Claude, Constable, and our contemporaries, painted a tree, we shall not have sufficient knowledge to set about doing it differently. We cannot rid ourselves of this immense stock of traditions.'

1 George Clausen op.cit. p 367.

2 Charles Sims op.cit. p 71.

3 George Clausen op.cit. p 143.

4 Charles Sims op.cit. p 9.

5 George Clausen op.cit. p 220. The idea that art should be seen as a product of its time, place, cultural and social conditions may be referred here to Leighton's Address of December 10th 1883 - Lord Leighton op.cit. p 69.

6 George Clausen op.cit. p 6.

7 Charles Sims op.cit. pp 48-49.

and

'... only a man with a thorough¹ knowledge of the rule can make the most of the exceptions.'

Clausen himself described the academic 'point of view'² as that which aimed at maintaining high standards through a knowledge of past work (even if it thereby tended to produce 'formality and convention'). This attachment to the referential use of principles inherited from the past is a reasonable characterization of academic art and its practice. If any modifications to this stance are to be found they must be sought in any progressive changes in the academic repertoire of historical paradigms.. This repertoire had been expanding since the late nineteenth century, although Sir Edward Poynter resisted certain trends. In a lecture of 1872 Poynter had stated that

'Art has lost more than it has gained by our modern modes of thought and feeling'³

and had seen the increasing prevalence of 'copying nature' as the result of too literal an interpretation of Ruskin and a growing subservience to public taste. In Poynter's opinion landscape painting was second-rate⁴, appealed to shallow sympathies (i.e. lacked 'high-mindedness'), and therefore was to be condemned⁵. Poynter had not wished to discuss contemporary artists in public⁶.

1 Charles Sims op.cit. p 63. This sentiment may be compared with Sir Joshua Reynolds warning that '... young students should not presume to think themselves qualified to invent, till they were acquainted with those stores of invention the world already possesses, and had by that means accumulated sufficient materials for the mind to work with.' Sir Joshua Reynolds Discourses, London 1907 p 190.

2 George Clausen op.cit. pp 333 and 338.

3 Lecture to the Royal Institution, May 1872; E.J.Poynter Lectures on Art, London 1885 p 66. Poynter also believed that the 'modern spirit' was rapidly becoming antithetical to the 'artistic spirit.'

4 E.J.Poynter op.cit. pp 71, 75 and 76.

5 Clausen thought that landscape appealed to the primitive instincts of a largely urban civilization which looked at a more 'simple estate' with sentimental longing. George Clausen op.cit. p 96. Sims, however, lamented a later fashion which became a 'boycott against the traditional loveliness of out-of-doors.' Charles Sims op.cit. p.18.

6 E.J.Poynter op.cit. p 188. In an address delivered at the end of the first session of the Slade School in 1872 Poynter advocated the adoption of the old Royal Academy rule 'which forbids the lecturer to make any comments or criticisms on the productions or opinions of living artists in this country.'

It was thus left to a younger generation of Academicians to effect any major changes to the list of historical references. Both Clausen and Sims discussed work by J.F.Millet, Corot, T.Rousseau, Courbet and Bastien-Lepage. Clausen himself had once claimed that

"... the endeavour to realize truly the natural relation of people to their surroundings is better¹ than to follow unquestioning on the old conventional lines¹".

It is true that the extended repertoire was, in effect, only sufficient to include the work of artists who died in the last quarter of the nineteenth century, yet it does indicate a slight loosening of those ties which had maintained a dependence upon 'Old Masters.'

'We have lost all tradition - almost the tradition of fine workmanship . . . But we are better off in that we have before us, brought into the open light of discussion and criticism, the whole practice of painting, for our admiration and guidance - and confusion; for our wider knowledge has² brought uncertainty, and every man is a law unto himself.'

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- 1 George Clausen Jules Bastien-Lepage as Artist, in André Theuriot Jules Bastien-Lepage and his Art, A Memoir, London 1892 p 112. Although Clausen later modified his stance he himself had originally approved of '... a close and sincere study of nature, founded on the acceptance of things as they are . . . ' (*ibid*).
 - 2 George Clausen Royal Academy Lectures on Painting, London 1913 pp 5-6.

The will of Sir Francis Chantrey is dated December 31st, 1840. In it he specifically wished to encourage 'British Fine Art in painting and sculpture only.' Moreover he intended the Royal Academy to administer the bequest in perpetuity, and in the event of its dissolution or change he wished its last members to continue this function in whatever new institution they might form. In fact the Chantrey Bequests not only provided a purchasing fund but allocated £300 per annum for the President's personal use, and £50 similarly to the Secretary on condition that the latter attended and recorded all meetings of the Bequest's Trustees. Chantrey directed that prices paid for his Bequest purchases should be 'liberal,' although he refused to allow any personal or charitable interests to influence the selection of work, which was to be made on merit alone. Chantrey underlined the last directive by allowing the President and Council the right not to buy any works for a period of up to five years should works of an appropriate 'intrinsic merit' not be available. At the same time Chantrey forbade the Academy to commission any works with the intention of purchasing them through the Bequest.

Having defined the criteria for selecting works to be purchased, and directed that the names of those Academy officers responsible for the purchases should be recorded, Chantrey then turned his attention to their manner of exhibition. Firstly he willed that the purchases should be exhibited for at least one calendar month in the Royal Academy annual exhibition or in another appropriate public exhibition. Secondly he specified his intention that the purchases should be brought together in order to establish a national collection of British Art with the hope that eventually its importance would be recognised by the State in the creation of a suitable permanent exhibition venue funded by the State rather than by any part of Chantrey's legacy.¹ It was not until 1897 that the Chantrey purchases were transferred to the new Tate Gallery, to be exhibited as a separate collection.

1 Chantrey in his will objected to any financial liability incurred by the depositing of works bought by his bequest other than 'temporary deposit and security,' including preservation. The letter from the Treasury stating that the Government was prepared to 'make provision for the preservation of works of art purchased . . .' is dated June 30th 1897.

It was largely because of the public accessibility enjoyed by the Chantrey Bequest purchases after the opening of the Tate Gallery that the Bequest soon became a focal point for criticism directed against the Royal Academy and its influence. A typical view of the controversy that resulted is to be found in Sir Joseph Duveen's memoirs¹, when he characterised it as a 'family quarrel between two generations . . . Age and Youth.' It was D.S. MacColl, in The Saturday Review², who started agitating for a formal inquiry into the administration of the Chantrey Bequest in 1903.

The 1904 Report, Proceedings, Minutes and Evidence of the Select Committee of the House of Lords appointed to inquire into the administration of the Chantrey Trust is a painstakingly detailed document³. The inquiries of the Select Committee concentrated upon five main questions:-

1 Had Chantrey intended the Collection formed through his bequest to be 'representative' of the history of British Art? Considerable discussion took place as to the interpretation of 'deceased' artists, since they are mentioned in the will shortly before the President and Council of the Royal Academy are forbidden to permit any feeling of sympathy with the artist or his family modify their judgement. In fact since the start of Chantrey purchases in 1877 the Royal Academy had preferred to buy the work of living artists, and had been reluctant to buy from art dealers.

2 By restricting purchases to works executed entirely within the shores of Great Britain had Chantrey intended to encourage British Artists or British Art? Although foreign artists were not excluded under the terms of the Will foreigners were conspicuously absent from the list of artists whose work had been bought by the Bequest. A number of those who gave evidence were of the opinion that, in the words of Roger Fry, Chantrey had intended 'to increase the potency

1 Sir Joseph Duveen Thirty Years of British Art. London. (The Studio Special Autumn Number 1930)

2 Saturday Review, 25th April 1903. MacColl accused the R.A. of ignoring the terms of Chantrey's Will and maladministering the funds.

3 Ordered by the House of Commons to be printed, 12 August 1904. It contains some 219 pages plus an index.

of England as a centre of Art Production'¹, and that he had wanted to strengthen the national school of art rather than assist individual artists.

3 To what extent was the Royal Academy biassed in favour of its own members? Extensive questions were asked about the acquisition of works from venues other than the Royal Academy's own exhibitions. The Academy's dislike of buying from dealers (or even at auctions) has already been mentioned. Moreover Harry Quilter quoted in his evidence some statistics based on the 1877-1901 purchases which certainly indicated preference for the work of the Royal Academy's own members, Associates and (perhaps even more significantly) future Associates, in that order of hierarchy.

4 What was the position of the Tate Gallery as the exhibiting body? It was clearly established that the Tate Gallery had no powers to reject any proposed purchase made by the Trust. Despite suggestions that the Chantrey purchases might now (i.e. after 1897) be made with a view toward complementing and improving the representative nature of the British School exhibits shown at the Tate it was obvious that the terms of the Will made the Royal Academy the sole purchasing agent.

5 Was the Chantrey fund intended for the purchase of popular contemporary works or of masterpieces that have withstood the test of time? Marcus Stone R.A.² had been of the opinion that the fund was for the encouragement of the art of the times, a sentiment that might have been expected from a painter whose work had become a normal feature of Academy exhibitions and was extremely popular. Nevertheless, there appears to have been no consistent policy on this

1 Minutes of Evidence op.cit. p 96. Quilter (1831-1907) had already published his figures in the Contemporary Review during 1903, when he had joined the MacColl camp. For fifteen works by R.A.'s over £21,000 had been spent, for twelve works by Associates £10,000+, for 28 works by future Associates £10,000+ and for 42 works by 'outsiders' £11,000+. Thus the average prices he arrived at were: R.A.'s £1,423 per work, A.R.A.'s £850 per work, future A.R.A.'s £574, and for outsiders £275. Some witnesses were of the opinion that for works of the 'highest merit many hundreds of pounds' would be necessary, thus inferring that many Chantrey purchases were de facto inferior.

2 Marcus Stone (1840-1921), A.R.A. 1877, R.A. 1887. His Il y en a toujours un Autre had been bought by the Chantrey Bequest for £800 in 1882.

question ever adopted by the Royal Academy Council. Indeed it was the Council's lack of clearcut policy with regard to the interpretation of the Will and the administration of the Bequest which appeared as the main bone of contention throughout the Committee's inquiry.

The Report of the Select Committee was dated 8th August 1904, and its recommendations had important effects on the subsequent history of the Chantrey Trust. The report summarized the conditions and working of the Trust, including the original practice of individual members of the Academy proposing and seconding works they thought worthy of purchase. Members of the Council would then examine and vote upon the works in question¹. These special Council meetings took place, it was noted, 'at about the time when the Royal Academy Exhibition is opened.' Moreover the report also noted that, although it was not customary to visit individual artists' studios for the purposes of the Trust, other exhibitions were usually attended by members of the Council despite the fact that the majority of Chantrey purchases to date had been made from Royal Academy Summer Exhibitions.

The Committee found² that the Collection was 'in a large degree' unrepresentative, and agreed that it contained many works of minor importance, including 'popular' pictures (although the sculpture was generally considered rather better). This, the Committee felt, was due to the interpretation given to the Will by the Royal Academy Council whereby no purchases had been made except from the artists themselves or the families of artists recently deceased. As a result auctions and dealers had been ignored. The Committee noted those criticisms which had been levelled against the Academy's failure to purchase works of well-known foreigners and works outside London (especially Scotland) and at the practice of purchasing works at the Royal Academy Summer Exhibition. However, the Committee rejected any 'imputation of corrupt or interested motives' on the part of the Academy, although it thought that more attention could be

1 The Council then consisting of ten members and the President, a majority decision of six members was necessary to effect a purchase.

2 A summary of the Committee's findings was published by Sir John Rothenstein in The Tate Gallery. London, 1958, pp 17-18.

paid to exhibitions other than those of the Royal Academy. Moreover the Committee could see no legal reason why the Will should place undue constraints upon the methods of purchase, and recommended a more flexible approach to 'increase the field of choice,' although any works by deceased artists should be purchased with extreme care, and it was suggested that no artist who had died before 1877 should be represented.

The Committee made one recommendation which represents the first tentative acknowledgement of the importance of the Tate's role as exhibiting body. In suggesting that consideration should be given to the works of artists already represented in the Tate's collection in order to avoid expensive duplication the Committee tacitly recognised the peculiar problems of the Tate in respect of the Chantrey collection.

The Royal Academy's response to the Committee's recommendations produced the essential formula which was to become the source of contention between the Academy and the Tate Gallery after the Great War and in the 1920s. Despite the fact that Charles Ricketts¹ wrote to C.J.Holmes that he had been 'shouting with joy over the Chantrey Report',² and Holmes himself regarded the affair as a triumph for MacColl³, the outcome of the Inquiry was a compromise. Indeed when Holmes in 1916, then director of the National Gallery, was advised to stand for election to the Academy he demurred because the Chantrey Bequest 'problem' was still not settled. In 1905 the Royal Academy had responded to the Report's criticisms by sending a memorandum to the Prime Minister proposing the use of two sub-committees⁴ who would be responsible for recommending works of painting and sculpture for purchase to the Royal Academy Council. In general, however, both the memorandum and Sir Edward J.Poynter's

1 Charles Ricketts (1866-1931), was made A.R.A. in 1922 and R.A. in 1928.

2 C.J.Holmes Self & Partners (Mostly Self). London, 1936 quoted p 220.

3 'It was to him, and to him alone, that we owed the House of Lords' inquiry, and the removal, or at least the ventilation, of the main cause of difference between the Royal Academy and the Outsiders.' ibid.

4 Each sub-committee, one for sculpture and one for painting, would consist of three members.

accompanying letter were defensive of the original terms of the Will. In consequence, after the separate body of Trustees was appointed for the Tate Gallery in 1917 the Chantrey Bequest remained an issue.

Once the main criticisms of the Chantrey collection had been aired, new recommending committees instituted and the Academy's formal objections made to any inference that the conditions of Chantrey's Will might in any way be changed, there still remained one significant problem. As the Tate Gallery moved towards its independence from the National Gallery the exclusion of the Tate from any representation on either the recommending committees or on the Royal Academy Council began to seem more and more unjust to the National Gallery Trustees. In 1913 Lord Curzon¹ took the matter up when chairing a committee of the Trustees. The memorandum which he submitted urged changes to be made (by legislation) to Chantrey's Will in the interests of 'practical expediency.' In order to force the Academy's hand he suggested that the National Gallery might refuse to accept any more purchases in which case the resultant impasse would require some urgent settlement. In the event the onset of the Great War seems to have intervened before matters came to a head, the problem was thereby postponed and was the focal point of prolonged and sometimes heated negotiations between the Royal Academy and the Tate after the war.

It was not until June 25th 1917 that the five Chantrey Trustees met to consider the proposals of Lord Curzon's committee which had suggested removing the Chantrey Fund from Royal Academy control and giving it to the Tate Gallery. There was at the same time some disappointment² that the newly constituted Board of Trustees for the

1 George Nathaniel Curzon, Marquess Curzon of Kedleston (1859-1925). He possessed a personal interest in the history of art and himself started collecting in the mid-1890s. As a National Gallery Trustee he submitted a report which was used for the main charter of the National Gallery and the Tate Gallery. His fine Indian Collection made during his years as Viceroy of India is exhibited at Kedleston Hall.

2 A memorandum, dated July 16th 1917 and signed by the President of the Royal Academy and others, expressed dissatisfaction with the new Board and the lack of representation on it of 'artists of this country.' Stanley Baldwin, Financial Secretary to the Treasury, accepted a deputation from the Royal Academy on August 1st 1917.

Tate Gallery included no artist members. In May 1917 the Royal Academy Council had appointed a committee¹ to consider the appointment of a separate Board of Trustees for the Tate Gallery, as distinct from the National Gallery, which had been made in March. The composition of this Board was of particular concern to the Royal Academy, firstly on account of the nature and history of the Board of Trustees of the National Gallery and secondly because the National Gallery of British Art (the Tate) included work by contemporary British artists in its collection.

After the Rosebery Minute² of 1894 the Trustees of the National Gallery had resumed the powers they had enjoyed before Sir Charles Eastlake had become Director in 1855. Prior to that date there had been no competent expert in charge of the administration and purchase of pictures since the Keeper had been directly responsible to an amateur Board of Trustees who made all the important decisions. Sir Edward Poynter was the first Director under the restored amateur body, between 1894 and 1904, and he and his successors, Sir Charles Holroyd (1906-1916) and Sir Charles Holmes (who was appointed in 1916) suffered from

'The deficient machinery of the administration caused by the unwise Rosebery minute . . . That the folly of the minute is (1924) made more manifest may be ascribed to the present Board of Trustees being unusually well-informed on artistic matters, which enables them to work in sympathetic co-operation with the Director.'³

From its foundation in 1903, moreover, the National Art-Collections Fund⁴ was generous enough to 'minimize the importance' of the paltry

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- 1 The President, Keeper, Treasurer, Sir Luke Fildes, Sir Ernest Waterlow, W.G. John, A.S. Cope, Briton Rivière, Frank Dicksee and Reginald Blomfield.
 - 2 A Treasury Minute of April 26th, 1894 issued by the Prime Minister upon the retirement of Sir Frederick William Burton as Director of the National Gallery (1866-1874).
 - 3 Reginald Grundy The Epic of the National Gallery, in The Connoisseur, LXIX No. 273, May 1924 pp 47-48.
 - 4 Owing much to Sir Robert Witt, D.S. MacColl and Roger Fry. The Fund's first General Meeting in November 1903 was held at Burlington House.

£5000 annual grant from the Government made for National Gallery purchases. Even by the 1927-8 financial year the grant was only £7000¹. In 1924 Reginald Grundy², the editor of The Connoisseur, thought the National Gallery Directors' lack of autonomy a farcical handicap. If the Director of the National Gallery was in an unenviable position, so too was the Keeper of the Tate, who, after the Gallery was opened in 1897, was also directly responsible to the National Gallery Board. D.S. MacColl, who was Keeper of the Tate 1905-1911, recalled³ the surprise with which he found that his duties entailed but a small number 'that touched art directly,' and that he had no official role in the acquisition of works of art for the gallery. Indeed MacColl alleged that

'It was harder to get a picture in than it would have been to steal one of those already there. Acquisition had to be effected almost entirely by roundabout and stealthy means . . .'

C.J. Holmes was appointed Director of the National Gallery in 1916⁴, the same year that Mr Asquith decided that new Trustees of the Gallery should be appointed for a term of seven years. Holmes himself was somewhat critical of the results of the Rosebery Minute in his history of the National Gallery published in 1924⁵, when the only National Gallery Trustee who might be called a 'professional art expert' was Sir Robert Witt. One of the recommendations of the National Gallery Trustees' Committee Report of 1915 (an inquiry into The Retention of Important Pictures in this Country . . .) had been the formation of a Gallery of Modern Foreign Art and the conversion of the Tate Gallery into a Gallery of British Art, administered by a

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- 1 Interim Report of The Royal Commission on National Museums and Galleries, September 1928, H.M.S.O. 1928, Appendix III. The 1915 Report of the National Gallery Trustees on the Retention of Important Pictures in this Country under Lord Curzon's chairmanship had unsuccessfully recommended that the Annual Purchase Grant should be increased to £25,000.
 - 2 Reginald Grundy ibid.
 - 3 D.S. MacColl Confessions of a Keeper, the Foundation Oration read before the Union Society of University College London, 21st March 1918. Published under the same title in 1931.
 - 4 C.J. Holmes had been Slade Professor at Oxford (1904-10) and Director of the National Portrait Gallery 1909-1916. He had been listed as a member of the New English Art Club in 1905. Because he was already a Civil Servant Holmes did not face re-election every five years.
 - 5 Sir Charles Holmes and C.H. Collins Baker The Making of the National Gallery 1824-1924, London 1924 p 66. 'In the Good old days if anything went wrong the Director was solely responsible.'

separate Board which would be constituted partly by National Gallery members, and partly by Trustees from outside. Thus it was that the proposed Board of Trustees for the Tate consisted of Lord Plymouth, Lord d'Abernon, Lord Cavendish-Bentinck, R.R.Witt and C.J. Holmes from the National Gallery, with D.S.MacColl, J.R.Holliday, R.B.Ross, J.S.Sargent and the Tate's Director (upgraded from Keeper), Charles Aitken. In the event J.S.Sargent declined the invitation to sit on this proposed Board, which was, like the National Gallery's own, dominated by 'amateurs.' On July 3rd 1917 the Royal Academy Committee decided to approach the Treasury with a memorial asking for artists' representation on the Board of the Tate. Stanley Baldwin received a deputation at the Treasury Offices on August 1st, when the Royal Academy representatives expressed their misgivings over the lack of Royal Academy representation on the National Gallery Board¹. When, in response to a question in the House of Commons by Mr Barlow, M.P., the Chancellor refused to add any practicing artist to the Tate Board much indignation was aroused, not only within the walls of the Royal Academy². As it happened the Tate Gallery remained closed to the public from May 1914³ until 1920 (and from 1916 to 1920 was occupied by the Ministry of Pensions) which may in part explain why the issue of the Tate Gallery Trustees was not finally resolved until the letter from Treasury Chambers was received by the Royal Academy on July 9th 1920, in which the Academy was informed that

'on full consideration of all the present circumstances their Lordships are prepared to assent to the view that provision should be made for such increased representation of professional artists upon the Tate Board, and they have decided to

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- 1 The Royal Academy was also concerned about suggestions made by the National Gallery Trustees in respect of the Chantrey Bequest. Discussions at the National Gallery on November 22nd 1917 led to a joint committee being formed to consider the Chantrey Collection. See Royal Academy Annual Report 1917, Appendix 13, pp 71-74.
 - 2 In a letter from the Imperial Arts League to the Lords Commissioners of His Majesty's Treasury, dated July 16th 1917, representatives of 'leading Royal and other important art institutions throughout the country' expressed general dissatisfaction with the composition of the new Tate Gallery Board
 - 3 Suffragette Movement damage to paintings by Velasquez and Bellini on March 10th and May 22nd 1914 had led to the indefinite closure of the galleries even before the outbreak of war.

The Treasury approved the appointment of Sir Aston Webb, Charles Sims, D.Y.Cameron and Muirhead Bone to the Board, thus increasing the number of Trustees to 12. However advantageous these changes may have been the Tate Gallery still received no direct grants in aid of purchases and acquisitions from the government. It was only due to the generosity of the National Gallery Trustees that the £577-12s-0d annual income from the Clarke Bequest of 1881² was given 'as an act of grace' to the Tate from 1917. On the other hand the transformation of the Tate Gallery into a National Gallery of British Art was welcomed by many, not least by Theodore Galerien, writing in The Studio in 1921³. He commented that the Tate had then become a National Gallery of British Art 'in fact as in name.' Galerien commented favourably upon the representation of modern artists, among whom he noted six members of the Royal Academy⁴, remarking on

'the whole forming a conspectus of British Art, both interesting and enlightening,'

and singling out a number of Chantrey Bequest purchases for discussion.

Despite the fact that Sir Charles Holmes himself paid tribute to the importance of the Chantrey Bequest, it was due to disagreements over the methods of selection for purchase by the Bequest that relations between the Royal Academy, the National Gallery, and the Tate Gallery deteriorated rapidly after 1927. Until Sir William Llewellyn successfully resolved the issue in 1929 the Chantrey Bequest issue proved a serious impediment to closer co-operation. The 1928 flood damage to 21 pictures in the Tate (the Chantrey Collection Hilton picture was damaged beyond repair) occurred at an unfortunate time.

1 Royal Academy Annual Report 1920 pp 78-79. Extensive use of the Annual Reports has been made in the following pages.

2 Royal Commission on National Museums and Galleries, 20th September 1929, Part I, Appendix III p 83 and Sir Charles Holmes and C.H.Collins Baker op.cit. p 80.

3 Theodore Galerien The Renaissance of the Tate Gallery in The Studio LXXXII. No.344, November 1921 pp 187-197.

4 D.Y.Cameron, W.Strong, G.Philpot, C.Ricketts, C.Sims and Sir William Orpen.

In 1910 it was thought that the Tate Trustees would welcome 'friendly discussion' on the subject of the Chantrey Bequest. On July 28th the Tate invited the Academy Chantrey Trustees to a meeting which took place on November 22nd. The Academy was, it appears, ready to discuss the exhibition and loan of pictures but not the terms of the Will. The Chairman, Lord Plymouth suggested the formation of a small committee for further discussions. By 1918 this committee consisted of the Earl of Plymouth and the Earl of Crawford and Balcarres (Chantrey Trustees), Sir Aston Webb and Mr. Frank Dicksee (members of the Royal Academy Council), D.S. MacColl and R.C. Witt (Tate Gallery Trustees). Meetings of January 31st, February 20th, March 6th and April 11th 1918 succeeded in agreeing the following proposals:

1. The Royal Academy Council would inform the Tate of any proposed purchases and invite the Tate's opinions on them. There was, however, to be no question of any veto by the Tate Gallery Board.

2. The Tate Gallery Board could recommend works by living or dead artists which it thought desirable for purchase to the Royal Academy Council.

3. The three bodies represented on the committee would continue to meet regularly to review the Chantrey Collection.

4. The Tate Gallery Trustees would place no obstacle to the inclusion of three 'distinguished professional' artists among their own number. A letter, dated May 30th, was sent to the Treasury as a result outlining the intention to include artist members on the Tate Board. The Treasury's assent to this proposal was contained in a letter of July 9th 1920, in which 'their lordships' were decided upon increasing the number of National Gallery of British Art Trustees from ten to twelve. The four existing vacancies were then filled by appointing Sir Aston Webb, Charles Sims, David Young Cameron and Muirhead Bone¹.

In March 1922 a revised scheme for recommending works for purchase by the Chantrey fund was approved by The Royal Academy Council, the Tate Gallery Trustees, the Chantrey Trustees and the Treasury.

1 Muirhead Bone alone was not an Academician.

Some Royal Academy bastions at last began to crumble a little as the new committees of five¹ each included two Tate Gallery Board appointments². Interestingly enough this led to the inclusion of D.S. MacColl on the sculpture committee for 1922, and C.J.Holmes was noted as 'reserve' in the event of Muirhead Bone's absence from the Painting Committee. The Director of the Tate, Charles Aitken³, was ex officio on both committees. It was, however, categorically affirmed that responsibility for purchase still rested with the Royal Academy. Under this expanded system of recommendation the Chantrey Fund continued its operations with assistance from the Tate's representatives until January 1927, when the Tate protested at the preceeding year's decision not to recommend certain works which had been rated lightly by its own representatives. In March the Tate Trustees admitted the Academy Council's right to reject works but asked for future discussions with the Council - a request which was declined. From that moment onwards relations between the Academy and the Tate deteriorated rapidly. On March 15th the Council did not adopt recommendations for the purchase of two pictures, and on this occasion it was the Tate who declined an invitation to discuss the matter. Nor did the Tate representatives attend the 'Recommending Committees' meetings on April 26th, 1927.

On May 3rd the Academy received a letter from the Tate Gallery Trustees stating that the Council's rejection of two reports 'appeared fatal to co-operation between the two bodies.' The Council responded by denying that any refusal should or could embarrass the Tate, and by inviting the Tate to consider the recommendations now made by the Academy representatives on the Committees. On May 9th the Council took the case to the Treasury, appealing to the 1897-8 formal agreement with the Government whereby Chantrey works which were given into the charge of the National Gallery Trustees 'would hang as a separate collection, with no power of selection or elimination.' The President of the Royal Academy, now Sir Frank Dicksee,

1 Again one committee served to recommend paintings, the other to recommend sculptures.

2 One of these two was always to be the Tate's Director.

3 Charles Aitken had been Director of Whitechapel Art Gallery 1900-1911 and a member of the Executive Committee of the National Art Collections Fund.

and Viscount D'Abernon¹ discussed the matter. The Academy Council endeavoured to be conciliatory. The Tate insisted that any rejection of a committee's report by the Council be deferred until discussions had taken place between the Council and the Tate Gallery Board. The Council regarded this as an 'invasion of their absolute judgement on the merits of works submitted' and their invitation to the Tate Gallery Board for a proposed December 5th conference was declined. The relevant correspondence between Charles Aitken, W.R. M.Lamb (Royal Academy Secretary 1913-1951) and the Treasury makes interesting reading. An important letter from Charles Aitken, dated October 20th, would appear to set the tone for the hostilities. Sir Frank Dicksee had already suggested to Viscount D'Abernon that the Academy Council should continue the 1922 agreement and that joint meetings of the Trustees should be resumed when Aitken wrote Lamb criticising the Academy's history of recommendations as inconsistent and ending -

'While such apparently arbitrary rejections of suggestions are liable to occur, my Trustees feel that it is a waste of time to attempt to co-operate, unless there is some opportunity for further debate.'

By December D'Abernon was writing to Dicksee castigating the Royal Academy for brooking no compromise or argument². If D'Abernon appeared to side with the Tate by March 1928 the Prime Minister seemed to side with the Academy³. The ill feeling did not begin to fade until February 1929 when the new President, Sir William Llewellyn⁴ was corresponding with Aitken. Llewellyn obtained the Tate's admission that it was not challenging the Academy's legal position over the administration of the Bequest, and the Academy Council agreed to discuss the criteria which it used to approve purchases. There the matter effectively rested by 1930.

The internal problems between the Academy and the Tate were but

1 Sir Edgar Vincent, 16th baronet and Viscount D'Abernon (1857-1941) was a financier, a diplomatist, and an administrative expert. He was a Trustee of the National and Tate Galleries, and Chairman of the Royal Commission on National Museums and Public Galleries. Interestingly enough, in 1931 the Chantrey Fund tried unsuccessfully to buy Augustus John's portrait of D'Abernon!

2 Letter of December 13th 1927.

3 The Council had decided to approach Stanley Baldwin, who met the President of the Royal Academy on March 16th.

4 President of the Royal Academy 1928-1938.

the results of an unsatisfactory relationship between the purchasing and exhibiting bodies. External criticism of the Chantrey Collection and the purchasing policy still served to keep alive many of those criticisms first publicised in 1904. A review of the recent additions to the collection in the November 1923 issue of The Connoisseur¹ was entitled Poor Chantrey! (with a few remarks on the policy of the Tate Gallery). In this particular case the author thought works which were then being bought more suited 'to the reference folio than to the walls of a national exhibition'. The article assumed ('there can be no doubt!') that Chantrey had intended to encourage the work of living artists, and was indignant at the number of works by deceased artists bought by the Bequest². It seemed most unfair that money intended for living artists should be used to make good the government's failure to provide adequate funds for the purchase of 'retrospective art,' especially in the difficult times of the present! The problems which had been formally identified in 1904 remained evident³.

The Chantrey Bequest Purchases⁴ and their Selection 1918-30.
1: 1918 - 1921.

The only purchase in 1918 was Robert Anning Bell's Mary in the House of Elizabeth, a recent work for which £350 was paid. Bell had himself been a student of the Royal Academy Schools (1881) and had been elected Associate of the Royal Academy in 1914. In 1918 he was appointed Professor of Design at the Royal College of Art. This

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- 1 The Connoisseur vol.LXVII No.267. Nov.1923 p 173. The Connoisseur was edited by Cecil Reginald Grundy, who was also its managing director and a contributing critic.
 - 2 Since the Great War the Bequest had purchased works by Holman-Hunt (1919), Burne-Jones (1919), Charles Keene (1922), John Jackson (1922) and Alfred Stevens (1922).
 - 3 Harry Quilter's article The Last Chanty of Chantrey which had first appeared in The Contemporary Review, 1903, was reprinted as Chapter II of his Opinions, London, 1909, with a preface by his widow. As a footnote Mary Quilter mentioned the 'frugal satisfaction' her husband had had of giving evidence before the Select Committee (see above). As will be seen from the discussion of Chantrey Purchases (1918-1930) following, many of Quilter's criticisms still had a validity after the Great War.
 - 4 A detailed list of these purchases is given in Appendix A.

together unexpected in the work of an artist who was also responsible for some decorative schemes at Westminster Cathedral (mosaics). Its religious content was by then rare in Royal Academy exhibitions and at least one critic¹ perceived genuine devotional sentiment in Bell's picture, particularly in its simplicity and (conventionally symbolic) use of colour. The recommending committee for painting in 1918 consisted of Frank Dicksee, Arthur Hacker and Sir John Lavery, and although Bell's work was bought from the Royal Academy annual exhibition the committee did visit the Goupil Gallery² where it noted Henry Tonks' The Birdcage (at £650 - 700) which it also recommended, albeit unsuccessfully. As at December 31st 1917 The Chantrey Fund current credit stood at £3,712-11s-3d so available cash was hardly an obstacle.

The purchases for 1919 (by which time interest had increased credit to £4,753-6s-7d) were numerous but dominated by the purchase of four Burne-Jones' paintings and ten designs at a price of £1050 and one Holman Hunt, the 1850 Claudio and Isabella, for £1000. These latter certainly appear to have been made out of deference to the idea of creating a representative form of collection³, if not out of specific regard to the current deficiencies within the Tate's collection. Although it is on record that the recommending committee for painting considered work by the late Edward Stott⁴ and Sir William Orpen⁵ the remaining purchases finally made consisted of

1 Royal Academy review in The Connoisseur vol.51 June 1918, see illustration and commentary pp 111-112.

2 Royal Academy Annual Report 1918 p 58

3 In the 1904 inquiry a number of questions had been put on this subject, including some on the failure (at that time) of the Bequest to buy any works by Burne-Jones. In the course of evidence it was suggested by the Earl of Lytton that a Burne-Jones picture might never have been bought because members of the Royal Academy Council might have been unaware of suitable pictures exhibited outside the Academy. By 1918, however, Sir Edward J. Poynter, President of the Royal Academy was writing to the Treasury, 'the Council of the Royal Academy believe that the Tate Gallery Board have with themselves only one desire - viz. to make the collection as representative as possible . . .'

4 Foaling Time and Milking Time.

5 The Landscape Painter.

paintings by John Arnesby Brown and Frederick W. Elwell, and bronzes by Francis Derwent Wood and William Reid Dick. In the event all four of these works were exhibited in the Royal Academy annual exhibition that year, the artists being established Academy exhibitors¹. Arnesby Brown's The Line of the Plough (Plate No.2) relied largely upon its foreground colour and contrasts between curves and horizontals for its effect. The artist had been a pupil of Herkomer, and been influenced by both the Barbizon School and the Impressionists. The critic of The Connoisseur² certainly appreciated the painting, as did the critic of The Studio³. Less attention was paid in the press to Frederick Elwell's The Beverley Arms Kitchen (Plate 3), which represents a large scale interior scene. It is tempting to find in it some influence of Elwell's experiences of the Academy Schools, Antwerp (1887-1891), particularly in the use of a further interior seen through an open doorway, albeit the handling may owe a debt to the Académie Julien in Paris. Although Elwell was not to become an Associate of the Royal Academy until 1931, and Dick until 1921, Arnesby Brown had been Royal Academician since 1915 and Derwent Wood Associate of the Royal Academy since 1910. The latter's Psyche (Plate 4) was generally well thought of, as belonging to the sculpture that, according to The Studio, showed substantial signs of progress. Wood had studied in the Royal Academy Schools in 1894, had once worked for Sir Thomas Brock, and had been in Paris 1896-7.

Only three paintings were bought in 1920, when the recommending committee consisted of the new Keeper, Charles Sims, with Henry Tuke and Charles Shannon. It is of interest to note that Walter Greaves' Hammersmith Bridge and Chelsea Regatta were considered, but not purchased - it was not until 1922 that Hammersmith Bridge on Boat Race Day was acquired by the Bequest. In 1920 the works of A. J. Munnings, Mark Fisher and Oliver Hall were preferred. All three were established Royal Academy exhibitors⁴ (all three paintings were

1 Arnesby Brown from 1890, Frederick Elwell and Derwent Wood from 1895, William Reid Dick from 1912.

2 The Connoisseur June 1919 p 113.

3 The Studio LXXIX No.315 June 1919 p 6.

4 A. J. Munnings exhibited at the Royal Academy from 1899, Mark Fisher from 1872 and Oliver Hall from 1890.

purchased from the annual exhibition), and were either Associates or Academicians¹. Munnings' Eosom Downs: City and Suburban Day (Plate 5) was particularly well received, even if the critic of The Connoisseur was still a little worried about the 'sketchiness' of the technique. This gentleman might have expressed similar reservations about Mark Fisher's Feeding the Fowls (Plate 6). Both Fisher and Munnings had worked in Paris². Their work certainly has a vitality and freshness which appears to be lacking from Oliver Hall's Shap Moors (Plate 7), which by virtue of its 'faded' look was criticized as barely justifying the artist's recent Associateship³. Moreover C.R.Grundy, in a Connoisseur editorial entitled The Royal Academy. A plea to the Government⁴ protested at the apparent partiality shown to Academicians and Associates in the annual exhibition, and made a plea for more extensive exhibition facilities. Grundy implied that, owing to the large amount of hanging-space reserved for Academicians and Associates, 'outsiders' stood little chance of having works accepted. This resulted in the acceptance of a large number of miniatures, watercolours and small works by 'outsiders':-

'The Outsiders, with the exception of those in immediate running for Academic honours generally confine their contributions to small examples, knowing that their size will be among their greatest recommendations to the Hanging Committee.'

The 40 x 50 size of Hall's painting would seem to substantiate the point.

Three pictures were bought in 1921. Bertram Nicholls' Drying the Sails (Plate 8), dated 1920, is a small picture of a fishing yawl beached at low tide. Since Nicholls lived at Steyning, Sussex, from 1912 it is possible that the picture was painted at or near Shoreham. Nicholls' treatment of the light sky beyond the boat, and

1 Mark Fisher R.A. in 1919, Alfred Munnings A.R.A. in 1919, and Oliver Hall A.R.A. in 1920.

2 Fisher had worked in Gleyre's Studio in 1861, while Munnings had attended the Académie Julien 1903-4. Fisher's interest in impressionist subject matter was, it was sometimes noted, related to his enthusiasm for Constable.

3 The Connoisseur vol.57, June 1920 pp 114-5.

4 The Connoisseur vol.57, June 1920 pp 65-66.

it appears to substantiate the contention of The Connoisseur's critic who noted¹ that that Summer's Royal Academy exhibition exemplified the triumph of realism over imagination. Nicholls' picture, with its well-observed and accurate tonal values, is good enough of its genre, whereas the success of William Strang's Portrait of the Artist (Plate 9) is less assured. Bertram Nicholls may safely be considered an 'outsider' since he had been trained at the Slade (1901-4), had exhibited at the New English Art Club in 1910, and was never elected to the Academy. William Strang, however, had exhibited at the Royal Academy from 1883, at the New English Art Club only occasionally between 1883 and 1904, and had been made Associate of the Royal Academy in 1906. He was made Royal Academician in 1921, the year of his death. At the Slade he had studied under Legros, and had achieved some success in the Paris International Exhibition of 1889 and in the Dresden Exhibition of 1897. It is known that the recommending committee also considered three other paintings, John Kasefield, The Buffet and The Listener by the same artist, but the self-portrait was preferred. This picture has the air of a rather self-conscious Rembrandt pastiche, in which the costume of its inspiration had been replaced by a wide cap (then fashionable in some circles) and a woollen muffler. The loose and unresolved treatment of the figure's right-hand-side coat is moderated a little by the use and colour of the light source, but in general the picture appears to be one which merits the description 'academic' in its more invidious sense. This opinion appears even more apt if William Strang's picture be compared with the other purchase of 1921, Sir William Orpen's portrait of Sir William McCormick (Plate 10). It had originally been the intention of the recommending committee to put forward Orpen's Chef de l'Hôtel Chatham, Paris, but it had been found that this picture's place of origin presented problems under the terms of Chantrey's Will. Conveniently, Orpen decided to deposit the latter picture as his Diploma Work². Sir William McCormick is an assured and confident painting by an artist who

1 The Connoisseur vol.60, June 1921 pp 111-116.

2 Orpen had been elected Royal Academician in 1919. This serves as an instance of how a Diploma work was not deposited with the Royal Academy until some time after the artist's election.

had also studied at the Slade (1897-9), had exhibited at the New English Art Club from 1899 (he was a member in 1900) and had been elected Associate of the Royal Academy in 1910, Royal Academician in 1919. Both pictures were exhibited in the Summer exhibition of 1921, and were reviewed very favourably even if Orpen was sometimes accused of being over-attentive to details of costume. Certainly Orpen's work has a verve and virtuosity, even if it lacks any real sense of psychological insight into the character of the sitter. By comparison with the five other portraits Orpen exhibited in the same exhibition, however, Sir William McCormick lays claim to be the best in that respect.

A number of pictures by the late Edward Stott were again considered this year¹, but not bought. Similarly P.W.Steer's Portrait of a Woman was not purchased. The Council was approached at this time to ascertain whether the Chantrey Fund could be used to assist the nation in purchasing Millais' The Carpenter's Shop, but on taking legal advice the Council found that it was not possible to make contributions from one fund to another. By 31st December 1921 the Chantrey Fund cash credit stood at £6,141-1s-7d.²

The revised scheme for recommending works for purchase, which included Tate Gallery representatives (see above p 95) came into operation in March 1922. It is therefore appropriate to review the character of purchases made solely on recommendations from within the Academy 1918-1921. Of twenty-six purchases fifteen were 'historical' works by important but deceased artists. Between the Select Committee Inquiry of 1904 and 1919 the Tate had been presented with four Holman Hunts, three of which were given after 1916³. It may, however, be surmised that the Academy Council of 1919 were loath to pass over the opportunity of buying so important a work as Claudio and Isabella from Lord Ashton of Hyde. Moreover the Tate's collection of Holman Hunt's work could hardly be called extensive

1 Milking Time, The Carpenter's Shop and The Widow's Acre.

2 In addition to interest received from capital investment the Fund also received fees from the reproduction of paintings in the Collection.

3 Mrs Wyman presented two portraits (John Hunt and John Key) in 1917, while Sir John Middlemore presented the (1883-4) Triumph of the Innocents in 1918. The Ship (1875) and two (1850) prints for The Germ had been purchased in 1907 and 1898 respectively.

less easy to rationalize unless it is accepted that the possibility of buying ten designs from the Executors of the artist occurred at a time when Burne-Jones' popularity stood particularly high. The 1884 King Cophetua and the Beggar Maid had been presented by subscribers as early as 1900¹, but after 1910 a veritable flood of Burne-Jones' work found its way to the Tate. The MacNicol Bequest of 1916 was responsible for thirteen of these (albeit eleven of them were studies), while the Tate itself bought three drawings and a gouache in 1919². In view of this situation it is hard to avoid the conclusion that the Academy in 1919 briefly adopted a policy which would give hope to those still wishing to see the Chantrey Collection as one representative of the history of British painting. The hope was unfulfilled, however, since purchases of this kind were in a minority during the history of the Bequest. Far more typical of the Academy's buying policy are the other works discussed above. As a group they are marked by a form of realism, which might be seen as a confirmation of Sir William Orpen's statement that 'the chief effect of the War on painting, . . . was to bring about a return to realism . . .'³. The Academy's preference for realism went little further than forms of Impressionism, as evidenced in the work of Alfred Munnings and Mark Fisher, yet neither did it seek to retain any overt classicism, even if the sculpture themes and that of Anning Bell's lent themselves to traditional treatment. In fact, however, the latter's Mary in the House of Elizabeth is handled quite broadly and Derwent Wood's Psyche, for all her classical pretensions, has a coy modernity about her (especially when seen from the side) and a degree of particularisation in the modelling which is far removed from any ancient ideal. Significantly, perhaps, five out of eleven 1918-21 purchases were landscape paintings.

2: 1922 - 1924

In 1922 the Council considered recommendations from Committees which now included Tate Gallery representatives. The recommending

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- 1 This picture had previously belonged to the Wharnccliffe family.
 - 2 Lord Duveen was to present a further eighteen works in 1924 and 1925.
 - 3 Sir William Orpen (ed.) The Outline of Art, 1934, p 608.

committee for painting consisted of Adrian Stokes, George Henry of Sir William Llewellyn, Charles Shannon, Charles Aitkin, and Muirhead Bone or Sir Charles Holmes. The sculpture committee was appointed as Sir Hamo Thornycroft, Sir William G. John, Sir Bertram Mackennal, Charles Aitken and D.S. MacColl. The presence of D.S. MacColl and Sir Charles Holmes may be considered either significant or paradoxical since both had been critical of the administration of the Bequest eighteen years earlier. The number of purchases made in 1922 was extensive, representing the work of twelve artists and costing more than the total of the four preceding years together¹.

The 1922 purchases included a number of 'historical' drawings by Alfred Stevens (1817-1875). In view of the new constitution of the recommending committees, and the criticism that had been made of the Bequest in 1904 for not representing Stevens' work in the Chantrey Collection², it is tempting to interpret these purchases as a gesture of deference to the position of the Tate's own collection had not the Tate itself accumulated 23 works by Stevens by 1920. The extent to which the 1904 criticisms might still have influenced a recommending committee of 1922 (which had as a member one of the witnesses to the 1904 Inquiry) is more debateable. Also of interest is the purchase of John Jackson's portrait of Sir Francis L. Chantrey, R.A. c.1830. Apart from its obvious relevance to the Bequest this purchase was somewhat unusual in being made from Christie's. In 1904 the Academy had been most loath to consider buying from auctions or from sales.

Of the remaining ten works three were sculptures, and two of these represent an unusual contrast. Jacob Epstein's Nan (Plate 11) had already been exhibited in 1917³, and Alfred Turner's Psyche (Plate 12) had been shown in the Royal Academy annual exhibition of 1919⁴. Epstein had studied at the Ecole des Beaux-Arts and at the

1 The total cost of purchases 1918-1921 was £5,378-10s-0d. The 1922 purchases cost £5,587. The total credit in the purchase fund at December 31st 1921 was £6,141-1s-7d.

2 George Frampton, Thomas Brock, D.S. MacColl, Harry Quilter and Sir James Guthrie had all commented upon the fact that Stevens (Stephens) was unrepresented by any work in the Chantrey collection by 1904.

3 Leicester Galleries, February - March 1917.

4 The Tate Gallery records this work as having been bought from a Miss Hayes, but the Royal Academy states that it was bought from the artist.

Académie Julien in Paris, and had been a founder member of the London Group in 1913. Turner had trained at the Lambeth and then the Royal Academy Schools where he had won the Gold Medal and Travelling Scholarship in 1897. By 1922 Epstein was known as a 'modern,' whilst Turner was perhaps best known for his war memorial work, although in 1897 M.H.Spielmann had noted him as 'among the most promising of the youngest generation of sculptors now before the public'¹. Turner's 1919 Psyche, however, appears even less like the personification of the soul justified by suffering than Derwent Wood's bronze of the same subject bought in 1919. Epstein's bust, by comparison, possesses all the confidence that Turner's figure seems to lack. Epstein had been familiar to the public since the 1907 uproar over the Strand Statues, and his more experimental pre-war period. The model for Nan was a professional devoted to Epstein and his treatment of her, with its bold yet sensitive modelling apparent in the cast, can only emphasize the anaemic smoothness of Turner's marble. Moreover the classical intentions of Turner's Psyche, which even uses the ancient device of a support for one of the legs, would appear to betray the dangers of an academicism confounded with a form of realism. The same is certainly not applicable to J. Havard Thomas' bust of Cardinal Manning (Plate 13). The sitter for this work had died in 1892, and had been one of the most spectacular High Anglican converts to Rome in 1851. Thomas had exhibited at the Royal Academy from 1872, and had exhibited a bronze of this subject in 1876. He had taught at the Slade from 1911, being made Professor of Sculpture there in 1915. His death in 1921 resulted in a retrospective exhibition at the Leicester Galleries in 1922, the catalogue of which contained a contribution by George Clausen². Cardinal Manning is a successful portrait bust which shows evidence of its author's wide experience³.

Of the remaining seven pictures bought in 1922 only two had been painted within the preceding twelve months. P.Wilson Steer's

1 M.H.Spielmann British Sculpture and Sculptors of Today, London. 1901, p 155.

2 No other inference is here intended - Clausen was neither a member of the Royal Academy Council nor of either recommending committee in 1922.

3 J. Havard Thomas had been trained at Bristol School of Art, the Royal College of Art, and at the Ecole des Beaux-Arts, Paris, under Cavalier. He had worked in London and in Italy (1889-1906).

Mrs Raynes (Plate 14) was later listed by John Rothenstein¹ as a painting upon which the artist's fame would rest. Despite, or because of Steer's training in Paris under Bouguereau and Cabanel (1882-1884), he had been a founder member of the New English Art Club in 1886. He had taught at the Slade since 1899, and was made Assistant Professor there in 1922. Mrs Raynes was Steer's house-keeper for many years², and her portrait shows Steer's feeling for character at its best. Philip Connard's Summer (Plate 15) is a work not dissimilar in feeling to that of the Keeper at the Royal Academy, Charles Sims. The classicizing nature of its 'bathers' subject matter is, however, marred by the presence of a lady 'look-out' in a contemporary summer frock and parasol, while the imminent passing of a man in a short skiff would seem to provide a more mundane reason for the apparent haste with which the young ladies are robing. Had the scene not contained this causal effect the picture's central figures might be mistaken for a mythological subject.

The other 1922 purchases are in a sense 'historical,' despite the fact that one of the artists, Walter Greaves, was still alive. Greaves' Hammersmith Bridge on Boat-Race Day is, however, catalogued as c.1862, and was bought from Messrs Marchant and Company. The most recent of the other pictures were James D. Innes' A Waterfall, dated 1910 (Plate 16) and Edward Stott's Changing Pastures of 1893 (Plate 17). The former is one of Innes' most important mature works in water colour. Innes was only twenty-seven when he died in 1914, but had, during his brief career, made an important, poetic contribution to landscape painting. The colourful innovations of Innes' picture make an interesting contrast with the equally colourful, yet misty, atmospheric (and more mundane) farm landscape of Edward Stott. The consideration given to the latter's work by the recommending committee of 1919 has been noted above, and Changing Pastures is in many ways representative of Stott's oeuvre. It remains the only Edward Stott listed in the Tate Gallery catalogue³. Whereas the Innes' painting demonstrates a strong sense of design and a

1 John Rothenstein Modern English Painters, 1952. vol.1 pp 59 and 74.

2 She was the subject of Henry Tonks' Steer at Home on Christmas Day with Nurse c.1928.

3 Tate Gallery The Tate Gallery Collections. British Painting, Modern Painting and Sculpture 1975.

feeling for landscape which, in other works, Rothenstein has likened to the ideal of Puvis de Chavannes and Gauguin¹, Stott's work demonstrates a more ordinary rustic subject matter which had coincided with the vogue for Barbizon works in England and had received lengthy notices since 1889². Stott's own sense of atmospheric colour remains unique. He, like Innes, was sometimes attracted to the use of purple. James Sant's Miss Martineau's Garden, near Southwold had been painted in 1873, and would appear to owe something of a debt to French influence and perhaps to Whistler. Charles Keene's Portrait of the Artist is a small, unfinished oil painting of the draughtsman. At the time of purchase the Tate possessed no works by Sant, and Keene's self-portrait was the first painting (as distinct from drawing) by that artist the Tate exhibited.

The character of the 1922 purchases would appear to indicate a desire (on the Academy's part) to countenance a more representative, even retrospective, collection of British Art. But despite the recent acknowledgement of the Tate Gallery's importance vis-a-vis the Chantrey Bequest, the Royal Academy Council's purchases remained predominantly conservative in character, even if the works by Epstein, Steer and Innes might be called relatively 'modern.' Perhaps the most surprising feature of the 1922 purchases is the large number of artists represented who might be termed 'outsiders'³, not being members of the Academy.

Only two purchases were made in 1923, George Clausen's The Road: Winter Morning (Plate 18) and Sir James J. Shannon's portrait of Phil May (Plate 19). Although the previous year's purchases had reduced the cash on hand⁴ the credit balance at December 31st 1922 stood at £2,650-14s-3d. The portrait of Phil May was in fact made from the artist's widow - J.J. Shannon died earlier that year - and

1 John Rothenstein, Modern English Painters op.cit. vol.2 p 71.

2 e.g. The Art Journal 1889 pp 294-8, The Studio vol VI November 1895 pp 70-83, by J. Stanley Little. The most recent article pre-1922 appears to have been in The Studio vol. LV, February 1912 pp 1-10.

3 Eight out of the twelve.

4 The 1922 purchases had reduced the account to a balance of £530-17s-3d but the 1922 interest received from the Trustees amounted to more than £2,100, itself almost £900 more than the cost of the 1923 purchases total.

had been painted and exhibited at the Academy in 1902. Although Shannon had been a founder member of the New English Art Club he had been elected Associate of the Royal Academy in 1897, and Royal Academician in 1909. Phil May had been a family friend, and his portrait was painted in an assured, unremarkable style save for the good characterisation of the head which unfortunately only serves to accentuate its small size in proportion to the body, and the poor treatment of the background. Shannon's reputation had, however, been consolidated by a knighthood the previous year, and it would be uncharitable to suggest that the high price (£1050) paid for this work was in any way motivated by sympathy for his widow. Clausen's The Road: Winter Morning, is a fine example of that artist's landscape painting in which capital has been made out of the effects of a watery sun silhouetting buildings, trees and banks with varying degrees of intensity. By this date Clausen's connections with the Academy were old and firm. He had ceased exhibiting at the New English Art Club¹ when he had been elected Associate of the Royal Academy in 1895² and had been Professor of Painting in the Academy Schools (1903-6). The Road: Winter Morning was painted near Dunmow, Essex, where Clausen lived (1917-1932). The enthusiasm for Bastien-Lepage and Millet, albeit less obvious in this picture than in many others, remained important to his work.

The nine purchases in 1924 included three earlier works (although all would seem to have been exhibited at the Royal Academy this year). Annie L. Swynnerton's New Risen Hope (Plate 20) is dated 1904. Frank Rutter commented favourably on this picture, noting that Mrs Swynnerton was then

'our most distinguished woman artist, and the first woman since the eighteenth century to be elected to academical honours.'³

He drew a comparison with the work of G.F. Watts but noted Mrs Swynnerton's own 'rainbow-hued colour.' Francis Dodd's A Smiling Woman (Plate 21) also dates from 1904, being a sketch of Lettice, Countess Beauchamp, made that year. Dodd was still an 'outsider' in 1924⁴ and had exhibited at the New English from 1898. The freshness of

1 Clausen had been a founder member of the N.E.A.C. in 1886.

2 He was elected Royal Academician in 1908.

3 Frank Rutter The Little Book of the Royal Academy, London 1924 p 66.

4 He was elected Associate of the Royal Academy in 1927, Royal Academician in 1935. He was Tate Gallery Trustee 1928-35

his portrait makes an interesting comparison with the more artificial sweetness of Mrs Swynnerton's allegorical child. William Rothenstein's The Princess Badroulbador (Plate 22) was painted in 1908. Rothenstein, too, was an 'outsider', had been a New English Art Club member in 1894, and like Dodd had been employed as an official war artist. Rothenstein's education at the Slade under Legros¹ and his subsequent time in Paris had naturally confirmed him in favour of 'modern' French art², although he remained hostile to later developments² and retained a belief in the importance of the visible world to the artist. The results of the latter are evident in The Princess Badroulbador, a study of the artist's children in which the event's intimacy is heightened by the pictorial reference within the picture hanging on the wall behind them. By the time this picture was bought William Rothenstein had already been Principal of the Royal College of Art for almost four years and had established his reputation outside the Royal Academy. Rothenstein did have The Princess Badroulbador in the Royal Academy Summer exhibition of 1924, however, and Frank Rutter³ commented on the way in which the picture had 'improved and mellowed in colour' since it was originally exhibited at the New English Art Club in Summer 1912.

Of the remaining six purchases of 1924, all bought from the Academy exhibition, only three can be described as having been made from direct studies of the motif. Sydney Lee's Amongst the Dolomites (Plate 23) impressed Mr Rutter with the 'strength of its structure.' Lee was an Associate of the Royal Academy of only two years' standing, although he had once studied at the Atelier Colarossi in Paris and been an exhibitor at the New English Art Club since 1903⁴. He was to become a Royal Academician in 1930. Were it not for the forceful nature of its technique Lee's picture might well qualify as one of those nineteenth century topographical successors to the tradition of the Sublime and the Picturesque. Indeed much of Lee's work, as illustrated by three other canvases exhibited the same year, was topographical. Sir John Lavery's The Jockeys' Dressing Room at Ascot (Plate 24), was described by Rutter as a 'brilliant sketch' by a member of the younger generation. In fact Lavery had, in the

1 1888-9.

2 Sir John Rothenstein, op.cit. vol I pp 121-136.

3 Frank Rutter, op.cit. p 66. Rutter also noted the fact that William Rothenstein's children were Sir William Orpen's nephews and nieces by marriage.

4 He was a New English Art Club member 1906-1920

1880s, studied in Paris at the Académie Julien and (like Sydney Lee) at the Atelier Colarossi, and had been influenced by Bastien-Lepage and 'modern' French landscape painting. He had been a Royal Academician since 1921 and had had a retrospective exhibition at the Grosvenor Gallery as early as 1914. At the Academy exhibition of 1924 Lavery exhibited a number of works including The House of Commons, 1924, a more formal tour de force, but also containing a large number of figures and creating the impression of a passing moment. That work was generally praised for the characterisation of individual politicians that Lavery was able to preserve in such a large picture, using as he did a broad virtuoso technique evident even in his single figure portraits¹. The technique itself has strong affinities to certain French Impressionist works. Kellock Brown's Ju-Jitsu (Plate 25) bronze sculpture is less easy to place stylistically albeit some influence of Rodin might be deduced from the figure applying the arm-hold. A Glasgow connection existed between Brown, Dodd² and Lavery³. Brown himself taught in Glasgow between 1887 and 1894. The Ju-Jitsu subject is the same as Bomberg's group of ten years earlier (1913)⁴. Brown's treatment of the theme, however, is essentially realistic, rather than expressive.

The last three works are of a rather different order. F. Cayley Robinson's Pastoral (Plate 26) might be described as poetic. Robinson himself was a product of the Royal Academy Schools, but his experiences in Paris⁵ and Italy during the 1890s had given him a catholic range of interests which included Puvis de Chavannes, Fra Angelico and Burne-Jones. He had been listed in the New English Art Club in 1912 but following his Associateship of the Royal Academy in 1921 became increasingly well known as a decorative painter⁶, illustrator and designer. The Pastoral owes an obvious debt to Puvis de Chavannes and certain symbolist works. Its attention to design, and the

1 Lavery also exhibited portraits of The Marquess of Londonderry and Mrs Bowen Davies.

2 Dodd had studied in Glasgow and had thence won a Haldane travelling scholarship to Paris and Italy in 1903.

3 Lavery had also studied at the Haldane Academy.

4 Bomberg's Ju-Jitsu was eventually purchased by the Chantrey Fund in 1963.

5 He was actually educated in France before attending the Royal Academy Schools 1884-1887. His reputation abroad preceded his real success in this country.

6 e.g. Mural decorations for the Middlesex Hospital.

somewhat formalised features which are often emphasized by the use of outline, gives this painting a lyrical quality which is perhaps best compared to the contemporary work of Maurice Greiffenhagen, although without the latter's obvious classicism. It is, however, a form of classicism that dominated Harry Morley's Apollo and Marsyas (Plate 27). Morley had visited Italy frequently between 1904 and 1911. Although he was not to become an Associate of the Royal Academy until 1936 he had already made some reputation as an illustrator, engraver and painter of classical themes. His other Royal Academy exhibit of 1924, however, The Pedlar, a painting of similar size, actually used contemporary costume, even if Morley's figures tend to look a little out of place wearing it. Morley's classicism tended to rely upon a lyrical moment as in Apollo and Marsyas. The narrative moment chosen represents Marsyas playing¹ Athene's flute while Apollo, with his lyre and accompanied by a suitably nubile audience, listens somewhat abstractedly. Significantly Morley avoids any allusion to Marsyas' uncomfortable and skinless fate at the hands of Apollo. Moreover the classical frame of reference is underlined by the device of including two fallen drums of a fluted column by Apollo's feet. As with Robinson's picture, however, the actual technique used is far removed from traditional, academic practice, despite the nature of the theme itself. It is primarily in its arrangement, composition and use of poses that this painting may be called academic. Just as deserving of the adjective is Charles Wheeler's Infant Christ (Plate 28). Wheeler only finished his studies at the Royal College of Art in 1917², but was already showing the preferences which were later to make him an enemy of 'progressive' or 'modern' art. The Infant Christ, for all its initial charm, remains a work stylized by a tradition which can be traced back to the della Robbias.

The first three years of the Tate Gallery's participation in the process of recommending works for purchase by the Chantrey Trust deserves comment. A significant number³ of the purchases made were of works which had been executed up to ninety-two years (in the case

1 The flute supposedly played itself, according to the legend.

2 Under Lanteri, 1912-1917.

3 Eleven works had been executed more than nine years previous to the date of purchase, excluding the Alfred Stevens' drawings bought in 1922.

question. This would certainly seem to indicate willingness to make the collection more historically representative. Moreover some 'outsiders' of standing, including Jacob Epstein, were now represented in the Collection, and despite a recurrent occasional taste for academicism the Academy could now approve (tried and tested) forms of impressionism.

3: 1925 - 1930

Five works were bought in 1925, and only two of them had been completed within the preceeding twelve months: Richard Garbe's limestone carving of a Drake and Arthur Walker's ivory and marble statuette Christ at the Whipping Post (Plate 29). Garbe's carving, like his Sea Lion which was to be bought by the Bequest in 1929 (see below p118), belongs to a particular type of animal sculpture in which the forms are somewhat simplified and stylized, while the intrinsic nature of the material is emphasized. Indeed Garbe's work has some affinity to that of William G. Simmonds who frequently used similar themes¹. Garbe had studied at the Royal Academy Schools, and taught at the Central School (1901-1929). Arthur Walker had also trained at the Academy, although his work was not confined to sculpture². Both artists were commended by the critic of The Studio³ as 'personal in outlook and thoroughly capable in technical practice.' 'Tis'⁴ in Apollo⁵ merely noted Garbe's work among 'the most attractive.' Walker's statuette is one of only two Christian religious subjects bought by the Bequest since the 1905 purchase of F. Cadogan Cowper's St Agnes in Prison receiving from Heaven the Shining White Garment⁶. Walker has taken some trouble in emphasizing

1 William G. Simmonds (1876-1968) died best known for his sculptures of animals, the prices of which he scrupulously costed on the basis of materials and a fixed hourly rate. The Chantrey Bequest had bought one of his paintings, The Seeds of Love as early as 1907.

2 Walker was also known as a painter, illustrator and mosaic designer (e.g. work in the Greek Orthodox Church in Bayswater).

3 The Studio LXXXIX June 1925 pp 308-316. The Royal Academy by A.L. Baldry.

4 'Tis': the name used by Herbert E.A. Furst, the critic and author who also contributed to The Studio and Artwork.

5 Apollo I, June 1925 pp 371-373.

6 R. Anning Bell's Mary in the House of Elizabeth (see above) being the other work (1918).

the sense of suffering through the tensed body, as well as by the pathos of the facial expression.

Walter W. Russell's Blue Dress (Plate 30) had been painted fourteen years earlier. Russell, having studied at the Westminster School, was Assistant Professor at the Slade (1895-1927). Although he had exhibited at the New English Art Club from 1893¹ he also exhibited at the Royal Academy, and had had an exhibition at the Goupil Gallery in 1910. The Blue Dress, which shows some obvious French influence in its handling, was exhibited at the New English Art Club Retrospective exhibition in (January to February) 1925. Russell had been an Associate of the Royal Academy since 1920, and his election as Academician was to take place the following year. Ronald Gray's 1908 My Mother was also exhibited in the New English Art Club show. Like Russell Gray had also trained at the Westminster School under Brown although he had also studied in Paris (Académie Julien), worked in America (1908-10), and was a friend of Steer. He had become a New English Art Club member in 1923, and although he exhibited at the Academy occasionally from 1919 he remained an 'outsider.' Historically, however, the most significant purchase of 1925 was the bronze model of Eros (Plate 31) by Alfred Gilbert. This is a small model, c.1890, for the Piccadilly Shaftesbury Monument statue.

If sculpture had dominated the purchases of 1925 honours were distributed more evenly among those of 1926. It is tempting to suggest that the Sargent memorial exhibition at the Royal Academy (January 14th to March 13th 1926) may have had some influence upon the selection of Douglas S. Gray's Rosalind (Plate 32). Gray had attended the Royal Academy Schools and had won the Landseer and British Institution scholarships before serving with the London Regiment during the war. He had been taught by Sargent and had developed a similar virtuoso technique as was noted by many critics. This portrait of the artist's sister, with its rich colouring and carefully observed treatment of the light effects, was generally praised in the press for both its handling and its colour ('geranium velvet'² or 'soft rose colour'³ as it was variously described). The

1 He was listed a New English Art Club member in 1895. He exhibited at the Royal Academy from 1898.

2 The Times 3rd May 1926.

3 The Sunday Times 2nd May 1926.

Liverpool Post critic went so far as to classify Gray as a most promising painter who was representative of the best of a new generation¹. Despite this hope D.S.Gray remained technically an 'outsider', while continuing to exhibit at the Royal Academy. Maurice Grieffenhagen, on the other hand, had been a full Academician since 1922. He too had studied at the Academy Schools, although he had also been an original member of the New English Art Club in 1886. He had become well known for his pictures of Idylls and had designed for the British Pavilion in Paris in 1925. Grieffenhagen's Dawn (Plate 33) would appear to have an obvious relationship to Hodler's Night and Day (1900) despite the fact that Grieffenhagen himself denied any influence from that source. It remains, nevertheless, a painting close in subject matter and technique to certain symbolist paintings of the 1890s. In fact Grieffenhagen's An Idyll shown at the Royal Academy of 1891 had been described as 'the best English picture of the last ten years.'² and Grieffenhagen was the subject of a 1924 article in The Studio³ in which W.Redworth referred to the artist's

'great admiration for the simple and unclouded beauty of the work of the Primitives - those devoted craftsmen to whom the very limitations of the then known methods of painting were a blessing in disguise.'

There is no such obvious sense of a tradition in either of the two sculptures purchased in 1926. Derwent Wood had had a piece purchased by the Bequest as recently as 1919⁴, but his death in 1926 occurred before an exhibition of his work at the Leicester Galleries (April to May 1926) where his portrait of the water colour artist and miniaturist Bess Norris was shown (Plate 34). This is a realistic and lively portrait bronze, and contrasts strangely with the more stylized and mannered pearwood carving Malua (Plate 35) by Alfred J.Oakley. This latter seems to have been part of a contemporary fashion for wood-carved pieces, since only two years later⁵ Kinton Parkes, the critic and writer on modern sculpture, was to

1 The Liverpool Post 27th May 1926.

2 (Quoted in) Gleeson White The Master Painters of Britain, London 1909.

3 The Studio LXXXVIII no.378, September 1924 pp 123-129.

4 Grieffenhagen had had Women by a Lake bought by the Chantrey Bequest in 1914.

5 Kinton Parkes Sculpture at the Royal Academy, in Architects Journal May 16th, 1928.

lament the sudden decrease in carvings at the Royal Academy. Other writers in 1926 pointed out that the original media of sculpture in this country had been wood and local stone. Despite its formalized treatment (especially the hair) Oakley's carving was very favourably received. It may also be noted that the recommending committee for sculpture that year included W.Goscombe John, Alfred Drury and Henry A.Pegram, and the committee is recorded¹ as having visited the Leicester Galleries (on April 27th) as well as the Royal Academy exhibition.

The Absence of purchases for the years 1927 and 1928 is explained by the events following the January 1927 protest by the Tate Gallery (see above). It is on record that on March 15th 1927 the Royal Academy Council did not adopt recommendations for the purchase of two pictures from the New English Art Club Exhibition. Despite an Academy invitation to the Tate Gallery representatives the latter did not attend the usual meetings on April 26th². On the other hand both Aitken and Muirhead Bone (as representatives of the Tate) had been present at the Recommending Committee of March 7th. A letter from Charles Aitken had noted that the Academy's refusal of previous recommendations of works

'only suggests that they were, in the opinion of the council, not of sufficient distinction'

to which W.R.M.Lamb, the Royal Academy secretary, had replied on the 10th February 1927, saying that the Chantrey Trustees

'do not see how this decision can be regarded as prejudicial, in either effect or intention, to the agreement so usefully subsisting between the Royal Academy and the National Gallery in their common endeavour to secure the finest possible collection of modern British art for the nation.'

Bad relations between the Academy and the Tate remained in evidence. No co-operation was resumed until November 25th 1929, by which time the Academy Council had agreed to the purchase of Henry Poole's The Little Apple (Plate 36) and nine other works. The Little Apple was bought from Poole's widow via the Leicester Galleries, while the other purchases were bought either from the Royal Academy exhibition, the New English Art Club April-May 1929 exhib-

1 Royal Academy Annual Report 1927 pp 18-19.

2 On April 28th the Royal Academy's representatives recommended works by A.Swynnerton, E.B.Bland, M.Symons, Richard Garbe, W. Reid Dick and A.Hoves.

ition, or from the previous January-March 1928 Academy exhibition of Works by Late Members. Henry Poole was a product of both the Lambeth School of Art and the Royal Academy Schools, (1892-7), and having worked for Harry Bates and G.F.Watts, had been a camouflage artist (1915-1918). His Associate of the Royal Academy election of 1920 had been followed by his election as Royal Academician in 1927, when he also became a Trustee of the Tate Gallery. Whether this last-mentioned position was in any way related to the Academy's choice of one of his works is a matter of pure conjecture. As a stone carving The Little Apple, despite the sentimentality of the title as applied to a mother and child theme, has certain affinities to Alfred Oakley's work of 1926. Moreover this work had been exhibited at the Royal Academy in 1927 and had received favourable attention¹ as a 'notable piece' and among the most interesting of 'the smaller examples'² of sculpture, while Reginald Grundy in The Connoisseur³ had found it 'though somewhat over-simplified in treatment, has a human appeal that is realized with almost poignant force.'

Henry Poole had died in 1928, but Ambrose McEvoy died in 1927. The Late Members exhibition of early 1928 had included the portrait of Michael McEvoy (Plate 37). McEvoy had been elected Associate of the Royal Academy in 1924, but had originally been trained at the Slade (1893), had known Sickert, and had exhibited with the New English Art Club from 1900⁴. Even in comparison with much of McEvoy's other work this picture appears rather slick, even unfinished, in execution, and had it not been exhibited in the context of a late Members exhibition it would be difficult to argue a strong case for its purchase. The Acquisitions from the New English Art Club, by comparison, are of a rather different order. Neither Beatrice Bland (Striped Camellias Plate 38) or Margaret Barker (Any Morning, Plate 39) were ever members of the Royal Academy, albeit Beatrice Bland had exhibited at the Academy from 1906⁵. Beatrice Bland's picture

1 The review in Apollo vol.5, June 1927, pp 275-276.

2 A.L.Baldry in The Studio, vol.93, June 1927 pp 417-423.

3 The Connoisseur July 1927 pp 188-190.

4 He was listed as a New English Art Club member in 1902.

5 She had studied at the Slade, 1892-4, and had exhibited at the New English Art Club from 1897.

shows obvious 'Post-Impressionist' derivations. The use of palette knife and 'dragged' brush work contrast startlingly with the mannered realism of Margaret Barker. The latter was only born in 1907, and had been studying at the Royal College of Art since 1925. Randolph Schwabe, shortly to be Henry Tonks' successor at the Slade, persuaded her to exhibit this picture which seems to possess a (rather diluted) flavour of Stanley Spencer's work, both in its intimate domestic subject matter and in the treatment of the forms (albeit lacking the peculiarities of Spencer's perspective). Despite the fact that Margaret Barker was Miss Bland's junior by forty-three years Striped Camelias appears the more 'advanced' picture in that the painterly technique and confident execution are more obviously related to French inspiration.

It is more obvious why the Council should have purchased The Convalescent (Plate 40) by Annie L. Swynnerton. This was the second Swynnerton to be purchased within five years¹. Frank Rutter was to rate Mrs Swynnerton highly in 1940, but the artist's reputation had stood high as early as 1906 when Gleeson White had included her among his Master Painters of Britain² and commented upon her 'strong, honest work, neither "finikin" nor "robustious" . . .'. Indeed it is a little surprising to find that Mrs Swynnerton never attained the rank of full Academician after her election as Associate in 1922. The Convalescent is a half length figure study complete with the broadly treated and rather loosely defined background which features in other paintings by the artist. Mrs Swynnerton's work is very different from George Clausen's Dancer (Plate 41). The model was a professional dancer but the picture, belying an implication of the title, represents a head and shoulders study amounting to a portrait. The stark simplicity of this work is unusual when compared with the concentration upon landscape in Clausen's work, although it is only fair to call attention to the relatively small scale of the picture (18 x 14 inches). Both The Convalescent and the Dancer are much less stylized than the bronze Marjorie (Plate 42) by Julian P. Allan. 'Julian P. Allan' was Eva Dorothy Allan, and had trained at the Westminster School before studying at the Royal Academy Schools (1922-5). She had been a Landseer Scholar in 1923, an Academy Gold medal-

1 See above, purchases of 1924. A further purchase of the artist's work was to follow in 1930.

2 Gleeson White The Master Painters of Britain, London 1909.

also in 1925, and had worked in Florence the following year. C.R. Grundy noted in his review of the Royal Academy Exhibition of 1929¹ that Marjorie attained 'a certain decorative ensemble' a comment which certainly sums up the elegantly styled mannerism of the hairstyle, which is so obvious a feature. Marjorie, for all its degree of finish, remains a modelled piece in contrast to the fine carving of Richard Garbe's Sea Lion (Plate 43) which was also shown at the Academy. Grundy, in the same article commented upon the way in which the subject was expressed 'with simplicity and largeness of feeling . . . distinguished by a certain quiet humour.' Certainly the animal's evident expression of expectancy is beautifully realized. Kineton Parkes, who was at this time campaigning for greater emphasis upon carving in modern sculpture² appreciated the piece which he thought repeated Garbe's success of 1925³. The treatment of the theme has managed to avoid the more commonplace circus image of the animal, and once again Garbe has used the natural qualities of the material to advantage.

James Bateman's six feet long Pastoral (Plate 44) is an important work by an artist who later became a member of the Royal Academy⁴. He had studied sculpture and painting, and after a period at the Slade (1919-1921) had taught at Cheltenham (1922-1928). The Pastoral represents a farm at Little Whitcombe, between Cheltenham and Stroud. Mary Chamot, in Country Life⁵, noted the picture's 'sound qualities' as evident in the competent handling of a composition which, by its very dimensions, makes demands upon the artist's ability in containing the implications of the perspective. The pictorial structure, as revealed by the disposition of the trees, is strong without being obtrusive⁶. The painting is certainly the

1 C.R.Grundy in the Connoisseur, vol.84, July 1929 pp 49-50.

2 Kineton Parkes Rights and Wrongs of Academy Sculpture in Apollo vol.9 June 1929 pp 341-345.

3 See above, Garbe's Drake, Chantrey Purchase 1925.

4 James Bateman Associate of the Royal Academy 1935, Royal Academician 1942.

5 Country Life May 11, 1929 pp 657-660.

6 Bateman's work was described as 'quite definitely arranged' by Robert Swann in an article on the artist published in The Studio XCVI No.427 October 1928, pp 270-273. Swann also commented on the fact that Bateman had absorbed the theories of Roger Fry and Clive Bell without falling into the 'abyss of absurdity' into which they had lured other artists.

dication that those criticisms previously levelled against the Royal Academy's acceptance of large works for exhibition in 1920¹ were no longer pertinent. By comparison with Bateman's picture Ernest Dinkel's The Deluge (Plate 45) is a small work and, moreover, painted in a curious, almost oriental, manner using a very high view point and a technique² of egg tempera and lacquer varnish. Dinkel had studied at the Royal College of Art (1921-25) and had benefitted from a travelling scholarship to Italy. He started exhibiting at both the New English Art Club and the Royal Academy in 1927, although he has remained an Academy 'outsider.' This painting's stylized, decorative quality is representative of an artist who is known for his biblical subjects and design work in various media.

Despite the fact that ten works were bought in 1929 the total cost to the fund only amounted to £2,648, a figure well within the accumulated figure deriving from two years during which no purchases had been made. Indeed the accumulation of funds may in part have been responsible for the fact that in 1930 there were again a high number of purchases made at an even greater cost of £4,825-10s for eleven works.

Although all the purchases of 1930 were exhibited at the Royal Academy, or in one case at the Royal Water Colour Society exhibition that summer, Alfred Thornton's Saint Germans (Plate 46) had already been shown the preceeding November at the New English Art Club. The future author of Fifty Years of the New English Art Club 1886-1935 had been associated with that institution since he first started exhibiting there in 1892. He was listed as a member in 1895, and was also a member of the London Group in 1924. He was the Secretary of the New English Art Club from 1928 to 1935. Thornton's landscape represents a view of the viaduct at St.Germans, where the Plymouth railway line crosses the River Tiddy. The picture received comparatively little attention in the reviews, and the critic of the Museums Journal³ drily remarked, in the context of that year's

1 C.R.Grundy had implied that 'outsiders' were unlikely to have large works accepted for exhibition.

2 The Royal Academy lists the painting as an oil, but the Tate Gallery Catalogue information is based upon correspondence with the artist who continues to work in Bussage, Gloucestershire.

3 Museums Journal vol.29, June 1930 pp 430-433. Article initialed 'E.R.D.'

Chantrey purchases, that 'St.Germans' by Alfred Thornton did not at first sight explain why it was selected. Thornton's work certainly lacks the interest and vitality of either of the two other landscapes bought this year. P.W.Steer's Paddlers (Plate 47) had been painted at Harwich and the Museums Journal critic called it a 'perfectly magical colour-blot.' With great economy of means, using a few washes and quick notations of form, Steer has created in this small water colour a delightful evocation of sky, sand and water, sparsely populated by small figures, a sail, and the line of the beach. Alfred Munnings' From my Bedroom Window (Plate 48), is a much more carefully defined work than either Steer's or Thornton's, and despite the nearly inevitable inclusion of horses, reveals Munnings as a very professional landscape painter. Snow scenes can too easily become trite in their handling, and Munnings managed to retain an immediacy and spontaneity in the work which emphasizes the reality of a cold winter's day.

There are two of the 1930 purchases which may be called genre paintings. The largest of these (over six feet long) is Sir John Lavery's The Chess Players (Plate 49) which attracted much comment, not least because of the fact that the chess players are two children. C.R.Grundy in the Connoisseur¹ was impressed by the fact that

Calm, self-possessed, and equally at home in the drawing room as in the playing field, they are true representatives of the modern child, accustomed to consort on equal terms with their elders and share in the latter's pastimes.'

It was, however, the nature of the 'modern' element in this painting that clearly worried Herbert Furst in his review of the Academy exhibition in Apollo². Furst was of the opinion that Lavery's picture fulfilled 'the purpose of a snapshot' with infinitely more labour,

'But why the British public and the foreign visitors to the Tate Gallery should have to contemplate this domestic idyll in saecula saeculorum is surely a matter that needs explaining.'

Furst argued that this 'modern' realism, predominant as it appeared to be in the Royal Academy, was no longer relevant. He sought an 'organic vitality' which he considered to be much more important than pictorial composition or structure. The spontaneity of

1 Connoisseur vol.86, June 1930, pp 43-46.

2 Apollo vol.11, June 1930 pp 477-480. Herbert E.A.Furst was known for his numerous art publications including volumes on Chardin, Durer, and Brangwyn. He sometimes used the nom de plume of 'Tis.'

Lavery's technique was no adequate substitute. Furst may well have been similarly disappointed with Philip Austin's Le Bain de Pied (Plate 50). Austin was a graphic artist, trained as a draughtsman and engraver at the Royal College of Art (1914-16 and 1919-22) where at this time he was employed as an engraving tutor (1927 - 1944). At first sight Le Bain de Pied is an evident pastiche of Degas' work. It may be relevant to note that engraver members of the Royal Academy had only been given equality with painter, sculptor and architect members in 1928¹, even if Austin was not elected Associate until 1939, and Academician in 1949.

Furst had no reservations about the merits of either Annie L. Swynnerton's Dame Millicent Fawcett (Plate 51) or Charles Wheeler's Spring (Plate 52). Both these artists had, of course, a long history of exhibiting at the Royal Academy. Mrs Swynnerton had been Associate since 1922, although Charles Wheeler was not elected until 1934. In some ways Mrs Swynnerton's portrait is the most successful of the three works by her bought by the Chantrey Bequest between 1924 and 1930. The detailed realization of the head and the hands - which, as in many of her paintings contrast with the relatively arbitrary treatment afforded to the rest of the picture² - seems most apposite to a portrait. In the 1904 New-risen Hope the technique had rendered the allegorical figure somewhat ridiculous by its very realism. Charles Wheeler's Spring uses allegory in different manner. The Museums Journal critic was convinced that it had been inspired by Botticelli (although its relationship to the figure in the Primavera must remain tenuous). Although Herbert Furst was disturbed and confused by the 'mixture of old-fashioned and modern art in so many of the present shows', he thought Wheeler's Spring one of those works whose merits 'sautent aux yeux'. The bronze figure is certainly an interestingly attenuated treatment of an old theme. The expressive quality of dance which is emphasized by the proportions of the figure certainly invokes the 'organic vitality' Furst was seeking in modern art.

Of the remaining purchases of 1930 three were portraits. That of Sir Robert Lorimer A.R.A. as a boy (Plate 53) by J.H.Lorimer

1 Although Associate Engravers had been permitted to rise to full Academician rank since 1855 they remained a supernumerary class until 1928.

2 It will be observed that certain passages, e.g. the hood, have been painted using both knife and brush.

dates from 1875. Sir Robert Stodart Lorimer, K.B.E., had died in 1929¹ and it is difficult to escape the conclusion that this work was bought in some sense as a memorial to the sitter. John H. Lorimer (1856-1936) had exhibited at the Royal Academy since 1878² and this painting, mainly through its interesting handling of the light and brushwork, is a good example of the artist's earlier work. Whether or not it would have been bought in different circumstances, however, is perhaps open to doubt. The Artist's Mother (Plate 54) is also the work of a Scottish artist. George Fiddes Watt³ (1873-1960) had painted this picture in 1910. It is much closer to the assured style of J.S. Sargent, although it lacks the latter's brilliance. Like Lorimer, Watt remained an Academy 'outsider.' Walter W. Russell, on the other hand, had been a full Academician since 1926⁴ and was currently the Keeper at the Royal Academy. The Bequest had bought another portrait by Russell five years previously. The 1930 purchase, Cordelia (Plate 55), was probably painted from a model, but this did not deter the critics (including C.R. Grundy) from commending the realization of the psychology of the sitter. The competent nature of the work, nevertheless, shows no new departure from conventions already established.

Richard Carbe's Autumn is an ivory statuette⁵ of a nude figure set against a foliated form on which are perched two birds. It is a delicate carving, and was appropriately photographed for the 1930 Royal Academy Illustrated on a Chinese rug, which served to emphasize the oriental associations of both its form and material. One of Carbe's other exhibits that year was a figure of The Mummer, the pose of which appears also to have been derived from Buddhist ivories.

The 1925 to 1930 period is that during which the Royal Academy's relationship with the Tate Gallery turned sour. In 1924 Sir Charles

1 Sir Robert S. Lorimer (1864-1929). Associate of the Royal Academy in 1920.

2 Mainly known for his portraits and genre subject matter J.H. Lorimer had studied at the Royal Scottish Academy under McTaggart (senior) and in Paris under Carolus-Duran.

3 Trained at Gray's School of Art, Edinburgh. Watt had exhibited at the Royal Academy from 1906.

4 Sir Walter Westley Russell, C.V.O., (1867-1949). Associate of the Royal Academy 1920, Royal Academician 1926, Keeper 1927-1942.

5 Richard Carbe was in business selling (amongst other materials) ivory in London in the 1940s.

Holmes (who twenty years earlier had been one of the Select Committee's witnesses critical of the Chantrey Bequest's administration) and C.H.Collins Baker¹ had paid tribute to the results of the 'experimental plan' by which

'purchases under the terms of the Chantrey Bequest are made through recommendation by a committee consisting of three members of the Council and two members of the Board of the National Gallery Millbank. The Gallery owes to the recent purchases by the Chantrey Fund such valuable additions as Holman Hunt's Claudio and Isabella, a number of works by Burne-Jones, Walter Greaves' Hammersmith Bridge, Charles Keene's Self Portrait, J.J.Shannon's Phil May, paintings by P.Wilson Steer and Sir William Orpen, and the magnificent series of cartoons and drawings . . . by Alfred Stevens'².

Only three years later, in a letter of April 28th 1927, the National Gallery Millbank was claiming that the rejection of the previous year's list of recommendations was in breach of the 1922 agreement.

The Royal Academy Annual Report for 1927 listed³ the works which had been recommended by the committees but rejected by the Royal Academy Council that year. On March 7th a committee consisting of W.W.Russell, G.Philpot, Muirhead Bone and Charles Aitken had recommended two works from the New English Art Club exhibition, Peter Brooker's Dead Christ at £300, and Sir Charles Holmes' Whernside at £157-10s. The Council did not adopt these recommendations when it met on March 15th, thus exacerbating a situation which had been growing worse since Charles Aitken's letter of January 1st. It is conceivable that the rejection of a picture by the Director of the National Gallery himself may have been interpreted by the Tate (whose collections remained vested in the Trustees and Directors of the National Gallery) as having added insult to injury. The failure of the Tate representatives to attend the Recommending Committees'

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- 1 Charles H.Collins Baker: Keeper and Secretary of the National Gallery and a landscape painter. Sir Charles Holmes, as the National Gallery's Director, was his immediate superior.
 - 2 Quoted from Sir Charles Holmes and C.H.Collins Baker The Making of the National Gallery 1824-1924, 1924, Chapter VI. The National Gallery Millbank pp 80-81.
 - 3 Royal Academy Annual Report 1927, Appendix 11, pp 75-79.

tures² being recommended on April 28th by committees composed solely of Royal Academy members³. Although these recommendations were not adopted by the Royal Academy Council, possibly in an attempt at avoiding further unpleasantness with the Tate Gallery, by May the Council refused to discuss matters with the Tate Gallery Board on the grounds that such discussions on the Chantrey Bequest would be an 'invasion' of the Royal Academy's 'absolute judgement'⁴. Sir William Llewellyn and Charles Aitken started talking peace in their correspondence of February 1929 although effective co-operation was not resumed until November. It is significant, however, that the 1929 list of Chantrey Bequest purchases contains work by three of the six artists who had work recommended, but not bought., in 1927.

Harry Quilter's⁵ 1903 article in The Contemporary Review had endeavoured to prove

'a settled policy on the part of the Academy Trustees to devote the funds of the Chantrey Bequest to the benefit of their members and exhibitors.'

Quilter erred in assuming that the Trustees themselves were able to exert any direct influence upon the processes of recommendation and adoption, but his charge deserves to be answered again, since criticisms voiced in 1903 and 1904 continued to be heard. In December 1928 A.C.R.Carter published an article in The Studio entitled An Auction Causerie: The Chantrey Again⁶. The article appeared when no purchases had been made by the Bequest for two successive years. The author was critical of the failure of the Bequest to make any recent purchases although a reference to disagreements within 'the Committee' leave little doubt that Carter knew the true position. Yet

'... the odd thing is that there is no outcry from artists about the delay, even if Chantrey did allow for a period ... to elapse in order to accumulate funds.'

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- 1 One A.L.Swynnerton, The Gulf of Spezia at £300, Tulips and Other Spring Flowers at £52-10s by E.B.Bland, and Sedes Sapientiae by M.Symons at £95.
 - 2 St Elizabeth of Hungary (ivory) and Andante (bronze) by Richard Garbe at £250 and £80 respectively, Ann (marble) at £150 by W.Reid Dick and a bronze by A.Howes at £73-10s.
 - 3 W.W.Russell, G.Philpot and P.Connard for painting; W.G.John, A Drury and H.Pegram for sculpture.
 - 4 Royal Academy Annual Report 1927 p 18 ff.
 - 5 Harry Quilter op.cit. pp 33-54.
 - 6 The Studio vol.XCVI no.429 December 1928 p 456

Quilter made no secret of the fact that he had a low opinion of the Royal Academy's ability to make appropriate purchases from sales and galleries other than its own. The Royal Academy Secretary had, in 1927¹, restated the belief that the Bequest should function 'to secure the finest possible collection of modern British Art for the Nation . . .', but that intention was still subject to criticisms directed at the criteria by which 'the finest possible' works were chosen. The Council of the Royal Academy may have been legally correct in its rejection of any discussion of such criteria, but in doing so ran the risk of further criticism. The validity of that criticism may be gauged by reference to Appendix B.

Harry Quilter had demonstrated that during the first twenty-five years of the Chantrey Bequest's operation prices paid for works by 'outsiders' averaged only a quarter of those sums paid for works by 'Academic exhibitors.' There are natural drawbacks in attempting any quantitative analysis of purchases in this way, most especially in that no qualitative allowance is made for the disparities existing between one work and another within the same classification (nor can such factors as comparative size be taken into account). Nevertheless there are certain valid conclusions to be drawn from the information on the 1918-1930 period.

The number of 'historical' purchases was relatively small, and confined to the years 1919 and 1922. It has been suggested above that these purchases may have been made partly out of a belated deference to certain criticisms of the 1904 Inquiry, and partly out of condescension to the Tate Gallery, with whom the Royal Academy started collaborating in 1922. Sir Charles Holmes included references to a number of these purchases in his tribute to the Chantrey Bequest in 1924 (see above). Such purchases did fall within the definition (in Chantrey's Will) of works of art 'whether executed by a deceased or living Artist.' It has already been noted, however, that such purchases were rare.

Both Tables 1 and 2 in Appendix B will serve to illustrate the discrepancy which still existed between prices paid for works by members of the Royal Academy and other artists, even if there is no similarly large discrepancy between the numbers of works bought

1 W.R.M.Lamb. Letter to Charles Aitken, 10th February 1927, quoted Royal Academy Annual Report, Appendix 11, p.79.

(see Table 4). It is noticeable that Associates would appear even more highly rated than full Academicians (if monetary values can be used as some indication of worth) whereas in 1903 Quilter had found the traditional hierarchy still clearly emphasized. Apart from this levelling tendency, however, the figures continue to substantiate Quilter's contention that the Royal Academy favoured its own members. The average prices paid during this period for works by Academicians and Associates are almost two-and-a-half times the average prices paid for works by other artists¹. Even the average prices of works by future Associates remain significantly higher than prices paid for 'outsiders' works. Moreover works by Academicians and Associates can be seen to have been bought more regularly and consistently than those in other categories, although in the years immediately after 1931 the extent of Royal Academy representation in the list of purchases decreased startlingly, suggesting a change in emphasis.

As might be expected portraiture is by far the largest category of work bought during this period. G.D.Leslie had lamented the fact that portraiture was the surest means by which an artist could earn a living when he wrote his book on the Royal Academy in 1914². More than a third of the 1918-1930 purchases were portraits, and the majority of them are characterized by forms of realism and impressionism which range from the influence of Sargent and that of the Slade School under Brown (who had taken Walter Russell with him from the Westminster School to the Slade in 1895) to the technically more 'modern'³ works by Francis Dodd and the virtuosity of Ambrose McEvoy. The few more conservative works, like William Strang's self portrait and J.Havard Thomas' Cardinal Manning are out-numbered by those in styles which may be related in origin to French Nineteenth Century painting⁴. Mary Chamot⁵ has suggested that despite the growth of Impressionism and plein-air painting modern transport and

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- 1 A more accurate figure indicates that the average price paid for works by non-Academy artists was approximately 42 $\frac{1}{2}$ % of that paid for works by Royal Academy members.
 - 2 G.D.Leslie The Inner Life of the Royal Academy, London, 1914.
 - 3 i.e. showing more obviously the results of Fry's 1910 and 1912 Grafton Galleries exhibitions.
 - 4 Sir William Orpen's famous Homage to Manet included George Moore, Steer, Tonks, MacColl and Sickert.
 - 5 Mary Chamot Modern Painting in England, London, 1937

of the public by the early 1900s, and in consequence 'the first generation of twentieth-century painters' still aimed at portraiture. This specious argument presents a number of difficulties, not least, in accounting for the significant nineteenth century rise in landscape painting, and it is perhaps more convincing to cite the English tradition of portraiture and the financial constraints and demands of patronage in any attempt at explaining the continuing importance of the portrait.

Landscape painting is the next largest category (14 works), and it too was dominated by traditions of realism and Impressionism. George Clausen had had work in the manner of Bastien Lepage (The Girl at the Gate) bought by the Chantrey Bequest as early as 1890, and two more paintings were bought in 1923 and 1929. Mark Fisher's painting demonstrated a grafting of Impressionist technique on to a tradition of Constable, and even Edward Stott's atmospheric country subjects invite comparisons with some aspects of J.F. Millet's work. The most 'advanced' work is to be found in decorative aspects of J.D. Innes' watercolour The Waterfall.

There are eleven genre subjects, if Richard Garbe's animal sculptures are included. The French influence is again very strong, extending to Robert Austin's Degas' style Le Bain de Pied and Cayley Robinson's strangely symbolist Pastoral. Beatrice Bland's flower piece may (like work by Ethel Walker) emphasize the sensuality of colour in a painterly manner, and Richard Garbe's sculpture may stress the nature of its materials in a way which should have gained some approbation from G.A. Jellicoe¹, yet most works in this category pale beside those of A.J. Munnings and Sir John Lavery, whose brilliant techniques and uses of light-effects again betray Impressionist derivations.

The group of ten classical and allegorical subjects might have been expected to illustrate any more deeply rooted tradition of academicism. It is true that the Psyche theme had occurred before in the history of the Bequest (when Watt's work on the theme had been bought in 1882) but here again the original formal implications of classicism have been modified by a later form of realism. There

1 G.A. Jellicoe Modern British Sculpture. The Studio XCIX No. 442 January 1930, pp 37-31.

are in fact five subjects from Greek mythology and five allegorical works. In many ways Grieffenhagen's Dawn, with its references to Hodler is the most successful (and one of the most formal) compositions.

There are only five religious subjects. Most of these demonstrate elements of modern mannerisms, but Arthur Walker's Christ at the Whipping Post manages to convey a sense of realism despite the mixed media. Charles Wheeler's The Infant Christ, with its formal curls of hair and the halo, seems closest to a Renaissance precedent. The other works, either through their stylization or realism, rely more obviously on nineteenth century precedent. The 1918-1930 purchases may not have included any work by the contemporary avant-garde, but it is hardly fair to castigate the Royal Academy in this respect when that institution was charged with using the Chantrey Fund for

'the purchase of Works of Fine Art of the highest merit.'¹ Indeed the National Art Collections Fund, whose terms of reference¹ did not exclude the acquisition of contemporary works of art, listed in its very numerous² purchases and donations 1918-1928, fifteen³ works by artists who also had purchases of their work made by the Chantrey Bequest during the same period⁴.

The exclusion of representatives of the London Group and other 'modern artists is hardly surprising in view of the nature of the Chantrey Bequest and its administrative body. The anonymous reviewer of the Royal Academy Exhibition, 1913, in The Studio⁵ had

1 See Twenty Five Years of the National Art Collections Fund 1903-1928, Glasgow 1928.

2 401 items are listed between these dates as either purchased by the fund or donated by individuals or institutions. Only a small percentage of these were contemporary paintings and sculptures.

3 By P.W.Steer, Derwent Wood, Sir William Orpen, W.W.Russell, Charles Keene, Bertram Nicholls, J.Havard Thomas, Burne-Jones and William Rothenstein.

4 There are some forty works listed in the National Art Collection Fund record which would have been eligible for consideration by the Royal Academy had they all been on the open market.

5 The Studio LIX . June 1913, no.243, pp 21-22.

summarized the position with remarkable clarity when he wrote

'Indeed the mission of the Academy - and a mission, it may be said, which it fulfils very efficiently - is to show us the results of art movements which have passed definitively beyond the experimental state, and to deal with types of effort which have been proved by experience to have in them the possibilities of permanence. In this sense it must always be behind the times; it cannot commit itself to speculative encouragement of activities which may or may not have come to stay; it cannot assume a prophetic role and profess to foretell what the art of the future may be. What it really has to do is to sum up the art history of the last few years and to exhibit what the men who have made history have produced and are producing.'

Clause III of the Royal Academy's Instrument of Foundation stipulated that each newly elected Academician

'... shall not receive his Letter of Admission, till he hath deposited in the Royal Academy, to remain there, a Picture, Bas-relief, or other specimen of his abilities, approved by the then sitting Council of the Academy.'

The original Letter of Admission was replaced by the Diploma, and the collection that was amassed as a result of this requirement was, after 1870² housed in rooms at Burlington House known as the Diploma and Gibson³ Galleries. The collection was seen as representative of British Art since 1768, and was exhibited with a selection of other works⁴ until the last World War.

Despite the representative nature of the collection it has not lacked its detractors. Many critics of the 1920s affected to despise a collection which was dominated by its nineteenth century 'subject pictures.' T.W.Earp, the friend and biographer of Augustus John, found that

'the great majority of these canvases are negligible, from the point of view of painting. Their drawing, colour and "matière" are coarse and flamboyant, as their intellectual content is empty.'

1 See Appendix E. An illustrated, but not comprehensive guide to the Paintings and Sculpture in the Diploma and Gibson Galleries was published by Gowans and Gray Ltd., London and Glasgow, in 1931.

2 Four first-floor galleries were constructed, from the space previously occupied by a series of rooms, in 1870.

3 John Gibson R.A. (1790-1866) left a bequest which met a significant part of the cost. A selection of his own work was exhibited in one of the new galleries.

4 See Sir Walter R.M.Lamb op.cit. pp 101-102, and the List of Works of Art, other than Diploma Works, belonging to the Royal Academy, pp 173-176. The galleries were open to the public 11 a.m. to 4 p.m. on weekdays.

5 T.W.Earp Augustus John, London 1934, quoted by Robert Wraight in Hip! Hip! Hip! R.A., Leslie Frewin, 1968 p 189. Earp concluded his comments by remarking that the visitor to the Diploma Galleries 'not inappropriately . . . in the farthest room finds himself facing an enormous Watts, which, owing to the vagaries of the lighting, serves him as a mirror, and beneath his reflected image he reads the title My Punishment is Greater than I can Bear.'

The picture may have appeared so to those who had espoused the cause of contemporary avant-garde, but it is important to remember that many of their authors had been the avant-garde of an earlier generation. In fact 60% of those painters and sculptors elected as Royal Academicians between 1918 and 1930 had exhibited at the New English Art Club in previous years¹. As Frank Rutter noted², it was consequently rather more difficult to condemn the Royal Academy Summer Exhibitions with the same heartiness as hitherto. Indeed most of those Academicians elected between 1918 and 1930 had been progressively 'boomed'³ by the art press since the 1890s. As a result it is possible to discuss those artists making use of material published prior to their elections, especially in Art Journal, The Magazine of Art, and The Studio.

W.R.Colton, when he was elected Royal Academician in 1919⁴, had already been an Associate since 1903. The number of intervening years is explained by the fact that automatic progression to the rank of Senior Academician at 75 first became effective in 1919. When M.H.Spielmann had published his British Sculpture and Sculptors of Today in 1901⁵ he had identified a regeneration of British Sculpture due largely to the influence of Dalou⁶ and Lanteri at South Kensington, the modelling classes of W.S.Frith at the Lambeth

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- 1 A third of the artists had been New English Art Club members. See Appendices C and E.
 - 2 Frank Rutter Art in My Time, London, 1933, p 180. Rutter had first come to this conclusion in his reviews of the Royal Academy Summer exhibitions of 1921 (Sunday Times, May 8th 1921) and 1922 (Outlook, 6th May 1922).
 - 3 A term which enjoyed general currency at the time.
 - 4 No elections to the rank of Royal Academician were recorded in 1918.
 - 5 See pp 1-2, 144-147.
 - 6 Jules Dalou (1838-1902) was for a time master of the modelling classes at the National Art Training School (later the Royal College of Art), and was replaced by Lanteri, who taught at the Royal College of Art until his death.

the Lambeth Schools to the Royal Academy Schools under Sir Joseph Boehm² and Henry Armstead³, before studying in Paris. The Girdle was bought for the Chantrey Collection in 1899, and The Springtime of Life in 1903. Spielmann noted the French influence⁴ in Colton's work, and commented upon the artist's realism - his tendency to introduce an ' "ugly bit" . . . for the fun of it' - and 'Parisian flavour.' Colton's interest in Rodin was, however, a critical one since in 1906 Colton ridiculed 'certain modern tendencies' to use the partial figure for expressive purposes⁵. On the other hand he referred to 'this dull, indifferent England' in a lecture of 1910⁶ and was familiar with developments in French sculpture. Colton was Professor of Sculpture at the Royal Academy between 1907 and 1911, when he also became known for his views on art education⁷. The Studio published an article on Colton in November 1915⁸ in which A.L. Baldry commented upon Colton's realism, since he thought

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- 1 The Lambeth Art Schools, under the directorship of Sparkes, sent many promising students to the Royal Academy Schools and the Royal College of Art. These included George Frampton, Goscombe John and Hamo Thornycroft.
 - 2 Sir Joseph Edgar Boehm (1834-1890) A.R.A. 1878, R.A. 1882. His own Diploma Work was a bronze of Sir John Everett Millais.
 - 3 Henry Hugh Armstead (1828-1905) A.R.A. 1875, R.A. 1879.
 - 4 The Girdle is a sensual study of the nude. Spielmann also reproduced a photograph of Colton's Crown of Love in which the two lovers are encased in a rough, unfinished form which obviously draws inspiration from Rodin's work, although it lacks Rodin's expressive modelling.
 - 5 The Art Journal 1907 p 29
 - 6 The Art Journal 1900 p 109. This comment was related to Sir Martin Conway's opinion that England lacked any deeply rooted artistic traditions.
 - 7 The Art Journal of 1910, p 316, noted that Colton had written to The Times on the subject of art and education. He seems to have supported the call for a new art curriculum for schools as eventually advocated by The Hadow Report of 1926. Colton was the Royal Academy's last Professor of Sculpture before that office was held in abeyance in 1911.
 - 8 The Studio LXVI No.272. November 1915 pp 93-98.

not many men who follow this kind of art can achieve such exactness of realistic statement without descending into merely faithful imitation of the living model - without forgetting, that is to say, how the pursuit of fact must be kept within bounds by delicate and sensitive fancy.'

In view of the large number of public commissions Colton received¹, including the central bronze on the Artillery Memorial in The Mall, London, it is interesting that his Diploma Work, The Young Diana, should be a portrait bust of a child wearing a hair ribbon.

Frank Brangwyn had also been elected an Associate in the early 1900s. As early as 1897 J.S. Little had suggested that Brangwyn's reputation was already so well established that it could successfully resist detractio², more especially so since Brangwyn could already list a number of international commissions and honours whereas Colton never became fully engaged in the vogue for decorative art³. Brangwyn's contribution to it was great. Frank Rinder, in the Art Journal of 1903⁴, drew a comparison between French and British patronage of artists for the decoration of public buildings and looked to Brangwyn to remedy the lack of British decorative artists. Despite the rich, decorative use of colour in Brangwyn's paintings a number of writers commented upon the realism of his art, even when using religious themes. When Arthur Reddie reviewed the murals for Christ's Hospital Chapel at West Horsham in 1915 he remarked that

'In marked contrast to the oft-times dull, conventional treatment of religious themes there is in all these panels . . . a feeling of reality and actuality . . . they are full of a robust humanity and unaffectedness'⁵

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- 1 Kineton Parkes, in Sculpture of Today, London. 1921 pp 101-104, listed a number of Colton's best known works. Parkes also noted that by 1921 Colton was Principal Examiner in modelling and sculpture for the English Board of Education, and visitor in sculpture at the Royal College of Art.
 - 2 The Studio XII No.55, October 1897 pp 3-20: James Stanley Little Frank Brangwyn and his Art. Between 1897 and 1918 The Studio carried nine major articles on work by Brangwyn.
 - 3 Kineton Parkes op.cit. p 103.
 - 4 Frank Rinder The Art of Frank Brangwyn, in the Art Journal, 1903 pp 78-82.
 - 5 Arthur Reddie Mr Brangwyn's Mural Paintings in Christ's Hospital Chapel, in The Studio, LXVI No.273, December 1915 pp 151-152. Reddie's remarks quoted here are similar to those of The Studio's critic who reviewed the Brangwyn Frieze at the Cockspur Street, London offices of the Canadian Grand Trunk Railway in 1909: The Studio XLVIII No.199, October 1909 pp 31-37

The Market Stall (plate 56), despite certain unfinished parts of the painting. The subject is similar to that of The Poulterer's Shop, which had been bought by the Chantrey Bequest in 1916.

William Orpen's Le Chef de l'Hôtel Chatham, Paris (plate 57) is also a study in realism, albeit realism of a different order. The Chantrey Bequest would have liked to purchase this painting had it been possible under the terms of Chantrey's Will¹, but in the event Orpen agreed to deposit the picture as his Diploma Work. The elements of foreground still-life, the plain background to the figure and the treatment of the chef's uniform suggest the same influences which had inspired Orpen's Hommage to Manet. Orpen had gone from Dublin to the Slade School in 1897, and while studying under Tonks and Brown had won the 1899 Summer competition². When Frank Rinder wrote his appreciation of Orpen in the Art Journal in 1909³ he naturally stressed Orpen's involvement with the New English Art Club, and lamented the lack of official recognition⁴. That recognition was forthcoming after Orpen's election as Associate of the Royal Academy the following year, and in an article in The Studio⁵ in 1911 C.H.Collins Baker was at pains to emphasize the artist's versatility. Orpen's war pictures, exhibited at the Agnew Galleries in Old Bond

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- 1 See Royal Academy Annual Report 1921, Appendix II, p 68. It must be assumed that Orpen did not deposit his Diploma Work until two years after his election to Royal Academician.
 - 2 The Houghton Hall Hamlet is an unusual picture in that Orpen represented a stage performance of the play, rather than a more straightforward reconstruction of a narrative episode.
 - 3 Art Journal 1909 pp 17-24
 - 4 By 1909 Orpen was a member of the Royal Hibernian Academy, of the Society of Portrait Painters, and an Associate of the International Society. Examples of his work, however, had only been bought by two public galleries: Belfast and Leeds.
 - 5 The Paintings of William Orpen A.R.A., R.H.A. in The Studio LII No.218 May 1911 pp 253-260.

of activity was undoubtedly portraiture, as Herbert Furst noted in Apollo in 1926². Le Chef de l'Hôtel Chatham is undoubtedly one of Orpen's finest.

Adrian Stokes had also been elected Associate in 1910. His training in the Royal Academy Schools (1872-5) had been followed, however, by a visit to Pont-Aven in 1876 which had confirmed his interest in landscape painting. In 1885 and 1886 he had studied under Dagnan-Bouveret in Paris, but afterwards settled in St Ives, Cornwall. Mr and Mrs Adrian Stokes³ were the subjects of an article by Wilfred Meynell in 1900, who singled out the 'freshness' of Adrian Stokes' work for comment. As a landscape painter Stokes was appreciated early in his career, since the Chantrey Trustees bought Uplands and Sky in 1888, and Autumn in the Mountains in 1903. His Diploma work, Lago Maggiore (plate 58), in its breadth of treatment and use of atmospheric effects betrays Stokes' interest in French landscape painting, an interest shared by Mark Fisher. Although born in America Fisher had come to Europe in 1863 and before settling in London he studied under Gleyre in Paris (where he met Sisley). In 1883 Lucien Pissarro, visiting the Royal Academy Summer Exhibition⁴, wrote to his father that Fisher and Millaïs were the 'only two painters who did not make me regret the money I had paid for admission⁵.'

1 Frederick Wedmore reviewed Orpen's war work in The Studio LXXIV No.304, July 1918 pp 48-52.

2 Apollo IV No.21 September 1926 pp 123-5.

3 Art Journal 1900 pp 193-8. Mrs Stokes, née Marianne Preindelsberger, was a painter herself. Her work ranged from religious and medieval subjects to studies of villagers and children. Both the Stokes were recorded as working in Newlyn, with members of the Newlyn School, in 1890. See W.C.Symonds Newlyn and the Newlyn School in The Magazine of Art 1890 pp 199-205.

4 Fisher exhibited at the Royal Academy from 1878.

5 Quoted by Vincent Lines Mark Fisher and Margaret Fisher Prout, 1966 p 9. Camille Pissarro already knew of Fisher's reputation.

hibiting at the Grosvenor and Grafton Galleries, the New Gallery and then the New English Art Club. His support from the owner of the Dutch Gallery in Brook Street placed his work in the company of that by Corot, Monet, Jongkind and other French artists¹. In 1895 a Fisher exhibition at the Dutch Gallery was favourably viewed by R.A.M. Stevenson in The Saturday Review², by which date George Moore had already included a note on Fisher in his book Modern Painting³. Stevenson likened Fisher's work to that of Constable -

'... without any formal mannerism that could impair its energy and naturalness'

while Moore pronounced that

'Mark Fisher is a nineteenth-century Morland . . . the best, the only landscape-painter of our time . . .'

Both writers were obviously impressed by Fisher's integrity and dedication to nature. Fisher's reputation grew successfully and the Chantrey Bequest bought In the Realms of Fancy for £500 in 1898. C.Lewis Hind published a lengthy illustrated article on Fisher in the Art Journal, 1910⁴, a year before he was elected Associate of the Royal Academy. Fisher's Diploma Work of 1919, An Orchard in Spring (Plate 59) shows such obvious Impressionist characteristics that it is not surprising to find Hind supporting the assertion that many landscape painters of the New English Art Club owed their first inspiration to Fisher. The Chantrey Bequest bought Fisher's A Vision of the Sea in 1915.

Ernest Newton, the only architect elected in 1919, had been articulated to Norman Shaw, 1873-79, and had been a founder member of the Art Worker's Guild. He was elected Associate in 1911, by which time he was well known for his views on vernacular architectural styles (especially Neo-Georgian). He had contributed to the 1891-2 debate

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- 1 Van Wisselingh bought some of Fisher's paintings for his own collection, Vincent Lines op.cit. p 20.
 - 2 Vincent Lines, ibid. pp 20-23.
 - 3 George Moore Modern Painting. London & Felling-on-Tyne, 1893 pp 249-251.
 - 4 C.Lewis Hind (First Editor of The Studio 1893) Mark Fisher, Art Journal 1910 pp 15-20.

upon the professional training of architects¹ and was interested in the idea of the Garden City². Before his election as Academician he was President of the Royal Institute of British Architects from 1914 to 1917³.

1920 saw nine Associates elected to the rank of Academician⁴, two of whom had been identified with the Glasgow School of the 1880s and 1890s. Work by the 'Glasgow Boys' had been exhibited at the Grosvenor Gallery, London, in 1890 where the inclusion of work by Scottish artists had been prompted⁵ by George Clausen, whose own enthusiasm for the work of Bastien-Lepage, and involvement with the New English Art Club, made him sympathetic to the group of young Scots who had first come together in Glasgow in 1878. Glaswegian antagonism to the Royal Scottish Academy in Edinburgh had also been tempered by first-hand experience of modern art on the continent. Henry's friend E.A.Hornel (1864-1933) had returned from studying in Antwerp in 1885, and together Henry and Hornel worked on a picture entitled The Druids which represented a new and more decorative

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- 1 See R.Norman Shaw R.A. and T.G.Jackson A.R.A. (editors) Architecture, a Profession or an Art, London 1892, Essay VI, pp 85-95.
 - 2 Alastair Service Edwardian Architecture and its Origins, London 1975 pp 413-418. Service classifies The Garden City under 'Edwardian Free Style' and quotes Newton's essay on The Garden City of 1902.
 - 3 See W.R.Lethaby's obituary article in The Architectural Review Li, 1922 p 79.
 - 4 The large number of vacancies this year was a further consequence of the introduction of Senior Academician status - five older members became Senior Academicians in 1920:- Marcus Stone, Briton Rivière, Sir William Blake Richmond, Sir Ernest George and Mark Fisher.
 - 5 William Buchanan in The Scottish Arts Council catalogue The Glasgow Boys 1871, Part Two, p 57. Henry Praeger points out (pp 66-72) that the Glasgow School's international reputation also began in 1890 with work shown at the International Exhibition of Art at the Glaspalaste in Munich that year. Twenty years later Henry was a member of the English sub-committee of the 1910 Venice Biennale.

development¹. The enthusiasm for Whistler's work, which was shared by the Glasgow Boys², probably influenced Henry and Hornel in their decision to travel to Japan for eighteen months in 1893 and 1894. After his return Henry settled in London. In a Studio review of Henry's work in 1904³ Percy Bate noted that even in portraiture Henry believed

'... that to a beholder the sense of the decorative element in a picture is as essential a part of its appeal and its charm as is style to the reader of a piece of accomplished prose.'

J. Taylor, writing in the same magazine in 1916⁴, credited the influence of Japan with having cultivated Henry's sense of colour and design. In many respects Henry's Diploma Work, Brambles (plate 60) is representative of his best figure study work in that it combines an interesting design with a subtle treatment of light and colour. The use of Japanese dress (and hairstyle) however, introduces a rather artificial element into a picture dated 1920. D.Y. Cameron, although never one of the 'Glasgow Boys' in their formative years, was amongst those artists invited⁵ in 1895 to exhibit in America. His reputation was founded equally upon his etching and his painting. The influence of Mathew Maris⁶ and the Barbizon School was evident

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- 1 Scottish Arts Council op.cit. Part Two pp 46-61. See also Part One pp 30-33
 - 2 The Glasgow artists exerted some pressure on their Corporation to buy Whistler's Portrait of Carlyle in 1891. Lavery is said to have called Whistler's ten o'clock lecture 'The Boys' Gospel of Art.' See the Scottish Arts Council op.cit. Part Two p 61.
 - 3 Percy Bate The Work of George Henry R.S.A. A Review and An Appreciation: The Studio XXXI No.131 February 1904 pp 3-12
 - 4 J. Taylor Some Water-Colour Drawings by George Henry A.R.A., in The Studio LXVIII No.280 July 1916 pp 73-78. Henry had been elected Associate in 1907.
 - 5 Although he was unable to send work on this occasion. See Scottish Arts Council, op.cit. Part One pp 73-4.
 - 6 Cameron visited Holland c.1892. See David Martin op.cit. pp 1-2.

in his earlier work and although he was elected an Associate of the Royal Society of Painter-Etchers in 1889 his real success dates from the turn of the century¹. Walter Bayes² admired Cameron's commercial success with his etchings in an article of 1905³, and commented upon Cameron's 'revival of competence' which Bayes saw as a foil to contemporary 'amateurishness.' Frank Rutter was impressed by Cameron's etchings in an article three years later⁴, in which the illustrations consisted entirely of architectural subjects where the artist had succeeded in creating a sense of atmosphere. In 1911 Cameron was elected Associate of the Royal Academy in the Engraver class. The success of his landscape paintings⁵ contributed to his election as Associate Painter in 1916, the year before he was commissioned by the Canadian Government to paint war pictures in France. He was subsequently involved in planning the abortive National Memorial Gallery decorative scheme. Cameron's election as Academician in 1920 resulted in Durham being deposited at the Royal Academy. This interior view (Plate 61) along an aisle of the Cathedral is in many ways a typical example of that series of architectural subjects he had started painting about 1916⁶, dominated by a feeling for the geometry of the subject and for atmospheric tone.

Two other Academicians elected in 1920 were known for their paintings of open-air scenes. The Chantrey Bequest had bought Herbert Hughes-Stanton's A pasturage among the Dunes: Pas-de-Calais for £700 in 1908, a picture in which the treatment of light is Impressionistic, using strong colour contrasts. A painting by Hughes-

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- 1 Cameron resigned from the Royal Society of Painter-Etchers in 1902 with William Strang. In 1904 he became an Associate of the Royal Society of Painters in Water-Colours and an Associate of the Royal Scottish Academy. His career up to 1919 is described in Alexander J. Finberg's Foreword to The Paintings of D.Y. Cameron A.R.A., R.S.A. London, 1919 pp 1-8.
 - 2 Bayes was Art Critic for the Athenaeum before establishing himself as a painter and teacher.
 - 3 Walter Bayes The Paintings and Etchings of D.Y. Cameron in The Studio XXXVI No.151 October 1905 pp 3-19.
 - 4 Frank Rutter The Recent Etchings of D.Y. Cameron in The Studio XLIV No.134 July 1908 pp 87-98.
 - 5 See A. Stodart Walker The Paintings of D.Y. Cameron A.R.A., A.R.S.A., The Studio LV No.229 May 1912 pp 255-264.
 - 6 Arts Council of Great Britain, Scottish Committee, catalogue of Sir D.Y. Cameron Centenary Exhibition, Glasgow 1965 pp 2-4.

Stanton was exhibited¹ at the Paris Salon of 1895 and the Luxembourg acquired examples of his work in 1904 and in 1907². He also used water-colours, and his exhibition at the Leicester Galleries in 1907 was well reviewed³. His successes resulted in his election as an Associate of the Royal Academy in 1913 and later he was employed as an official war artist. In 1918⁴ A.J.Finberg considered him one of the foremost living English landscape painters, and commented upon the extent to which his work was represented in provincial galleries. Hughes-Stanton, wrote Finberg,

'... indulges his love of massive and stately design, while preserving all the accidental charm and truthful look of a sketch done direct from nature⁵.'

a description which is applicable to the treatment of his Diploma Work. Evening: Equihen, Pas-de-Calais belongs to a series of paintings made in the same region from 1905.

Julius Olsson's Sunset, Cornish Coast (Plate 62) is a good example of the marine painter's art. A.G.Folliott Stokes, in 1910⁶ was most impressed by Olsson's ability to render his impressions of the ever-changing appearances of sky and water. The following year the Chantrey Trustees paid £400 for Olsson's Moonlit Shore, and the quality and consistency of his work (much of it produced around the Cornish coast) gained him a Gold Medal in the Paris Salon and election as Associate of the Royal Academy in 1914. By 1920 his work had become an expected feature of Academy Summer Exhibitions, and continued to be so for many years.

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- 1 The Mill in the Valley. See Marion Hepworth Dixon The Landscape Paintings of Mr.H.Hughes-Stanton in The Studio XLII No. 178 January 1908 pp 269-279.
 - 2 1904: Port de Dorset, Angleterre (Poole Harbour); 1907: Sand Dunes, Dannes Camiers. The latter was exhibited in the New Gallery, London, in 1906, before it was sent to the Paris Salon of 1907. Hughes-Stanton received gold medals at the Paris Salons in 1907 and 1908.
 - 3 Marion Hepworth Dixon op.cit. p 279 and in the Art Journal, 1907 p 186.
 - 4 Alexander J.Finberg The Recent Work of Mr H.Hughes-Stanton A.R.A: The Studio LXXV No.307 October 1918 pp 3-11. In 1910 Hughes-Stanton had been awarded a 2nd Class Gold Medal at Barcelona. In 1914 the French Government bought a third picture, and in 1915 he was awarded a 1st Class Gold Medal at the San Francisco exhibition.
 - 5 A.J.Finberg op.cit. p 9.
 - 6 A.G.Folliott Stokes Julius Olsson, Painter of Seascapes: The Studio XLVIII No.202 January 1910 pp 274-283.

The remaining painter members elected during 1920 represent a variety of interests. Sir William Llewellyn had studied at South Kensington under Poynter, and in Paris. Despite his association with the New English Art Club in the late 1880s he exhibited with the Society of Twenty-five English Painters from 1905. According to The Studio the Society sought to draw together

'... a few artists whose aims, though widely dissimilar, have this one quality in common: namely a regard for certain refinement of the laws of picture-making which modern art has for the most part been all too ready to despise¹.'

Amongst the names of artists whose work The Studio singled out for comment it is interesting to note eight future members of the Royal Academy². Although Llewellyn had two landscapes in the 1906 exhibition his reputation rested mainly upon his portraiture, which included the 1910 State Portrait of Queen Mary. In 1912 he was elected an Associate, and was knighted in 1918. His Diploma Work, Sir Aston Webb P.R.A. (Plate 63) has many qualities of the 'official portrait.' Richard Jack was a less conservative and a more wide-ranging painter. He too had studied at South Kensington³, and had won a travelling scholarship in 1888, after which he worked in Paris at the Academy Julian and the Atelier Calarossi (under Bouguereau and Robert Fleury). He was awarded a silver medal at the Paris International exhibition of 1900. His painting shows certain Impressionist influences which are evident in his Diploma painting On the Downs (Plate 64). He had been an exhibitor at the Royal Academy since 1893, and the Chantrey Bequest purchase of A Rehearsal with Nikisch was made two years before his election as Associate in 1914⁴.

1 The Studio XXXIX No.164 November 1906 p 150. A review of the Society's Second London exhibition occupied pp 150-156.

2 Out of a total of eighteen painters the future Royal Academy members were: Bertram Priestman, Sydney Lee, Melton Fisher, William Llewellyn, Oliver Hall, Hughes-Stanton, Anning Bell and Walter Russell.

3 On a Scholarship from York School of Art.

4 Some of Jack's paintings can be classified as 'subject pictures,' but all his work is imbued with a sense of direct and vital observation.

Charles Shannon had been receiving a great deal of acclaim since the 1890s¹. Of all the Academicians elected after the Great War Shannon may be regarded as the most 'academic' in that he drew his inspiration from a scholarly and wide-ranging knowledge of the history of his art. Indeed Frank Rinder noted, in 1902², that Shannon had been accused of following the footsteps of earlier artists somewhat too closely. Despite the fact that Rinder thought Shannon a 'realist' in his treatment of nudes, it is precisely in his use of the nude that Shannon's work is 'academic,' as were a large number of themes which Shannon used. C.Lewis Hind published an article entitled Charles H.Shannon. Artist and Connoisseur in 1909³ which illustrated a self portrait of Shannon's, with a large sculptured classical torso in the background. Indeed Hind referred to an 'Idyll' of Shannon's as

'... noted, remembered and after long reflection worked out in the tranquillity of his studio.'

The artist was

'... pursuing his own ideals, watchful of the present but loving the older world. To sustain its tradition of beauty, to add to the store: that is his aim. In that environment he lives and works, aloof from the world in his sky studio, but of it in the rare records of the past that surround him.'⁴

The Art Journal, also in 1909⁵, pressed for a Chantrey Trustees'

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- 1 Ricketts and Shannon's Dial had first appeared in 1889, by which time Shannon had exhibited (1888) at the New English Art Club. In 1897 he exhibited, among other paintings, The Wounded Amazon and the portrait of Sturge Moore. These were sent to Munich where the artist was awarded a gold medal. Both Ricketts and Shannon had been collectors for some years. In 1891 they had worked (on woodcut illustrations) on a number of classical themes including Daphnis and Chloe and Marlowe's Hero and Leander.
 - 2 Frank Rinder The Drawings of Mr C.H.Shannon (a review of an exhibition at the Dutch Gallery) in the Art Journal 1902 pp 43-46.
 - 3 The Studio XLVI No.191 February 1909 pp 3-16.
 - 4 C.Lewis Hind, op.cit. p 3.
 - 5 The Art Journal 1909 p 330. Shannon was elected an Associate of the Royal Academy in 1911, by which date examples of his work had been bought by the Corporation of Venice (from the International Exhibition at Venice) - works were bought for the Galleria d'Arte Moderna in Venice with the intention of building up a permanent modern art collection. See Lawrence Alloway The Venice Biennale 1895-1968, London 1969, pp 46-7.

purchase of one of Shannon's pictures, but in the event seven years more elapsed before The Lady with the Amethyst was bought from the Fund. Shannon's Diploma Work was Vanity and Sanctity (Plate 65), a picture so replete with artistic and literary references that it bears comparison to the work of some French Symbolists of the 1890s. The central building in the background fulfils a compositional role similar to that played by the stable structures in many Renaissance nativities, while the identification of the peacocks with vanity, and of the doves with sanctity, is an obvious use of symbolism hallowed by precedent.

The Sculptor Derwent Wood, like George Henry, had served on the English sub-committee for the Venice Biennale of 1910¹. It is interesting that both his colleagues were 'Glasgow Boys,' which provides further testimony to the extent of the Glaswegian artists' influence abroad before the Great War and can serve to illustrate a personal connection between Glasgow and Wood. After his earlier education in Lausanne and Karlsruhe Wood made his way, via the Coalbrookdale Company², to the National Art Training Schools at South Kensington, where he studied under Lanteri. He was subsequently assistant to Thomas Brock, winning a number of prizes³ before working in Paris in 1897. He was then appointed Modelling Master at the Glasgow School of Art and for the next ten years divided his time between London and Glasgow, where he obtained a number of commissions⁴. In 1901 Spielmann detected the influences of Stevens, Gilbert and Rodin in Wood's work. Twenty years later Kineton Parkes thought that

'It more closely represents the true English feeling for sculpture than the florid effects that Gilbert and his followers' work provides. It is therefore in the direct stream from

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- 1 Lawrence Alloway, op.cit. p 51. Grosvenor Thomas, the third member of the committee, is here given as 'Thomas Grosvenor.'
 - 2 In whose employment as a modeller he won a silver medal in a national competition for a door-knocker. For details of Derwent Wood's career see M.H.Spielmann, op.cit. pp 153-155 and Kineton Parkes, op.cit. pp 82-89.
 - 3 In 1895 the Gold Medal and Travelling Scholarship, and the Silver Medal (for a set of figure studies). In 1897 he won an award at the Paris Salon for a group called Charity.
 - 4 e.g. statues for Simpson's Kelvingrove Art Gallery, the Bothwell Street Mercantile Buildings and the Caledonian Low Level Railway Station.

Stevens and less influenced by French teaching in England than is the case with many other English sculptors of the period . . . the pure English style has secured his constancy . . . he is thoroughly national and typically so.¹

Wood's Atalanta, exhibited at the Royal Academy in 1909, was followed by his election as Associate the following year. In 1914 The Chantrey Bequest bought his marble bust of Henry James. Portrait busts and memorial sculpture accounted for much of his output at the time of his election as Royal Academician. His Diploma Work, The Dancer is a study of a posed nude wearing dancing shoes and would seem to bear out Kington Parke's assessment of his mature work. By this time he had also developed an interest in wood-engraving² while continuing to maintain some of his activities in the decorative arts³.

The small number of Architects elected to the Royal Academy between 1918 and 1930⁴ reflects the relative poverty of architecture within the Academy of the time, despite contemporary interest in the decorative arts and the fact that the President, Sir Aston Webb was himself an architect⁵. Sir Edwin Lutyens had been knighted in 1918, by which date he had achieved an enormous reputation. In 1909 Lutyens was described by G. H. Morris, in The Studio⁶, as the most able 'house architect' of the day. Country Life had done much to publi-

1 Kington Parkes op.cit. p 82.

2 Kington Parkes The Graphic Art of Derwent Wood. R.A. in The Studio XCII No.401, August 1926 pp 93-96. Wood made a series of prints illustrating The Book of Job in 1921.

3 An article by H. Granville Fell (Director of the New Chenil Galleries, designer, illustrator and critic) appeared in Apollo II No.7, July 1925 pp 30-35 and discussed a number of Wood's projects and designs. Wood's monumental work (in which the influence of Alfred Stevens remained evident) is exemplified by a number of war memorials, including that of the machine-gunners at Hyde Park Corner.

4 Of those elected to the Royal Academy 1918-1930 - see Appendix C - only fourteen were architects, while there were 99 painters, engravers and sculptors.

5 As S.C. Hutchison has pointed out (op.cit. p 162), Webb was the first architect to be elected President with the exception of James Wyatt's brief period of office 1805-6, which interrupted Benjamin West's tenure.

6 The Studio XLV No. 190, January 1909 pp 268-281. Edwin Lutyens, F.R.I.B.A., Architect of Houses and Gardens by G.H. Morris.

Sir Nikolaus Pevsner has judged Lutyen's work as 'architecture for architecture's sake'³ and recognized, especially in Lutyen's axial planning, a 'Beaux-Arts' attitude which may also be related to his eclectic ability to work with authority in a number of styles⁴. Between 1913 and 1931 Lutyens was working on the Viceroy's House (now Presidential Palace), New Delhi, India. Lutyen's election as an Associate of the Royal Academy had taken place in the same year he was confirmed as architect for this building, and it is therefore not surprising to find Lutyen's 1920 Diploma Work a study of the Jaipur Column, Delhi.

The large number of Royal Academicians elected in 1920 (due to the introduction of the Senior Academician status which had become effective in 1919) was exceptional. Thereafter the numbers involved annually settled down again to the customary two or three. It is noticeable, however, that although the Senior Academician rule⁵ created some vacancies in the ranks of Academicians, it failed to lower the average age of Academicians very significantly.

The two Royal Academicians elected in 1921 make an interesting contrast, despite the fact that both were Scots. William Strang was elected Associate in 1906 as an Engraver⁶. Frank Newbolt, in an

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- 1 The Country Life office building, Tavistock Street, Covent Garden, London, (1904) was designed by Lutyens.
 - 2 Lawrence Weaver Houses and Gardens by E.L.Lutyens, Country Life, London 1913. Weaver was the Architectural editor of Country Life (1910-16) and had collaborated with Gertrude Jekyll, the gardener who commissioned Lutyens to design Munstead Wood, Surrey, in 1896. Many years later Country Life also published Christopher Hussey and A.S.G.Butler Lutyens Memorial (London and New York) 1951.
 - 3 Nikolaus Pevsner Building With Wit: The Architecture of Sir Edwin Lutyens, in Alastair Service (ed.) Edwardian Architecture and its Origins, London 1975, pp 461-470.
 - 4 See Andrew Saint's entry under Lutyens in J.R.Richards (ed) Who's Who in Architecture from 1900 to the Present Day, London 1977 pp 190-192.
 - 5 A member became a Senior Academician upon reaching the age of 75, and thereafter could not hold any office. See Royal Academy Annual Report, 1918, p 23.
 - 6 The same year as Sir Frank Short, who was then Director of the Etching and Engraving School at the Royal College of Art. The Art Journal, 1906 p 358 commented upon the fact that Strang 'is a veritable Scot, grimly incisive in his imaginings,' and reviewed the William Strang (with introductory essay by Laurence Binyon) Glasgow 1906.

article of 1910¹, drew attention to the debt Strang owed to Legros' teaching at the Slade, and the extent to which his technical facility was employed in a very wide range of subjects. Strang was also successful in the United States². In 1921 Herbert Furst³ thought Strang's position in the Royal Academy most interesting on account of the fact that whilst Strang had been elected Academician as an engraver his principal exhibits for many years had been oil-paintings. There are certain traits in Strang's work which may be considered 'academic':

'A constant change of treatment, a variation in style, with elements reminiscent now of this, anon of that "master" or "movement", is characteristic of Strang's whole life-work; and it is precisely this apparent fickleness, this inconsistency that annoys his critics, the more so because everything he touches shows the perfect sureness of the master draughtsman, the deliberateness of the craftsman.⁴

Furst thought that the absence of open-air and Impressionist elements in Strang's work was due to the influence of Legros⁵. Furst also praised Strang's portraiture and it was a portrait of Campbell Dodgson Esq., C.B.E. that was accepted as Strang's Diploma Work. Unfortunately Strang died just as Furst's article was going to press.

Sir John Lavery's standing as a portrait painter was, by 1921, almost on a level with that of Sargent's own⁶. Although he was born in Belfast Lavery studied in Glasgow, London and Paris⁷ before emerging as one of the strongest members of the Glasgow School in the late 1880s. He met Whistler in 1887, the year in which A Tennis Party attracted some attention at the Royal Academy in London. The next year he was commissioned to paint a record of Queen Victoria's

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- 1 Art Journal 1910 pp 47-51. Frank Newbolt The Art of William Strang A.R.A.
 - 2 Strang visited America in 1905.
 - 3 Herbert Furst The Paintings of William Strang R.A. in The Studio LXXXI No.338 May 1921 pp.171-177.
 - 4 ibid. p 172.
 - 5 For whom Strang worked as an assistant in the Professor's etching class at the Slade.
 - 6 Lavery and Sargent were friends for many years. Sargent's charcoal drawing of Lady Lavery, a well-known beauty, was exhibited recently in the John Singer Sargent and the Edwardian Age exhibition: Leeds Art Galleries (Lotherton Hall), the National Portrait Gallery, London, and the Detroit Institute of Arts, 1979, catalogue no.78.
 - 7 At the Académie Julien and the Atelier Colarossi in 1881. He studied under Bouguereau and Fleury, and one of his paintings, Les deux Pêcheurs, was hung in the Salon of 1883.

state visit to the first international exhibition in Glasgow. The result, as William Buchanan has pointed out¹, established Lavery in a type of painting which he was to make peculiarly his own. The clientele for portraits was largely responsible for Lavery's move to London in 1896. By then Lavery was establishing a reputation in other European countries², and in 1898 he became Vice-President of Whistler's new International Society of Painters, Sculptors and Gravers. Despite these developments J.S.Little, in the second of two articles published in 1902³, was able to castigate British indifference to a painter

'... who has never been treated with anything approaching fairness in his own land, but whose works have nevertheless been eagerly sought after and acquired by nearly every Government of Europe.'⁴

A.C.R.Carter made the same point in an article in the Art Journal in 1904⁵, where he also observed that the Royal Academy should not be regarded as ('a College of Art Cardinals') the sole arbiter of artistic value in England. By then Lavery was already a member of the Royal Scottish Academy, and when Selwyn Brinton reviewed some recent paintings of Lavery's in 1908⁶, he noted that the position had changed entirely. In 1911 Lavery was elected an Associate of the Royal

1 The Scottish Arts Council The Glasgow Boys 1971, Part I pp 46-48. The State Visit of Her Majesty to the Glasgow Exhibition proved a great success, containing numerous portraits of contemporary celebrities.

2 His work had been exhibited in Paris and in Munich.

3 James Stanley Little A Cosmopolitan Painter: John Lavery in The Studio XXVII No.115 October 1902 pp 3-13 and XXVII No.116 November 1902 pp 110-120.

4 J.S.Little op.cit. November 1902 p 115. Little continued to substantiate his point by citing Lavery's paintings exhibited in: the National Galleries of Berlin and Brussels; the Modern Gallery, Venice; Pinakothek, Munich; Carnegie Gallery, Pittsburgh; Modern Gallery, Philadelphia; the Luxembourg, Paris; N.S.W.Gallery, Sydney.

5 A.C.R.Carter John Lavery, R.S.A. in Art Journal 1904 pp 6-11. a further article on Lavery appeared in the same journal, 1908 pp 3-16. Carter's remarks on the Royal Academy in 1904 should be seen within the context of the Chantrey Bequest House of Lords Inquiry of that year.

6 Lavery had an exhibition of paintings at the Goupil Gallery, Regent Street, London in June 1908. Selwyn Brinton reviewed Some Recent Paintings by John Lavery R.S.A., R.H.A. in The Studio XLV No.189, December 1908 pp 171-180.

Academy and at the time of his Grosvenor Galleries retrospective exhibition in 1914 A.Stodart Walker¹ stated that no living artist with the exception of Sargent had been given so much public attention. Lavery's Diploma Work, The Vandyck Room, Wilton (Plate 66), is a painting of an interior similar to those which Desmond MacCarthy, in 1925, styled 'portrait interiors'².

1922 saw the election of two sculptors. The 1880s 'regeneration' of English Sculpture had been described some seven years before the publication of Spielmann's book³ when the Art Journal printed a series of four articles by Edmund Gosse⁴. According to Gosse

'the central principle of the New Sculpture has been a close and obedient following of nature'⁵,

a principle which he traced back to French sculpture and the work of François Rude⁶. As representatives of 'the New Sculpture' Hamo Thornycroft (1881), Thomas Brock (1883), Alfred Gilbert (1887), Onslow Ford (1888), Harry Bates (1892), George Frampton (1894) and Goscombe John (1899) were elected Associates of the Royal Academy. Henry Pegram, Gosse noted was

'one of the earliest to come forward of those who were young enough to have worked from the very first on the new principles.'⁷

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- 1 A.Stodart Walker (a writer and collector of Scottish and French works) The Art of John Lavery R.S.A., A.R.A. Etc in The Studio LXII No.254, June 1914 pp 3-15.
 - 2 Desmond MacCarthy Sir John Lavery's Portrait Interiors, in Apollo II No.11, November 1925 pp 267-273. MacCarthy was interested in Lavery's placing of his sitters in rooms, and although The Vandyck Room, Wilton was not intended as a portrait attention is drawn to the figure of a lady reading near the fireplace.
 - 3 See above p 131
 - 4 Edmund Gosse The New Sculpture 1879-1894. Art Journal 1894 pp 138-142, 199-202, 277-282 and 306-311.
 - 5 Edmund Gosse op.cit. p 139.
 - 6 Gosse cited the exhibition of Rude's Young Neapolitan Fisherman at the Paris Salon of 1833.
 - 7 Edmund Gosse op.cit. p 281. Pegram had been a Royal Academy Schools contemporary of Bates, Frampton and John.

Pegram had studied at the Royal Academy Schools before spending four years (1887-1891) as assistant to Thornycroft. Pegram's Death Liberating a Prisoner was awarded a bronze medal at the Paris International Exhibition of 1889, and in the same year the Chantrey Bequest acquired Ignis Fatuus. Thereafter Pegram's reputation grew rapidly¹, and he was elected Associate of the Royal Academy in 1904, the year in which a further work, Sybilla Fatidica, a marble group, was bought by the Chantrey Bequest for £1,350. The artist's Diploma Work, The Sculptor's Daughter Olive (Plate 67) lacks the symbolism of the two Chantrey purchases, but in its directness and honesty subscribes to Gosse's definition of modern British Sculpture made twenty-eight years previously.

Sir Bertram Mackennal² had only attended the Royal Academy Schools briefly in 1883, before moving on to Paris and a serious study of sculpture in Italy. The influences of Rodin and of contemporary French symbolism were evident in his work before his commission for two large panels in the Parliament House, Melbourne, Australia in 1888³. In 1908⁴ The Studio commented upon Mackennal's prominent position among younger sculptors. By the date of The Studio article two of the artist's works had been bought by the Chantrey Bequest: The Earth and the Elements in 1907 and Diana in 1908⁵. After his election as Associate of the Royal Academy in 1909 MacKennal obtained the commission for the royal portrait on the coronation medal and on the new coinage. Kineton Parkes perceived a bent towards ornamental sculpture⁶ even in Mackennal's early work, and the Great War provided ample opportunities for Mackennal to work

1 See M.H.Spielmann op.cit. pp 96-98.

2 Knighted in 1921.

3 M.H.Spielmann op.cit. pp 134-135.

4 The Studio XLIV no.186, September 1908 pp 262-267. W.K.West The Sculpture of Bertram Mackennal.

5 The Art Journal, 1909 p 71, noted that work by no other artist had been bought in two successive years. Kineton Parkes, in Sculpture of Today, London 1921, Vol.1 p 156, gives the title of the 1908 purchase as Diana Wounded.

6 Kineton Parkes op.cit. p 156.

on memorials¹. His Diploma Work, The Dawn of a New Age (Plate 68) is a poignant attempt to symbolize new resolution turning away from his grief-stricken companion. Unfortunately, the treatment of the group's base appears somewhat strange in the context of a free-standing bronze - the marks on the surface are too obviously related to marbles by Rodin and Michelangelo.

The two painter Academicians elected in 1922 were Robert Anning Bell and Maurice Grieffenhagen. Both had studied at the Royal Academy Schools². Bell had then studied in Paris before establishing himself as a wide-ranging designer³ and associating himself with the New English Art Club, The Arts and Crafts Exhibition Society, and the Art Workers Guild. In 1893 Bell was the subject of a Studio article entitled A New Treatment of Bas-Reliefs in Coloured Plaster⁴. The same journal published an assessment of Bell's work as a painter in 1910⁵ in which T.Martin Wood concluded

'since Mr Anning Bell is always decorative in his art, we have written as if decorative and imaginative art were the same, and of course it is true that those things which escape actuality altogether can only be rendered in symbolism. His art will help one to think of symbolism in its wider sense, as embracing the greater realities which begin where a so-called realist would have exhausted his subject.'

Although Wood equated 'the old academic attitude' to imaginative subjects with

'... the constant and hopeless attempt to reconcile the luxuriance and extravagance of the imagination with the few studio properties at hand ...'

it is difficult not to see Bell as an academic artist: he used a

1 These include works in Waterloo Place, London, Eton College, and the Houses of Parliament. Mackennal was knighted in 1921.

2 Grieffenhagen in 1878 and Bell in 1881. Bell had previously studied at the Westminster School of Art under Frederick Brown.

3 In Who's Who in Art 1927. The Art Trade Press Ltd., London, Bell is listed as a 'painter, modeller for coloured relief, black and white illustrator, designer of stained glass and mosaic.' Under Recreations the entry continues: 'conversation with C.A.A.Voysey the architect, and gardening.'

4 The Studio I No.2, May 1893 pp 53-55.

5 The Studio XLIX No.206, May 1910 pp 255-262. T.Martin Wood Mr Robert Anning Bell's Work as a Painter.

large number of historical references in his work, and his best known paintings included both religious and mythological subjects. Bell also taught at Glasgow School of Art and at the Royal College of Art, where he was Professor of Design 1918-24. The Chantrey Bequest bought Bell's watercolour The Listeners (The Garden of Sweet Sound) in 1906, and Mary in the House of Elizabeth in 1918, (see above p 97). His Diploma Work, The Women going to the Sepulchre (Plate 69), with its frieze-like procession of figures and austere simplicity, contains references to older traditions of religious painting. So too did Maurice Grieffenhagen's Diploma Work, The Message (Plate 70). Grieffenhagen had studied in the Royal Academy Schools from 1878. In an article published in 1897¹ J.S.Little asserted that Grieffenhagen's narrow failure to win the gold medal and travelling scholarship at the Academy was due to the obvious French influence in his early work, an influence which the Council of the day wished to discourage. Little defined the French characteristics of painting as strong drawing and decorative naturalism, and some of the illustrations² Little used have similarities with work by Toulouse-Lautrec and exponents of Art-Nouveau. Grieffenhagen had worked as a graphic artist and, while still a student, had contributed black and white work to Judy (an illustrated periodical). He was master in charge of the 'Life Department' at Glasgow School of Art from 1906 to 1929. By the time of his election as Associate of the Royal Academy in 1916 the decorative quality in much of his work had become pronounced³. In a later comment upon The Message W.Redworth⁴ stated

'that the beautiful The Message has a title is merely a concession to the maker of catalogues; it is as decoration that

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- 1 The Studio IX No.46, January 1897 pp 235-245 J.Stanley Little Maurice Grieffenhagen and his Work.
 - 2 In particular The Mermaid (p 240) and Portrait of Mamie Bowles (p 241)
 - 3 In Little's article, op.cit. p 242 the author stated that Grieffenhagen '... always has before him the one idea; to paint a decorative picture, a charming addition to a room; something which shall give grace and beauty to a wall, reconcile the caged mortal to his imprisonment and waft back to him his lost Eden days.' The Chantrey Bequest bought Grieffenhagen's Women by a Lake for £420 in 1914.
 - 4 Probably William Josiah Redworth, himself a painter.

the work appeals. Whistler understood this when he attempted to eliminate titles, but the British public, backed by Ruskin, were too strong for him. The literary ascendancy of the Victorian age laid the yoke of its own obsession on the purely aesthetic art of painting, hence the decoration of that age was almost negligible. It imposed the narrative interest which is still rampant, and the applause is for the problem picture and the ugly or foolish realism of the unimaginative. When those things have passed away, together with the chaotic phase that produced them, then these works of a true decorator and clear-seeing artist will shine, from their wall a link in the great tradition of a great art.'

The equation of imaginative with decorative form, of expression with design, is redolent of Symbolist aesthetics. The Message not only uses a conventional Annunciation iconography, but imposes a Renaissance style 'pavement' foreground in front of the landscape element between the figures. Here again there are reasons for describing certain aspects of Grieffenhagen's work 'academic.'

Giles Gilbert Scott had only been an Associate for four years before he became a Royal Academician². The son and grandson of distinguished gothic revival architects he had won the competition for the design of Liverpool's Anglican Cathedral in 1902. Most of his other important work was done after 1914, and he was to be given a knighthood in 1924. Since the designs for Liverpool Cathedral continued to evolve throughout his career it is fitting that his Diploma Work should be a drawing of Liverpool Cathedral, interior view, East end from South choir aisle. The unfinished cathedral was consecrated on July 19th 1924. In that Scott was conservative by nature, and advocated the use of traditional styles, few contemporaries could have been surprised to see him join the historically eclectic ranks of Royal Academy architects.

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- 1 The Studio LXXXVIII No.378, September 1924 pp 123-129. W.Redworth The Later Work of Maurice Grieffenhagen, R.A.
 - 2 The Architectural Review vol.43, June 1918 p xx noted that Scott had 'very special claims' to the honour of being elected Associate, most especially as the architect of 'the largest and most important ecclesiastical building of modern times.'

duced Senior Academician status in 1918 would have shortened the length of time a member might expect to wait between his election as Associate and his election as Academician (see Appendix I). In fact there was little difference between the average waiting time during the thirteen years prior to 1918 (9.2 years) and during the thirteen years from 1918 to 1930 (8 years). Although certain members, like Sir Giles Gilbert Scott¹, were promoted relatively swiftly, there was no sudden influx of younger blood into the institution. Glyn Philpot, who was 39 in 1923, was the youngest member to be elected Academician during this period, and was also younger than the Associates elected the same year². Philpot had studied under Philip Cornard³ at the Lambeth Schools in 1900, before working at the Académie Julian and under J.P.Laurens in Paris in 1905. Philpot made an impact with his portraiture from 1908⁴, and his work was the subject of an article by J.B.Manson⁵ in The Studio, September 1912⁶. In it Manson noted Philpot's

'... power of assimilation of certain features of the work of other masters (which) has since grown into a marked characteristic, almost a fault.'

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- 1 Sir Giles Gilbert Scott was the first Associate elected after 1917 to obtain the rank of Academician.
 - 2 W.G.de Glehn was 53, G.S.Watson was 54, L.Campbell Taylor was 49 and W.C.Green was 48 in 1923.
 - 3 Cornard himself was not elected Royal Academician until 1925.
 - 4 When he exhibited Girl at her Toilet at the Royal Institute of Oil Painters, and Miss Miles at the old Society of Portrait Painters.
 - 5 James Bolivar Manson had himself exhibited at the New English Art Club from 1909 (Philpot exhibited there in 1906, 1907 and 1909) and was for a time art critic of the Outlook and the Daily Herald before becoming Aitken's Assistant Keeper at the Tate Gallery. Manson's Hours in the Tate Gallery, London, was published in 1926.
 - 6 The Studio LVI.No.234 September 1912 pp 259-265. J.B.Manson The Paintings of Glyn W.Philpot.
 - 7 ibid. p.260.

The following year Philpot was awarded a gold medal at the Carnegie Institute, Pittsburgh, and in 1917 the Chantrey Bequest paid £500 for an oil painting, A Young Breton. Manson's article had been accompanied by a reproduction of one of Philpot's paintings which contained certain Spanish references¹, and George Sheringham² in 1924³ was to describe Philpot as an heir to the Spanish tradition. Philpot's Diploma Work, the Portrait of a Young Man (Plate 71) confirms this impression.

Bertram Priestman was a Yorkshire painter who had studied at the Slade in 1886. Between 1894 and 1909 he exhibited at the New English Art Club⁴. He painted mainly country genre and landscape subjects (although he did produce a number of city views). As early as 1898 A.L.Baldry, in The Studio⁵ wrote appreciatively of Priestman's

'... preference . . . for pictorial romance, for that view of Nature which will allow him scope for fancy without leading him into bombastic exaggeration or theatrical display . . .'⁶

Nine years before Priestman's election as Associate of the Royal Academy in 1916 it was apparent that his reputation was greater abroad than it was in this country. Frederick Wedmore listed a number of foreign national galleries which had acquired examples of Priestman's work in an Art Journal article of 1907⁷. Wedmore thought

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- 1 Manolito, the Circus Boy. Not only is the subject's costume Spanish, but the technique and use of a plain background to the figure invite association with the work of Manet and some Spanish painters.
 - 2 Sheringham was himself a decorative painter and designer.
 - 3 The Studio LXXXVIII No.376 July 1924 pp 3-8. George Sheringham Glyn Philpot: Master Craftsman.
 - 4 Listed as a member in 1896.
 - 5 The Studio XIV No.64 July 1898 pp 77-86. A.L.Baldry The Work of Bertram Priestman.
 - 6 ibid. p 78.
 - 7 Art Journal 1907 pp 179-185. Frederick Wedmore Bertram Priestman. Wedmore cited the Bavarian National Gallery, the National Gallery at Budapest, and the New South Wales National Gallery, Australia.

(open air) subjects in their entirety, rather than to attend to a multiplicity of detail. The artist's 1923 Diploma Work, Near Wareham, Dorset (Plate 72), despite its lack of cattle¹ is representative of his best landscapes.

Charles Leonard Hartwell was classified as a sculptor of 'the Lambeth Group' by Kineton Parkes in his 1921 book on modern sculpture². Hartwell had worked with Onslow Ford and Sir Hamo Thornycroft, and had studied at the Royal Academy Schools. His 'official' successes were already numerous - including a number of commemorative statues³. Before his election as Associate in 1915 the Chantrey Bequest bought two of Hartwell's works: A Foul in the Giants' Race, a bronze of two elephants inter-twining their trunks, for £52-10s in 1908; and Dawn, an awakening nude, for £1,100 in 1914. Seven years after Hartwell's election as Academician Parkes⁴ regarded Hartwell as one of those 'eminent artists' upholding the traditions and standards of sculpture at the Royal Academy, and called Hartwell's Dawn an outstanding example of its genre. Parkes defined the sculptural tradition at the Royal Academy as that of the 'pointed bust and statue,' since

'An academy does not postulate progress; at its best it registers contemporary modes. When there is an advance, it is due to its rebellious members, who frequently succumb at last to academic pressure and cease to function as pioneers. The standard on accepted lines,⁵ however, may be a high one, and is well worth consideration'.

1 Wedmore called attention to the fact that Priestman had, in earlier years, been known as a painter of cattle in landscapes. In The Studio XXXIX No.164 November 1906, the reviewer of the second exhibition of the Society of Twenty-five English Painters referred to Priestman's treatment of '... a sunny landscape effect and cattle with that regard for its idyllic possibilities which is part of the character of his work.' (p 151).

2 Kineton Parkes Sculpture of To-day London 1921 Vol.I pp 107-8.

3 Parkes gives a number of examples, including Colonel Frowde Walker, Sir Alexander Taylor and Sir Frank Swettenham.

4 Kineton Parkes The Art of Carved Sculpture, London 1931 Vol.I pp 90-92.

5 ibid. p 90. Parkes goes on to consider the advantages and disadvantages of direct carving compared with modelling. The latter process, Parkes thought, lost the 'valuable suggestions' that are bound to occur during the process of carving, and therefore 'The Academy needs less modelled work and more carved; less reproduction and more direct work; less ideal work and more applied ...' (p 93).

admire an artist who used a traditional modelling technique and employed assistants in the production of the final work. Hartwell's 1924 Diploma Work, The Oracle (Plate 73) is a marble produced by this method, yet for all its 'academic' finish it conveys an enigmatic intensity. A similar intensity appears in S.Melton Fisher's Diploma Work, Winifred (Plate 74). Melton Fisher had also been trained at the Lambeth School before studying at the Royal Academy Schools between 1876 and 1881¹, where he won the travelling scholarship². He stayed on in Venice for the next ten years, and his Venetian subjects became popular at the Academy exhibitions. A.C.R. Carter contributed a long article on Mr Melton Fisher and His Works to the Art Journal in 1899³, in which he asserted that Melton Fisher was one of a band of younger artists striving to show that painting 'need neither be literary nor philosophic.' In 1898 the Chantrey Bequest had purchased Melton Fisher's In Realms of Fancy⁴, and the artist rapidly established a successful reputation as a painter of carefully composed genre scenes, and of portraits. A.L.Baldry sang his praises in The Studio in 1907⁵ and noted that Melton Fisher's earlier use of elements from every-day life had given way to more abstract themes, treating nature 'in a spirit of pure eclecticism.' Melton Fisher was also an artist in pastels⁶ and made large numbers of preparatory studies for his paintings. His was the only election as Associate in 1917.

Philip Connard's election as Associate in 1918 had been seen⁷.

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- 1 Before going to the Royal Academy Schools Melton Fisher had spent some time in France under Bonnafé, thus reversing the customary order of events.
 - 2 The £200 prize and gold medal was awarded for an historical picture.
 - 3 Art Journal 1899 pp 235-239.
 - 4 For £500. It was illustrated in the Art Journal 1898 p 183. The picture shows two young girls engrossed in reading a book.
 - 5 The Studio XLII No.177, December 1907 pp 173-182. A.Lys Baldry The Paintings of S.Melton Fisher.
 - 6 He belonged to the Pastel Society.
 - 7 See Frank Rutter Modern Masterpieces, London, 1942 p 237.

as yet another Royal Academy recruitment from the ranks of the New English Art Club¹. Connard had won a National Scholarship at South Kensington in 1898, and a British Institute scholarship then enabled him to study for six months under Benjamin Constant and Jean-Paul Laurens². He later taught at the Lambeth School of Art and became well-known for his plein air pictures painted in a spontaneous and vital manner³. The Leicester Galleries gave Connard a one-man exhibition in the Summer of 1912. Although Connard's work is characterized by a certain realism it is interesting to find Jessica Walker Stephens⁴ commenting that

'Mr Connard must, first, have seen little girls with an immensely clear vision, that we may, later, see little girls as Connards⁵.'

Certain mannerisms in his work now appear somewhat artificial, and although the 1922 Chantrey Bequest purchase Summer⁶ belongs to a long series of open air bathing scenes which Connard continued to exhibit throughout the 1920s, his Diploma Work, the Apollo and Daphne of 1925 (Plate 75), with its over-powering shades of green, creates a rather unnatural impression compared with the two pictures of the sea-side at Dieppe Connard had exhibited at the Academy in 1924. It is tempting to attach some significance to the use of a

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- 1 Connard had exhibited at the New English Art Club from 1901, and was listed as a member in 1909.
 - 2 The Studio LVII No.238 January 1913 pp 269-278 Marion Hepworth Dixon The Paintings of Philip Connard. Dixon asserts that Connard's tuition under Constant and Laurens did not include painting, however.
 - 3 Dixon stated that '... the directness of Mr Philip Connard's art is as palpable as his strict economy of means' (p 273), an opinion substantiated by the artist's still-lives as well as by his landscapes. Interestingly Dixon also commented that he knew of 'no other artist (with the sole exception of Mr Sims) who so imbues us with the fine hilarity of nature ...'.
 - 4 A correspondent for a number of art magazines including Commercial Art. She was an American who had studied at Liverpool School of Art.
 - 5 The Studio LXXXV No.363 June 1923 pp 303-309, Jessica Walker Stephens The Paintings of Philip Connard A.R.A.
 - 6 The Bequest bought further examples of Connard's work in 1933, 1938 and 1940.
 - 7 Dieppe, Afternoon and Dieppe, Morning. See Royal Academy Illustrated 1924, p 26.

painting with a classical theme as the artist's Diploma Work.

No hint of such a compromise with academic tradition can be found in Alfred Munnings' Kilkenny Horse Fair (Plate 76), deposited the same year. From a Norwich background, and an acquaintance with the personalities and countryside of the Newlyn School, Munnings had emerged as an open-air painter of horses. A one-man exhibition of his work at the Leicester Galleries may have prompted Norman Garstin's article in The Studio in September 1913¹, and Munnings was invited by Paul Konody to record aspects of the War under the Canadian scheme in 1917. He showed 45 paintings at the 1919 (January to February) Canadian War Memorials Exhibition which undoubtedly helped his election as Associate that year. T.Martin Wood wrote at the time that

'The pictures of Mr A.J.Munnings have a special interest for us at this moment, when there is every prospect of a revival of the subject-picture. That kind of picture was discredited only when it became apparent to everybody that painters were ceasing to select subjects for their own purposes, that they might concede something to visitors to the Royal Academy who could take no interest in art.'²

The identification of Munnings' work with the tradition of English sporting pictures undoubtedly helped establish his reputation, as did his genuine technical accomplishments³. In the Royal Academy Summer Exhibition of 1923 Munnings was able to boast that he had the most 'feet in line space.'⁴ In 1924 he made a successful visit to the United States and Canada⁵, and was elected full Academician in 1925. His Diploma Work is similar in theme to the 1920 Chantrey Bequest purchase Epsom Downs: City and Suburban Day (Plate 5).

1 The Studio LIX No.246 September 1913 pp 255-260 Norman Garstin The Paintings of A.J.Munnings.

2 The Studio LXXVIII No.319 October 1919 pp 312 T.Martin Wood The Art of A.J.Munnings, A.R.A.

3 See G.H.Mair The Art of Mr A.J.Munnings in The Studio LXXXVII No.374 May 1924 pp 243-247. 'Inevitably . . . to any artist who has shown himself an adept in the delineation of fact, or in what the futurist people call representational art, comes the commission' (p 243).

4 Quoted by Reginald Pound The Englishman, London 1962 p 98.

5 Munnings was invited to act as a judge at the Carnegie Institute, Pittsburgh, International Exhibition.

of rapid promotion¹. He had, however, enjoyed some reputation as an architect since 1878, when he won a competition for the design of the Fine Art Institute in Glasgow. In 1904 the Royal Institute of British Architects was asked to supply a list of architects qualified to submit designs for new museum galleries, and Burnet was successful in being given the commission. The Edward VII galleries are the only completed part of a larger extension scheme². It is not surprising to find that Burnet's Diploma Work, a Section of a Staircase (Plate 77) refers to his work at the British Museum, and the use of a classical vocabulary reflects his successful training at the Ecole des Beaux-Arts in Paris 1874-1877.

Malcolm Osborne's election as Royal Academician in 1926 was the first election of an engraver member since 1920³. From Bristol⁴ Osborne had won a scholarship to the Royal College of Art, where he studied both sculpture and architecture⁵ before turning to the etching and engraving school of Frank Short⁶. Osborne started publishing etchings in 1904, and shortly he became a member of the Royal Society of Painter-Etchers and Engravers, receiving a number of commissions⁷ for architectural views. His expertise in mezzotint led to the commission for a translation of Charles Furse's picture The Timber Haulers from the Art Union⁸. Osborne was elected Associate while on active service in 1918, and after the war took charge

1 Burnet had only been elected Associate in 1921.

2 See Alastair Service Edwardian Architecture and its Origins, London 1975 pp 193-215 David Walker Sir John James Burnet. Burnet was knighted in 1914 as a result of this commission.

3 When D.Y.Cameron was elected in 1920 he had been an engraver Associate since 1911, and a painter Associate since 1916.

4 He studied at the Queen's Road School of Art in Bristol.

5 A summary of his career up to 1929 is given in Malcolm C. Salaman's introduction to the 21st in the Modern Masters of Etching Series, Malcolm Osborne, R.A., R.E., The Studio Ltd., London 1929 pp 1-10.

6 Frank Short, later Sir Frank Short (1857-1945) was himself elected Associate in 1906, and Royal Academician in 1911, as an Engraver Member.

7 He became particularly well-known for his views of London.

8 Charles Wellington Furse (b.1868) died at the early age of 36 the same year he was elected Associate. J.B.Manson (Hours in the Tate Gallery, London 1926, pp 138-139) classified Furse as an inferior follower of Sargent. Furse enjoyed a brief popularity which waned rapidly after his death.

of the etching and engraving class at the Central School of Arts and Crafts. In 1924 he was appointed Professor in the School of Engraving at the Royal College of Art. It is somewhat surprising that Osborne deposited his print after Furse's Timber Haulers as his Diploma Work in 1926, because during the twenty years since he had etched it he had become well-known for his topographical prints and portrait dry-points. As a measure of technical accomplishment, however, it ranks highly. Salaman stated that Osborne

'so assimilated his art to the painter's that it appeared to be an original work in black and white rather than a mere reproduction¹.'

The art of George Harcourt was a much more spontaneous process. In many respects Harcourt was heir to philosophy of Sir Hubert von Herkomer's school at Bushey, near Watford. Herkomer had started this private school in 1883², and in 1908 set out his opinions on art and art education in a book entitled My School and My Gospel³.

'Put briefly, the system was principally "a search for the personality of each student" . . . I could never understand the advantage of squeezing the supple mind of a young painter into a master's manner, from which he may never wholly extricate himself.⁴'

Herkomer interpreted the 'academic system' as the imposition of unnatural tasks upon the student in order to teach 'discipline of mind.' His own school sought to explore the change whereby

'slowly, but surely, I think, the "academic" nimbus has been darkening, and a rational treatment of the individuality of the student has been in the ascendancy.⁵'

1 C.Salaman op.cit. p 4.

2 See W.L.Courtney Hubert Herkomer, R.A. in the Art Journal 1892 (a supplement) and Professor Herkomer's School, Art Journal October 1892 pp 289-293.

3 Professor Sir Hubert von Herkomer C.V.O. My School and My Gospel Archibald Constable and Co.Ltd. 1908. Herkomer was given the Slade Professorship of Art at Oxford University in 1885.

4 Herkomer op.cit. p 15.

5 Herkomer op.cit. p 38.

In practice the Bushey School students spent most of their time painting and drawing from the nude model. George Harcourt made his reputation during the 1890s¹ as a figure painter² and retained his connections with Bushey³. In 1912 a portrait group, The Birthday, won him a gold medal at the Amsterdam International Exhibition. His manner of painting, without recourse to previous studies, was not academic in any traditional sense, but his success was such as to ensure his election to the Royal Academy as Associate in 1919 and Academician in 1926. His Diploma Work, Miss Anne Harcourt, is a vivacious study of a seated young girl holding a violin. It is not difficult to understand his success with portraiture. Harcourt acted as temporary Director of the Royal Academy Schools for the Summer term of 1927 before Walter Westley Russell was appointed Keeper.

Whereas Harcourt had taught at Bushey and Hospitalfield, Russell had taught at the Slade School. He had studied under Frederick Brown at the Westminster School, worked for a time as art illustrator, and in 1895 he had become an assistant master at the Slade. Russell had by then started his long association with the New English Art Club⁴, exhibiting genre, landscape and portrait work. His long association with Tonks⁵ and Steer prompted C.H.Collins Baker to write an appreciative review of Russell's work in The Studio of 1910⁶. Russell's election as Associate in 1920 was seen by many as further evidence of the Royal Academy's policy of assimilating older

1 Harcourt first exhibited at the Royal Academy in 1893 with a Keats' subject (from Ode to the Nightingale) entitled At the Window. See G.Frederick Lees The Art of George Harcourt, The Studio LXX No.290 May 1917 pp 160-169.

2 In 1901 he was appointed Governor of the Art School at Hospitalfield, near Arbroath. While there he was commissioned by members of the Stock Exchange for a large fresco The Founding of the Bank of England in 1694.

3 Harcourt worked as Herkomer's assistant for a time before 1901. In 1909 he returned to Bushey where he continued to live.

4 He exhibited at the New English Art Club from 1893, and was listed as a member in 1895.

5 Tonks had been a student at the Westminster School of Art with Russell.

6 The Studio L No.209 August 1910 pp 171-178 C.H.Collins Baker The Paintings of Walter W.Russell.

or more established members of the New English Art Club. Its wisdom was sanctioned by the generally enthusiastic response to Russell's painting Mr Minney in the Summer Exhibition of 1920¹. Two years later Malcolm Salaman recalled how important the exhibition of that picture had been when it coincided with the

'... belated official recognition of an artist whose modernity of outlook was concerned always with artistic vitality, whether this was derived from principles that had appealed to him most persuasively in the practice of Whistler and the French Impressionists, or of Constable, or in any other masterly influences through which he had developed his individuality.'

Upon his election as Royal Academician it is interesting that Russell should have deposited another portrait, Alice, despite his achievements in landscape and other subjects. The Chantrey Bequest purchase of 1925 (The Blue Dress, Plate 30) may also be classified as a portrait.

In 1927 the Sculptor Henry Poole was promoted to full Academician, only a year before his death. He had long enjoyed a reputation for his work in conjunction with architecture³, and had worked on camouflage during the Great War. After his election as Associate in 1920 Poole was the Master of the Royal Academy Sculpture School⁴ from 1921 until 1927 during a period when certain efforts were being made to encourage students to direct their work towards architectural application. During the last few years of his life, however, Poole turned to direct carving, which won approbation from Kington

1 The Studio's reviewer called it 'one of the chief successes of the exhibition' (LXXXIX No.327 June 1920 p 128) although The Connoisseur's critic thought that 'its humour owes at least as much to the sitter as to the artist' (LVII June 1920 p 116)

2 Malcolm C. Salaman The Art of Walter W. Russell A.R.A., The Studio LXXXVIII No. 347 February 1922 pp 80-85.

3 His obituary in Apolló VIII, No.46 October 1928 p 238, associated him with the Lambeth Group, 'which is largely composed of men who have worked in architectural sculpture.'

4 Poole had himself studied at the Royal Academy Schools in 1892. It would seem that Poole's tenure of office did not escape censure in 1927 (despite his affable nature) when the Schools Committee, chaired by Blomfield, recommended that, with the Keeper, the 'Master of the Sculpture School to be present 10 a.m. to 4 p.m. each day on not less than 2 days per week in term time...' since 'the direction (of the Schools) is too casual.' See Royal Academy Annual Report 1927 pp 42-44.

Parkes . His Diploma Work, Young Pan (Plate 78) is a marble bust in which the stylization of the hair and face is a direct contrast with deliberately uncarved parts of the block². The same year (1927) Poole exhibited The Little Apple (Plate 36), which was bought by the Chantrey Bequest: Parkes stated that this was Poole's most important carved piece of sculpture³, a judgement which was later endorsed by the sculptor Sargeant Jagger when he called it

'... one of the most successful examples of carved sculpture produced in England⁴.'

Although five years older than Poole Oliver Hall had also been elected Associate in 1920. The quality of Hall's landscape work had been noticed during the 1890s. He had received a bronze medal at the Chicago Exhibition of 1893, and a gold medal at the 1897 Munich International Exhibition⁵. As a member of the Royal Society of Painter Etchers since 1891 his draughtsmanship and water-colour painting were admired⁶. Hall's Diploma Work, Spring (Plate 79), is a boldly painted landscape by an artist devoted to that genre, and who had exhibited at the Royal Academy since 1890. The Chantrey Bequest purchase of 1920, Shap Moors (Plate 7), is another illustration of that Northern countryside which provided most of Hall's themes.

Sir William Reid Dick had been born in Glasgow but was too young to have known the heyday of the 'Glasgow Boys.' He studied at the Glasgow School of Art until 1907, but later settled in

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- 1 Kington Parkes The Art of Carved Sculpture, London 1931 Vol. I p 94. Parkes saw the transition from modelling to carving as having taken place in 1924 with two wooden statuettes (for St Paul's Cathedral, the Prelate's seat in the Chapel of St Michael and St George).
 - 2 Poole deliberately stressed the identity of the block, even to the extent of leaving the top of the head unfinished and parallel to the base.
 - 3 Kington Parkes ibid.
 - 4 Sargeant Jagger, A.R.A. Modelling and Sculpture in the Making, London and New York, 1933 p 78.
 - 5 In 1902 Budapest awarded him a gold medal and bought Hall's Angerton Moss.
 - 6 Frank Rinder The Art of Oliver Hall. the Art Journal, 1904 pp 80-84. Rinder noted the influence on Hall's work of D.A. Williamson.

London. His reputation grew rapidly in the years preceding the war and The Catacomb of 1911 was purchased by the Bradford Art Gallery in 1914¹. Dick, like many contemporary sculptors, benefitted from memorial commissions after the war² which included work in the Kitchener Memorial Chapel in St Paul's Cathedral, the Royal Air Force Memorial in London, the Menin Gate at Ypres³ and the War Memorial at Bushey⁴. Dick worked in a range of materials, and Granville Fell⁵ noted that a certain eclecticism in Dick's sculpture betrayed a scholarly understanding of historical masters, albeit used with 'originality and resource and always with a modern accent.' Dick was elected Associate in 1921, and when he was elected Academician in 1928 presented The Child (Plate 80) as his Diploma Work. In treatment, as well as in theme and material, this piece may be related to Henry Poole's Little Apple (Plate 36). The fact that The Child is a carved piece with a certain stylization of drapery lends a peculiarly 'modern' flavour to the group, although the Chantrey Bequest's Androdus⁶ was a bronze mask of a man inclined forward, thus emphasizing the modelling, and the 1923 Pieta in the Kitchener Memorial Chapel was frankly traditional in arrangement.

Tradition played a prominent part in the art of Charles Ricketts, who was also elected an Academician in 1928. Charles Shannon's friend who was 'hostile to realism as the enemy of the

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- 1 See Kineton Parkes Sculpture of Today, London Vol.I pp 137-8 and H.Granville Fell Sir William Reid Dick K.C.V.O., R.A., London 1945.
 - 2 Alfred Yockney, Modern British Sculptors: Some Younger Men, The Studio LXVII No.275 February 1916 pp 19-29, noted that Dick was one of the first sculptors to enlist for service in the Army. He served with the Royal Army Medical Corps.
 - 3 Dick designed the lion which surmounted Blomfield's Menin Gate. See Arnold Whittick War Memorials, London, 1946 p 35 and plate 37.
 - 4 Arnold Whittick op.cit. plate 3.
 - 5 H.Granville Fell op.cit. p v
 - 6 A purchase of 1919.

imagination, was a versatile artist¹ with an unbounded admiration for Italian (and especially Venetian) art.

'Few artists, I imagine, have such a knowledge of the history of art as Mr Ricketts, or are able to visualise and describe elegantly, even to the cracks and re-paintings, pictures he has seen³.'

Ricketts had been at the Lambeth School of Art in 1882, and his collaboration with Charles Shannon has already been mentioned (see above p142). His election as Associate had taken place in 1922 eleven years after Shannon's. At the time Ricketts presented his Diploma Work, Don Juan Challenging the Commander (Plate 81) in 1928 he was Art Advisor to the National Gallery of Canada⁴ and a well-respected authority on painting. Don Juan . . . presents a curious amalgam of references, complicated by the Romantic theme.

Unlike Charles Shannon, Ricketts had not been an exhibitor during the earlier years of the New English Art Club. Augustus John, however, had exhibited there from 1899, and was listed as a member in 1903. As one of the most famous ex-students of the Slade, he was, by the time of his election as Associate in 1921, the source of considerable controversy. The Art Journal of 1909 noted that a painting by John

'braves opinion; whether insolently or indifferently who can finally say?⁵'

and in a later article the same year⁶ the author quoted MacColl's

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- 1 John Rothenstein Modern English Painters. London 1925, Vol.I p 101. Rothenstein used this description to emphasize the contrast between Ricketts and Lucien Pissarro.
 - 2 A point stressed by C.Lewis Hind, Charles Ricketts: A Commentary on his Activities in The Studio XLVIII No.202 January 1910 pp 259-266. Hind listed Ricketts activities as painter, modeller, illustrator, stage designer, writer, editor, connoisseur and collector.
 - 3 C.Lewis Hind op.cit. p 265.
 - 4 A position he retained from 1924-1931.
 - 5 A review of the New English Art Club Summer Exhibition of 1909, the Art Journal 1909 p 221. The picture in question was The Way Down to the Sea.
 - 6 Anonymous A Family Group, Art Journal 1909 p 350.

'The temper of Mr John is rebellious against the ordinary and scornful of the pretty, and the anarch young has not yet controlled or concentrated his passion to the creation of great pictures . . . Mr John has been taxed with a passion for the ugly, and certainly he has avoided the pretty, which has not ineptly been called the ugly spoiled.'

It was in portraiture that John appeared to excel when Charles Marriott praised his work in The Studio in April 1920¹. The following year John was elected Associate of the Royal Academy, perhaps a logical result of the continued recruitment from the New English Art Club but one which was regarded with horror by the conservative element within the art world. Indeed John's election was central to E.Wake Cook's criticism of the Royal Academy in his book Retrogression in Art published in 1924² (see below p 216). Yet despite such attacks only seven years elapsed before John was promoted to full Academician. In 1926 J.B.Manson had ranked John with Sickert as one of the 'two most potent influences in modern British Art'³, and when Manson reviewed John's exhibition at Tooth's Gallery in Apollo, April 1929⁴, he was convinced that if John was by then 'accepted with reluctance' it was because of his compellingly brilliant gifts. John's 1928 Diploma Work, Portrait of a Young Man (Plate 82), with its breadth and spontaneity of treatment, is more unconventional than any Diploma portrait at that time. John himself appears to have been amused by his election to the Academy⁵, since

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- 1 Charles Marriott Mr Augustus John as Portrait Painter, The Studio LXXXIX No.325, April 1920 pp 43-50. Interestingly Marriott found that the Portrait of a Boy (purchased for the National Gallery of Victoria, Australia, and possibly an earlier portrait of the same model John used for his Diploma Work, Portrait of a Young Man, (Plate 82) 'reminds us that, with all his modernity, Mr John is a traditional painter. Nothing, to my mind, is more significant of his personal security than the candid way in which he will refer to this or that painter of the past.' (p.48).
 - 2 E.Wake Cook Retrogression in Art and the Suicide of the Royal Academy, London 1924. ' . . . the incipient revolutionaries of the Academy have now committed a fatal, a suicidal blunder. They have elected one of the most pronounced anti-academic painters, the much boomed Mr Augustus John.' (pp 27-8).
 - 3 J.B.Manson op.cit. p 123.
 - 4 J.B.Manson Augustus John R.A., At Tooth's Gallery, Apollo IX No.52 April 1929 pp 201-206.
 - 5 Augustus John Chiaroscuro London 1962 p 201. (Chiaroscuro was originally published by Jonathon Cape in 1952). 'In our eyes the R.A. was so bad that no self-respecting artist would be seen dead in it' although 'as a matter of fact the R.A. had recruited itself largely from the N.E.A.C. Steer and Nicholson alone remained obdurate to the end . . .'

the new Slade School of Art, which was a far more practical training house. It is also true, however, that the Slade's famous teaching of draughtsmanship had, by the 1920s, become somewhat 'academic' by reputation¹. Only his most virulent detractors attacked John's ability in drawing.

Algernon Talmage was elected to fill the only Academician vacancy of 1929. By the time he first joined the ranks of the Academy in 1922 no-one would have classified him as a controversial artist. Talmage was essentially a painter of open-air scenes, whether rustic or urban, and had studied under Herkomer at the Bushey School before settling in Cornwall for a period. Under the influence of the Stanhope Forbes he worked (and taught open-air painting) for a time at St Ives. In 1907 he went to London², where he produced a series of city views which formed the bulk of his work exhibited at the Goupil Galleries in 1909. These Impressionistic canvases marked out Talmage as a painter of nature and every-day life³. During the war he was an official war artist of the Canadian scheme. His Diploma Work, Morning Glitter, Isle of Wight (Plate 83), despite the simplicity of the composition, illustrates Talmage's concern with transient effects of nature.

Sir Gerald Kelly, equipped with an Eton background and a Cambridge degree, had spent several years in Paris where his portraits attracted attention as early as 1902⁴. Kelly's portraiture was the

1 It is not quite clear the extent to which Tonks' running of the Slade was responsible for this impression. It is certainly true that J.B.Manson commented that John 'went through the hot-house training of the Slade School, which forces a student to draw like an old master, a method which might be admirable if that were the end purpose of it all. But it leads no further, and the painting of a Slade student is usually a coloured drawing.' J.B.Manson op.cit. p 126.

2 As recorded by A.G.Folliott Stokes The Landscape Paintings of Mr Algernon M.Talmage in The Studio XLII No.177, December 1907 pp 188-192. A number of works were exhibited at the Royal Society of British Artists in 1907.

3 See A.G.Folliott Stokes Mr Algernon Talmage's London Pictures, The Studio XLVI No.191 February 1909 pp 23-29.

4 See the Art Journal 1909 p 92. Kelly was elected an Associate of the Royal Hibernian Academy in 1909.

1914¹, in which the author was clearly impressed by Kelly's pictures of Burmese dancers and other national types. It is clear that Kelly was elected Associate in 1922 mainly on the strength of his portraits. Mary Chamot, in 1937 grouped Kelly with Arthur Cope, J.J.Shannon and others as

'... all interested in the direct task of representation untroubled about any artistic problems or the desire for self-expression'.

When Kelly's 1930 Diploma Work, Jane XXX (Plate 84), is considered there appears to be some truth in Chamot's statement. Chamot was also of the opinion that

'Landscape painting of the academic variety has far less raison d'etre than portraiture . . .'

although

'the large landscape in oils continues to be produced, and the modern method of painting from drawings or memory in order that the design may not be hampered by changing effects is joining hands with the older Victorian practice to oust the Impressionist sketch done on the spot³.'

Sydney Lee was naturally cited as one of those producing work of this kind. He had studied at the Manchester School of Art, and at the Atelier Calarossi in Paris. Although primarily a painter he also worked in etching and wood engraving⁴. Like Ricketts, Talmage and Kelly, Lee was elected Associate in 1922, by which date he already possessed a reputation for his topographical landscape, examples of which he had exhibited at the New English Art Club since 1903. Amongst the Dolomites (Plate 23) was purchased by the Chantrey Bequest in 1924, and despite the architectural subject of his

1 W.S.Maugham A Student of Character: Gerald Festus Kelly. The Studio LXII No.261 December 1914 pp 163-9. Maugham thought that the qualities of 'emotion and entertainment' provided the 'essentials of art.'

2 Mary Chamot Modern Painting in England, London 1937 p 87. It should be remembered that Chamot regarded the Royal Academy as an official body whose task was 'to carry on the social business and leave the "pure" artist free to do his work.' op.cit. p.80.

3 Mary Chamot op.cit. p 89.

4 As a member of the Society of GraverPrinters in Colour. Lee's graphic work was the subject of an article by Malcolm C.Salaman (himself an honorary member of the Society, formerly the Sunday Times art critic (1883-1894), and an authoritative writer on prints) The Woodcuts of Mr Sydney Lee, A.R.E. in The Studio LXII No.259, October 1914 pp 19-26.

similarities between the two pictures, particularly in the thick, dry use of the paint. Even the landscape possesses an architectural quality.

Although the classification of a painter as a specialist in one particular genre (to the exclusion of others) is at best arbitrary, it would indicate that the Academy elected rather more portraitists than landscape and figure painters¹. However, almost half of the painter and engraver Associates and Academicians elected during the period produced landscapes as one aspect of their work. The number of painters producing traditional or classical themes had become very small, and was best represented by Charles Shannon, Charles Ricketts and Robert Anning Bell. The painting of the majority, however, was dominated by forms of realism, and by a desire to express aspects of nature through realizations of contemporary experience. Although some members² did produce work analogous to that of the French Impressionists others rejected 'scientific' realism but, on the other hand, did not return to the use of a classical aesthetic or ideal. Instead they had developed a dependance upon direct observation, while rejecting purely imitative or photographic procedures. Sir Alfred East³ had (in the context of landscape painting) described the contemporary artist's attitude towards nature just before his death in 1913:

'It is not what Nature actually is - the scientist wants that information and takes an infinite amount of trouble to obtain his information - but, it is what Nature is to us, our Nature, yours and mine,⁴ and your love of it that can be expressed in painting

Were it not for the continuing importance of 'decorative' work a similar situation might be said to prevail in contemporary sculpture

1 This must remain a generalization since comparatively few artists confined themselves to one genre.

2 e.g. Mark Fisher and Algernon Talmage.

3 Sir Alfred East (1849-1913), A.R.A. 1899, R.A. 1913.

4 Sir Alfred East, R.A. Brush and Pencil Notes in Landscape, London 1914 p 23.

decline of the traditions of Canova, Chantrey and Flaxman, and hailed the advent of a new development:

'The central principle of the New² Sculpture has been a close and obedient following of nature.'

Whereas Gosse was inclined to treat Alfred Stevens as an isolated phenomenon³, however, later writers⁴ perceived that of the two main directions in modern sculpture, one at least issued from Stevens' work. If one stream was dominated by increasing realism, the other stressed the decorative function of sculpture, as continued in the work of Alfred Gilbert. It would appear that the Lambeth Schools, Kennington⁵, which trained a significant number of future members of the Royal Academy⁶, encouraged the students to consider the application of sculpture to architecture and design. Many of the competition subjects set for Royal Academy students 1918-30 (See Appendix L) would suggest that this attitude continued to receive support, albeit more traditional subjects were set for 'compositions.' The Great War, of course, continued to provide a source of commissions for memorials for some years.

As in painting the influence of French Art may not be ignored. In sculpture it was, however, tempered by a degree of British caution. In 1925 Vernon Blake⁷ argued that Rodin's work

'reproduces the unordered multiplicity of nature'

1 Edmund Gosse The New Sculpture, a series of articles in the Art Journal 1894, pp 133-142, 199-202, 277-282 and 306-311.

2 Edmund Gosse op.cit. p 139.

3 'Not only did Stevens live in isolation, little affecting the society of young men, but the character of his work was wholly out of sympathy with what was going to be produced five or six years after his death.' ibid.

4 e.g. Kington Parkes, op.cit. p 82.

5 Founded in 1879 the Lambeth School employed both Dalou and W.S. Frith on its staff.

6 Including J.M.Swan, Goscombe John, Harry Bates, George Frampton, Frederick Pomeroy, W.R.Colton, Henry Poole, Alfred Turner and C.H.Hartwell. Kington Parkes op.cit. p 95.

7 Blake was an artist and writer of wide-ranging interests. He had been Director of the British Academy in Rome (1906-8), and contributed to a number of contemporary journals.

whereas the truly great artist's

'... reason stays and guides his hand. To him nature is a means of thought expression'¹.

Blake was of the opinion that Rodin's sculpture was subjective, limited, and impressionistic; Rodin's imitative ability was incapable of grasping generalizations and ideals.

The 40 Academicians and 47 Associates elected between 1916 and 1930 represent one complete 'turnover' of membership². Despite the introduction of Senior Academicians and Senior Associates most members were well-established and middle-aged artists by the times of their elections. Indeed Mark Fisher, aged 78, had to retire the year following his election as Academician and likewise Annie Swynerton was unable to play an active role as an Associate. Appendix O reveals that the average age during the year of election as Associate was $51\frac{1}{2}$, and as Academician 56. Only 6 Associates were elected when they were below the age of 40³. Of these Alfred Kingsley Lawrence became the most critical of the Royal Academy as an institution⁴. William McMillan, on the other hand, became Master of the Sculpture School, 1929-1941, and Henry Rushbury was Keeper 1949-1964. The only Academician elected under the age of 40 during this period was Glyn Philpot who, later in his career, was to turn towards a more enigmatic style of painting influenced by contemporary

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- 1 Vernon Blake Relation in Art, London 1925 p 184.
 - 2 The Constitution of the Royal Academy was fixed at 40 Academicians by the Instrument of Foundation (W.R.M. Lamb The Royal Academy, London 1951 pp 193-200). After the institution of the class of Associates in 1769 the number of Associates was limited to 20 until 1876, when it was increased to a minimum of 30.
 - 3 Sir Giles Gilbert Scott, Malcolm Osborne, William McMillan, Henry Rushbury, Gerald Brookhurst and Alfred Lawrence.
 - 4 A large collection of his correspondence 1951-1971 was recently in the possession of Messrs Peter Eaton, 80 Holland Park Avenue, London W 11. Some of the letters demonstrated a dislike of modern abstract painting shared with many of his contemporaries. A letter drafted to the President and Council of the Royal Academy, May 24th 1953, included the statement 'To include in our exhibition works which, both in form and content, are quite unintelligible, may be good commercial policy, but it is bad artistic policy, and, in the end, will destroy the Royal Academy.' The previous year Lawrence had attempted to challenge Rushbury's election as Keeper, and at the same time showed a patent dislike of Sir Gerald Kelly.

In view of the constitution of the Royal Academy Council (see Appendix J) it will be seen that the Royal Academy's executive was inevitably composed of artists who first started to establish reputations for themselves some 10 to 20 years prior to their elections as Associates. The fact that new candidates had to be proposed by the members themselves in General Assembly may be interpreted as a further example of the Academy's inbuilt conservatism.

1 Brighton Art Gallery possesses some examples of Philpot's later work.

Sir Walter Lamb reviewed the functions of Royal Academy Exhibitions in 1935¹

'The Academy can only recommend to attention such works of art as are the outcome of sincere feeling and sound craftsmanship. Among a great variety of efforts, some uncertain in their aim, others aiming only at surprise, it must look for real achievements that will be comprehensible and enjoyable to the free-minded, receptive visitor who seeks a ready means of cultivating a personal taste in contemporary art².'

His statement accords with Clause XVII of the Royal Academy's Instrument of Foundation which provided for annual exhibitions of 'paintings, sculpture and designs.' The Summer Exhibitions opened at the beginning of May³ and showed about 1,500 works, of which some 250 were by members of the Academy. All works were subjected to the scrutiny of a selection committee, which included the members of the Council for the year, and the successful works⁴ were then arranged in the galleries. After the Council had approved the hanging and the catalogue had been compiled, the artists were allowed to retouch their works on varnishing days⁵. Members of the Press were then invited to view, the Academy held its annual dinner, and the exhibition opened after the Private View.

The scale of the Royal Academy's Summer Exhibitions was matched by few other contemporary art exhibitions during this period⁶. The Allied Artists' Association, when held in the Royal Albert Hall between 1908 and 1913, had had to be superintended from the saddle of a

1 Sir Walter R.M.Lamb The Royal Academy, London, 1935.

2 Sir Walter R.M.Lamb op.cit., 1951 edition p 106.

3 The Saturday before the first Monday in May.

4 Approximately 12% of the number sent in by non-members. A detailed description of the selection process is given in George Dunlop Leslie, R.A., The Inner Life of the Royal Academy, London 1914 pp 73-91.

5 At this time members were allowed three varnishing days, non-members one.

6 The British Empire Exhibition at Wembley, which opened on April 23rd 1924, contained a sizeable art and design section, but such exhibitions were occasional events.

of war in 1914 the Association had exhibited in the smaller Grafton Galleries until 1920. The great number of works on view at the Royal Academy attracted large numbers of visitors (see Appendix K) whose purchases of admission² and catalogues provided some of the Academy's running costs. The exhibition lasted approximately three months. Although there is a paucity of information on the attendance figures at other contemporary exhibitions of modern art³, the Academy Summer Exhibition attendances bear comparison with those of nationally funded institutions. In 1928 the average monthly attendance figure for the National Gallery Millbank (The Tate) was 29,156⁴ whereas, on average, 55,108 people visited the Royal Academy Summer Exhibition each month that it was open.

The Academy's finances during the Great War, and for some years after it, were somewhat precarious⁵. Attendances had dropped to 128,684 by the Summer Exhibition of 1918, and the Academy had had to fight the Customs and Excise Board's contention that the exhibitions were liable to the new Entertainment Duty introduced in 1916⁶. In 1920 the Academy raised the Summer Exhibition entrance fee from 1s to 1s 6d.

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- 1 Frank Rutter, Since I Was Twenty-five, London 1927 p 188.
 - 2 By ticket or season ticket. In 1920 the prices were: admission 1s 6d, season ticket 5s, Catalogue 1s (paper cover) or 1s 6d (bound in cloth).
 - 3 Having sought information from the New English Art Club the present secretary, Carl de Winter, tells me that the only records in the Club's possession are bound copies of the Club's exhibition catalogues. This reply is consistent with most other galleries and organizations.
 - 4 Royal Commission on National Museums and Galleries Final Report Part 1 His Majesty's Stationery Office 1929. Appendix II p 81 gives the attendances at the National Museums and Galleries in London and Edinburgh and at the Royal Botanic Gardens, Kew, for 1903, 1913 and 1938. The average monthly attendance at the National Gallery, Trafalgar Square was 55,784.
 - 5 S.C.Hutchison The History of the Royal Academy 1768-1963, London, 1968 p 159. The author points out that the Academy had been running an annual deficit since 1908.
 - 6 Although it was decided in 1917 that the Academy exhibitions were to be exempt (Sir Walter Lamb op.cit. p 67 and S.C.Hutchison op.cit. p 160) the tax continued to trouble other exhibiting bodies for some years. It was reported in the Connoisseur LXIII No.249 May 1922 p 53 that the Earl of Plymouth, as President of the Imperial Arts League, considered it a priority to fight the imposition of the tax 'as applied to the forms of exhibition in which artists are concerned.'

der the auspices of the Imperial War Museum, was organized in aid of the British Red Cross Society¹. 'Trophies, relics and works of art' from the Imperial War Museum² were displayed with the specific intention of raising funds for the Society and can hardly be considered in the same light as those exhibitions organized directly by the Academy itself. It may be noted, however, that the majority of exhibits in this, and succeeding 'war exhibitions,' were paintings.

The Summer Exhibition of 1918 attracted over 14,000 more visitors than had attended the exhibition of 1917. Although 69 fewer works were exhibited than in the previous year, many reviewers welcomed the fact that pictures were only hung two deep with greater spaces between them³. There was an absence of any large number of battle pictures. A picture which might have laid claim to being the 'picture of the year' was Frank Salisbury's King George and Queen Mary Visiting the Battle Discripts of France⁴ but many critics agreed with Sir Claude Phillips that it represented

'the outward aspect of incidents toned down to official dullness in order to meet the requirements of military and court etiquette'⁵

and could only be regarded as a limited triumph. As was to be expected there were a large number of portraits and despite the absence of Sargent and Orpen this year, pictures by J.J.Shannon⁶, and Melton Fisher set high standards. It is interesting to notice the survival of the 'subject picture' in A.D.McCormick's Nelson at the Council of War before Copenhagen, 1801 and T.C.Gotch's The First

1 One third of the profits from the 1915 War Relief Exhibition, and the proceeds from the 1917 Graphic Art exhibition, had already been donated to the same cause.

2 Royal Academy Annual Report 1918 p 12.

3 American Art News, June 15, 1918, and Connoisseur LI, June 1918 pp 109-119.

4 Destined as a mural panel for the Royal Exchange. It was reproduced as the frontispiece of The Royal Academy Illustrated 1918

5 Daily Telegraph, 4th May 1918.

6 Shannon's Lady Broughton was extensively praised.

Printing Press set up in Bristol. Fred Roe¹ exhibited Afternoon Prayers at Westminster School, showing many of the boys in Cadet Corps uniform in a manner reminiscent of the work of von Herkomer. The most 'modern' work to receive attention, however, was Walter Bayes' Underworld, now in the collection of the Imperial War Museum. The critic of the Morning Post² thought it an 'ultra-modern' performance but appreciated the extent to which it might be seen as representing the deliberate introduction of innovation at Burlington House. Its subject was the platform of the Elephant and Castle underground station during an air-raid and although it was considered by the Connoisseur as 'merely an artistic joke'³ it was recognized as possessing a command of mural composition and expression which, argued The Times,

'... will tell posterity, not how one particular tube looked at a particular moment during an air raid to a commonplace observer, but how people's minds were affected by it. And this expression of the essential results, as it always must, in beauty'.⁴

It is interesting to speculate on the extent to which the Selection and Hanging Committees were influenced in their handling of this picture by the topicality of its subject rather than by its mode of treatment⁵.

The two exhibitions held at Burlington House in November and December 1918 were not initiated by the Academy. The Royal Society of British Artists changed its exhibition venue at the request of a War Cabinet Committee because its normal premises were being used by the War Office, which arranged Treasury payment for heating and lighting at the Royal Academy. A similar financial arrangement was

1 Roe was a painter of historical subjects, but had also written standard books on the subject of old oak. He had exhibited at the Royal Academy since 1887.

2 The Morning Post, May 6th 1918.

3 The Connoisseur LI No.202 June 1918 pp 110-111.

4 The Times May 4th 1918.

5 Due to the Academy's selection procedures it is possible that Bayes' picture may have been one judged 'Doubtful' but subsequently hung by the Hanging Committee, although its large scale would suggest that it was probably accepted by the Selection Committee itself. See George Dunlop Leslie, R.A. op.cit. p 85.

In January and February 1919 the Canadian War Memorials Exhibition at the Academy was well attended. The Academy was re-adjusting to peace time and the Summer Exhibition attendances increased by more than 75,500 this year. The Canadian exhibition of 355 paintings, prints, drawings and sculptures provided both a pictorial record of the war and a preview of a number of larger works destined for the memorial building in Ottawa. The latter included the cartoon for Augustus John's Canadians Opposite Lens - Winter 1817-18, Julius Olson's The Night Patrol - Canadian Motor Launches Entering Dover, and D.Y.Cameron's Flanders from Kemmel, all of which were reproduced by The Studio, which commented favourably on the scheme².

Some critics saw the Summer Exhibition of 1919 as marking the end of an era³, although it also provided intimations of the next. Many were obviously expecting that a turning-point in world history would also produce a turning-point in art. Indeed the Connoisseur's reviewer quoted George Moore's belief that great art is an aftermath of war, although he noted that, in all the instances cited by Moore, a certain length of time elapsed between the wars and the art that they stimulated⁴. The Architectural Review thought it too early to judge the effects of the war upon the arts⁵. In the pictures in the exhibition which still used war themes as subject matter two tendencies can be detected. Fred Roe's Return of the Victors possesses a quality of anecdote and realism of treatment which contrasts strangely with the expressive pathos of Sargent's Gassed. The War Office

1 This Society was founded in 1887 as the Royal Anglo-Australian Society of Artists, later expanding to include all British dominions - a Royal Charter was granted in 1909. See The Studio LXXV No.307 October 1918 p 27.

2 The Studio LXXVI No.311 February 1919 pp 11-16. D.Y.Cameron gained valuable experience when working for the Canadian scheme, and was later able to use it when co-ordinating the mural decorations for St Stephen's Hall, Westminster (see above p31)

3 e.g. The Studio LXXVII No.315 June 1919 pp 3-14. '... it rounds off with some distinction the series of shows which have been held at Burlington House during the period of the war ...'

4 The Connoisseur LIV No.214, June 1919 pp 106-115.

5 Architectural Review XLV, June 1919 pp 128-9.

extent vindicated by the praise accorded to Sargent's

'... most significantly impressive painting of a war incident yet produced.'

as described by the Morning Post². Sargent's portrait of President Wilson³ was also very well received. If Gassed was acclaimed as the 1919 'picture of the year,' a work by Walter Bayes, Pulvis et Ombra⁴, struck a more avant-garde note. The Times' description of the exhibition's landscape paintings provides a few general remarks appropriate to the whole exhibition, and to the Academy's usual criteria of selection:

Daring experiments, of course, are not encouraged; hardly a picture owes anything to Manet or Monet, to say nothing of Cezanne or Van Gogh; but a picture can be good without being novel or daring, if it is sincere.⁵

By contrast the Morning Post⁶ referred to the Post-Impressionist 'movement flickering to an end' in the Cubistic patterns of Bayes' picture. The writer comforted himself with the thought that avant-garde movements are seldom healthy and are usually short lived. Pulvis et Ombra represents a wrestling scene taking place in the open air. The composition was made striking by use of two brilliant shafts of light which spread diagonally across the painting and create large geometric areas of light and shadow. It is a measure of the Academy's conservatism that this picture, which is otherwise treated in an unexceptional manner despite some simplifications in the treatment of the figures, should have been seen as the most 'modern' exhibit.

Sculpture and Architectural projects exhibited in the Summer Exhibitions of 1918 and 1919 had demonstrated the contemporary dem-

1 See Robert Cumming's introduction to Artists at War 1914-1918, catalogue of an exhibition of works by 'front line' war artists at Kettle's Yard Gallery, Cambridge 1974, p 11.

2 The Morning Post, May 3rd 1919.

3 Reputedly commissioned for £10,000.

4 Also a large work, measuring 12 feet x 18 feet.

5 The Times May 9th 1919.

6 The Morning Post, May 10th 1919.

House held an exhibition of War Memorial Designs. The Ruskin Centenary Exhibition and the exhibition of Works by Camouffleur Artists² took place during the same months. The memorials exhibition was organized by the Royal Academy's special committee on War Memorials (see above p 12), chaired by Sir Aston Webb, which hoped that the exhibition might give guidance to those erecting monuments and memorials to the dead. It was designed as a sequel to the exhibition held earlier at the Victoria and Albert Museum³. The press paid some attention to Reginald Frampton's murals for the Cubitt Memorial Chapel in Ranmore church, near Dorking, which were among the larger of the 398 exhibits. The culmination of the Academy's war exhibitions took place from December 1919 to February 1920. Sponsored by the Imperial War Museum it consisted of the Nation's War Paintings and Other Records and was regarded as a British equivalent of Konody's 'most complete artistic record of any country's share in the great war'⁴.

As such it was not unexpected to find little homogeneity⁵ in the

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- 1 One of the most noticeable exhibits in the architectural section of 1919 was B.Neville Smith's Design for an Imperial Museum and Monument of Records of the Great War - a huge 'modern English Renaissance' exercise.
 - 2 The Camouflage exhibition consisted of paintings and drawings of camouflage projects, most of them for ships, produced by Wilkinson's department which had used some of the Academy's premises during the war. From 1916 the 'Camouflage Park' had evolved into a unit employing 60 officers 400 N.C.Os and men and a great many civilians. The organizing committee for this exhibition included S.J.Solomon, Philip Connard, Julius Olsson, Henry Poole and Walter Russell.
 - 3 The Studio, LXXVIII No.319 October 1919 pp 59-64, thought it 'well to reiterate that the exhibition was designed, not with the purpose of supplying material which might actually serve as memorials, but with the view of providing suggestions to artists and the public interested in the promotion or execution of memorials.' Whereas the Victoria and Albert Museum exhibition had included a wide range of work the Academy exhibition was intended to enable 'promoters of memorials to get in touch with artists who by their past work have shown themselves capable of designing and planning schemes of a commemorative character...'
 - 4 P.G.Konody's own description of the Canadian War Memorials and War Records exhibition.
 - 5 '... veritable masterpieces and striking tours de force hanging cheek by jowl with deplorable inanities, equally valueless as records and as art.' The Architectural Review XLVII February 1920 p 62.

and Francis Dodd.¹ The critic of the Burlington Magazine noticed that the inclusion of works by artists of 'schools' other than that of the Academy allowed a rare comparison to be made between the work of Royal Academy members and modern 'outsiders.' The painters

'... of conventional pseudo-romantic war pictures, who have made the Hindenburg Line of the Academy their chief defence, now find their trenches occupied with more credit by their opponents'.²

Many of the works³ had been exhibited before, and some had been conceived for the proposed National Memorial⁴.

The Summer Exhibition of 1920 contained nearly 200 fewer works than that of the previous year. The Architectural Review suspected that an industrious Selection Committee had adopted the maxim 'when in doubt, leave it out'.⁵ In general the reduction in numbers was welcomed as evidence of the Academy's desire for reform. In The Sunday Times Frank Rutter hoped that the recent fixing of an age of retirement for Academy members would open the way to younger recruits⁶ and The Studio's critic noticed a new 'atmosphere and a new character' in the exhibition⁷. There was, however, little evidence of a 'new character' in the majority of works shown: Sir Claude Phillips noted that the paintings of Laura Knight and Walter Bayes appeared to be the most advanced⁸. The critic of The Times thought the Academy 'as usual' strongest in landscape painting

'... although there is not a single example of the newer ways of painting it... we still wonder why we see there none of the experiments which are most characteristic of the art of our time... At the Academy we ought to be able to

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- 1 Muirhead Bone and Francis Dodd had been amongst Masterman's artists 'at the Front.'
 - 2 Burlington Magazine XXXVI No.203 ;920 pp 94-95.
 - 3 e.g. some of Sir William Orpen's pictures and the best of C.W.R. Nevinson's.
 - 4 Sir Alfred Mond's Organizing Committee had submitted plans for such a scheme to the War Office in 1917. See The Architectural Review XLII, 1917 pp xviii and xx.
 - 5 The Architectural Review XLVII June 1920 pp 165 and 166.
 - 6 The Sunday Times May 2nd 1920.
 - 7 The Studio LXXIX No.327 June 1920 pp 123-133.
 - 8 Daily Telegraph 1st May 1920.

still those who go only to the Academy are¹ left unaware of what is happening in the world outside it.'

The same author considered that the sculpture exhibited was a mass of exhausted conventions². This lack of sympathy with newer British Art prompted both the Daily Telegraph and the Connoisseur³ to suggest that a second exhibition was needed, a form of Salon d'Automne, which would provide an outlet for more modern work.

The Exhibition of Spanish Art which took place in Burlington House between November 1920 and January 1921 had resulted from a proposal by the Spanish Government made in July 1919⁴. Although the Prado was unable to lend any works, as had originally been envisaged, an adequate selection of works was obtained and excited considerable interest. Without representation from the Prado's collection the exhibition was a little disappointing for those whose expectations had been raised by press announcements of the organizing committee's intentions⁵, but the exhibition created a precedent at the Academy by presenting a historical survey of another country's art. The Burlington Magazine was impressed by its organization and catalogue, and C.J. Holmes devoted an article to the exhibition⁶. The Studio's critic thought it an event of 'first-rate importance'⁷. An awareness of the tradition of realism in Spanish painting made the exhibition particularly attractive, and the work of El Greco was well represented. The Studio published a special volume⁸ on Spanish painting with an essay

1 The Times May 13th 1920.

2 The Times May 21st 1920. This despite the increase in exhibition space given to sculpture.

3 C.R.Grundy The Royal Academy. A Plea to the Government in the Connoisseur LVII No.226 June 1920 pp 65-6.

4 As recorded in Sir Walter R.M.Lamb op.cit. pp 73-4.

5 The Committee was chaired by the Duke of Alba, who displayed great energy in assembling the exhibition from a variety of sources.

6 The Burlington Magazine XXXVII No.207 November 1920 pp 269-276.

7 The Studio LXXXI No. 334 January 1921 pp 3-13.

8 Spanish Painting, text by A.De Beruete y Moret, "The Studio" Ltd. London, Paris, New York 1921. Moret noted that the Grafton Gallery had held an exhibition of Spanish Art, including a large modern section, in 1913.

the pictures on view in Burlington House.

The 1921 Summer Exhibition contained only 1,250 exhibits.

There is no direct evidence to account for the further decrease in the number of works exhibited¹. Certain newspapers² welcomed the smaller exhibition, which had not simply excluded the work of young artists

'... for there are to be noted a few striking instances of the recognition - by very favourable hanging - of young extremists and their art.'³

The Studio invited Gabriel Mourey, Conservateur des Palais Nationaux, France, to review the exhibition⁴. Mourey found it difficult to recognize the 'novel tendencies' which were being so eagerly discussed in London, and although he praised one of Henry Lamb's war pictures⁵ he was not convinced that the severe selection policy had succeeded in maintaining high standards⁶. The Academy was now caught in the cross-fire between two kinds of criticism. On the one hand it was still accused of being old-fashioned in its outlook. and The Times was insisting that 'a new school in the Academy is an old one' anywhere else⁷. On the other the Academy was under attack from its own

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- 1 Although Alan Sims, in the survey of Charles Sims' life and work included in Charles Sims Picture Making, Technique and Inspiration, London 1934 p 124, attributes the character of the 1921 Summer Exhibition to the 'effects of his (Charles Sims') activities as an official of the Royal Academy.'
 - 2 e.g. The Morning Post, May 2nd 1921
 - 3 The Daily Telegraph, May 2nd 1921.
 - 4 The Studio LXXXI No.339 June 1921 pp 213-219. Gabriel Mourey A Few Words on the Royal Academy Exhibition.
 - 5 R.A.M.C. Men with Wounded and Sick, at a Dressing Station on the Struma, 1916 by Henry Lamb was appreciated on the grounds that it proved that painters of the war, if they wished to appeal to the emotions, should 'forget all the formulas and all the recipes of the war pictures of other days.' Mourey op.cit. p 216.
 - 6 The majority of other reviews were critical of the standards of some of the work exhibited, although the critic of the Architectural Review, XLI June 1921 p xxxiv, thought otherwise.
 - 7 The Times May 5th 1921. Frank Rutter, in The Sunday Times, May 1st 1921 had already reviewed at some length, the similarities between the Academy Exhibition and that of the New English Art Club twenty years earlier. The Daily Telegraph (op.cit.) still noted 'no sign . . . of a generous desire on the part of the Royal Academicians to forego their privileges . . . in favour of the newcomers.'

'on the same level as young students almost destitute of artistic skill and experience.'

so described by the critic of The Connoisseur¹. It was rumoured² that within the Academy there was considerable opposition to the 'bolshivist' character of some of the weaker exhibits. Such discontent was brought into focus by a letter to The Times from Frank O. Salisbury, published on May 3rd. Salisbury was incensed by the rejection of many artists who had previously exhibited at the Academy for many years, and by the inclusion of the work of young (girl) students.

'We all wish to encourage the young aspirants, but why should these students be placed before matured and able painters³.'

The inclusion of such 'Academy Flappers,' especially in view of the poor economic climate, was seen to pose a threat to the livelihood of 'established' artists. Salisbury himself had studied at the Royal Academy Schools (where he had won the Landseer Scholarship) and had exhibited continuously at the Royal Academy Summer Exhibitions since 1899. Salisbury's complaints were to provide substance for E.Wake Cook's attack on the Royal Academy's 'abdication of its responsibilities' in 1924⁴.

The Royal Society of Portrait Painters exhibition, from November to December, 1921 was the first of four held at the Royal Academy during the 1920s⁵. 213 works were shown, only a third of the

1 The Connoisseur LX No.238 June 1921 p 111.

2 The Morning Post *ibid*.

3 A large part of Salisbury's letter is quoted by Alan Sims, *op. cit.* pp 124-5. The letter began 'Sir -- Never in the history of British art has the Royal Academy opened its doors in more tragic circumstances . . .'

4 E.Wake Cook Retrogression in Art and the Suicide of the Royal Academy. London 1924 p 25 ff. It should be noted that Salisbury's own large 'command' pictures: The Passing of the Unknown Warrior and They buried him among the kings were both exhibited in the 1921 exhibition. This did not prevent Salisbury from attacking the Hanging Committee which 'I am given to understand, is composed of men mostly of the new school, and only one member has previously had experience in hanging at the Royal Academy.' Quoted Alan Sims *op.cit.* p 124.

5 In 1921, 1924, 1925 and 1926.

number exhibited at the Grafton Galleries in the previous year. At least one critic¹ compared the result with the 1921 Summer Exhibition at the Academy. Of 117 artists represented nine were deceased members, including Millais, Alma-Tadema and Herkomer. The Royal Academy's own exhibition of Works by Recently Deceased Members², January and February 1922, provided another nostalgic glimpse of the recent past³. Such had been the decline of Victorian and Edwardian traditions of the 'subject picture' that the Burlington Magazine's critic found that the

'pictures shown baffle criticism; the bulk of them, even those carried out by craftsmen of ability, are not primarily works of art at all; they would have to be discussed not by the art critic, but by the sociologist, psychologist or some idle biographer.'⁴

36 Academicians and Associates were represented, including Sir Edward Poynter, Ernest Crofts and Marcus Stone⁵. The majority of exhibits were paintings.

In his first review of the 1922 Summer Exhibition⁶ A. Clutton-Brock⁷ was pleased to find that 'subject pictures' were at last disappearing, and perhaps being killed, by the advent of the motion-picture. Most reviews were agreed that some changes in attitude had taken place at Burlington House:

'On the one hand, it lacks many things to which we have been accustomed as of the very essence of the Royal Academy; on the other, it proves acceptance, willing or unwilling, of both men and works from which the sacred 40 in former days would have shrunk in abhorrence.'⁸

1 Frederick Gordon Roe, assistant editor of the Connoisseur. The Connoisseur LXII No.245 January 1922 pp 46-7.

2 The first of these exhibitions since the Alma-Tadema retrospective exhibition of 1913.

3 The Architectural Review thought the exhibition 'a revival of old fond memories.' LI February 1922 p xxxiv.

4 The Burlington Magazine XL No.227 February 1922 p 101.

5 See The Studio LXXXIII No.347 February 1922 pp 92-94. In financial terms the exhibition made a loss of £1,265-10-6, mainly due to the costs of carriage and insurance.

6 The Times April 29th 1922.

7 The author of Essays on Art. London 1919, a collection mostly reprinted from The Times Literary Supplement.

8 The Daily Telegraph April 29th 1922.

Gallery A1 was quickly labelled the 'Advance Art' room², and the work of Augustus John was singled out for attention. C.R.Grundy, perhaps mindful of the recent Deceased Members exhibition, was critical of the Academy for being deficient in 'subject interest, sentiment and imagination'³, qualities which he considered essential in order to appeal to the public. In consequence Grundy was convinced that modern examples of 'Bolshevism-and-Water' would never succeed in creating wide-spread demand. Other critics were less conservative and welcomed changes. Frank Rutter⁴ again noted that the Academy had 'drawn the teeth' of societies and groups⁵ which might have provided real competition and Charles Marriott thought that the appearance of more 'modern' painting which

'... is more consistently painting than elsewhere, prompts the ironical reflection that it has fallen to the so called "revolutionaries" to bring the first signs⁶ of order and harmony among the arts into the Royal Academy.'

The 'picture of the year' was generally considered to be Charles Sims' The Countess of Rocksavage and her son, with its feeling for atmosphere and sunlight. Considerable interest was excited by the presence of a Sargent portrait of the Countess in the same exhibition, which encouraged comparisons to be made.

The Exhibition of Decorative Art⁷, January and February 1923, resulted from a memorandum on mural decorative art issued by the President and Council of the Royal Academy in February 1922⁸. The exhibition was intended to illustrate the potential importance of painting and sculpture to architectural schemes, and to stimulate the interest of students and younger artists. Although there was but a

1 Daily Chronicle May 1st 1922.

2 e.g. The Daily Telegraph May 2nd 1922.

3 The Connoisseur LXIII No.250 June 1922 pp 109-117.

4 Outlook May 6th 1922.

5 e.g. The Glasgow Group, the New English Art Club and the International Society.

6 The Athenaeum May 6th 1922. P.G.Konody, in the Daily Express April 29th 1922, had stated that 'The President and Council have, as it were, not only shaken hands with the alleged Bolsheviks, but generously admitted them into the very sanctum of conservatism and traditionalism in art.'

7 Including the 12th Exhibition of the Arts and Crafts Exhibition Society.

8 Royal Academy Annual Report 1922. Appendix No.18, pp 95-6.

poor attendance at the exhibition The Studio's critic thought that there was much to be learned from its demonstration that art can enter into the fabric of everyday existence¹. Mural painting, stained glass, statues, memorials, furniture, calligraphy, ceramics, silver, cut gems and textiles were included in the exhibition, which also had a gallery set aside for the display of the Alfred Stevens' Dorchester House designs purchased by the Chantrey Bequest (see above p104). The Academy was certainly seeking to re-instate the influence of decorative arts

' . . . blended with the daily purpose and use of each building . . . accepted as an essential part of an aesthetic and social education which continued as² a matter of course throughout the life of the ordinary person . '

A number of Royal Academy members contributed works³ to the exhibition.

The Summer Exhibition of 1923 contained 1,544 exhibits, which had been selected from 10,713 works. Despite the increased number of aspiring exhibitors⁴, however, the exhibition was not particularly adventurous. Gallery XI was by now established as the room for pictures of the 'modern movement,' but in general the reviews agreed with the art critic of The Times who thought that

'These pictures, one feels, are judged by painters with different aims and methods, not used to judging this kind of art; and they are so mixed with pictures of a different kind, ordinary Academy pictures, that they do not look their best or tempt the best of⁵ the younger artists to submit their works to the ordeal.'

The Connoisseur's critic found the exhibition lacking in imagination.⁶

1 The Studio LXXXV No.359 February 1923 pp 96-101.

2 Royal Academy Annual Report 1922, ibid.

3 Among a number of lunette compositions was one entitled The Ancient Arts, painted in wax medium, by George Clausen. It was reproduced in The Studio (op.cit. p 97), and appears somewhat uncharacteristic of Clausen's work. It was, however, symptomatic of the interest in the decorative arts now taken by many artists of repute.

4 1,007 more works were sent in than in 1922.

5 The Times May 5th 1923.

6 The Connoisseur LXVI No.262 June 1923 pp 111-114. The article accused the Academy of having adopted a policy of attempting to divorce painting from 'any close connection with literature, history, topography or anecdote,' and of trying to make art an end in itself rather than the vehicle of expression for ideas. Such a condemnation provides a useful definition of contemporary 'modernism,' and again calls attention to the decline of the 'subject picture,' lamented by the Connoisseur's editor.

the only artists represented whose work might be termed academic, and although forms of symbolism were evident in works by Cayley Robinson, Grieffenhagen and Reginald Frampton, the exhibition was dominated by realistic portraiture and landscape. Sculpture exhibits still expressed the importance of memorial sculpture after the war⁴. The 'picture of the year' was Sir William Orpen's To the Unknown British Soldier in France, which showed a draped coffin in a Versailles Palace interior, flanked by two emaciated, shell-shocked sentries. Of the 'modernists' in Gallery XI Ethel Walker and Ernest Proctor attracted some attention. Both had exhibited at the New English Art Club⁵ and their work invited comparison with that of modern French artists⁶.

In October and November 1923 two exhibitions were held at Burlington House. The Australian Art Exhibition was arranged under the auspices of the Society of Artists, Sydney, New South Wales, and in some ways was a successor to the 1918 exhibition of the Royal British Colonial Society of Artists. The Studio's critic remarked that the Australian exhibitors

'... have taken the British tradition as it was before it became confused by revolutionary - or reactionary - borrowings from foreign sources, and they have adapted it intelligently to the local conditions ...'⁷

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- 1 Ricketts exhibited The Return of Eurydice, The Trojan Women and Chimeras.
 - 2 Charles Shannon's The Wounded Amazon was, however, dismissed as merely a 'pleasingly composed decoration' in the Connoisseur.
 - 3 Vanity.
 - 4 Sir William Goscombe John's large relief, The Response for the Newcastle-upon-Tyne monument, and C. Sargeant Jagger's Figure for the Great Western Railway Paddington Station War Memorial, were considered very successful.
 - 5 Ethel Walker was listed as a member in 1900.
 - 6 The Times May 14th 1923, stated that Proctor's Bather in the East derived from Gauguin, and commented on the lack of finish in Ethel Walker's Invocation, a feature of her work which Frank Rutter described as impressionist in Modern Masterpieces, London 1942 pp 276-7.
 - 7 The Studio LXXXVI No. 368 November 1923 p 274.

work which had been produced in Australia and in consequence a number of artists of repute who lived and worked in other countries were excluded from exhibiting. Sir Bertram MacKinnal's work was conspicuous by its absence¹. Edith M. Fry listed, in The Studio², a number of artists who were fortunate enough to be included in the exhibition only because they had recently returned to Australia. The Australian artists seem to have been particularly successful in landscape painting and in graphic art, although the drawings of Norman Lindsay were taken to task by the critic of the Connoisseur for lacking the 'dignity of conception' which distinguished works of art from mere 'material exercises'³.

The Exhibition of British Primitive Paintings had been organized by a committee headed by Viscount Lee of Fareham, which had assembled a collection of works and copies⁴ representative of English painting before Holbein. William G. Constable, an assistant in the National Gallery, wrote the catalogue to the exhibition which was much praised in the Burlington Magazine⁵ by Sir Martin Conway. The 'superstitious emblems' which had survived the ravages of time, the Puritans' destruction and later restorations provided the public with a unique opportunity of glimpsing a period of English art from which scant evidence remains. The 137 works on exhibition represented the majority of examples then known, and was welcomed by many as proof of the existence of an indigenous school of English painting before the sixteenth century⁶.

1 In fact there were no sculpture exhibits. The omission of sculpture is surprising in view of the fact that both MacKinnal and Harold Parker were well-established Australian Sculptors.

2 Edith M. Fry Australian Art at Burlington House in The Studio LXXXVI No. 369 December 1923 pp 324-328.

3 The Connoisseur LXVII No. 268 December 1923 p. 234. It appears that the critic was objecting to the (unedifying) realism of Lindsay's subjects - 'portrayals of bevies of women, who seemed to exult in exposing their pronounced proportions to the gaze of rakish-looking males.'

4 Some of the copies were made by E. W. Tristram, Professor of Design at the Royal College of Art.

5 Burlington Magazine XLIII No. 248 November 1923 pp 221-229.

6 See the Connoisseur LXVII No. 268 December 1923 p 233. Tancred Borenius and E. W. Tristram collaborated on English Mediaeval Painting, Paris 1927, and expressed a debt to the 1923 exhibition.

Works by Swedish Artists 1880-1900. This had been organized by Professor Oscar Bjork, Vice-President of the Swedish Academy, and included works by Carl Larsson and Anders Zorn¹. It co-incided with an exhibition of Swedish Arts and Crafts at the Gieves Gallery in Old Bond Street², which confirmed the high reputation of Swedish craftsmanship. During the same five weeks³ Burlington House was again host to the Royal Society of Portrait Painters, which exhibited some 250 pictures. Works by Sir William Orpen and Alfred Munnings⁴ attracted some attention, as did a retrospective section which included portraits by G.F. Watts, Sir James J. Shannon, and W.Q. Orchardson⁵.

In a review of the 1924 Summer Exhibition The Times appeared to be convinced that

'This year the modernist pictures are taken more into the bosom of the Academy; though, indeed, it is less a matter of modernist pictures than of a modernist influence gently pervading the whole.'⁶

The author attributed this change of attitude to the recent elections of Augustus John, Walter Russell, Philip Connard, Spencer Watson, and Maurice Grieffenhagen⁷, and even if he considered that Walter Sickert's election was long overdue, in the absence of any representation from the London Group it was apparent the New English Art Club could be said to have a 'controlling interest.' It is true that the modern-

1 Carl Larsson (1853-1919) had been the subject of an article in The Studio, LXXVIII No.323, February 1920 pp 184-193. His frescoes in the National Museum, Stockholm, and more domestic subjects characterized by strong linear qualities, were already widely known in reproductions. Zorn (1860-1920) was described as a Swedish equivalent of J.S. Sargent in the Connoisseur LXVIII No.271 March 1924 p 172. The same review pointed out that the marriage, in 1923, of Lady Louise Mountbatten to the Crown Prince of Sweden may have given some impetus to the arrangement of this exhibition.

2 Reviewed in The Studio LXXXVII No.371 February 1924 p 79.

3 The Swedish Art exhibition and the Royal Society of Portrait Painters exhibition closed on the same date, February 23d.

4 e.g. Sir William Orpen's Bishop of Ripon and Munnings' equestrian portrait The Earl of Birkenhead.

5 The Connoisseur, LXVIII No.271 March 1924 p 171.

6 The Times May 3rd 1924.

7 '... The Academy has abandoned its defences against modernity and at the same time has acquired an element in its councils capable of judging modernity on its merits instead of plunging at random to ginger up the show.' The Times ibid.

Frank Rutter noted that Ernest Proctor's The Merry-go-Round² had found itself in Gallery X on the wall opposite Frank O. Salisbury's 8'6" high The Roof of the Great Hall, Westminster . . .³, an example of a type of history painting now fast disappearing. In Gallery XI itself Mrs Dod Proctor's Two of Them was exhibited close to Sir William Orpen's Sergeant Murphy and things (an essay into Munnings' territory) and August John's Sir Charles Scott Sherringham.

'Really, the Academy is much more catholic than many of the younger artists of today would be inclined to allow . . .'⁴

commented The Studio. Much to C.R.Grundy's delight (although he still complained about the Academy's weakness in 'subject pictures'⁵) W.Russell Flint's The Lemnians became a 'problem picture' in the original Edwardian sense⁶. It was impossible to determine which of two alternative incidents in the ancient history of Lemnos the picture was intended to represent⁷. Charles Sims' H.M.The King was much discussed (see above p 26), and George Clausen's landscapes were rated highly. In sculpture not only was Reid Dick's Pieta, from the St Paul's Cathedral Kitchener Memorial, generally regarded as the most impressive piece but a number of younger sculptors were represented. Frank Rutter noted that the influence, at least, of Epstein and Gill was present in the work of Miss Rose Bower⁸ and Harry Parr respectively. Kineton Parkes classified Parr as

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- 1 Frank Rutter The Little Book of the Royal Academy of 1924, London 1924.
 - 2 ' . . . The nearest approach to Post-Impressionism which the Royal Academy permits.' F.Rutter op.cit.p 80.
 - 3 The complete title given in the catalogue reads The Roof of the Great Hall, Westminster. Richard II being shown the work of the New Roof by his "Beloved Servant," Hugh Herland, The King's Master Carpenter, 1397.
 - 4 The Studio LXXXVII No.375 June 1924 P 303.
 - 5 The Connoisseur LXIX No.274 June 1924 pp 107-111.
 - 6 See Mary Clive The Day of Reckoning, London 1964 pp 55-60.
 - 7 It was realized that the subject either represented the start of the massacre of Lemnian husbands (and slaves) by their wives, or the rescue of the Lemnians by their Spartan wives many generations later.
 - 8 A bronze bust of Mrs Halpern.

who have a desire to break away¹ from the accepted plastic aspect of British sculpture . . .

and Rutter referred to Parr's 'deliberate archaism'². C.R.Grundy, however, was wont to ascribe such characteristics to a tendency among younger artist to

'sacrifice the human interest in pictorial work to aesthetic considerations based on narrow and arbitrary dogmas . . . largely the creation of the highbrow critics . . .'³

The month long exhibition⁴ of the Royal Society of Portrait Painters, January to February 1925, contained no such modernist examples of work. Sir John Lavery, J.S.Sargent, Sir William Orpen and A.J.Munnings were well represented, and the Connoisseur⁵ was able to comment that the standard was, on the whole, very satisfactory. The Academy also loaned some galleries for the British School in Rome competition, from March 2nd to March 14th.

After the election of Sir Frank Dicksee as President of the Royal Academy many critics appeared to be looking for signs of reaction in the 1925 Summer Exhibition. Indeed Mr Baldwin's Royal Academy Banquet speech echoed sentiments which had already been expressed in a number of reviews:

'I have noticed sometimes that advice is given to the artists of the country to make a clean sweep of the Academy. It is always a revolutionary people who think a clean sweep must result in something which will give keen satisfaction. While, in the last four years, the Academy has remained without great change, we have made a clean sweep of three governments, . . . and yet the people are not satisfied. So may there not be something to be said even for keeping an Academy or a government in?'⁶

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- 1 Kington Parkes The Art of Carved Sculpture, London 1931 Vol.I p 96.
 - 2 F.Rutter op.cit. pp 70-71, with reference to Parr's stone group Motherhood.
 - 3 The Connoisseur ibid.
 - 4 January 24th to February 21st 1925.
 - 5 The Connoisseur LXXI No.283 March 1925 p 180. 'There were no "cubist" or "futurist" pictures' the article explained.
 - 6 Reported in The Times, May 4th 1925.

show modernist works at the Academy had failed, and was glad to see no 'radical room' in the 1925 exhibition². The critic of the Morning Post saw the absence of work by 'abstractionists' as a relief from high-brow theorizing³. The Sunday Times review could only single out Dod Proctor's The Model as an example of 'really modern painting'⁴. The exhibition had again been reduced in size, albeit not to the extent of the 1921 exhibition⁵, by the application of selection criteria which Herbert Furst, writing in the new Apollo, thought favoured 'formula or routine painting'⁶. A.L.Baldry, in The Studio⁷ noted much that was technically competent, but found little evidence of imagination or new talent. One of the few 'subject pictures' shown was Glyn Philpot's Street Accident, but there was little evidence of academic⁸ painting in an exhibition dominated by portraiture and landscape. The presence of works by Walter Sickert (including The Poet and his Muse and Victor Lecour) could not disguise the fact that the Academy was experiencing some 'backlash' against the more liberal policies of recent years.

A major exhibition of the International Society of Sculptors, Painters and Gravers was held at Burlington House from November to

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- 1 Robert Rattray Tatlock became both Editor of Burlington Magazine and Art Editor of The Daily Telegraph. An ex-student of the Glasgow School of Art, he collected paintings (including works by Sickert and de Segonzac) and contributed material to a number of journals.
 - 2 The Daily Telegraph May 2nd 1925. 'The regular exhibitors did not like it, the public . . . did not like it; the modernists themselves liked it least of all . . . it was as absurd to attempt to promote a fusion of the conservatives of the Royal Academy and the radicals of the London Group as it would have been to try and combine the forces of conservatism and socialism at Westminster.'
 - 3 Morning Post May 4th 1925.
 - 4 Sunday Times May 3rd 1925.
 - 5 There were 1,419 works exhibited, a decrease of 144 from the previous year's total.
 - 6 Apollo I No.6 June 1925 pp 371-373.
 - 7 The Studio LXXXIX No.186 June 1925 pp 308-316.
 - 8 C.R.Grundy, Connoisseur LXXII No.286 June 1925 p 115, referred to W.Russell Flint's allegory, Spring Caprice as 'an example of a type of academic art now too little essayed.'

vouring to re-assert the Society's importance as an international concern, but the exhibition lacked an adequate sense of organization.¹ A large number of pre-war pictures confused a supposedly modern exhibition, but Herbert Furst considered it, nevertheless,

'... by far the most stimulating show London has had for many years; not indeed, because it contains many "masterpieces" - it doesn't - but because it challenges comparisons both as regards times and places.'

Having stated his belief that British painting compared well with foreign painting, Furst singled out Ernest Proctor and Clyn Philpot for some praise.

J.S.Sargent had died on April 15th 1925. The Academy Council and General Assembly decided to hold a memorial exhibition of his work and a committee³ was speedily formed to organize it. The exhibition which took place from January 14th to March 13th 1926 replaced the planned Royal Society of Portrait Painters' show, which was postponed until November. The Sargent Exhibition contained 278 oil paintings, 321 watercolours, and 32 decorative sculptural and architectural subjects loaned by a large number of public institutions and private owners. It was attended by 108,022 visitors⁴: Sargent was acclaimed as the most important portrait painter of his time⁵, a judgement which contemporary sale-room prices condoned⁶. The Studio's

1 Although Herbert Furst, Apollo II No.12 December 1925 pp 370-371, confessed himself sated with the large number of exhibitions then running in London, he was most critical of the 'want of principle and co-ordination' in this exhibition.

2 Apollo III No.13 January 1926 p 60.

3 Consisting of Sir Frank Dicksee, Samuel Melton Fisher and Wilfred de Glehn. See Royal Academy Annual Report 1925 pp 9, 27 & 28. A memorial service was held in Westminster Abbey on April 24th 1925, and the Council took 'the necessary steps to arrange... for the removal of the remains of Mr J.S.Sargent R.A. from Brookwood and for their re-interment in St Paul's Cathedral' (p 28).

4 Royal Academy Annual Report 1926 and S.C.Hutchison op.cit. p.165.

5 'The most famous and successful of the splashers...' Mary Clive op.cit. p 61. This was the first one-man retrospective exhibition at Burlington House since Alma Tadema's in 1913.

6 The 1925 Studio sale at Christies fetched over £180,000. See Richard Ormond's introduction to Leeds Art Galleries and National Portrait Gallery, London, John Singer Sargent and the Edwardian Age Exhibition catalogue 1979 p 13.

of his work¹, even if the brilliance of Sargent's technical gifts could be seen as a sort of limitation. Despite the singular honour of a one-man retrospective exhibition at the Royal Academy so soon after his death², however, some critics were a little cautious in their assessments. Herbert Furst found Sargent's dexterity in representation incompatible with his weakness in design:

'The enigma, then, is the manifest schism in Sargent's mind:³ his genius had the eyes of an eagle but the wings of a wren.'

Burlington House made another contribution to the cause of decorative art when the Arts and Crafts Exhibition Society's 13th Exhibition was held there from January 18th to February 27th 1926. Yet it was more difficult to re-capture that sense of an optimistic revival of vitality in the crafts and in decoration which had characterized the 1923 exhibition of Decorative Art (see above p 185). An apparent desire for novelty in some of the exhibits, and a rather ambiguous attitude towards traditional crafts, led some to the conclusion that tradition should either be allowed to develop naturally, or should be scrapped in favour of making a fresh start⁴.

The number of visitors to the Summer Exhibition of 1926 fell by a staggering 17,028 from the previous year's total, mainly due to the effects of the General Strike from May 4th to May 12th. The nature of the exhibition showed evidence of the more reactionary selection policy which had commenced in 1925. P.G.Konody found that

'The pendulum has swung back once more. The liberal policy which during the last two or three years opened the Royal Academy to the disciples of moderate modernism has apparently been abandoned, and Burlington House presents about the same aspect as it did some 20 years ago. The academic tradition rules supreme . . . English art, as represented by the Royal Academy, stands aloof from the spirit of the age, and is hopelessly out of touch with modern aspirations.'⁵

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- 1 J.B.Manson Notes on the Works of J.S.Sargent in The Studio XC No.389 August 1925 pp 79-87.
 - 2 The exhibition was reviewed very enthusiastically, e.g. by the Connoisseur LXXXIV No.295 March 1926 pp 185-186. 'No finer tribute could have been paid to the memory of the late John S. Sargent . . .'
 - 3 Apollo III No.14 February 1926 pp 123-124.
 - 4 Apollo III No.15 March 1926 p 186.
 - 5 The Observer May 1st 1926.

and the Times review accused the Academy of seeking to exclude 'younghness of heart'¹. The Studio's critic thought it likely the Academy had taken a 'safe' course of action and only selected work which did not depart from recognized conventions². The result of such a policy, combined with the sparse hanging in Gallery 3³, led to accusations of dullness⁴. Even Ernest Proctor's The Mischievous Boy was a re-interpretation of Bronzino's National Gallery Allegory, and there seems to have been no 'picture of the year'⁵ in an exhibition dominated by portraits and landscapes. Charles Ricketts' The Fallen Angel was strongly reminiscent of Gustave Moreau's work, but Henry Tuke's male bathers still posed decorously against south-coast rocks and Richard Jack's H.M. The King appeared 'official' and prosaic compared with the ill-fated Charles Sims' portrait which had been exhibited in 1924⁶. The Connoisseur's critic (this year F. Gordon Roe⁷), however, thought the 1926 exhibition

'... the best that has been held since the disastrous "Flappers' Academy" of 1921.'

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- 1 The Times May 1st 1926.
 - 2 The Studio XCI No.399 June 1926 pp 394-402.
 - 3 Which contained a single line of canvases hung against a gilt wall.
 - 4 The Studio op.cit. p 397, and Apollo III No.18 June 1926 p 355: 'Is the President content to have the Royal Academy looked upon as a School for Boredom?' The Architectural Review's critic called the exhibition 'decidedly a commonplace one; there is nothing either good or bad enough to upset persons, whatever extreme opinions they might have, so from any point of view the effects are negative.' Architectural Review LIX June 1926 p 291.
 - 5 R.R.Tatlock came to this conclusion in The Daily Telegraph May 1st 1926.
 - 6 Richard Jack's picture was used as the frontispiece to the 1926 Royal Academy Illustrated.
 - 7 Frederick Gordon Roe had been on the staff of the Connoisseur since 1913, and had been appointed Assistant Editor in 1921, the year he married Eleanor B.Grundy, the daughter of his Editor-in-Chief.
 - 8 The Connoisseur LXXV No.298 June 1926 pp 119-123: F.Gordon Roe "Satire" and Sense at the Royal Academy Exhibition.

recognized that the Academy was, at least, trying to maintain a certain standard of work¹. Few critics agreed with R.R.Tatlock when he found the sculptures disappointing², especially so since he was searching for more of C.S.Jagger's 'colossal artillerymen'³. P.G.Konody thought the sculpture more advanced than the painting⁴, and some years later Kinton Parkes singled out the Summer Exhibition of 1926 for the attention it had paid to carved sculpture⁵, including Alfred Oakley's wood-carving Malua (plate 35), purchased by the Chantrey Bequest⁶.

The November to December exhibition of the Royal Society of Portrait Painters at the Academy⁷ encountered criticism similar to that which had been levelled at the Academy's Summer paintings. The Studio's critic thought the exhibition demonstrated the maintenance of satisfactory technical standards, but thought the work of contemporary artists outshone by examples from the historical section, which included works by G.F.Watts and W.Q.Orchardson⁸.

The exhibition of Flemish and Belgian Art, A.D.1300-1900, took place from January 8th to March 5th 1927, and was the successor to

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- 1 In Apollo III No.18 pp 355-356 Herbert Furst suggested that, having compared the Summer Exhibition at Burlington House with that of the New English Art Club at Spring Gardens, 'The Royal Academy suffers because it has a standard, the New English because it has none. Let the two come together.' (p 355).
 - 2 The Daily Telegraph June 15th 1926.
 - 3 F.G.Roe was sorry to find that Jagger did not exhibit in 1926: Connoisseur LXXV No.299 July 1926 p 187.
 - 4 Observer May 23rd 1926.
 - 5 Kinton Parkes op.cit. pp 97-98.
 - 6 The Royal Academy lists this piece as in pearwood, but Kinton Parkes (ibid.) refers to it as oak.
 - 7 The last one held at Burlington House until 1941, when the second world war forced the Society to exhibit at the Academy again until 1945.
 - 8 G.F.Watts' Prudence Penelope, wife of the Right Hon.G.Cavendish Bentinck and W.Q.Orchardson's The Late Lord Swaythling. See The Studio XCIII No.406 January 1927 p 37, and Apollo V No.25 January 1927 p 45.

hibition at Burlington House was recognized for its artistic and historical importance², and contained nearly 800 works, including major examples of painting by the Flemish Primitives. The Anglo-Belgian Union had provided the initiative for the exhibition, and its contents were brought together from European Countries and the United States. Paul Lambotte, Directeur Commissaire du Gouvernement Belge pour les Expositions des Beaux-Arts, contributed articles on the exhibition to Apollo³ and to the Connoisseur⁴, in which he paid particular attention to works by the Van Eycks, Robert Campin, Roger Van der Weyden and Hans Memling as well as to sixteenth and seventeenth century paintings⁵. The exhibition was hung in a chronological order, with a section displaying Old Master drawings and a room of engravings. The British Mussum organized a small exhibition of illuminations, drawings and engravings which took place at the same time. Such was the wealth of material on show at the Academy that some reviews commented on the fact that certain sections of the exhibition, including the sculptures, tapestries, ornaments and more recent paintings, suffered by contrast with the sections devoted to early paintings⁶. Amongst more modern examples of work were Alfred Stevens' Woman Knitting and Fernand Knopff's Incense.

A tribute to the work of Sir Hamo Thornycroft and Derwent Wood⁷ took place at the Academy during the same months. In the year of Thornycroft's election as Associate of the Royal Academy, in 1881,

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- 1 In Apollo V No.25 January 1927 p 1 Paul Lambotte discussed the deficiencies of the 1923 Paris, Jeu de Paume, exhibition, which had represented the seventeenth and eighteenth centuries very poorly, due to the restricted exhibition space.
 - 2 The Studio XCIII No.407 February 1927 p 118.
 - 3 Apollo V No.25 January 1927 pp 1-3 and Apollo V No.26 February 1927 pp 51-67.
 - 4 The Connoisseur LXXVII No.305 January 1927 pp 3-8.
 - 5 Bosch, Breughel, Van Dyck, Rubens and Jordaens were also well represented.
 - 6 The Connoisseur LXXVII No.306 February 1927 pp 122-4, article by F.G.Roe.
 - 7 Sir Hamo Thornycroft had died in 1925, Derwent Wood in 1926. The exhibition occupied three of the smaller galleries.

Gosse¹ saw in Thornycroft's work a reaction against Boehm² and the 'pronounced' realists: a reaction in the form of a return to idealism, including subjects from classical mythology³, albeit Thornycroft's portraits and genre subjects revealed a realist side to his work⁴. In 1933 Eric Underwood described the Teucer as

' a figure of great vitality and distinction, severely classical, perfectly modelled and imbued with the spirit of ancient Greece⁵.'

By the date of his death Thornycroft had produced a large number of statues and monuments including the Royal Exchange statue of Queen Victoria and the Westminster Bridge Eoadicea. Although in 1901 M.H. Spielmann had thought that the younger Derwent Wood (see above p 99 and p 114) had yet to form a style of his own⁶ there had later appeared at the Royal Academy a number of classical subjects which included the 1919 Psyche (Plate 4). Wood's work has also been described as 'ideal'⁷, and certainly appeared so to Herbert Furst when reviewing the Burlington House exhibition of 1927. In fact Furst expressed some difficulty in distinguishing between the work of the two sculptors, a difficulty which he used as ammunition with which to

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- 1 In The Magazine of Art 1881, pp 328-332 Edmund W. Gosse Hamo Thornycroft A.R.A.
 - 2 Sir Joseph Edgar Boehm (1834-1890), one of the most popular Victorian portrait sculptors.
 - 3 e.g. Artemis in 1880, Teucer in 1881 and Medea in 1888, all exhibited at the Royal Academy.
 - 4 M.H. Spielmann British Sculpture and Sculptors of To-day, London 1901, p 40, likened Thornycroft's The Sower to the work of J.F. Millet, the 'nobility of Fred Walker's demi-gods in corduroy without their affectation.'
 - 5 Eric G. Underwood A Short History of English Sculpture, London 1933 pp 115-116. In 1924 the Royal Society of British Sculptors presented Thornycroft with its first gold medal, and Frank Rutter referred to Thornycroft as 'The Grand Old Man' of British Sculpture: Frank Rutter op.cit. p 29.
 - 6 M.H. Spielmann op.cit. p 155.
 - 7 Eric G. Underwood op.cit. p 127.

'This, as a matter of fact, may be regarded by some as a triumph of Academicism; for if there be such a thing as objective beauty, and if this was discovered about four centuries B.C. in Greece, and rediscovered some fifteen hundred years after the Birth of Christ in Rome - and this is not an unfair statement of academic dogma - then the art of the twentieth century sculptor consists in getting away at least four hundred, but preferably two thousand three hundred, years from himself and his own vision.

Both sculptors had faithfully absorbed this academic dogma, had tried, as best they could, to efface themselves, and were thus not unmistakably Thornycroft or, obviously, Derwent Wood.

. . . The exhibition was well worth a visit: it was a splendid vindication of those who have fought against the principles which these two sculptors were brought up to defend so valiantly.¹

Such criticism could only emphasize the hostility between 'academicism' and modernism, and, for many younger artists, between modernism and the Royal Academy.

Perhaps the Academy's Council of 1927 (see Appendix J) had reflected upon the implications of such a reactionary image. The 1927 Summer Exhibition reverted to making some concessions to the 'Advocates of new departures in artistic practice'² and included some more modern works. R.R.Tatlock, in The Daily Telegraph, congratulated the Academy on the variety within the exhibition, and hoped that the

' . . . all but insane identification of modernist art with Bolshevik politics may now . . . be dropped.'³

The Morning Post's critic thought the presence of modernist work indicated that the Royal Academy had decided to stop insisting upon a certain standard of work and had adopted a more impartial selection policy⁴, thereby producing a younger show⁵. On the other hand some

1 Apollo VI No.33 September 1927 p 38.

2 A phrase used by A.L.Baldry in The Studio XCIII No.411 June 1927 pp 417-423. Baldry was of the opinion that all modernist works had been gathered together in one room, but other critics were apparently less aware of such a device.

3 The Daily Telegraph April 30th 1927. The Morning Post, May 2nd 1927, went so far as to state 'the self-complacency that acted as a sort of moral and artistic dry-rot is disappearing, thank goodness.'

4 Morning Post April 30th 1927.

5 The Times April 30th 1927.

in which he stated that in recent years many of the more extreme modernist styles¹ had been abandoned by British artists who were returning

'to the main stream of art by channels which² have already been explored by long-dead generations of artists'.³

The 'picture of the year' was undoubtedly Dod Proctor's Morning which was bought by the Daily Mail and presented to the Tate Gallery on May 3rd. This painting of a full-length sleeping figure³ was highly praised in the press despite its simplified, monumental treatment⁴ which A.L.Baldry went so far as to describe as an example of 'searching and photographic realism'⁵. Although portraiture still dominated the exhibition even Herbert Furst appeared to be convinced that the Royal Academy was far from being the worst of its kind⁶. Among the sculpture Henry Poole's The Little Apple (Plate 36), bought by the Chantrey Bequest (see above p 115), provided further evidence of the increasing interest in carving and the sculpture section consisted of a record 293 works.

The Royal Academy Winter Exhibition, January 12th to March 10th 1928, was devoted to works by late members and to the Iveagh Bequest of Old Masters (the Kenwood Collection). An exhibition of this kind, so soon after the Thornycroft and Derwent Wood exhibition, was a revival of the Winter exhibition policy which had been employed by

1 e.g. Cubism, Futurism and Vorticism.

2 C.Reginald Grundy Oil Painting at the Royal Academy in the Connoisseur LXXVIII No.311 June 1927 pp 88-92.

3 The model was a fish-merchant's daughter from Newlyn.

4 The Architectural Review, June 1927 p 234, in a short review Raymond McIntyre thought it 'rather a dull school of art study', and speculated on the extent to which public enthusiasm for it had been formed by Fleet Street's lead. The picture was lent to provincial galleries before being hung in the Tate. Ernest and Dod Proctor were given an exhibition at the Leicester Galleries in November 1927, reviewed by Mary Chamot in Apollo VI No.36, December 1927 pp 248-252.

5 The Studio op.cit. p 418.

6 Apollo V No.30 June 1927 pp 275-277.

hibition was to take place before 1939¹, that of 1928 proved quite popular, and attracted 75,517 visitors. Of a total of 608 exhibits 545 were works by deceased members: Sir Luke Fildes, Mark Fisher, Ambrose McEvoy, J.W.North, F.Cayley Robinson, Sir James J.Shannon and S.J.Solomon. The most imaginative artist of this group was undoubtedly Cayley Robinson

'... bridging the gaps between fin de siecle Symbolism and the commercial shallows of "Art Deco"².'

although Herbert Furst criticized his depressive 'Maeterlinckish' romanticism³. Mark Fisher's impressionism had long been a feature of Burlington House exhibitions, and McEvoy's portraiture marked him out as the most modern of the remaining artists⁴.

The Royal Academy Summer Exhibition of 1928 co-incided with the Retrospective Exhibition of the London Group and the 77th Exhibition of the New English Art Club, both held at the New Burlington Gallery. Some critics took the opportunity to draw comparisons between the exhibitions. In Artwork W.Egerton Powell contrasted the boredom of Burlington House to the 'alert receptiveness' engendered by the New Burlington Gallery exhibitions⁵, although he expressed a fear that many New English exhibitors would soon be joining the ranks of those at the Academy -

'Most of the canvasses had just that touch of lifelessness the R.A.Council⁶ requires as a sort of hall-mark of artistic respectability.'

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- 1 January to March 1933, Works by late Members of the Royal Academy.
 - 2 William Feaver's review of the October-November 1977 Fine Art Society's exhibition of Frederick Cayley Robinson in the Observer, October 16th 1977.
 - 3 Apollo VII No.39 March 1928 p 145. Robinson had, in fact, made designs for Maeterlinck's The Blue Bird.
 - 4 Even if William Rothenstein, Since Fifty, London 1939 p 75, felt obliged to defend McEvoy's work from disparaging remarks made by the art critic of The Times on this occasion.
 - 5 Artwork IV No.15 Autumn 1928 pp 137-147. The New Statesman also referred to the 'long parade of dullness' at Burlington House, in its review of May 12th 1928.
 - 6 Ibid. p 138.

exhibition, although he gave due credit to members of the Group for having taught a British audience

'... that the laws which govern design in art are not fulfilled by the mere expedient of copying Nature or imitating traditional forms of expression'.¹

As far as Powell was concerned the Academy exhibition could provide little evidence that Cézanne and his contemporaries had ever lived, although the presence of Sickert's Rear Admiral Walter Lumsden, C.I.E., C.V.O., R.N. was welcomed. Even F.G.Roe, in the Connoisseur, found the general standard of the exhibition 'lamentably low',² and the Architectural Review's critic thought that all the interesting pictures could be put into one room³.

The exhibition's main note of interest was undoubtedly the extraordinary mystical subject paintings by Charles Sims. The fact that the artist had recently committed suicide⁴ added a certain interest value to his works. P.G.Konody, in the Observer, stated that it was left to

'... the late Charles Sims, who just before his untimely and tragic death had entered upon a new phase of supremely interesting experiment, to save the year's show from utter dreariness.'⁵

The Six pictures exhibited had been completed just before Sims' death, and were the cause of some controversy amongst members of the Academy even before the exhibition opened⁶. Despite his close association with the Academy Sims had been appreciative of the work of

1 Apollo VII No.42 June 1928 p 291. Furst did, however, comment upon the changes evident in more recent work of both Bomberg and Dobson when compared with their earlier experiments - such an obvious 'return to "sanity"', that the opponents of the New Movement - and there are many - will hail it as a confession of failure and a sign of repentance' (ibid.)

2 The Connoisseur LXXXI No.323 June 1928 pp 101-105.

3 Architectural Review LXIII June 1928 p 244.

4 On April 13th 1928 Charles Sims drowned himself in the River Tweed when staying at Leaderfoot, near St Boswells, Roxburghshire.

5 The Observer May 6th 1928.

6 Charles Sims op.cit. pp 128-130. Alan Sims states that there was even some talk of refusing to hang the pictures, since they 'were in no way representative of his accepted manner of painting.'

younger artists and now become increasingly disenchanted with his popular success as a portrait painter¹. In the 'Spirituals' Sims sought to express mystical experiences of the human soul, aware that he was risking much by attempting to break new ground. The pictures were still attractive in a formal sense but their symbolism was difficult to understand². Interestingly they were hung in Gallery XI, once more.

'a sort of isolation-ward for all work that showed the slightest trace of "modern" feeling³.'

If the majority of paintings in the exhibition were considered dull so too was the sculpture section. Frank Rutter commented on the continuing absence of work by Epstein, Gill or Dobson⁴ and Kington Parkes was severely critical of the exhibits. Parkes could only hope that sculpture would be represented more adequately in 1929⁵.

The 14th Exhibition of the Arts and Crafts Exhibition Society, October to December 1928, did not attract very much attention. Martin Battersby, in The Decorative Twenties⁶ observed that by the 1920s

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- 1 The success he enjoyed had, Alan Sims suggests (Charles Sims op.cit. p 127), already resulted in the large (96 x 84) The Studio of a Painter of Fêtes Galantes shown in the 1926 Summer Exhibition, which may be interpreted as an 'expression of his impatience with the whole ostentatious business of Society portrait painting.' (ibid.)
 - 2 The Studio XCVI No.424 July 1928 pp 21-24 '... too abstruse to be generally understood.' The titles of the paintings are themselves enigmatic: Behold, I have graven thee on the Palm of my Hand; The Rebel Powers that Thee Array; Man's Last Pretence of Consummation in Indifference; My Pain beneath your Sheltering Hand; I am the Abyss and I am Light; Here am I. Even Herbert Furst, Apollo VIII No.43 July 1928 pp 45-6 preferred the 'whimsical, sunny, airy, impressionistic' earlier Sims to the later mystic. An exhibition of studies for the 'Spirituals' was later held at Barbizon House, in January 1929. See Apollo IX No.49 January 1929 p 77.
 - 3 Charles Sims op.cit. p 129.
 - 4 Sunday Times May 20th 1928.
 - 5 Kington Parkes Sculpture at the Royal Academy in The Architects' Journal May 16th 1928 pp 684-686. The 1928 exhibition only showed 128 sculptures compared with the previous year's 293.
 - 6 Studio Vista, London 1969 pp 147-148.

the work and aims of the Society had little relevance for the post-war generation. Indeed the handicraft tradition was seen as positively injurious to the progress of the Decorative Arts at a time when problems concerning machine production were again prominent. In 1928 an essay by Philippe Mairat, entitled The Idea behind Craftsmanship¹ sought to justify the Arts and Crafts philosophy by arguing that:-

'... the essential truth the craftsman lives for is not against science or improved technique as such. The essence of craftsmanship is simply work which is both a means and an end in itself - creation... primarily by the courageous association of free, individual workers, to do their work in their own way, and to make the world safe for it.'

The essay drew a reply from W.F.Crittall³ advocating the role of the modern craftsman as a designer for manufacturers in industry⁴. The recognition of the need to provide machine production with designs adopted to modern needs was also a theme of The Studio's Year-Book Decorative Art 1928. Such an approach, however, had the effect of strengthening the bond between the craftsman and the artist, instead of between the craftsman and the manufacturer, thereby transforming the 'arts and crafts' into the 'arty crafty'⁵. The decline of the Arts and Crafts Movement can be illustrated by the infrequency of the Society's exhibitions after 1928⁶.

1 Published as a pamphlet by the New Handworkers Gallery, London, and reprinted in The Studio XCVI No.427 October 1928 pp 231-233

2 The Studio op.cit.p 233.

3 Managing Director of Crittalls, Braintree.

4 The Studio CVI No.428 November 1928 p 307. Crittall was in favour of a continental Werkstätten System which would form a channel whereby their (the craftsmens') models and designs could be introduced to the manufacturers in the various branches of industry, to the benefit of both. . . '

5 Martin Battersby op.cit. p 148.

6 The Arts and Crafts Exhibition Society continued to use Burlington House for its exhibitions, the 15th of which took place in 1931, the 16th in 1938, and the 17th in 1946. The 1935 Royal Academy exhibition of British Art in Industry may be seen as an attempt to confront the problems posed by the debate between craft and industry.

The Exhibition of Dutch Art A.D.1450-1900, which took place from January 4th to March 9th 1929, received some advance publicity, notably an article in Apollo¹ by William Gibson, the Assistant Keeper of the Wallace Collection. Gibson's introductory remarks provide a useful assessment of the role of the international loan exhibitions²:

These exhibitions are invaluable both for the public with a general interest in such subjects and for the special student. The emphasis laid on the relationship of one artist to another by the bringing together of examples covering the whole history of the painting of a country gives an understanding of artistic development which could not be arrived at by any amount of reading or lectures. . . . Such exhibitions also provide easy access to a number of works in private collections, otherwise inaccessible or difficult of access.'³

Under the auspices of the Anglo-Batavian Society all eleven galleries at Burlington House were used to display a selection of pictures brought together from numerous private and public collections. A Dutch group of experts⁴ assisted the British Committee to organize an exhibition even larger than the 1920 Paris Exposition d'Art Hollondais. The works were arranged in a chronological manner, and there were additional sections devoted to drawings, etchings, old silver and engraved glass. Tancred Borenius doubted if there had ever been a finer art exhibition⁵. Although certain museums⁶ had refused to lend work, the Earl of Albemarle and his committee⁷ succeeded in ob-

1 William Gibson The Dutch Exhibition at Burlington House in Apollo VIII No.48 December 1928 pp 319-322. This was the first of three articles by Gibson published in Apollo, the others in volume IX: No.49 January 1929 pp 1-12, and No.50 February 1929 pp 81-94.

2 'The most important feature of Llewellyn's presidency.' Hutchison op.cit. p 169.

3 Apollo VIII No.48 December 1928 p 319.

4 Including Dr F.Schmidt-Degener, Director of the Rijksmuseum, and Dr.W.Martin of the Mauritshuis.

5 Tancred Borenius Dutch Painting at Burlington House in International Studio XCII March 1929 pp 21-27.

6 German state museums refused to co-operate in lending pictures, as did the Haarlem Museum. See the article by Dr Leo Van Puyvelde (Chief Curator of the Royal Museums of Fine Art in Belgium) in Apollo IX No.51 March 1929 pp 139-147.

7 The Earl of Albemarle was the British Committee's chairman, Major A.A.Longden its secretary.

...aining a representative selection of work which was very well received¹. In his last article on the exhibition for the Connoisseur² Professor Martin, Director of the Mauritshuis, paid tribute to the excellence of the catalogue, produced under the guidance of W.G.Constable and Dr.H.Schneider³.

The Royal Academy Summer Exhibition of 1929 was greeted with less rapture. The reasons for the 'usual disappointment' occasioned by the quantity of 'undistinguished'⁴ work were attributed by many critics to the conservative nature of the Academy and the attitude of younger artists towards it. The Times acknowledged the fact that

'Unfortunately the majority of our more talented younger artists do not submit their works to the Academy. Some abstain from genuine conviction, others in dudgeon because they have been rejected in the past.'⁵

The fact that the exhibition was obviously unrepresentative of the latest developments in British art elicited a 'personal view' from R.H.Wilenski in The Studio⁶, which made a number of radical suggestions for improvements. Amongst these⁷ was a proposal that portraiture might be excluded from the exhibition since portrait painters

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- 1 The Royal Academy Annual Report 1929 noted that the exhibition was 'very well attended,' and critics were agreed that 'the student of Dutch art has the most unique (sic) chance of his time' (The Studio XCVII No.431 February 1929 p 79).
 - 2 The Connoisseur LXXXIII No.331 March 1929 pp 131-142. Dr W. Martin Last Words on the Dutch Exhibition.
 - 3 Schneider held a position at the Mauritshuis similar to that of Constable at the National Gallery, London.
 - 4 The Studio XCVIII No.439 October 1929 p 739.
 - 5 The Times May 4th 1929. The Museums Journal, XXIX July 1929 pp 11-13 found this situation perfectly natural. 'As befits an institution more than a century and a half old, the Royal Academy is conservative. It moves with the times but slowly and cautiously and usually in the right direction' (p 11).
 - 6 R.H.Wilenski The Royal Academy, The Studio XCVIII No.436 June 1929 pp 472-477.
 - 7 Wilenski suggested exhibiting portraits in a separate exhibition; hanging works by Academy members together; including sections selected by the New English Art Club, the London Group and the London Artist's Association; eliminating all drawings, graphic work and miniatures; organizing the sculptures into sections chosen by the Academy and the Rome Scholarship Board; giving an independent critic (himself) the responsibility of selecting a certain proportion of the work to be shown.

commissions. Only if the Royal Academy was reformed, Wilenski argued, would the public be enabled to see the work of important younger artists¹. Not all reviews, however, were so critical of the exhibition's shortcomings. C.R.Grundy, who thought that the exhibition's great strength was in its portraiture, found it revealing

'... the stress of altered circumstances more than any of its recent predecessors².'

The quantity of work in black and white was nearly doubled³, and there were fewer large-scale works. Yet although the critic of The Times thought that the more advanced works had been more evenly distributed throughout the exhibition⁴, Herbert Furst reported the rejection of a painting by Dod Proctor⁵ and found but few paintings of the highest merit⁶. The sculpture fared a little better at the hands of those critics sympathetic to 'modernist' attitudes. The Times found some uncertainty as the result of the 'decline of the Renaissance tradition'⁷ but Kineton Parkes was appreciative of an exhibition which included a number of carved pieces⁸. Mary Chamot was convinced that the standard of the sculpture was generally better than that of the painting⁹.

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- 1 Wilenski gave a list of painters and sculptors including Paul Nash, Ben Nicholson, Eric Gill and Henry Moore.
 - 2 The Connoisseur LXXXIII No.334 June 1929 p 367.
 - 3 Engraver members of the Academy had been given equality with Painter, Sculptor and Architect members in 1928. There were also a number of studies and sketches included in the exhibition, and noted by Grundy in his second article, the Connoisseur LXXXIV No.335 July 1929 pp 49-50.
 - 4 The Times ibid.
 - 5 Virginal, which then passed through the Leicester Galleries. The subject was a female nude, which Furst supposed to have 'presented a problem of morality' for the Academy.
 - 6 Apollo IX No.54 June 1929 pp 388-390.
 - 7 The Times May 16th 1929.
 - 8 Kineton Parkes Rights and Wrongs of Academy Sculpture in Apollo IX No.54 June 1929 pp 341-345. Works by Gilbert Ledward, Robert Emerson and Richard Garbe attracted Parkes' attention.
 - 9 Country Life May 11th 1929 pp 657-660.

when the winter exhibition opened on January 1st 1930 the Academy enjoyed one of its greatest triumphs. Such was the popularity of the Exhibition of Italian Art 1200 - 1900 that the President, Sir William Llewellyn, had to publicize¹ the reasons for which the exhibition had to end on March 8th. Even before it opened Mary Chamot was tempted to think that it might surpass the previous international exhibitions, certainly in that Italian art occupied the pre-eminent position in art history². The majority of the 962 exhibits³ were arranged in approximately chronological order, commencing with the work of Duccio and ending with that of Segantini. The extensive representation of works belonging to Italian galleries and museums was in part due to the personal interest in the exhibition expressed by Mussolini⁴ and in part to the considerable efforts made by the numerous members of the exhibition's committees⁵. During the exhibition a programme of related events included a series of lectures at Burlington House, another at the Victoria and Albert Museum, three Italian Music soirées at the Academy, and an exhibition of Italian drawings and graphic work at the British Museum⁶. Among the lecturers were Roger Fry, W.G.Constable, Kenneth Clark, Sir Charles Holmes, Bernard

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- 1 On February 23rd 1930, in reply to a letter in The Times demanding an extension of time for the exhibition. See Royal Academy Annual Report 1930 p 18. The dates of the exhibition had been agreed between the committees and the lenders in 1929.
 - 2 M.Chamot The Italian Exhibition at Burlington House, Apollo X No.60 December 1929 pp 317-322.
 - 3 There were in fact more exhibits than the catalogue numbers would imply since certain exhibits, e.g. plate, maiolica and glass, were shown in groups within numbered cases.
 - 4 S.C.Hutchison op.cit. p 170. Mussolini wrote a congratulatory letter to the Royal Academy, cited in the Royal Academy Annual Report 1930, p 13. He was also an honorary President of the Exhibition.
 - 5 There was an Italian Honorary Committee, a British Honorary Committee, and Italian Executive Committee, a British Executive Committee, a Selection Committee and a Hanging Committee. There were in addition 30 'Continental Members of Honorary Committee.' Catalogue of the Exhibition of Italian Art 1200 - 1900, Second Edition 1930 pp v-ix.
 - 6 The Grenville Library also held an exhibition of Italian Miniatures.

Rackham¹, Sir Robert Witt, and Professor A.M.Hind². It was inevitable that the exhibition should attract a great deal of attention in the art press, and some journals devoted considerable space to reviews of selected aspects of the show. Between December 1929 and March 1930 Apollo published nine articles contributed by Mary Chamot, Tancred Borenius, Fernanda Wittgens, Herbert Furst and William Gibson³. The Burlington Magazine hailed the exhibition as

'... the greatest art exhibition of our time'⁴,

and similarly published a series of articles including lengthy ones by Sir Charles Holmes⁵ and Roger Fry⁶. Nearly 540,000 visits were recorded, and almost 10,000 weekday season-tickets were sold⁷. The Royal Academy received 17½ per cent of the exhibition's profits⁸, the balance being divided between the National Art-Collections Fund and the Italian Government for 'art purposes.' Artistically, educatively and commercially the exhibition was an undoubted success.

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- 1 Bernard Rackham was Keeper of the Department of Ceramics at the Victoria and Albert Museum, and contributed articles on pottery and glass to the Burlington Magazine, The Studio and Artwork.
 - 2 Arthur Mayger Hind was Slade Professor of Fine Art at Oxford University, and Assistant Keeper in the Prints and Drawings Department of the British Museum.
 - 3 Mary Chamot ibid.; Tancred Borenius The Italian Exhibition at Burlington House, Apollo XI No.61 January 1930 pp 1-16; William Gibson The Italian Drawings at Burlington House - I, Apollo XI No.61 January 1930 pp 24-29; Fernanda Wittgens The Contributions of Italian Private Collections to the Exhibition at Burlington House, Apollo XI No.62 February 1930 pp 73-90; Tancred Borenius Pictures from American Collections at Burlington House, Apollo XI No.63 March 1930 pp 153-162; William Gibson The Italian Drawings at Burlington House - II, Apollo XI No.63 March 1930 pp 171-178. Herbert Furst More Thoughts on the Italian Exhibition, Apollo XI No.63 March 1930 pp 219-220. A further article appeared after the exhibition had closed - Apollo XI No.64 April 1930 pp 233-251.
 - 4 Burlington Magazine LVI No.322 January 1930 p 9.
 - 5 Sir Charles Holmes The Italian Exhibition. Burlington Magazine LVI No.323 February 1930 pp 55-72.
 - 6 Roger Fry Notes on the Italian Exhibition at Burlington House, Part I Burlington Magazine LVI No.323 February 1930 pp 72-89 and Part II Burlington Magazine LVI No.324 March 1930 pp 129-136.
 - 7 The exhibition opened six days a week. Admission cost 1s 6d except Fridays, when 5s was charged. Catalogues and Illustrated Souvenirs (in paper covers 2s and 5s respectively) were sold in the exhibition.
 - 8 The Academy's 17½ per cent realized more than £6,000. Hutchison op.cit. p 170.

The Summer Exhibition of 1930 was something of an anti-climax. The Studio carried a review in October¹ which examined some effects of the Italian exhibition. The success and popularity of the Italian exhibition, it was argued, acted as a stimulus in creating the 'universal disappointment' with the Summer Exhibition, thus shaking the prestige of the Academy, despite the unusually good sales of exhibits. Even the otherwise favourable review in the Museums Journal² acknowledged the 'piquancy' of viewing the summer's display in the same galleries which had so recently accommodated historical Italian masterpieces. As usual, much criticism was directed against the apparent exclusion of 'modern' or 'advanced' art. That this state of affairs should persist prompted a number of critics to discuss the role of the Academy in relation to modern art³. The critic of The Times was convinced

'... that the Academy has very little to say to contemporary art in so far as that means the ideas and problems which are exercising the minds and the talents of the more active artists of the day... the Academy makes up as a public convenience for what it neglects in contemporary art.'⁴

Even C.R.Grundy, in the Connoisseur⁵, thought that steps should be taken to encourage the 'more distinguished' of the 'outsiders' to exhibit at Burlington House. Herbert Furst could appreciate the merits of Augustus John's painting⁶, but was disappointed at the scarcity of works which demonstrated any relation to contemporary life⁷. Mark Symon's Were you there when they crucified My Lord? (a modern dress crucifixion reminiscent of Stanley Spencer's paintings) and a few observations of contemporary life could not disguise the fact that the exhibition offered little that was modern both in subject and in technique. Even the inclusion of work by the Academy 'moderns'⁸ and

1 The Studio C No.451 October 1930 p 307.

2 Museums Journal XXIX June 1930 pp 430-433.

3 e.g. Herbert Furst, Apollo XI No.65 May 1930 pp 341-349 and Gui St Bernard, The Studio XCIX No.447 June 1930 pp 387-401.

4 The Times May 3rd 1930.

5 The Connoisseur LXXXVI No.347 June 1930 pp 43-46.

6 Apollo XI No.66, June 1930 pp 477-480. Furst thought that John's work illustrated the difference between 'imitation' and 'painting', and therefore between the 'old-fashioned' and the 'modern.'

7 Furst listed thirteen works, other than portraits, out of 1,669 exhibits.

8 Identified as Ernest Proctor, Mrs Dod Proctor and Colin Gill.

by John and Sickert, and the Chantrey Bequest purchase of P. Wilson Steer's Paddlers (Plate 47, see above p 120), could not convince Raymond Mortimer, writing for the Architectural Review¹, that the Academy was other than an anachronism². Kington Parkes was still of the opinion that the sculpture exhibits were conservative³ and even if he was encouraged by the presence of Charles Wheeler's Mother and Child and carved work by William MacMillan and Richard Garbe he thought that 'real progress' was unlikely to be found at such exhibitions⁴.

The Academy itself did little to mitigate its conservative image. The Council actually sent a formal protest to the Director of the British Broadcasting Corporation against remarks which it considered damaging and which had been broadcast on May 2nd⁵. In response the Council was given an apology and an appreciative account of the exhibition was broadcast⁶. Although an exhibition of Royal Academy Rejected Pictures held by a group of artist in May⁷ was not a success the Academy's conservatism was now generally acknowledged. The Times' critic identified this conservatism with popular taste:

'There is no reason whatever to suppose that the general public would get into closer contact with contemporary art if the Academy were abolished . . . What the Academy represents is, roughly, what the great majority of people mean by art . . . It would not be safe to call in "academic" art, because the

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- 1 Architectural Review LXVII June 1930 pp 323-4.
 - 2 'But today the teeth of the Academy have been drawn; the mumblings of old gentlemen about the wickedness of contemporary art are merely pathetic.' Architectural Review ibid.
 - 3 Kington Parkes The Royal Academy, Sculpture, Apollo XI No.65 May 1930 pp 347-349. Parkes still equated modern sculpture with the development of carving, as opposed to modelling.
 - 4 Kington Parkes The Art of Carved Sculpture, London 1931 Vol.I pp 99-101.
 - 5 Royal Academy Annual Report 1930 p 17.
 - 6 By Sir Francis Newbolt, K.C. The main part of his talk was published in The Listener, July 9th 1930.
 - 7 At the Oriental Carpet Galleries of Messrs Frances and Bernardout, 24A Grafton Street. The Times reviewed the exhibition on May 13th 1930, and concluded that it was not representative of 'the average quality' of rejected works.

adaptation to the taste of the majority who find Burlington House an annual convenience, is a fair enough description.'¹

There are four categories of Royal Academy exhibitions between 1918 and 1930: exhibitions of visiting societies, commemorative exhibitions, international exhibitions and annual summer exhibitions.

The Academy was host to a number of exhibitions as a result of the Great War, and certain exhibition societies² which had first used Burlington House because of the shortage of London exhibition space during the war continued to do so during the 1920s. The Winter Exhibition of Old Masters and deceased Masters of the British School, which had originated in 1870, were replaced by two forms of exhibition³. Retrospective and commemorative exhibitions of late Members' work were still held, but in 1920 the Academy embarked upon a very successful policy of major international exhibitions. The Summer Exhibitions still claimed to help the

'unsophisticated visitor who hopes to apprehend readily what he sees⁴ and to cultivate a personal taste in contemporary work.'

but they also stimulated the most articulate criticisms of the Academy and its role. From 1921 the exhibitions witnessed an unsuccessful attempt to attract more modern recruits to the ranks of exhibitors and Academy Members. The general failure to do so, by 1930, appeared to confirm the reactionary image of the institution.

1 The Times May 3rd 1930.

2 i.e. The Royal Society of Portrait Painters and the Arts and Crafts Exhibition Society.

3 Although the January to March 1928 Exhibition of Works by Late Members of the Royal Academy, and the Iveagh Bequest of Works by Old Masters (Kenwood Collection) reverted to the older type of exhibition. The format was not repeated again.

4 Sir Walter R.M.Lamb What the Royal Academy Stands For in R.S. Lambert (ed.) Art in England, Penguin, Harmondsworth 1938 p 53.

In an article concerned with the Summer Exhibition of 1930 Gui St.Bernard¹ expressed the view that the 'ordinary man'² judged the Royal Academy by the Royal Academy; the true connoisseur, however, was unlikely to be an 'Academy fan'. Herbert Furst, in Apollo, pointed out that

'the fact is the "well selected band" has never fulfilled expectations for its critics have been as regular and persistent as cuckoos in spring'³.

Despite the Academy's successful contributions to the progress and status of art in England⁴ the institution had attracted a veritable tradition of criticism. Many criticisms made during the 1920s may be related to the campaign started by The Times in 1886 which W.J. Laidlay saw develop into 'The National Movement for the Reform of the Academy'⁵. the dissatisfaction with the 'narrowness' of the Royal Academy and the desire for greater recognition of English artists who had studied in France⁶ - artists whose work was considered more 'advanced' - were as much articles of faith for the New English Art Club as they were typical of anti-Academy sentiment. The 'narrowness' of the Academy was attributed variously to its limited membership, its educational methods, and to the nature of its exhibitions. A.S.Hartrick described the Royal Academy Schools' teaching of

1 Gui St.Bernard The Royal Academy and the Public in The Studio XCIX No.447 June 1930 pp 387-401.

2 '... the patron who buys occasional examples of the sort best described as "safe". He is not so much one of Art's keen appreciators, much less a connoisseur, as one of the thousands who respect it, especially when it comes from an official source.' Gui St.Bernard op.cit. p.387.

3 Herbert Furst On the Opening of the Summer Exhibition of the Royal Academy, Apollo XI No.65 May 1930 p 341.

4 Once summarized by William Sandby in The History of the Royal Academy of Arts, London 1862 Vol.II, chapter XX pp 357-389.

5 W.J.Laidlay The Origin and First Two Years of the New English Art Club, London, 1907 pp 152-159.

6 W.J.Laidlay op.cit. p 3.

'... dull and uninspired, incapable of producing draughtsmen with any initiative or vitality in their work.'¹

His opinion was shared by many others². The summer exhibitions were accused of emphasizing the privileges of Academy members³, who, according to Legros

'... represented neither tradition nor scholarship...'⁴
Such criticisms were summarized by W.J.Laidlay, in 1898⁵, who seems to have omitted only that which accused the Royal Academy of

'... the introduction of some of the worst features of Parisian licentiousness.'⁶

The majority of the Academy's detractors would have liked more, not less, Parisian influence. In his Impressionist Painting of 1904 Wynford Dewhurst, having compared the annual exhibitions in Paris with those of London, concluded that British art was sadly provincial⁷. Although G.D.Leslie did not mention this criticism in his assessment of the Royal Academy's 'natural enemies', in 1914⁸, comparisons between French and British modern art were important in

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- 1 A.S.Hartrick A Painter's Pilgrimage through Fifty Years, Cambridge University Press 1939 p 144.
 - 2 Dennis Farr English Art 1870-1940, Oxford University Press, 1978 p 22, quotes a letter published in The Times, August 23rd 1886 from a 'Royal Academy Gold Medallist' who claimed that he had never met an Academy student who did not state that he remained in the schools simply because he was unable to go to Paris.
 - 3 H.H.Le Thangue, in an article for The Magazine of Art, 1887 pp 30-32, commented upon the Academy's refusal to reduce the number of works allowed to be exhibited by individual artists, and referred to the Academy's electoral system as '... the diseased root from which the other evils grow...'
 - 4 Robert Speaight William Rothenstein, London 1962 pp 17-18.
 - 5 W.J.Laidlay The Royal Academy. Its Uses and Abuses, London 1898.
 - 6 Frederick George Lee, Vicar of All Saints, Lambeth Immodesty in Art, London 1887.
 - 7 Wynford Dewhurst Impressionist Painting, London 1904 pp 102-103. Dewhurst saw the International Society of Painters, Sculptors and Gravers as the only potential redemption for British provincialism.
 - 8 G.D.Leslie The Inner Life of the Royal Academy, London 1914 pp 259-281.

Woolf Roger Fry, when contemplating the Academy, was

'... often tempted to think that as a nation we are incapable of the imaginative life; and therefore fit for nothing but a harsh and ungenerous puritanism.'¹

Although Fry could appreciate the uses of tradition, tradition was fast disappearing, and the Academy had become the epitome of everything dull, established and respectable².

Even more conservative critics were not averse to advocating some measure of reform after the Great War. C.R.Grundy, in 1920, published an article³ protesting that half the available hanging space was, each summer, reserved for the work of Academy members and for official commissions. Assuming that there were a large number of professional artists in the country⁴ 'outsiders' stood little chance of being adequately represented in the Academy exhibitions. In view of the post-war rise in prices, which taxed the resources of the 'small and unflourishing industry,' the situation was detrimental to British Art⁵. Grundy attributed the fact that French art was internationally more highly esteemed than British art to the larger scale and greater enterprise of Paris exhibitions⁶. He therefore advocated establishing an annual exhibition sponsored by the Government, 'supplementary' rather than antagonistic to that of the Royal Academy. Two years later Grundy also expressed himself dis-

1 Virginia Woolf Roger Fry, A Biography, London 1940 p 108.

2 Virginia Woolf op.cit. p 83.

3 Connoisseur LVII No.226 June 1920 pp 65-66 The Royal Academy. A Plea to the Government.

4 Grundy estimated a total of ten thousand, although this seems excessive.

5 Grundy argued that 'outsiders', acknowledging the situation, generally confined their works to small examples which were more readily hung. This mitigated against the production of large scale, more ambitious painting.

6 'In France, the Salon, which fulfils the same purpose as the English Royal Academy, contains five times the amount of hanging space, and this is supplemented by another exhibition, nearly as large . . . ' Connoisseur ibid.

'... parting of the ways between artist and public. . . bad for the community, worse still for the artist, whose bread-and-cheese is becoming more and more dependent upon popular support. His future outlook¹ is even more ominous. He is catering for the disappearing rich.'

Almost thirty years earlier George Moore had castigated the Academy for merely following the market and electing those whose works sold best in the City².

The majority of the Academy's critics appear to have welcomed the election of Augustus John in 1921. The Studio was prepared to contemplate doubling the number of members if, by such a means, the Academy would become more truly representative of contemporary British art³. There were those, however, who thought John's election a fatal mistake. Incensed by the 'flapper Academy' of 1921 and subsequent events E.Wake Cook published Retrogression in Art and the Suicide of the Royal Academy in 1924. Cook's criticism of John may be reactionary, but it is also typical of contemporary abuse of 'modernism.'

'The worse his paintings, the more "daring," up to-date, and "modern" they were declared to be. In spite of such demoralising flattery he has done enough good things to show that he can paint well when he likes; the tragedy is that he so seldom likes. He evidently prefers just to dash away, hit or miss, and if the result is fairly right it looks very masterly; if it goes wrong, well, it is still more "modern" and "advanced" and gets even more applause!'⁴

Cook saw John's Galway and other paintings exhibited in the Tate Gallery as deliberate attacks upon academic standards. For some years Cook had inveighed against what he called anarchism in the arts⁵, which he associated with both Bolshevism and 'the "Modernity"

1 Connoisseur LXIII No.250 June 1922 p 110.

2 George Moore Modern Painting, London and Felling-on-Tyne, 1893 p 99.

3 The Studio LXXIX No.326 May 1920 p 110.

4 E.Wake Cook Retrogression in Art and the Suicide of the Royal Academy, London 1924 p 28.

5 Cook's Anarchism in Literature: The Past of Paradox had appeared in The Contemporary Review, December 1910, and was reprinted as Appendix II of Retrogression . . . pp 205-222.

movements¹. Having criticized Whistler and Wilde for their kinship with the mental and moral French disease exemplified by The Flowers of Evil, Cook concluded that

'the revolt in art also came from France, bringing us revolting art².'

To Cook this modern art was unpatriotic and decadent. The craze for new sensations now threatened the citadel of the Royal Academy itself, despite the wise Academy policy of electing any of the opposition showing signs of outstanding ability. Cook did not believe that John possessed any such ability and thought that John's election debased the status of Academy membership; Sir Aston Webb's apparent inability to stand up to the extremists was unfortunate.

Cook may have found some comfort when the Royal Academy was accused of reactionary policies following the election of Frank Dicksee to the presidency in December 1924³. Dicksee was 71 years old when elected and was known as an enthusiastic supporter of Royal Academy traditions⁴. Dicksee's reputation had stood high during the 1880s⁵ and, according to E.Rimbault Dibdin⁶, there were those who regarded Dicksee's work as somewhat old fashioned by 1905. The fact that Dicksee frequently painted romantic and historical subjects led to the accusation that he was guilty of telling stories in paint. C.R.Grundy, for one, did

'... not regard him as being any whit a lesser artist on this account.

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- 1 E.Wake Cook Retrogression in Art and the Suicide of the Royal Academy, London 1924 pp 3-9.
 - 2 E.Wake Cook op.cit. p 4. P.G.Konody reviewed the book for Apollo I No.3 March 1925 pp 183-4 as A Libel on Modern Art. Konody noted that Cook was an enthusiastic admirer of John Martin's painting. Cook's attempted rehabilitation of Martin's reputation was recorded by Mary L.Pendered, John Martin, Painter, London 1923 pp 268-271.
 - 3 C.Reginald Grundy published an article entitled Reaction and the Royal Academy in Connoisseur LXXII No.286 June 1925 pp 109-116.
 - 4 The Studio was promised an article by Dicksee on the aims and ideals of the Academy in 1928. Due to Dicksee's illness and death the article was not forthcoming. See The Studio XCVI No. 429, December 1928 p 441.
 - 5 See Sydney Hodges Mr Frank Dicksee A.R.A. in The Magazine of Art 1887 pp 217-222.
 - 6 E.Rimbault Dibdin Frank Dicksee, His Life and Work, London 1905.

The doctrine that the aesthetic value of pictorial art can be estimated by the class of the subject it exemplifies is a mischievous fallacy that should long ago have been exploded. Its prevalence in modern criticism is a proof not that the criticism is up-to-date but that it is based upon reactionary principles.¹

Even when the Royal Academy ventured into more modern areas of design it still attracted adverse criticism both from those afraid for the dignity of the institution and from those who distrusted the value of commercial art². The majority of critics still regarded the Academy as essentially old-fashioned. In 1927 Frank Rutter was stressing the similarities between a recent Summer Exhibition and its predecessor twenty five years earlier³. No one appeared to think that the Academy was 'representing contemporary British art'⁴, and in 1931 P.G.Konody still referred to the 'dogmas' of the Academy and its 'rather commonplace matter-of-fact productions'⁵. Cook attributed this attitude to the fact that

'Editors, true to the law of their being, dated not have any section of their papers out of date, or old-fashioned, and, of course,⁶ their criticism must be new, and must support "Modern" art.'

The Academy continued to exert some influence, however, even if its power was waning⁷. It may be a measure of such influence that so

1 C.R.Grundy, Connoisseur op.cit. p 109.

2 Charles Sims had secured William Nicholson's agreement to instruct and advise students in 1920 (Royal Academy Annual Report 1920 p 36). The Studio's Lay Figure commented upon the interest expressed by the Academy in poster designing in The Studio LXXXVII No.372 March 1924, p 180, and David Low speculated upon possible developments in a cartoon entitled Dare we hope that our R.A.'s, after their admirable work in improving the standard of our railway posters, will now turn their attention to our electric signs?: Mr Punch and the Arts, London 1934 p 40.

3 Frank Rutter Since I was Twenty-Five. London 1927 Chapter 1.

4 The Studio XCVIII No.436 June 1929 p 472.

5 P.G.Konody Modern British Painting in C.G.Holme (ed.) Fine Art, London 1931 pp 93 and 105.

6 E.Wake Cook op.cit. p 5.

7 John Rothenstein Brave Day, Hidious Night, London 1966 p 174: '... when the Tate, at first with extreme caution and then quite openly, showed that its sympathies, on the whole, were with the "outsiders"...'.

although the Academy was not without its own champions. One of its most ardent supporters was Sir Reginald Blomfield, who published an article in the London Mercury, in 1932, asserting that

'Unless some standard is maintained, some criticism by which to assess "quid sit ordo, quid sit quod deceat" all the arts and letters must break up into chaos. There must be some rallying point however imperfect, and the work of the Academy in that regard and at this time is more important than any it has done in the whole of its long history. That the Royal Academy should be open to hostile criticism is the inevitable lot of all Academies . . .'

Indeed it is. In 1928 Walter Pach had described the Academy as the typical product of the 'False Artists' of the times². In 1936 Lynton Lamb was to state his belief that, in their search for standards, Academies often rely on formulae which dull the imagination³. Mary Chamot, in 1937, while condoning the Academy's encouragement of craftsmanship and realism in portraiture thought it wrong to encourage young artists to imitate the methods of an older generation⁴. To Jacob Epstein the Academy was a 'miserable institution'⁵. These comments were unlikely to have been made had not the Academy continued to play an important part in the art world. It is possible, as Herbert Furst noted in Apollo in 1930, that

' . . . the English Royal Academy has perhaps deserved its perpetual censure less than other academies . . . This is a democratic country in which even a Royal Academy must derive its powers from a majority, and the majority is not yet converted to "advanced" art.'

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- 1 Sir Reginald Blomfield The Royal Academy and the French Academies: A Comparison and a Conclusion in the London Mercury XXV, 1932, p 377.
 - 2 Walter Pach Ananias or the False Artist. New York & London 1928 p 79.
 - 3 Lynton Lamb The Purpose of Painting, London 1936 p 35.
 - 4 Mary Chamot Modern Painting in England, London 1937 p 87.
 - 5 Jacob Epstein Let There be Sculpture, London 1942 p 218.
 - 6 Herbert Furst On the Opening of the Summer Exhibition of the Royal Academy, Apollo XI No.65 May 1930 pp 342 and 345.

In his essay Tradition and Movements Clive Bell made the following plea:

'Now if we are to get rid of those misleading labels from which works of art are supposed to derive a value over and above their aesthetic value, the first to go should be those arch-deceivers, "traditional" and "revolutionary." Let us understand that tradition is nothing but the essence, congealed and preserved for us by the masters in their works of innumerable movements; and that movements are mere phases of the tradition from which they spring and in which they are swallowed up.¹

Few critics responded directly to Bell's request. There was indeed an established custom of comparing and contrasting the traditional with the revolutionary, the conventional with the avant-garde. Few paused to consider that traditions and conventions might themselves be evolving and were not necessarily static or permanent. The Academy, in its teaching, exhibitions and policies, emphasized the value of tradition and artistic precedent. It was therefore easily identified with reaction. Sir Edward Poynter's admission that he was unsympathetic to the aims and work of most modern artists² had helped consolidate a conservative image of the Academy during the years of his presidency. W.Curtis Green, who was elected an Associate of the Royal Academy in 1923, asserted in 1949 that

'Tradition is the life line of the artist and the craftsman amid the encircling gloom of prefabricated houses and the jargon of the critics crying the wares of the charlatans of our distracted times; without this rich background our work will be barren.³

Green's sentiment seemed to echo Poynter's contention that unless the artist's mind be cultivated by a knowledge of what others had achieved before him his own work would be very limited⁴. Against tradition and convention the 'modernists' opposed originality, novelty and vitality, thereby introducing a system of values which crudely identified the old with the bad, the new with the good.

1 Clive Bell Since Cézanne, London 1929 p 82. This collection of essays had first been published in book form in March 1922.

2 E.J.Poynter Lectures on Art, London 1885 p 189.

3 W.Curtis Green The Drawings of W.Curtis Green, London 1949 p 4.

4 E.J.Poynter op.cit. p 132.

'The history of modern art is constantly depicted in terms of a perpetual struggle against "convention"¹.'

The academic approach, which could distort real achievement into a set of rules and procedures, was not necessarily the monopoly of an academy, but it was tempting to describe it as such. Although Herbert Furst ('Tis'), in 1917, realized that the Academy had 'open doors to the present' he did not think that it was in the nature of an academy to represent contemporary art, and inevitably found himself characterizing the Academy as the 'shrine of yesterday' in his discussion of modern art. Furst firmly identified academicism with a rigid system of conventions

'degrading art to the limits of a bugle, with which we can only create a certain number of sounds, and from which we can only get variety by transposition and "time"².'

Not only the Academy's detractors, but even its would-be supporters, had contributed to this image of an institution hidebound by tradition and fixed principles. P.G.Konody pointed out that E.Wake Cook would have preferred the Royal Academy to be

'... the immovable³ stronghold of all that was great and noble and permanent in art³.'

Mrs Russell Barrington believed that

'The qualities of permanency and stability mark the abiding standard in taste⁴.'

and Sir Charles Waldstein, in the text of a lecture given to Royal Academy students published in Greek Sculpture and Modern Art stated that

'As sculptors the school for these normal standards of art and harmony will ever remain to you the art of the ancient Greeks. It is they who have established for us these canons of taste.'⁵

1 John Rothenstein. Modern English Painters. Sickert to Smith, London 1952 p 33.

2 Charles Marriott and 'Tis' Modern Art, London 1917 p 70. The word 'academic' was here extended to include any 'schools of arbitrary aesthetics' which relied upon certain conventions, e.g.Cubism.

3 P.G.Konody A Libel on Modern Art (a review of E.Wake Cook Retrogression in Art, London 1924) Apollo I No.3 March 1925 p 183.

4 Mrs Russell Barrington op.cit. p 36.

5 Sir Charles Waldstein Greek Sculpture and Modern Art, Cambridge 1914 p 47.

The canons of taste had, however, been modified extensively. Despite the arguments put forward by Clausen and Sims (see above p 73ff) it was hard for a post-war, younger generation to agree that there were constant, unchanging 'Laws of Taste', durable and universal¹. The new emphasis upon originality and individual expression mitigated against the use of classical ideals. In 1914 J.Comyns Carr described originality as the accepted 'cardinal virtue' and the illusion of progress as the 'special vice of the moment'². By 1930 the more perceptive critics were aware that the identification of the Royal Academy with academic art had its dangers. The critic of The Times³ thought that it would not be safe to label the art of the Academy 'academic' because of the debate about the meaning of the word. To him the art shown at the Academy represented the 'taste of the majority'. A similar problem existed in the use of the term 'modern'. The Studio, in 1928, was concerned that

'We have arrived at a curious state of things when a word which simply denotes "of the present day" and nothing more has come to have a partisan character, and may mean progress or reaction according as to which side the user is on.'⁴

It was impossible to avoid these partisan associations. The Academy was identified with reaction by 'modernists' who espoused the cause of 'progress'. This complementary relationship was even reinforced by arguing that

'. . . the function of the academician in preserving, systematizing and handing on the heritage of the past -- even in a desiccated form -- is a useful one'.⁵

since tradition is a useful incubator of the 'secondary artist' and the 'man of genius' may emerge in conflict with the academician. Harry Quilter, in 1886, had maintained that 'true art' must never be academic, because academic art was merely an attempt to substitute principles for feeling⁶.

1 Charles Sims op.cit. p 62.

2 J.Comyns Carr Coasting Bohemia, London 1914 pp 5-6.

3 The Times May 3rd 1930.

4 The Studio XCVI No.426 September 1928 p 155.

5 John Rothenstein op.cit. p 33.

6 Harry Quilter Sententiae Artis, London 1886 p 70.

It is an interesting comment upon the nature of modernism that during the 1920s Academy art demonstrated many of those qualities which had been so eagerly embraced by the avant-garde in England over twenty years earlier. The Academy's absorption of artists from the New English Art Club had made concessions to changing ideals:

'True, the Academy had not succeeded in capturing Steer, Tonks, Fred Brown or Lucien Pissarro; and still a few years had to elapse before it collected the bristly scalp of Mr. Sickert. But it had nearly everybody else that mattered.¹

Many of the new members were influenced by aspects of French art, and their work had been related to aspects of realism and Impressionism. Anthony Bertram has described the work of earlier New English Art Club members as lacking the extrinsic 'subject'².

Charles Marriott, in discussing an exhibition of the New English Art Club as an example of a 'more modern' exhibition, commented that

'As compared with the Academy, the difference is, broadly, that between an₃ exhibition of pictures and an exhibition of paintings.'

The Academy exhibits, Marriott found, were 'imitative, illustrative and story-telling'. Those characteristics were much less pronounced in the 'more modern' exhibition. Marriott was writing in 1917 but his criticisms echo those made by George Moore twenty-five years earlier⁴, despite the fact that many artists whose chances of election to the Royal Academy Moore had judged negligible⁵ were by 1917 members of that institution. Moore had condemned the Academy because, he believed,

1 Frank Rutter Art in My Time, London 1933 p 180.

2 Anthony Bertram A Century of British Painting 1851-1951, London and New York, 1951 p 65. Bertram quoted George Moore's review of a New English Art Club Exhibition in which there were '... no anecdotes, sentimental, religious, or historical, nor the conventional measuring and modelling which the Academy delights to honour . . .' ibid.

3 Charles Marriott op.cit. p 28.

4 George Moore Modern Painting, London and Felling-on-Tyne 1893.

5 e.g. John Lavery and Mark Fisher. George Moore op.cit. p 102. Both Lavery and Fisher were elected Associates in 1911. A number of artists whose work Moore praised in his New English Art Club exhibition review (op.cit. pp 190-212) had also become Royal Academy members by 1917.

its business on the lines which it considers the most advantageous; its commercialism has become flagrant and undeniable.'¹

Accusations of commercialism continued to be made by the Academy's critics. In 1930 G.A.Jellicoe² thought that there were two influences that contemporary sculpture had to fight: commercialism and the 'association of ideas'. The Academy was regarded as fostering both. Since the public was addicted to the subject and the literary idea, certain forms of subject matter could easily be exploited commercially.

Academy art, therefore, had been criticized in a similar fashion over a thirty or forty year period not because Academy art remained the same but because much criticism directed against it constantly compared it with contemporary 'modern' art. Both forms of art evolved, but retained their relationship with one another.

In 1893 the French influence upon English Painting which George Moore so detested included the encouragement of mechanical and systematic techniques of drawing and modelling to the detriment of imagination and sensibility³. The influence of Bastien-Lepage, as seen in the work of Stanhope Forbes and George Clausen, was as bad in that it encouraged

'A handful of dry facts instead of a passionate impression of life in its envelope of mystery and suggestion.

Realism, that is to say one desire to compete with nature, to be nature, is the disease from which art has suffered most in the last twenty years'⁴.

Moore considered the election of Stanhope Forbes⁵ and the purchase (by the Chantrey Bequest) of Arthur Hacker's Annunciation tantamount to official acceptance of French methods. In the long term it was realism, enlivened by an interest in Impressionist techniques and

1 George Moore op.cit. p 127

2 G.A.Jellicoe Modern British Sculpture, The Studio XCIX No.442 January 1930 pp 27-31.

3 George Moore op.cit. p 104.

4 George Moore op.cit. pp 116-117. Moore was objecting to Clausen's Labourers.

5 Stanhope Forbes was elected Associate in 1892 (and Academician in 1910). Moore predicted the elections of Arthur Hacker (1894), Frank Bramley (1894), J.J.Shannon (1897) and Alfred East (1899) as logical consequences. George Moore op.cit. pp 126-127.

freer handling of paint, which was to prove most influential. By the 1920s realism was typical of most Academy art. In 1930 G.A. Jellicoe distinguished between modern sculptors who reacted against the past and found beauty by 'cold logic and reasoning' and those associated with the Royal Academy who Pursued beauty as they saw it¹. Although the 'subject picture' declined after the Great War the Academy never sought to embrace the most extreme forms of modernism in which

'... the paint itself seems to be used with more concern for its intrinsic properties and less for its facility in realistic representation.'²

The representation of appearances was now regarded as a traditional aspect of European painting and Herbert Read defined art derived from the desire to reproduce what the eye sees as 'academic'³.

In 1934 S.C.Kaines Smith⁴ wrote that

'The real progress of English painting has been and seems likely to continue to be upon the lines of highly subjective impressionism.'⁵

Academy art's attachment to appearances, despite the desire to modify them by style, taste or temperament (see above p 80ff) may account for the success that the Academy's Summer Exhibitions continued to enjoy. The average number of visitors attending these exhibitions each year was 163,965 during the 1918 - 1930 period (see Appendix K). When, in 1925, Arthur M.Hind⁶ had maintained that the 'great work of art' was just as likely to be found on the walls of Burlington House as it was to appear in exhibitions of the New English Art Club, or at the Goupil, Mansard or Independent Galleries, he was

'... convinced that if recent criticism, following the lead of fashion and the craving for some new thing, has had an

1 G.A.Jellicoe op.cit. p 31.

2 Charles Marriott op.cit. p 28.

3 Herbert Read Art Now, London 1933 p 61.

4 Then Keeper of Birmingham City Art Gallery.

5 S.C.Kaines Smith Painters of England, London 1934 p 113.

6 Slade Professor of Fine Art at Oxford University, and Assistant Keeper of Prints and Drawings at the British Museum.

unfair bias in one direction, it is all the more the duty of the thinking amateur to support what he regards as good art¹

It was noticeable that, despite the activities of Roger Fry, Clive Bell, Wyndham Lewis and Herbert Read, fashionable society preferred the 'safer shores' of the Royal Academy to the galleries which specialized in more 'advanced' art, and which drew the merely curious as well as the initiated². The Private View was still a major event in the London Season and was reported in detail by the press. Sir John Lavery's wife³ was a prominent figure in that sector of society which commissioned portraits from members of the Academy. However much a rebel Augustus John's reputation might make him out to be he mixed freely in high society and worked within a tradition of draughtsmanship.

Discussion of the Royal Academy's role in English art 1918 - 1930 must recognize three uses of the word 'academic'.

1. 'Academic' art was still used to denote the products of a tradition founded upon the belief that art was an intellectual activity. This art subscribed to a hierarchy of genres, to a systematic and rationalized teaching practice, and to an aesthetic based upon the concept of ideal beauty. The Royal Academy had itself inherited such traditions, the principles of which had been articulated by its first president, Sir Joshua Reynolds. In 1905 Sir Walter Armstrong had described the tendency expressed in the Discourses

' . . . towards the promotion of those forms of art which spring from and appeal directly and solely to the reason, over those which excite emotion by the expression of more or less sensuous ideas⁴.'

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- 1 Arthur M.Hind Some Remarks on Recent English Painting, The Studio LXXXIX No.182 January 1925 p 3. Hind thought that 'the critics have contracted the habit of praising little but the abnormal and more revolutionary productions of the past ten or fifteen years.' ibid.
 - 2 Stella Margetson The Long Party, High Society in the Twenties and Thirties, Farnborough 1974 pp 154-157.
 - 3 Sir John Lavery's wife Hazel, born in Chicago, was a celebrated London hostess.
 - 4 Sir Walter Armstrong Sir Joshua Reynolds, London 1905 p 220.

Moreover Reynolds' theories had been largely derived from a study of past art, and the academies were acutely conscious of the principles which had been recognized by earlier artists. Used in this sense the word 'academic' may be said to retain primarily a descriptive function.

2. 'Academic' was sometimes used to refer to work by members of the Royal Academy and to work exhibited in the Summer Exhibitions. This may more accurately be called 'Academy art', since it was diverse in character and served an art going public which sought 'comprehensible' work uncontaminated by the more extreme manifestations of modernism. Since it served a majority taste it naturally attracted hostility from the avant-garde and its supporters. 'Academy art' is therefore a phrase with both descriptive and evaluative functions.

3. 'Academic' art was frequently used to denote any work considered reactionary, conservative or traditional in a derogatory manner. Criticisms of the Royal Academy have been discussed above (see pp 213 to 219), but it should also be noted that some of these criticisms responded to active provocation by members of the institution. In 1929, when Jacob Epstein's Day and Night for the Underground Headquarters Building at St James's Park, London, attracted a great deal of controversy, Sir Reginald Blomfield wrote to the Manchester Guardian, asserting that

'For one reason or another, the cult of ugliness seems to have taken the place of the search for beauty which from time immemorial has been the aim of artists. In so far as this is a breakaway from insipidity and convention it has the sympathy of thoughtful people; but there is another and very much graver side to the question . . . and it turns on the fundamental issue - is there or is there not an absolute beauty?'¹

Blomfield accused Epstein of allowing his work to degenerate into distortion and of confining his natural ability within 'the iron cage of formula'. The last accusation was one more commonly directed against the Royal Academy itself. Epstein himself claimed that

1 Quoted by Jacob Epstein Let There be Sculpture, London 1942 p 272.

the products of the Academy proved the maxim 'If you do not know an Art, teach it'¹. In 1934 Blomfield emphasized the differences between modernism and 'Traditionalism' in his critique of modern arts and architecture entitled Modernismus². Although his argument was founded upon a belief in ideal beauty derived from academic traditions Blomfield merely succeeded in consolidating the animosity between modernist and 'academic' art in the third and most evaluative use of the term.

In the absence of a government department with overall responsibility for the arts³ it was natural that the Royal Academy should have become, for many, a surrogate for an official art establishment. During the Great War the Academy had continued to hold its annual exhibitions and had provided a sense of continuity and stability in the midst of the chaos which was sweeping away the old order. The Academy opposed the war-time destruction of works of art and historic monuments and took an initiative in recommending guidelines for the erection of war memorials. The Academy stimulated interest in the art of other European countries. Its active interest in matters of conservation was largely responsible for the establishment of the Royal Fine Arts Commission, even if the Commission's terms of reference were mainly concerned with architectural and planning issues⁴. The Academy Schools gave active encouragement to the developing enthusiasm for decorative and mural painting, which was a feature of the period, and the Academy contributed to the growing debate on design, education and industry. The Academy's Trustees continued to purchase works of art which Academy members deemed to be 'of the highest merit' and which were hung in the Tate Gallery

1 Jacob Epstein op.cit. p 218. Sir Walter Armstrong also believed that academies of art have fallen into disrepute because they endeavoured to teach art instead of confining their instruction to technique. Sir Walter Armstrong op.cit. p 76.

2 Sir Reginald Blomfield Modernismus, London 1934. A broadcast discussion between Eric Newton and Sir Reginald Blomfield on This Modernismus was published in R.S.Lambert Art in England, Harmondsworth, 1938 pp 135-144. The original broadcast took place in February 1935.

3 Aspects of government interest in culture between the world wars are discussed by Janet Minihan The Nationalization of Culture, London 1977 pp 172-214.

4 Janet Minihan op.cit. pp 174-175.

Academy's members still enjoyed certain privileges which were advantageous to their careers.

If the Royal Academy was identified with 'the establishment' the position was reinforced by accusations of conservatism and reaction from those who supported the cause of modernism. It was recognized at the time that modernism was not generally popular, in the sense defined by R.H.Wilenski in 1927:

' . . . much of the abuse showered on the modern movement amounts to nothing but a complaint that the work it has produced is not popular in kind. That complaint is quite beside the point because the art of the modern movement is not intended to be popular in kind. It is essentially original, and originality is a character which is the exact antithesis of popularity in art.'²

Wilenski's definitions of popular art, on the other hand, have much in common with the art of Royal Academy Members and artists whose work was bought by the Chantrey Bequest (see above p 84 ff).

Popular art Wilenski considered to be derivative, descriptive and romantic in that it made use of the 'average spectator's familiarity with artistic conventions, experiences of ordinary life, and emotional associations.' Popular art had received much encouragement from systems of large public exhibitions³. By contrast, as A.L.Baldry noted in 1925, the modern movement appeared to be out of touch with the 'Spirit of the age'; the average member of the art-going public resented being told that his artistic values were old-fashioned and objected to being offered works which he detested.

' . . . the artists who enjoy the widest popularity at the present time and are held in the highest esteem by all sorts and conditions of men are those who have put a more virile and progressive interpretation upon tradition rather than those who have broken aggressively with it'⁴

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- 1 Sir Francis Chantrey's Will, dated December 31st 1840. See Sir Walter R.M.Lamb op.cit. p 189.
 - 2 R.H.Wilenski The Modern Movement in Art, London 1938 edition p 26. Originally published in 1927.
 - 3 R.H.Wilenski op.cit. p 47.
 - 4 In W.R.M.Lamb's essay What the Royal Academy Stands For, R.S. Lambert (ed.) Art in England, Harmondsworth 1938, pp 52-54, the Academy's Secretary made a point of stating that the Academy invited the layman's criticism.

The latter constantly criticized the Royal Academy for its values, the privileges associated with it, and its unsympathetic attitude towards the work of younger artists¹. Yet the Royal Academy was the one organization in England which was, in many ways, necessary to any definition of modernism. The sheer quantity of adverse criticism directed against the Academy by supporters of new, 'original', art suggests that the Academy was an important and even valuable adversary, and that its standards and values were in many ways more readily comprehensible to the art-going public than those of contemporary 'modern art.' The extent to which the Academy has been treated as negative or unimportant factor in the development of 'modern art' would indicate that critics and historians alike have accepted a perspective which has deliberately undervalued the vitality of more conventional and less extreme forms of art.

1 This had even been blamed on the lack of exhibition space at Burlington House, 'hardly sufficient for the annual display of a few works apiece by artists who were known and had obtained recognition,' therefore necessitating 'A new organization with a new policy was imperative if anything of permanent value was to be done to save the rising generation from the slough of despond.' Sir Joseph Duveen Thirty Years of British Art, London 1930 p 98.

The information below is arranged in the following sequence: 1 Date of Purchase, 2 Name of Artist, 3 Date(s) of Artist, 4 Title of Work, 5 Date of Work, 6 Medium, 7 Size in inches, 8 Where or from whom purchased or last exhibited before purchase, 9 Tate Gallery Catalogue number, 10 Price of purchase.

- 1 1918 Robert Anning Bell, 1863-1933, Mary in the House of Elizabeth, 1917, oil, 56 x 30, R.A., 1918, 3335, £350.
- 2 1919 William Holman Hunt, 1827-1910, Claudio and Isabella, 1850, oil, 30 $\frac{1}{2}$ x 18, Lord Ashton of Hyde, 3447, £1,000.
- 3 1919 John Arnesby Brown, 1866-1955, The Line of the Plough, 1919, oil, 25 x 30, R.A., 1919, 3448, £200.
- 4 1919 Francis Derwent Wood, 1871-1926, Psyche, c.1908, bronze, 69 x 20 $\frac{1}{2}$ x 15 $\frac{3}{4}$, R.A., 1919, 3451, £1,000.
- 5 1919 William Reid Dick, 1878-1961, Androdus, 1919, bronze, 8 x 8 x 6, R.A., 1919, 3449, £42.
- 6 1919 Frederick W. Elwell, 1870-1958, The Beverley Arms Kitchen, 1919, oil, 50 $\frac{1}{2}$ x 40 $\frac{1}{4}$, R.A., 1919, 3450, £210.
- 7 1919 Sir Edward Burne-Jones, 1833-1898, The Temple of Love, unfinished, oil, 84 x 36 $\frac{1}{2}$, Artist's Executors, 3452, £1,050, total purchase (see below).
- 8 1919 Sir Edward Burne-Jones, 1833-1898, The Passing of Venus, 1881, water colour, 42 x 96, Artist's Executors, 3454, part purchase.
- 9 1919 Sir Edward Burne-Jones, 1833-1898, King Cophetua and the Beggar Maid, 1862, oil, 30 x 25, Artist's Executors, 3454, part purchase.
- 10 1919 Sir Edward Burne-Jones, 1833-1898, The Magic Circle, 1880 water colour, 14 x 13, Artist's Executors, 3455, part purchase.
- 11 1919 Sir Edward Burne-Jones, 1833-1898, The Story of Perseus (10 designs), 1875-6, water colour, 16 x 42, 16 x 52 & 14 $\frac{1}{2}$ x 58 $\frac{1}{2}$, 3456, 3457 & 3458, part purchase.
- 12 1920 Mark Fisher, 1841-1923, Feeding the Fowls, 1920, oil, 24 x 31, R.A., 1920, 3553, £194-5s-Od.
- 13 1920 Alfred Munnings, 1878-1959, Epsom Downs, City and Suburban Day, 1919, oil, 31 $\frac{1}{2}$ x 50 $\frac{1}{2}$, R.A., 1920, 3554, £700.

- R.A., 1920, 3555, £315.
- 15 1921 Bertram Nicholls, 1883-1974, Drying the Sails, 1920, oil, 12 x 16, R.A., 1920, 3586, £30.
 - 16 1921 William Orpen, 1878-1931, Sir William McCormick, 1920, oil, 50 x 40, R.A., 1921, 3528, £787-10s-0d.
 - 17 1921 William Strang, 1859-1921, Portrait of the Artist, 1919, oil 46 x 44, from artist (exhibited R.A.1919), 3629, £500.
 - 18 1922 Alfred Turner, 1874-1940, Psyche, 1919, marble, 67 x 21½ x 19, R.A., 1919, 3630, £1000.
 - 19 1922 Edward Stott, 1859-1918, Changing Pastures, 1893, oil, 27½ x 34½, Charles Roberts, 3670, £650.
 - 20 1922 Jacob Epstein, 1880-1959, Nan, 1909, bronze, 17½ x 15 x 9, Artist, Leicester Galleries Feb.-Mar. 1917, 3646, £200.
 - 21 1922 Charles Keene, 1823-1891, Portrait of the Artist. ? , oil, 10½ x 7½, T.P.Heseltine, 3644, £262.
 - 22 1922 James Sant, 1820-1916, Miss Martineau's Garden near Southwold, 1873, oil, 12½ x 18½, Mrs Mount Bolton, 3671, £30.
 - 23 1922 John Jackson, 1778-1831, Sir Francis L.Chantrey, 1830, oil, 56½ x 43½, Christie's, 3672, £147.
 - 24 1922 Walter Greaves, 1846-1930, Hammersmith Bridge on Boatrace Day, 1862, oil, 36 x 55, Messrs Marchant & Co., 3643, £500.
 - 25 1922 Philip Connard, 1875-1958, Summer, 1922, oil, 28 x 36, R.A., 1922, 3673, £262-10s.
 - 26 1922 J. Havard Thomas, 1854-1921, Cardinal Manning, 1876-1886, bronze, 22½ x 9½ x 9½⁵, Leicester Galleries, April-May 1922, 3674, £105.
 - 27 1922 Philip Wilson Steer, 1860-1942, Mrs Raynes, 1922, oil, 27 x 22, N.E.A.C., June-July 1922, 3806, £400.
 - 28 1922 James D.Innes, 1887-1914, A Waterfall, 1910, water colour, 11½ x 15½, Louis Clarke, 3804, £30.
 - 29 1922 Alfred Stevens, 1817-1875, 13 Cartoons and 60 Drawings for the Decoration of Dorchester House, 1860-65, drawings and water colours, various, Sir George Holford, 3762, 3774, 3778, 3786, £2000.
 - 30 1923 George Clausen, 1852-1944, The Road, winter morning, 1923, oil, 20 x 24, R.A., 1923, 3824, £157-10s-0d.
 - 31 1923 Sir James J.Shannon, 1862-1923, Phil May, 1902, oil, 52½ x 36½, from widow, 3825, £1050.

- 22 x 20, R.A., 1924, 3952, £250.
- 33 1924 William Rothenstein, 1872-1945, Princess Badroulbador, 1908, oil, 55 x 47, R.A., 1924, 3953, £500.
- 34 1924 F.Cayley Robinson, 1862-1927, Pastoral, 1923-4, oil, 35½ x 46, R.A., 1924, 3954, £420.
- 35 1924 Sydney Lee, 1866-1949, Amongst the Dolomites, 1924 oil, 46¾ x 57¼, R.A., 1924, 3955, £450.
- 36 1924 Harry Morley, 1881-1943, Apollo and Marsyas, 1924, tempera, 42 x 40, R.A., 1924, 3956, £175.
- 37 1924 Sir John Lavery, 1856-1941, The Jockeys' Dressing Room at Ascot, 1923, oil, 25 x 32, R.A., 1924, 3958, £350.
- 38 1924 Francis Dodd, 1874-1949, A Smiling Woman, 1904, oil, 24 x 20, R.A., 1924, 3957, £107-10s-0d.
- 39 1924 Charles Wheeler, 1892-1974, The Infant Christ, 1920-4, bronze, 13½ x 8½ x 5¼, R.A., 1924, 3959, £150.
- 40 1924 Kellock Brown, 1856-1934, Ju-Jitsu, 1923, bronze, 14 x 25 x 12, R.A., 1924, 3960, £150.
- 41 1925 Walter W.Russell, 1867-1949, The Blue Dress, 1911, oil, 40 x 30, artist (N.E.A.C. Jan.-Feb.1925), 4099, £350.
- 42 1925 Ronald Gray, 1868-1951, My Mother, 1908, oil, 29 x 24, artist (N.E.A.C. Jan.-Feb. 1925), 4098, £262-10s-0d.
- 43 1925 Richard Garbe, 1876-1957, Drake, 1924, limestone, 11½ x 8 x 8½, R.A., 1925, 4100, £50.
- 44 1925 Arthur G.Walker, 1861-1939, Christ at the Whipping Post, 1925, ivory and marble, 23 x 9 x 7, R.A., 1925, 4101, £300.
- 45 1925 Alfred Gilbert, 1854-1934, Eros, 1890, bronze, 24 x 10½ x 26¾, artist, 4176, £500.
- 46 1926 Maurice Grieffenhagen, 1862-1931, Dawn, 1926, oil, 37¾ x 79½, R.A., 1926, 4192, £200.
- 47 1926 Douglas S.Gray, 1890-1959, Rosalind, 1924-5, oil, 51 x 36½, R.A., 1926, 4193, £200.
- 48 1926 Alfred J.Cakley, 1878-1959, Malua, 1926, pearwood 18¾ x 12¼ x 6¾, R.A., 1926, 4194, £95.
- 49 1926 Francis Derwent Wood, 1871-1926, Bess Norris, 1921-2, bronze 13½ x 10½ x 10, Leicester Galleries April-May 1926 (R.A. 1922), 4195, £105.
- 50 1929 Henry Poole, 1873-1928, The Little Apple, 1927, stone, 32½ x 17½ x 20, from widow via Leicester Galleries, 4478, £315.

- 22½ x 25, artist, 4473, £350.
- 52 1929 Sir George Clausen, 1852-1944, A Dancer, 1929, oil, 18 x 14, R.A., 1929, 4472, £150.
- 53 1929 James Bateman, 1893-1950, Pastoral, 1928, oil, 39 x 72, R.A., 1929, 4471, £250.
- 54 1929 E.Beatrice Bland, 1864-1951, Striped Camellias, 1927, oil, 18 x 13¾, N.E.A.C., April-May 1929, 4475, £38.
- 55 1929 Margaret D.Barker, b.1907- , Any Morning, 1929, oil, 24½ x 36, N.E.A.C., April 1929, 4474, £40.
- 56 1929 Richard Garbe, 1876-1957, Sea Lion, 1929, verd de prato, 29¾ x 21¾ x 9¼, R.A., 1929, 4480, £300.
- 57 1929 Julian P.Allan, b.1892- , Marjorie, 1928, bronze, 14½ x 8 x 9, R.A., 1929, 4479, £105.
- 58 1929 Ernest M.Dinkel, b.1894- , The Deluge, 1929, tempera 18½ x 18½, R.A., 1929, 4477, £100.
- 59 1929 Ambrose McEvoy, 1878-1927, Michael McEvoy, 1919, oil, 30 x 25, Late Members exhibition, R.A., 1928, 4476, £1,000.
- 60 1930 Alfred Thornton, 1863-1939, St.Germans, 1926, oil, 30 x 40, artist (N.E.A.C. Nov.1929), 4539, £100.
- 61 1930 Philip Wilson Steer, 1860-1942, Paddlers, 1929, water colour 9¼ x 13⅜ , R.A., 1930, 4546, £42.
- 62 1930 John H.Lorimer, 1856-1936, Sir Robert Lorimer A.R.A. as a Boy, 1875, oil, 21½ x 15, R.A., 1930, 4540, £300.
- 63 1930 G.Fiddes Watt, 1873-1960, The Artist's Mother, 1910, oil, 41½ x 31½, R.A., 1930, 4541, £420.
- 64 1930 Sir John Lavery, 1856-1941, The Chess Players, 1929, oil, 48½ x 75½, R.A., 1930, 4544, £1050.
- 65 1930 Walter W.Russell, 1867-1949, Cordelia, 1930, oil, 36 x 30, R.A., 1930, 4542, £525.
- 66 1930 Alfred J.Munnings, 1878-1959, From my Bedroom Window, 1930, oil, 36 x 40, R.A., 1930, 4543, £500.
- 67 1930 Annie L.Swynnerton, 1844-1933, Dame Millicent Fawcett C.B.E., LL.D., 1930, oil, 32 x 29, R.A., 1930, 4545, £450.
- 68 1930 Charles Wheeler, 1892-1974, Spring, 1929-30, bronze, 64 x 51½ x 25½, R.A., 1930, 4548, £1050.
- 69 1930 Richard Garbe, 1876-1957, Autumn, 1930, Ivory, 36 x 8½ x 7, R.A., 1930, 4549, £367-10s-0d.

- Notes:
- i Where R.A. and date is entered after size the work was purchased from the artist but had been exhibited at the R.A. Summer exhibition.
 - ii Discrepancies exist between the list of Chantrey Bequest Purchases and Prices (R.A. and Tate Gallery) and the official Tate Gallery Catalogues. Where possible these have been checked and corrected above.
 - iii In nos. 11 & 29, where a number of 'historical' drawings and studies were bought together, the individual drawings have not been identified separately.

Analysis of prices paid for Chantrey Bequest purchases 1918 - 1930

Table 1: Comparative prices

<u>Date</u>	<u>Works by</u> <u>R.As</u>	<u>Works by</u> <u>A.R.As</u>	<u>Works by</u> <u>future</u> <u>A.R.As</u>	<u>Works by</u> <u>'outsiders'</u>	<u>'Historical'</u> <u>works</u> ¹
1918	---	£350	---	---	---
1919	£200	£1,000	£252	---	£2,050
1920	£194-5s	£1,015	---	---	---
1921	£1,287-10s	---	---	£30	---
1922	£30	£1,912-10s	---	£1,235	£2,409-10s
1923	£1,207-10s	---	---	---	---
1924	£350	£1,120	£432-10s	£620	---
1925	£500	£650	£50	£262-10s	---
1926	£735	---	---	£295	---
1929	£465	£1,650	£250	£283	---
1930	£2,075	£817-10s	£1,071	£862	---
<u>Total</u>	£7,044-5s	£8,515	£2055-10s	£3587-10s	£4,459-10s

- 1 Under 'historical' works are listed prices paid for works by Holman Hunt, Burne-Jones (1919) Alfred Stevens and John Jackson (1922)

Analysis of prices paid for Chantrey Bequest purchases 1918 - 1930

Table 2: Comparative prices

<u>Date</u>	<u>Works by</u> <u>R.A. members</u>	<u>Works by</u> <u>other artists</u>	<u>'Historical'</u> <u>works¹</u>	<u>Total</u>
1918	£350	—	—	£350
1919	£1,200	£252	£2,050	£3,502
1920	£1,209-5s	—	—	£1,209-5s
1921	£1,287-10s	£30	—	£1,317-10s
1922	£1,942-10s	£1,235	£2,409-10s	£5,587
1923	£1,207-10s	—	—	£1,207-10s
1924	£1,470	£1,052-10s	—	£2,522-10s
1925	£1,150	£312-10s	—	£1,462-10s
1926	£735	£295	—	£1,030
1929	£2,115	£533	—	£2,648
1930	£2,892-10s	£1,933	—	£4,825-10s
<u>Total</u>	£15,559-5s	£5,643	£4,459-10s	£25,661-15s

- 1 Under 'historical' works are listed prices paid for works by Holman Hunt, Burne-Jones (1919) Alfred Stevens and John Jackson (1922)

Analysis of prices paid for Chantrey Bequest purchases 1918 - 1930

Table 3: Average prices yearly

<u>Date</u>	<u>Works by R.As</u>	<u>Works by A.R.As</u>	<u>Works by future A.R.As</u>	<u>Works by 'outsiders'</u>
1918	---	£350	---	---
1919	£200	£1,000	£126	---
1920	£194-5s	£507-10s	---	---
1921	£643-15s	---	---	£30
1922	£30	£637-10s	---	---
1923	£603-15s	---	---	---
1924	£350	£373-6s-8d	£144-3s-4d	£310
1925	£500	£325	£50	£262-10s
1926	£367-10s	---	---	£147-10s
1929	£232-10s	£550	£250	£70-15s
1930	£691-13-4d	£408-15s	£535-10s	£215-10s

Table 4: Average prices

<u>Artists</u>	<u>No. of works bought</u>	<u>Average price</u>
R.As	16	£440 - 5s - 3 ³ / ₄ d
A.R.As	17	£500 - 7s - 7 ³ / ₄ d
Future R.As & A.R.As	9	£288 - 7s - 9 ¹ / ₂ d
'Outsiders'	19	£188 - 16s - 4d
<hr/>		
R.A. members	33	£471 - 9s - 8 ¹ / ₂ d
Others	28	£201 - 0s - 8 ¹ / ₂ d

Artists and architects of the Royal Academy 1918-1920

Name	Dates	A.R.A.	R.A.
Sir Herbert Baker	1862-1946	<u>1922</u>	<u>1932</u>
Robert Aning Bell	1863-1933	<u>1914</u>	<u>1922</u>
Samuel John Lemorna Birch	1869-1955	<u>1926</u>	<u>1934</u>
Sir Reginald Theodore Blomfield	1856-1942	<u>1905</u>	<u>1914</u>
Sir Frank Brangwyn	1867-1956	<u>1904</u>	<u>1912</u>
Gerald Leslie Brockhurst	1890-1978	<u>1928</u>	<u>1937</u>
Sir John Arnesby Brown	1866-1955	<u>1903</u>	<u>1915</u>
Edgar Bundy	1862-1922	<u>1915</u>	--
Sir John James Burnet	1857-1938	<u>1921</u>	<u>1925</u>
Sir David Young Cameron	1865-1945*	<u>1911(E)</u> <u>1916(P)</u>	<u>1920</u>
Sir George Clausen	1852-1944*	<u>1895</u>	<u>1908</u>
William Robert Colton	1867-1921	<u>1903</u>	<u>1919</u>
Philip Connard CVO	1875-1958*	<u>1918</u>	<u>1925</u>
Sir Edwin Cooper	1872-1942	<u>1930</u>	<u>1937</u>
Sir Arthur Stockdale Cope	1857-1940	<u>1899</u>	<u>1910</u>
Frank Cadogan Cowper	1877-1958	<u>1907</u>	<u>1934</u>
Sir Edward Guy Dawber	1861-1938	<u>1927</u>	<u>1938</u>
Wilfred Gabriel de Glehn	1870-1951*	<u>1923</u>	<u>1932</u>
Sir William Reid Dick	1878-1961	<u>1921</u>	<u>1928</u>
Frank Dicksee	1853-1928	<u>1881</u>	<u>1891</u>
Francis Dodd	1874-1949*	<u>1927</u>	<u>1935</u>
Alfred Drury	1857-1944	<u>1900</u>	<u>1913</u>
Joseph Farquharson	1846-1935	<u>1900</u>	<u>1915</u>
Sir Luke Fildes KCVO	1843-1927	<u>1879</u>	<u>1887</u>
Mark Fisher	1841-1923	<u>1911</u>	<u>1919</u>
Samuel Melton Fisher	1859-1939	<u>1917</u>	<u>1924</u>
Sir William Russell Flint	1880-1969	<u>1924</u>	<u>1933</u>
Stanhope Alexander Forbes	1857-1947	<u>1892</u>	<u>1910</u>
Sir George Frampton	1860-1928	<u>1894</u>	<u>1902</u>
Louis Richard Garbe	1876-1957	<u>1929</u>	<u>1936</u>
Sir Ernest George	1839-1922	<u>1910</u>	<u>1917</u>
Sir Alfred Gilbert MVO	1854-1934	<u>1887</u>	<u>1892</u>
Andrew Carrick Gow	1848-1920	<u>1881</u>	<u>1891</u>
Peter Graham	1836-1921	<u>1877</u>	<u>1881</u>

	First exhibited at N.E.A.C (before 1918)	First listed as N.E.A.C member (before 1918)	Architect Painter Sculptor or Engraver
8	---	---	A
	1888	1888	P
5	---	---	P
2	---	---	A
3	1889	---	P
red	1904	---	P
7	---	---	P
2	---	---	P
	---	---	P
3	---	---	A
1	1892	---	E/P
3	1888	1886	P
	---	---	S
1	1901	1909	P
	---	---	A
3	---	---	P
	---	---	P
7	---	---	A
	1894	1900	P
	---	---	S
	---	---	P
	1898	1904	P
	---	---	S
	---	---	P
	---	---	P
	1889	1892	P
	---	---	P
	---	---	P
	1888	1888	P
	1891	---	S
	---	---	S
	---	---	A
	---	---	S
	---	---	P
	---	---	P

Name	Dates	A.R.A.	R.A.
William Curtis Green	1875-1960	<u>1923</u>	<u>1933</u>
Maurice Griefenhagen	1862-1931	<u>1916</u>	<u>1922</u>
Frederick Landseer Maur Griggs	1876-1938	<u>1922</u>	<u>1931</u>
Arthur Hacker	1858-1919	<u>1894</u>	<u>1910</u>
Oliver Hall	1869-1957	<u>1920</u>	<u>1927</u>
George Harcourt	1868-1947	<u>1919</u>	<u>1926</u>
Charles Leonard Hartwell	1873-1951	<u>1915</u>	<u>1924</u>
George Henry	1858-1943	<u>1907</u>	<u>1920</u>
Sir Herbert Hughes-Stanton	1870-1937*	<u>1913</u>	<u>1920</u>
Richard Jack	1866-1952	<u>1914</u>	<u>1920</u>
Charles Sargeant Jagger	1885-1934*	<u>1926</u>	--
Augustus Edwin John OM	1878-1961*	<u>1921</u>	<u>1928</u>
Sir William Goscombe John	1860-1952	<u>1899</u>	<u>1909</u>
Sir Gerald Jestus Kelly	1879-1972	<u>1922</u>	<u>1930</u>
Harold Knight	1874-1961	<u>1928</u>	<u>1937</u>
Dame Laura Knight DBE	1877-1970	<u>1927</u>	<u>1936</u>
George Washington Lambert	1873-1930	<u>1922</u>	--
Henry Herbert La Thangue	1859-1929	<u>1898</u>	<u>1912</u>
Sir John Lavery	1856-1941*	<u>1911</u>	<u>1921</u>
Alfred Kingsley Lawrence	1893-	<u>1930</u>	<u>1938</u>
Benjamin Williams Leader	1831-1923	<u>1883</u>	<u>1898</u>
Sydney Lee	1886-1949	<u>1922</u>	<u>1930</u>
George Dunlop Leslie	1835-1921	<u>1868</u>	<u>1876</u>
Sir Samuel Henry William Llewellyn GCVO	1858-1941	<u>1912</u>	<u>1920</u>
Sir Robert Stodart Lorimer KBE	1864-1929	<u>1920</u>	--
John Seymour Lucas	1849-1923	<u>1886</u>	<u>1898</u>
Sir Edwin Landseer Lutyens OM, KCIE	1869-1944	<u>1913</u>	<u>1920</u>
Henry Raeburn Macbeth-Raeburn	1860-1947	<u>1922</u>	<u>1933</u>
Ambrose McEvoy	1878-1927*	<u>1924</u>	--
Sir Bertram MacKenna	1863-1931	<u>1909</u>	<u>1922</u>
William McMillan CVO	1887-1977*	<u>1925</u>	<u>1933</u>
David Thompson Muirhead	1867-1930	<u>1928</u>	--
Sir Alfred James Munnings KCVO	1878-1959	<u>1919</u>	<u>1925</u>
Sir David Murray	1849-1933	<u>1891</u>	<u>1905</u>
Ernest Newton CBE	1856-1922	<u>1911</u>	<u>1919</u>
Julius Olsson	1864-1942	<u>1914</u>	<u>1920</u>
Sir William Orpen KBE	1878-1931*	<u>1910</u>	<u>1919</u>

at N.E.A.C ship	at N.E.A.C (before 1918)	member N.E.A.C (before 1918)	Painter Sculptor or Engraver
—	—	—	A
1889	1890	—	P
—	—	—	E
not known	1889	—	P
1896	—	—	P
—	—	—	P
—	—	—	S
1889	1889	—	P
—	—	—	P
—	—	—	P
—	—	—	S
1899	1903	—	P
—	—	—	S
1909	—	—	P
1908	—	—	P
—	—	—	P
1909	—	—	P
—	—	—	P
1889	1889	—	P
—	—	—	P
—	—	—	P
1903	1906	—	P
—	—	—	P
1888	1888	—	P
—	—	—	A
—	—	—	P
—	—	—	A
—	—	—	E
1900	1902	—	P
—	—	—	S
—	—	—	S
1893	1900	—	P
—	—	—	P
—	—	—	P
—	—	—	A
1890	1891	—	P
1899	1900	—	P

Name	Dates	A.R.A.	R.A.
Malcolm Osborne CBE	1880-1963	<u>1918</u>	<u>1926</u>
Walter William Oulless	1848-1933	1877	<u>1881</u>
Alfred Parsons	1847-1920	1897	<u>1911</u>
Henry Alfred Pegram	1863-1937	<u>1904</u>	<u>1922</u>
Glyn Warren Philpot	1884-1937*	<u>1915</u>	<u>1923</u>
Frederick William Pomeroy	1856-1924	1906	<u>1917</u>
Henry Poole	1873-1928	<u>1920</u>	<u>1927</u>
Sir Edward John Poynter	1836-1919	1869	<u>1876</u>
Bertram Priestman	1868-1951	<u>1916</u>	<u>1923</u>
Edward Schroder Prior	1852-1932	<u>1914</u>	--
Sir William Blake Richmond KCB	1842-1921	1888	<u>1895</u>
Charles Ricketts	1866-1931	<u>1922</u>	<u>1928</u>
Briton Rivière	1840-1920	1878	<u>1881</u>
Frederick Cayley Robinson	1862-1927	<u>1921</u>	--
Sir Henry George Rushbury KCVO, CBE	1889-1968*	<u>1927</u>	--
Sir Walter Westley Russell CVO	1867-1949*	<u>1920</u>	<u>1926</u>
John Singer Sargent	1856-1925*	1894	<u>1897</u>
Sir Giles Gilbert Scott OM	1880-1960	<u>1918</u>	<u>1922</u>
Charles Haslewood Shannon	1863-1937	<u>1911</u>	<u>1920</u>
Sir James Jebusa Shannon	1862-1923	1897	<u>1909</u>
Claude Shepperson	1867-1921	<u>1919</u>	--
Sir Frank Short	1857-1945	1906	<u>1911</u>
Walter Richard Sickert	1860-1942	<u>1924</u>	<u>1934</u>
Charles Sims	1873-1928*	1908	<u>1915</u>
Solomon Joseph Solomon	1860-1927	1896	<u>1906</u>
Adrian Stokes	1854-1935	<u>1910</u>	<u>1919</u>
Marcus Stone	1840-1921	1877	<u>1887</u>
George Adolphus Storey	1834-1919	1876	<u>1914</u>
William Strang	1859-1921	<u>1906</u>	<u>1921</u>
Annie Louisa Swynnerton	1844-1933	<u>1922</u>	--
Algernon Mayow Talmage	1871-1939	<u>1922</u>	<u>1929</u>
Sir Walter John Tapper KCVO	1861-1935	<u>1926</u>	<u>1935</u>
Leonard Campbell Taylor	1874-1969*	<u>1923</u>	<u>1931</u>
Henry Scott Tuke	1858-1929	1900	<u>1914</u>
Alfred Turner	1874-1940	<u>1922</u>	<u>1931</u>
Arthur George Walker	1861-1939	<u>1925</u>	<u>1936</u>
Sir Ernest Albert Waterlow	1850-1919	1890	<u>1903</u>

	N.E.A.C (before 1918)	member (before 1918)	Sculptor or Engraver
01	---	---	E
2	---	---	P
3	---	---	P
4	1890	1889	P
5	---	---	S
6	1906	---	P
7	---	---	S
8	---	---	S
9	---	---	P
0	1894	1896	P
1	---	---	A
2	---	---	P
3	---	---	P
4	---	---	P
5	1889	1912	P
6	1912	1917	E
7	1893	1895	P
8	1889	1889	P
9	---	---	A
0	1888	---	P
1	1888	1888	P
2	---	---	E
3	1888	1888	E
4	1888	1888	P
5	1898	---	P
6	1888	1888	P
7	1888	---	P
8	---	---	P
9	---	---	P
0	1893	---	E
1	1906	1909	P
2	1901	---	P
3	---	---	A
4	---	---	P
5	1888	1888	P
6	---	---	S
7	---	---	S
8	---	---	P

Name	Dates	A.R.A.	R.A.
George Spencer Watson	1869-1934	<u>1923</u>	1932
Sir Aston Webb GCVO, CB	1849-1930	1899	<u>1903</u>
Terrick Williams	1860-1936	<u>1924</u>	1933
Francis Derwent Wood	1871-1926	<u>1910</u>	<u>1920</u>
Henry Woods	1846-1921	1882	<u>1893</u>
William Lionel Wyllie	1851-1931	1889	<u>1907</u>

Total: 114 A.R.As and R.As 1918-1930

New English Art Club Members: 31 (before 1918)

New English Art Club Exhibitors: 46 (before 1918)

- Notes:
- i) * denotes specially employed as war artist before 1918
 - ii) underlinings indicate status between 1918 & 1930
 - iii) Sir Alfred Gilbert resigned in 1908, but resumed membership in 1918

f ship	at	N.E.A.C	Painter
	N.E.A.C	member	Sculptor
	(before 1918)	(before 1918)	or Engraver
	—	—	P
	—	—	A
	1893	—	P
	—	—	S
	—	—	P
	1889	1889	P

916 &
1918

bership
in 1932

Royal Academy members 'specially employed as war artists': 1914-1918

	A.R.A.	R.A.	Dates	Royal Academy Associate or Member by 1916
R.G.Brundrit	1931	1938	1883-1960	---
Sir D.Y.Cameron	1911	1920	1865-1945	A.R.A.
Sir G.Clausen	1895	1908	1852-1944	---
P.Connard	1918	1925	1875-1958	---
W.G.de Glehn	1923	1932	1870-1951	---
F.Dobson	1942	1953	1888-1963	---
F.Dodd	1927	1935	1874-1949	---
T.C.Dugdale	1936	1943	1880-1952	---
Eric Gill	1937	--	1882-1940	---
Sir H.Hughes-Stanton	1913	1920	1870-1937	A.R.A.
C.S.Jagger	1926	--	1885-1934	---
A.John	1921	1928	1878-1961	---
E.H.Kennington	1951	1959	1888-1960	---
H.Lamb	1940	1949	1883-1960	---
Sir J.Lavery	1911	1921	1856-1941	A.R.A.
A.McEvoy	1924	--	1878-1927	---
W.McMillan	1925	1933	1887	---
J.Nash	1940	1951	1893-1978	---
C.R.W.Nevinson	1939	--	1889-1946	---
Sir W.Orpen	1910	1919	1878-1931	A.R.A.
G.Philpot	1915	1923	1884-1937	A.R.A.
B.Proctor	1932	--	1886-1935	---
W.Roberts	1958	1966	1895-	---
Sir H.Rushbury	1927	1936	1889-196	---
Sir W.W.Russell	1920	1926	1867-1949	---
J.S.Sargent	1894	1897	1856-1925	R.A.
C.Sims	1908	1915	1873-1928	R.A.
G.Spencer	1950	1959	1907-	---
S.Spencer	1932	1950	1891-1959	---
L.C.Taylor	1923	1931	1874-	---
J.L.Wheatley	1945	--	1892-1955	---

Royal Academy Diploma Works 1918-1930

Name	Dates	Title of Work and Measurements in inches
1919		
William Robert Colton	1867-1921	<u>The Young Diana</u> 17 x 12 x 7 $\frac{1}{2}$
Sir Frank Brangwyn	1867-1956	<u>The Market Stall</u> 57 $\frac{1}{2}$ x 63
Sir William Orpen KBE	1878-1931	<u>Le Chef de l'Hôtel Chatham,</u> Paris 49 x 40
Adrian Stokes	1854-1935	<u>Lago Maggiore</u> 23 $\frac{1}{2}$ x 35 $\frac{1}{2}$
Mark Fisher	1841-1923	<u>An Orchard in Spring</u> 18 x 23 $\frac{1}{2}$
Ernest Newton CBE	1856-1922	<u>House at Jouy-en-Josas, France</u> 21 x 35 $\frac{3}{4}$
1920		
George Henry	1858-1943	<u>Brambles</u> 30 x 30
Francis Derwent Wood	1871-1926	<u>The Dancer (bronze)</u> 20 x 6 x 5 $\frac{3}{4}$
Charles Haslewood		
Shannon	1863-1937	<u>Vanity and Sanctity</u> 41 $\frac{1}{2}$ x 43
Sir David Young Cameron	1865-1945	<u>Durham</u> 35 $\frac{1}{2}$ x 29
Sir William Llewellyn		
CCVO	1863-1941	<u>Sir Aston Webb PRA</u> 29 $\frac{1}{2}$ x 24 $\frac{1}{2}$
Sir Edwin Lanseer		
Lutyens OM, KCIE	1869-1944	<u>Jaipur Column, Delhi</u> 42 $\frac{1}{2}$ x 22 $\frac{1}{2}$
Sir Herbert Edwin Pelham		<u>Evening, Equihen, Pas de Calais</u>
Hughes-Stanton	1870-1937	22 $\frac{1}{2}$ x 33
Richard Jack	1866-1952	<u>On the Downs</u> 24 $\frac{1}{4}$ x 29 $\frac{1}{4}$
Julius Olsson	1864-1942	<u>Sunset, Cornish Coast</u> 23 $\frac{1}{2}$ x 29 $\frac{1}{2}$
1921		
William Strang	1859-1921	<u>Campbell Dodgson Esq CBE</u> 16 $\frac{3}{4}$ x 14 $\frac{1}{2}$
Sir John Lavery	1856-1941	<u>The Vandyck Room, Wilton</u> 24 $\frac{1}{2}$ x 29 $\frac{1}{2}$
1922		
Henry Alfred Pegram	1863-1937	<u>The Sculptor's Daughter Olive</u> (bronze) 17 $\frac{1}{2}$ x 5 $\frac{3}{4}$ x 8 $\frac{1}{2}$
Sir Bertram Mackennel	1865-1931	<u>The Dawn of a New Age (bronze)</u> 29 $\frac{1}{2}$ x 12 $\frac{1}{2}$ x 13 $\frac{1}{2}$
KCVO		
Robert Anning Bell	1863-1933	<u>The Women going to the</u> <u>Sepulchre</u> 29 x 49 $\frac{1}{4}$
Maurice Greiffenhagen	1862-1931	<u>The Message</u> 37 $\frac{1}{2}$ x 33 $\frac{1}{2}$
Sir Giles Gilbert Scott	1880-1960	<u>Liverpool Cathedral, interior</u> view East end from South choir aisle 19 x 33
OM		
1923		
Glyn Warren Philpot	1884-1937	<u>Portrait of a Young Man</u> 19 $\frac{1}{2}$ x 15 $\frac{1}{2}$
Bertram Priestman	1868-1957	<u>Near Wareham, Dorset</u> 24 $\frac{1}{2}$ x 29 $\frac{3}{4}$
1924		
Charles Leonard Hartwell	1873-1957	<u>The Oracle</u> 21 x 3 $\frac{1}{2}$ x 7
Samuel Melton Fisher	1857-1939	<u>Winifred</u> 29 $\frac{1}{2}$ x 19 $\frac{1}{2}$

APPENDIX E (cont.)

Name	Dates	Title of Work and Measurements in inches
1925		
Philip Connard CVO	1875-1958	<u>Apollo & Daphne</u> $43\frac{1}{2} \times 24\frac{1}{2}$
Sir Alfred James Munnings	1878-1959	<u>Kilkenny Horse Fair</u> $24\frac{1}{2} \times 29\frac{1}{2}$
Sir John James Burnet KCVO	1857-1938	<u>Section of the Staircase of the British Museum Extension</u> 33×20
1926		
Malcolm Osborne CBE	1880-1963	<u>The Timber Haulers (after C.W. Furse ARA)</u> $12\frac{1}{2} \times 18$
George Harcourt	1868-1947	<u>Miss Anne Harcourt</u> $49 \times 39\frac{1}{2}$
Sir Walter Westley Russell CVO	1867-1949	<u>Alice</u> 24×19
1927		
Henry Poole	1874-1928	<u>Young Pan</u> $17 \times 9 \times 9$
Oliver Hall	1869-1957	<u>Spring</u> $21\frac{1}{2} \times 27\frac{1}{2}$
1928		
Sir William Reid Dick KCVO	1878-1961	<u>The Child (stone)</u> $23\frac{1}{2} \times 13\frac{1}{2} \times 7\frac{1}{2}$
Augustus Edwin John OM	1878-1961	<u>Portrait of a Young Man</u> $23\frac{1}{2} \times 18$
Charles Ricketts	1866-1931	<u>Don Juan challenging the Commander</u> 46×35
1929		
Algernon Mayow Talmage	1871-1939	<u>Morning Glitter, Isle of Wight</u> $24\frac{1}{2} \times 29\frac{1}{2}$
1930		
Sir Gerald Festus Kelly	1879-1972	<u>Jane XXX</u> $29\frac{1}{2} \times 24\frac{1}{2}$
Sydney Lee	1866-1949	<u>The Red Tower</u> $58 \times 44\frac{1}{2}$

R.A. Autumn and Winter Exhibitions 1918-1932

1918	Jan - Feb	Imperial War Museum (in aid of British Red Cross Society)
	Nov - Dec	Royal Society of British Artists
	Nov - Dec	Royal British Colonial Society of Artists
1919	Jan - Feb	Canadian War Memorials
	Oct - Nov	War Memorial Designs
	Oct - Nov	Works by camouflage artists
	Oct - Nov	Ruskin Centenary Exhibition
1919 - 1920	Dec - Feb	Imperial War Museum - The Nation's War Paintings
1920 - 1921	Nov - Jan	Spanish Art
1921	Nov - Dec	Royal Society of Portrait Painters
1922	Jan - Feb	Works by Recently Deceased Members
1923	Jan - Feb	Decorative Art (including 12th exhibition - Arts and Crafts Society)
	Oct - Nov	Australian Art
	Oct - Nov	British Primitive Paintings
1924	Jan - Feb	Works by Swedish Artists 1880 - 1900
	Jan - Feb	Royal Society of Portrait Painters
1925	Jan - Feb	Royal Society of Portrait Painters
	Nov - Dec	International Society of Sculptors, Painters and Gravers
1926	Jan - Mar	J.S. Sargent
	Jan - Feb	Arts and Crafts Exhibition Society's 13th Exhibition
	Nov - Dec	Royal Society of British Painters
1927	Jan - Mar	Flemish and Belgian Art 1300 - 1900
	Jan - Mar	Works by Sir Hamo Thornycroft R.A. and F. Derwent Wood R.A.
1928	Jan - Mar	Works by late Members and Iveagh Bequest works by Old Masters
	Oct - Dec	Arts and Crafts Exhibition Society's 14th Exhibition
1929	Jan - Mar	Dutch Art 1450 - 1900
1930	Jan - Mar	Italian Art 1200 - 1900
1931	Jan - Mar	Persian Art
	Oct - Dec	Arts and Crafts Exhibition Society's 15th Exhibition
1932	Jan - Mar	French Art 1200 - 1900

- 1 Honorary Foreign Academicians
Léon-Joseph-Florentin Bonnat 1904 - 1922
Pascal-Adolphe-Jean Dagnan-Bouveret 1908 - 1929
Jean-Paul Laurens 1909 - 1921
Paul Albert Besnard 1921 - 1934
Albert Bartholomé 1921 - 1928
- 2 Honorary Foreign Corresponding Member
Il Commendatore Giacomo Boni 1909 - 1925
- 3 Secretary for Foreign Correspondance
The Earl of Crawford and Balcarres, K.T. 1914 - 1940
- 4 Chaplains
Rt.Rev.The Hon.Edward Carr Glyn, D.D., Bishop
of Peterborough 1911 - 1919
Rt.Rev.Herbert Edward Ryle, K.C.V.O., D.D.,
Dean of Westminster 1919 - 1925
Very Rev.William Foxley Norris, K.C.V.O., D.D.,
Dean of Westminster 1926 - 1937
- 5 Professor of Ancient History
Sir Frederic George Kenyon, G.B.E., K.C.B. 1918 - 1952
- 6 Professors of Ancient Literature
The Viscount Morley of Blackburn, O.M. 1903 - 1923
John William MacKail, O.M. 1924 - 1945
- 7 Professor of Law
Sir Francis George Newbolt, K.C. 1928 - 1940
- 8 Antiquaries
The Viscount Dillon, C.H. 1903 - 1932

A note upon the probationary student system employed by the Royal Academy before Charles Sims' Keepership¹.

During a six week probationary period², during which no formal teaching was provided, the student was expected to submit

- a 'stumped' life drawing
- anatomical drawing
- a painted portrait
- a painting of a nude
- a figure composition
- a study in perspective.

If the results of this work were deemed successful the student might then be admitted as a full student and receive his or her ivory identification disc³.

For students the working day was organized as follows:-

- 10.00 - 11.00 start work in the Studios
- 11.00 a ten-minute break
- 1.00 - 2.00 lunch
- 2.00 - 4.00 work in the Studios
- 4.00 - 5.00 lectures
- 5.00 - 7.00 drawing studies from the nude.

Students would be under the direction of the Keeper, assisted by two curators, one for the day and one for the evening.

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- 1 This information was given by Mrs Noble of Maida Vale, who was both a probationary student and a friend of Charles Sims.
 - 2 The Royal Academy Schools kept University terms of 10 - 11 weeks each.
 - 3 Known as 'ivories,' these admitted students into the institution.

Royal Academy Deaths, Elections and Retirements¹ 1918-1930

<u>Year</u>	<u>Senior Academician/ Associate</u>	<u>Death</u>	<u>Election as A.R.A.</u>	<u>Election as R.A.</u>
1918		W.F.Yeames (retired 1913)	Sir Giles Gilbert Scott	
		L.P.Smythe (retired 1914)	P.Connard	
		E.Stott	M.Osborne	
1919	G.D.Leslie	G.A.Storey	Sir Alfred James Munnings	Sir Frank Brangwyn
	G.A.Storey	Sir Ernest A.Waterlow	G.Harcourt	W.R.Colton
	P.Graham	A.Hacker	C.A.Shepperson	Sir William Orpen
	B.W.Leader	Sir Edward J.Poynter		A.Stokes
	Sir Thomas G.Jackson			M.Fisher
				E.Newton
1920	B.Rivière	B.Rivière	H.Poole	G.Henry
	M.Stone	A.C.Gow	Sir Robert S. Lorimer	F.D.Wood
	Sir William B.Richmond Sir Ernest George H.Fisher	A.Parsons	Sir Walter W. Russell O.Hall	C.H.Shannon
				Sir David Y. Cameron
				Sir William Llewellyn
				Sir Edwin L. Lutyens
				Sir Herbert E.P. Hughes-Stanton
				R.Jack
				J.Olsson
1921	Sir Luke Fildes	G.D.Leslie	Sir William R. Dick	W.Strang
		P.Graham	Sir John J. Burnet	Sir John Lavery
		M.Stone	F.C.Robinson	
		H.Woods	A.E.John	
		Sir William B.Richmond		
		W.R.Colton		
		W.Strang		
		C.A.Shepperson		

<u>Year</u>	<u>Senior Academician/ Associate</u>	<u>Death</u>	<u>Election as A.R.A.</u>	<u>Election as R.A.</u>
1922	J. Farquharson	C. Ricketts	H. A. Pegram	
	Sir Thomas Brock			
	Sir Ernest George	A. M. Talmage	Sir Bertram Mackennal	
	E. Newton	Sir Gerald F. Kelly	R. A. Bell	
	E. Bundy	S. Lee	M. GRIEFFENHAGEN	
		F. L. M. Griggs	Sir Giles G. Scott	
		H. R. Macbeth- Raeburn		
		G. W. Lambert		
		A. L. Swynnerton		
		A. Turner		
		Sir Herbert Baker		
1923	A. L. Swynnerton	B. W. Leader	W. G. de Glehn	G. W. Philpot
		J. S. Lucas	G. S. Watson	B. Priestman
		Sir James J. Shannon	L. C. Taylor	
		M. Fisher	W. C. Green	
1924	W. W. Oules	Sir Thomas G. Jackson	Sir William R. Flint	C. L. Hartwell
		J. W. North	A. McEvoy	S. M. Fisher
		F. W. Pomeroy	T. Williams	
			W. R. Sickert	
1925	Sir David Murray	J. S. Sargent	W. McMillan	P. Connard
	Sir Aston Webb	Sir Hamo Thornycroft	A. G. Walker	Sir Alfred J. Munnings
				Sir John J. Burnet
1926		F. D. Wood	S. J. L. Birch	M. Osborne
			C. S. Jagger	G. Harcourt
			Sir Walter J. Tapper	Sir Walter W. Russell
1927	W. L. Wyllie	Sir Luke Fildes	H. G. Rushbury	H. Poole
		Sir Solomon J. Solomon	Sir (E.) Guy Dawber	O. Hall
		F. C. Robinson	F. Dodd	
		A. McEvoy	Dame Laura Knight	

<u>Year</u>	<u>Senior Academician/ Associate</u>	<u>Death</u>	<u>Election as A.R.A.</u>	<u>Election as A.R.A.</u>
1928	Sir George Clausen E.S.Prior	Sir Frank Dicksee Sir George J.Frampton C.Sims H.Poole	G.L.Brockhurst D.T.Muirhead H.Knight	Sir William R. Dick A.E.John C.Ricketts
1929		H.S.Tuke Sir Robert S.Lorimer	L.R.Garbe	A.M.Talmage
1930	A.Stokes	Sir Aston Webb G.W.Lambert D.T.Muirhead	Sir Edwin Cooper A.K.Lawrence	Sir Gerald F. Kelly S.Lee

- 1 After 1918 members no longer retired voluntarily, but automatically became Senior Associates or Senior Academicians on reaching the age of 75.

- 1918 C.Sims, Sir Frank Dicksee, G.D.Leslie, H.Woods, Sir William G.John, E.George, Sir George Frampton, Sir Arthur Cope, A Hacker, Sir Frank Short.
- 1919 Sir Reginald Blomfield, Sir George Frampton, Sir Arthur Cope, A.Hacker, Sir Frank Short, F.W.Pomeroy, A.Parsons, Sir Aston Webb, Sir Hamo Thornycroft, W.W.Oules.
- 1920 F.W.Pomeroy, Sir Frank Dicksee, Sir Reginald Blomfield, Sir Hamo Thornycroft, W.W.Oules, E.Newton, W.R.Colton, S.J.Solomon, J.S.Lucas, H.S.Tuke.
- 1921 E.Newton, W.R.Colton, S.J.Solomon, J.S.Lucas, H.S.Tuke, A.Stokes, Sir David Cameron, Sir Edwin Lutyens, Sir Herbert Hughes-Stanton, F.D.Wood.
- 1922 A.Stokes, Sir David Cameron, Sir Edwin Lutyens, Sir Herbert Hughes-Stanton, F.D.Wood, Sir William Orpen, G.Henry, Sir William Llewellyn, Sir Reginald Blomfield, A.Drury.
- 1923 Sir William Orpen, G.Henry, Sir William Llewellyn, Sir Reginald Blomfield, A.Drury, J.Olsson, R.Jack, C.Shannon, H.A.Pegram, Sir Giles Gilbert Scott.
- 1924 J.Olsson, R.Jack, C.Shannon, H.A.Pegram, Sir Giles Gilbert Scott, Sir John Lavery, M.Grieffenhagen, R.A.Bell, Sir William G.John, Sir Edwin Lutyens.
- 1925 Sir John Lavery, M.Grieffenhagen, R.A.Bell, Sir William G. John, Sir Edwin Lutyens, Sir Bertram Mackennal, G.W.Philpot, B.Priestman, S.M.Fisher, Sir Reginald Blomfield.
- 1926 Sir Bertram Mackennal, G.W.Philpot, S.M.Fisher, Sir Reginald Blomfield, C.L.Hartwell, Sir John J.Burnet, P.Connard, Sir Alfred Munnings, W.L.Wyllie.
- 1927 C.L.Hartwell, Sir John J.Burnet, P.Connard, Sir Alfred Munnings, Sir William Llewellyn, Sir Walter W.Russell, M.Osborne, G.Harcourt, Sir George Frampton, Sir Giles Gilbert Scott.

Frampton, Sir Giles Gilbert Scott, O.Hall, Sir John A. Brown,
Sir Frank Short, A.Drury, Sir Edwin Lutyens.

1929 O.Hall, Sir John A.Brown, Sir Frank Short, A.Drury, Sir Edwin
Lutyens, C.Ricketts, A.Stokes, Sir David Cameron, H.A.Pegram,
Sir Reginald Blomfield.

1930 C.Ricketts, M.Fisher, Sir David Cameron, H.A.Pegram, Sir Reg-
inald Blomfield, Sir William R.Dick, A. M.Talmage, Sir Herb-
bert Hughes-Stanton, Sir William Orpen, Sir John J.Burnet.

Each year half the Council retire and its place is taken by
a number of Academicians acting in rotating order of senior-
ity. Where a member died, or was otherwise prevented from
serving his turn on the Council a substitute was made.

Royal Academy Summer Exhibitions¹. Numbers of works² and attendances³.

	works sent in	works exhibited	visitors
1918	7,521	1,622	128,684
1919	8,187	1,674	199,489
1920	9,880	1,477	167,265
1921	9,810	1,250	168,071
1922	9,706	1,464	165,890
1923	10,713	1,544	164,119
1924	10,084	1,563	160,233
1925	10,501	1,419	154,177
1926	10,376	1,445	137,149
1927	10,129	1,698	233,961
1928	11,239	1,536	165,324
1929	10,377	1,590	137,070
1930	11,416	1,669	150,116

1 The following attendance figures for Winter Exhibitions provide some comparisons

1919 War Memorial Designs and Works by Camouflage Artists	5,014
1922 Works by Recently Deceased Members of the Royal Academy	6,426
1926 John S. Sargent, R.A.	108,022
1927 Works by Sir Hamo Thornycroft, R.A. and P. Derwent Wood, R.A.	3,413
1928 Works by late Members of the Royal Academy, and the Iveagh Bequest of Works by Old Masters (Kenwood Collection)	75,517

2 These figures include the number of works sent in by members (averaging approximately 263 works each year during this period).

3 Not including complimentary visitors.

The above figures are taken from the Royal Academy Annual Reports for the appropriate years.

PAINTING

1 Historical Painting

- 1921 Christ Appearing to Two Disciples on the Road to Emmaeus. Luke XXIV
- 1923 A Festival
- 1925 A Scene at an Inn
- 1927 Work
- 1929 Diana and Actaeon

2 Design in Monochrome for a Figure Picture

- 1919 Victory
- 1921 The Brazen Serpent
- 1922 i The Pool of Bethesda
ii " . . . when the sun was setting, all they that any sick with divers diseases brought them unto him . . . " Luke IV 40
- 1923 St Michael Overcoming Satan
- 1924 Penelope and the Suitors
- 1925 The sacrifice of Noah
- 1926 Christ Expelling the Money-changers from the Temple
- 1927 Moses Striking the Rock
- 1928 The Adoration of the Magi
- 1929 Christ in the House of Mary and Martha Luke X 38-42
- 1930 The Death of Ananias

3 Landscape Painting

- 1919 A Riverside Path
- 1920 A Coast or River Scene at Low Tide
- 1921 i A River Scene
ii A Rocky Landscape with Water
- 1922 A Country Road
- 1923 i Showery Weather
ii A Landscape with Water
- 1924 A Farm
- 1925 i Clouds Clearing after Rain
ii A Scene in London

- 1920 A River Bank
1927 i Sunset over a River
ii A Group of Trees
1928 A Country Road
1929 i Evening
ii Farm Buildings
1930 A Scene in a Park

4 Design for the Decoration of a Portion of a Public Building

- 1920 Hope Deferred Maketh the Heart Sick
1922 The Arts
1923 Pottery
1924 A Figure Subject from the Bible for the decoration
of the vault of a semicircular apse at the east end
of a church
1925 Design with figures for the decoration of the vault
of a semicircular apse in a Music Room
1926 Pioneers for a wall in the Colonial Office
1927 A Panel in a Market Hall
1928 Decoration for a wall in the Offices of the Port of
London Authority
1929 Fine Art for a lunette in the Central Hall of the
Royal Academy
1930 Decoration for the Staircase Wall, Euston Station

5 Cartoon of a Draped Figure

- 1920 A Mourner
1921 Caesar lying Dead at the base of Pompey's Statue
1922 A Suppliant
1923 A Figure Holding Back against the Wind
1924 Grief: a Crouching Figure
1925 An Old Woman, Praying
1926 A Roman Orator Speaking
1927 A Mourning Figure
1928 Madonna and Child
1929 Adoration
1930 St Francis feeding the Birds

- 6 Composition in Sculpture
- 1921 Diana and Endymion
 - 1923 The Prodigal Son Received by his Father
 - 1925 Jacob Wrestling with the Angel Genesis XXXII
 - 1927 Courage
 - 1929 Speed
- 7 Model for a Medal or Coin
- 1920 An Allegorical Figure of Australia
 - 1922 The Visit of H.R.H. The Prince of Wales to India
 - 1924 A Seal for an Industrial City
 - 1926 A Medal for the Exhibitor of the Best Work in the
 Summer Exhibition
 - 1928 A Medal for Award to Firemen for Heroic Conduct
 - 1930 A Medal Commemorating the Naval Conference
- 8 Model of a Design Subject combined with Architecture
- 1924 A Memorial Tomb in an Arched Recess
 - 1926 Marble Mantlepiece for a State Room
 - 1928 A Wall Fountain with a Figure in the Round
 - 1930 Entrance to a Town Hall
- 9 Model of a Design
- 1925 St Michael Overcoming Satan
 - 1927 Elijah Raising the Widow's Son
 - 1929 Training a Horse

ARCHITECTURE

- 10 Design in Architecture
- 1923 A Railway Terminus
 - 1925 A County Hall
 - 1926 A London Club House for 1,000 members
 - 1927 A Bank and Office Building in a Large City
 - 1928 A Village Institute
 - 1929 An Art Gallery for a Provincial Town
 - 1930 A Painter's House and Studio

There were in addition a number of other categories of prizes in which the subjects were usually specified:

- a Perspective Drawing in Outline. This was invariably of a

subject for painting and sculpture students, and another for Architecture students.

- b Design in Relief containing Figure and Ornament (Sculpture)
- c A Set of Measured Drawings (Architecture), again using a London Building.

It should be noted that these competitions were open only to Royal Academy Schools Students, and were distinct from the 'Premiums' also awarded annually. A winning entry in a competition secured a medal and a sum of money. Thus a total of £340 was shared between the 29 competitions in 1920 (the first year after the Great War that a full set of competitions was held) and by 1930 £585 was distributed between 38 competitions.

The Results of Competitions appeared in the Royal Academy Annual Reports 1918-1930.

Quotations used on the title pages of the Catalogues of the annual Summer Exhibitions of the Royal Academy¹ 1918-1930

- 1918 'Art must Anchor on Nature, or it is the sport of every breath of folly.' W.Hazlitt.
- 1919 'To give unto them beauty for ashes.' Isaiah lxi 3.
- 1920 'Peace hath her victories
No less renowned than war.' Milton.
- 1921 'Beauty itself doth of itself persuade
The eyes of men without an orator.' Shakespeare.
- 1922 'Nature never did betray the heart that loved her.'
William Wordsworth.
- 1923 'Nature is refined, subtle, and infinitely various, beyond
the power and retention of memory; it is necessary, there-
fore, to have continual recourse to her.' Sir Joshua
Reynolds, P.R.A.
- 1924 'The great end of the art is to strike the imagination.'
Sir Joshua Reynolds, P.R.A.
- 1925 'Nature is made better by no mean,
But nature makes that mean: so o'er that art
Which, you say, adds to nature, is an art
That nature makes.' Shakespeare The Winter's Tale iv 3.
- 1926 'It is by being conversant with the inventions of others
that we learn to invent.' Sir Joshua Reynolds, P.R.A.
- 1927 'He who recurs to Nature, at every recurrence renews his
strength.' Sir Joshua Reynolds, P.R.A.
- 1928 'Enough, if something from our hands have power
To live, and act, and serve the future hour.' Wordsworth.
- 1929 'I believe the love of beauty to be inherent in the human
mind.' G.F.Watts, O.M., R.A.
- 1930 'With new attainment new orders of beauty arise.' Robert
Bridges.

1 Printed by Wm.Clowes and Sons, Limited. Each Catalogue con-
tained plans of the Gibson and Diploma Galleries, the main
exhibition Galleries, and gave a yearly Notice to Artists. A
list of Royal Academy members, and the addresses of the exhib-
itors were also included.

APPENDIX A
The proposals submitted for a State School of Art syllabus by the
1918 Schools Committee. Royal Academy Annual Report 1918 pp 78-89

Suggestions for a detailed syllabus of training in a Course of Five
Years

Painting School

Terms - January to April; May to July; October to December.

Hours - Weekdays 9.30 a.m. to 1 p.m; 2 p.m. to 4 p.m; 6 p.m to 8
p.m.

Saturday 9.30 a.m. to 1 p.m.

First Year

9.30 to 1	3 days a week, Painting from the Nude.
	3 days a week, Painting from the Head.
6 to 8	5 days a week, Drawing from the Nude
2 to 4	2 days a week, Methods of painting a vehicles, Still-life painting.
	2 days a week, Anatomical modelling and drawing as applicable to the work in the Life Schools.
	1 day a week, Antique and Drapery.

Second Year

9.30 to 1	As above.
6 to 8	As above.
2 to 4	2 days a week, Composition. Subjects to be set by the Director, commencing with simple arrangements in line, progressing to compositions in tone and colour. Practical demonstrations on composi- tion, illustrated by works of the Great Masters, shall also be part of this course.

1 day a week in the Architectural Class.

1 day a week in the Modelling Class.

1 day a week in the Anatomy or Perspective Class.

9.30 to 1 3 days a week, Studies of portions of the figure.
To be drawn or painted life-size.

3 days a week, Heads and costumes with arranged
backgrounds.

6 to 8 5 days a week, Drawing or Modelling from the Life.

2 to 4 3 days a week, Compositions designed to fill a
given space.

1 day a week, Study of Drapery

Fourth Year

9.30 to 1 As Above.

6 to 8 As Above.

2 to 4 2 days a week, Compositions to fill a given space,
with Architectural surroundings.

1 or 2 days a week, In the Galleries, making stud-
ies of composition in line: light and
shade, and colour schemes. Remaining
days, Study of antiques and drapery.
Architecture
Examination on the History and Sch-
ools of Painting.

Fifth Year

9.30 to 1 As Above, but under Visitors.

6 to 8 As above, but under Visitors.

2 to 4 2 days a week, Composition. Subject chosen by
the student.

2 days a week, Material for the above.

1 day a week, Practical demonstrations on -
a Landscape
b Aerial perspective
c Treatment and fitment of subjects
for given spaces
d Design and execution of decorative
paintings for public buildings.

Selected students to be allowed to carry out a picture or decoration
in separate studios under the advice of one or more Visitors select-
ed by the students. (Other subjects, such as animals, etc., to be
exchanged for some of the above studies according to the wish or
capability of the student).

During the Winter Term four lectures or causeries could be delivered, with Lantern Slides and Specimens, by experts in the several subjects - the lectures to be given at stated times between the hours of 2 p.m. and 4 p.m. An elaboration of the suggested subjects is given herewith. A similar number of lectures could be delivered, if thought desirable, during the Summer or Autumn Term. Lecturers to be appointed by the Director with the approval of the General Council.

Lecture.

(Informal talk by recognised Authority).

Syllabus - 1. Portraiture in Sculpture

A. Periods - 1. Egyptian; 2. Assyrian; 3. Graeco-Egyptian; 4. Chinese; 5. Persian; 6. Indian; 7. Polynesian (New Zealand); 8. Greek (Marble, Bronze and Coins); 9. Graeco-Roman; 10. Roman; 11. Byzantine; 12. Gothic (Italian, French, English and Teutonic); 13. Early and Late Renaissance. A group of 18th Century French Portraitists - say, P. Puget, The Lemoynes, Coustou, the Bros. Caffieri, Houdon, Augustin Pajou, etc. Roubillac's effect on English Sculptors of the 18th Century. David d'Angers, Rude, Carpeaux, Dalou, Rodin, Falguière, Dubois, Carrière, Stevens, and other recent sculptors in England.

Lecture.

2. The Anatomy of Composition in Sculpture

B. Composition in figure work as designed by the Egyptians, Assyrians, Persians, etc. The Greek Vases. The Parthenon Frieze, Metopes, Pediment, Quadrigas. The West Front of Chartres Cathedral. West Fronts of Wells Cathedral, Amiens, Rheims, Milan, etc. Michael Angeli, Rude's sculptural Groups, 'The Marseillaise.' Alfred Stevens compared with Flaxman, Carpeaux and Rodin.

Lecture.

3. Medals, Plaques and Coins.

C. Origin of Medals. Earliest examples. The Mission of the Medal. The Good; the Bad. Various methods of producing a Medal - the Die; the Stamping. Roman and Italian medals. Pisano, Matteo da Pasti, etc. B. Cellini, the Dutch Masters. Coins - Greek, Roman, English. Modern and ancient compared. History of English Mints.

Lecture

4. The Anatomy of Ornament

D. Evolution of Ornament. Earliest specimens, Prehistoric Ornament, Savage ditto. The Bushmen of S.A. Early Chinese,

Personal Apparel. The Acanthus Leaf. Ornamentation of Mouldings (Grinling Gibbons). Tapestry Ornamentation (Bordures). Books. Armour - Weapons. Italian, French and English Renaissance Ornament compared. Gothic Ornament, etc. etc.

Note - Should the Syllabus of the above lectures prove to be too extensive for the period of two hours, they could be divided up into two or three afternoons.

School of Sculpture

Open every working day from 9.30 a.m. to 4 p.m., and 6 to 8 p.m.
Saturdays, 9.30 a.m. to 1 p.m.

Winter Term - January till April (about 15 weeks).

Mornings	Afternoons	Evenings
First Year's Training		
Modelling from Life 9.30 a.m. till 1 p.m.	Informal talks by recognized Authorities A. Portraiture B. Composition C. Medals and Coins D. Anatomy of Ornament 2 p.m. till 4 p.m. Drapery and Evolution of Costume and Uniforms. Lettering Mouldings. Heraldry. History of Ornament. Metal Work, Tools etc. 2 p.m. till 4 p.m.	Drawing from the Nude and Architec- ture 6 till 8 Drawing from the Nude and Architec- ture 6 till 8 Lettering Perspective Geometry Sciography 6 till 8
	Portraiture (Demonstrations). Figure Composition Figure Work (Architectural) Medal Composition (Design for Medal) 2 p.m. till 4 p.m.	
	Modelling Costume from Life Modelling Architectural Details 2 p.m. till 4 p.m.	Drawing from the Nude and Architec- ture 6 till 8

Autumn Term - October till December (about 11 weeks).

Mornings	Afternoons	Evenings
Modelling from Life 9.30 a.m. till 1 p.m.	Modelling Hands from Life (10 hours' test) Modelling Feet from Life (10 hours' test)	Drawing from the Nude and Architec- ture Letter Cutting in

Head and Hands, and	ling
Casting from Life	Enrichments of
Modelling Ornament	Anatomy
(10 hours' test)	Demonstrations
Modelling Moulding	6 till 8
Enrichments	
(10 hours' test)	
Figure Composition in	
the round	
(10 hours' test)	
Figure Composition in	
relief (10 hours' test)	
Casting Figure Compo-	
sition with Instructor	
(10 hours' test)	
Letter Cutting in	
relief and incised	
(10 hours' test)	
2 p.m. till 4 p.m.	

Summer Holidays -

July 31 to October 1

Christmas Holidays -

December 20 to
January 2

Easter Holidays -

April 21 to May 1

The Course of Training per Annum is 40 weeks

During the Third, Fourth and Fifth Years of the Course Students to have special facilities for the study of Animals in the Schools and at the Zoological Gardens: Anatomical Dissections to be made under competent Professors at the discretion of the Director.

Fourth Year, Winter Term

Mornings - Study in the Life Modelling Class, either from the figure or from animals.

Afternoons - Study in Museums, Galleries and Libraries, and study of Buildings, as arranged by the Director. Subjects - 1. Comparative study of the principal epochs or schools of Sculpture (Egyptian, Greek, Roman, Mediaeval, Renaissance, and Modern), and of their periods of growth.

2. Characteristics of the principal Masters and Masterpieces of the various epochs and schools.

3. Dependence of Style upon Material and the influence of Material upon treatment (e.g. Egyptian Sculpture, Granite, basalt, etc.: Greek and Roman, marble and bronze: Mediaeval, stone, wood, ivory etc.: Renaissance and Modern, terra-cotta and clay).

Evenings - Drawing from the Nude.

The foregoing course (fourth year, Winter Term, Afternoons) to be coupled as closely as possible with the study of actual examples in Buildings and Museums. Accurate drawings to scale to be made of certain examples, and these to be at the disposal of the General Council for forming a collection for the use of the School.

Mornings and Afternoons - Students of Animal Sculpture to study in the Animal Life Class and in the Zoological gardens as directed. Dissection whenever possible.

Students of Figure Sculpture to devote themselves to special subjects as arranged by the Director, and to be given opportunities for visiting Cathedrals of France and England during the Summer vacation. The Director might also invite students to send in Essays on certain special subjects.

Special Subjects for Study

- 1 Egyptian Portrait Sculpture
- 2 Greek Archaic Sculpture
- 3 Tanagra Figurines and Groups
- 4 Greek Altars, Sarcophagi, Candelabra, Tripods, etc.
- 5 Reliefs of the Trajan Column
- 6 Roman Ornamental Sculpture
- 7 Sculptured tombs and Mural Memorials in Italy and France (Mediaeval and Renaissance)
- 8 Mediaeval Seals and 15th Century French and Italian Medals
- 9 Statues and Figure Sculpture of Rheims, Amiens, or Chartres, or any of the great French or English Cathedrals
- 10 Animal Sculpture, Ancient and Modern (e.g. Assyrian Reliefs and Barye's Bronzes)
- 11 Painted and Glazed Sculpture
- 12 Chinese and Japanese Sculpture; Japanese Netsukes.

Fourth Year, Autumn Term

Figure Students: Mornings in Life Modelling School

Animal Students: Mornings and Afternoons in School and Zoological Gardens

Evenings in Drawing School.

Fifth Year, Summer Term

Mornings and Afternoons - Students in Animal Sculpture as in Winter Term, or as directed.

Students in Figure Sculpture to work en loge at special subject: Model of a Relief (figures life-size), subject to be chosen by the student.

Fifth Year, Autumn Term

As in Winter Term. Subject for Figure Sculpture. Student en loge: Model of a life-size Female Figure in the round (subject to be chosen by the Student).

Schools Designing Club

The Director should arrange for fortnightly Competitions in Design and Composition, which should be compulsory. Subjects to be arranged at the beginning of each term.

School of Architecture

Course: Three Years, with extension in special cases to four years

The training of the School of Architecture is an advanced course intended for students of ability who have already made considerable

progress in architectural drawing, perspective, stereography and design. It is not intended for beginners or for those who have received only rudimentary training in Drawing and Design.

The subjects comprized in the course will include the following:

- 1 Design: to include working drawings and perspectives of the designs.
 - a. Domestic Architecture: Town Houses, Country Houses, including gardens and grounds, Lodges, Stables and Farm Buildings.
 - b. Ecclesiastical Architecture: Churches, Chapels and Religious Establishments
 - c. Schools, Colleges, and Educational Institutions.
 - d. Civil Architecture: Banks, Exchanges, Market Houses, Institutes, Business Premises, Shops, Warehouses, Commercial Buildings, Theatres, Inns and Hotels.
 - e. Public Buildings: Government and Municipal Offices, Town Halls, Stations.
 - f. Town Planning, Bridges and Approaches.
 - g. Details, such as Monuments, mural and detached, Fountains and Pavilions.
- 2 Drawing from the Cast and the Life, and rudimentary Modelling.
- 3 Subsidiary subjects: Lettering, Heraldry, and the processes employed in the Crafts of Glass-Painting, Metalwork, and Plaster.
- 4 Combined work with Sculptor and Painter Students.
- 5 Instruction, by informal talks with illustrations, in the general history of Architecture, and detailed study of the work of individual Architects.
- 6 Instruction, by informal talks with illustrations, in the Theory of Architecture - viz. the geometrical basis of architecture, proportions, and methods of arriving at them; the analysis of Buildings, Planning, Spacing, Ponderation, and Composition.
- 7 In connection with Nos. 5 and 6, Students should from time to time in each term prepare short theses on the subjects dealt with in the informal talks and discussions, in order to help them to arrive at clear ideas and their expression.
- 8 Field work: the study of existing buildings, including buildings in course of erection.

The Course to be for three years, followed at the option of the Student and the determination of the Director as to the Student's fitness to profit by it, by one year in the separate school of Visitors. No Student to be admitted under the age of 19 (subject to the discretion of the Director in admitting exceptional cases), the object of the minimum age limit being to ensure the possession of a reasonably general education in all students, and if possible a University degree.

All the work is to be carried on in the School of Architecture, except that specified in Nos. 2, 3 and 8 above. Drawing from the

ector, and a special Modelling Class for Architectural and Painting Students to be arranged with the Director of the School of Sculpture.

The subsidiary subjects mentioned in No.3 to be studied in the Craft School by arrangement with the Director. It is not proposed that students in these Craft subjects should aim at anything more than a general acquaintance with the processes employed in those Crafts.

In regard to Modelling and Drawing from the Life, the Architect Students would not carry their duties so far as the Painters and Sculptors. In Modelling it would be sufficient if Students familiarized themselves with the modelling of Architectural Ornament in clay, and the process of casting in plaster. In regard to Drawing from the Life. The object would be to develop and cultivate the Students' sense of form and powers of observation rather than to qualify them for figure design.

The Director of the School will allocate subjects and Studios according to the capacity of Students.

Arrangements for Drawing from the Life, Modelling and Craft studies to be made with the Directors of those Schools.

Students who do not succeed in winning Scholarships at the School in Rome may, on the recommendation of the Director, receive permission to continue their studies in the School for a fourth year.

Timetable: Architectural School

Terms and Hours as in Schools of Painting and Sculpture.

9.30 a.m. to 1 p.m

2 p.m. to 4 p.m. 6 p.m. to 8 p.m.

First Year

Design: Domestic, Civil and Ecclesiastical Architecture. 1/8 and 1/2 Scale Drawings with perspective sketches

Mondays, Tuesdays and Wednesdays, as preceding. Modelling
Thursday, Lecture by Director or other Authority.
Friday, Attendance at Craft Class

Saturdays - Field Work, including measured drawings and notes for critical appreciation of building studied, to be written up on Thursday afternoons and submitted to the Director. At least 3 subjects in each term

Second Year

As above, but adding Public Buildings and Detail Studies, Fountains and Monuments

As above

As above, but adding Drawing from the Life

As above, but adding Town Planning, Bridges and Approaches	Theses and com- bined work with Sculptors and Painters	Drawing from the Life. Modelling
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School of Engraving

Admission to the School should only be granted to Students who are able draughtsmen or draughtswomen.

It would be an advantage to the School generally and a great help to the younger students if artists of recognized skill, of any age, who desired to etch or engrave were admitted.

All forms of engraving (line, mezzotint, aquatint, etching, etc.) should be taught. Etching should be taken first, as a thorough acquaintance with its methods and capabilities is a great help in most other forms of engraving. A complete mastery of technique in whatever method is taken should be insisted on. Preparation of the material for working on, with the compounding of grounds, baths, etc., and the preparing and sharpening of tools used, should be a part of the training.

The School should be fully equipped with all appliances and tools used in these arts; because although good work can be done with scanty tools, time-saving is of importance, and Students should have a knowledge of what may help at need.

There should be:-

- 1 An Etching Room. It should contain water connections, sinks, gas-heaters, chemicals (in proper storing cupboards), and a steel-facing tank with motor dynamo and fittings.
- 2 An Engraving Room. It should have firm tables under screened side-lights, with electric or incandescent light as an alternative; sets of tools for mezzotint; dust boxes for aquatint, grindstones, etc.
- 3 Printing Room. It should have one or two copper-plate presses, heaters, ink-slabs, etc., with stock of materials and paper for printing. Also, possibly, a small lithographic press and platen press, for litho work and block printing.

Printing should be taken as a part of the Course, and arrangements should be made for Students to take in succession the printing for the entire class for one or more days, as they become capable.

The School should be provided with reproductions (if not originals) of fine examples of engraving in all forms, and frequent short lectures, illustrated by lantern slides, should be given by the Director on all schools and classes of engraving.

The work of the School will be mainly based upon drawings or paintings executed in other schools in the College; but facilities should be arranged for working direct on the metal from the life or still life.

but no practice of this should be allowed in the School.

Engraving School

First Year's Training

- 9.30 to 1 5 days a week, Preparation of metal plates for engraving. Compounding grounds and chemicals for etching. Practising laying grounds by various methods. Construction and sharpening of hand tools for etching and engraving. Copying on metal an etching and a line engraving by an Old Master. Etching and engraving from Students' own drawings.
1 day a week, Lectures and demonstrations on methods and schools of engraving; and printing.
- 5 to 8 5 days a week, Drawing in Painting School.
- 2 to 4 Work in Painting School.

Second Year

- 9.30 to 1 5 days a week, Work from drawings and paintings in etching, line engraving, aquatint, stipple, dry-point, or mezzotint.
1 day a week, Printing - two Students working together at the press, in rotation.
- 6 to 8 5 days a week, as above
- 2 to 4 As above.

Third Year

- 9.30 to 1 5 days a week, as in the second year, but Students should work mainly in one chosen method.
1 day a week, Printing, as in second year
- 2 to 4 5 days a week, Work in Painting School.
- 5 to 8 5 days a week, Drawing from life; also drawing direct on plates from life.

Fourth Year

- 9.30 to 1 6 days a week, complete interpretation of painting in one method of engraving, or in etching.
- 2 to 4 1 day a week, lectures on Masters of engraving and etching. Remaining days in Painting School

Fifth Year

- 9.30 to 1 As above, and in addition work in lithography and wood-
and 6 to engraving, and again one day's printing.
8
2 to 4 Work in Painting School.

Royal Academy elections: ages of successful candidates in the years of their elections.

	A.R.A.	Age	R.A.	Age
1918	Sir Giles Gilbert Scott	38		
	Philip Connard	43		
	Malcolm Osborne	38		
1919	Sir Alfred James Munnings	41	William Robert Colton	52
	George Harcourt	51	Sir Frank Brangwyn	52
	Claude Allin Shepperson	52	Sir William Orpen	41
			Adrian Stokes	65
			Mark Fisher	78
			Ernest Newton	63
1920	Henry Poole	46	George Henry	62
	Sir Robert Stodart		Francis Derwent Wood	49
	Lorimer	56	Charles Haslewood	
	Sir Walter Westley		Shannon	57
	Russell	53	Sir David Young Cameron	55
	Oliver Hall	51	Sir William Llewellyn	57
			Sir Edwin Landseer	
			Lutyens	51
			Sir Herbert Edwin Pelham	
			Hughes-Stanton	50
			Richard Jack	54
			Julius Olsson	56
1921	Sir William Reid Dick	43	William Strang	62
	Sir John James Burnet	64	Sir John Lavery	65
	Frederic Cayley Robinson	59		
	Augustus Edwin John	43		
1922	Charles Ricketts	56	Henry Alfred Pegram	59
	Algernon Mayow Talmage	51	Sir Bertram Mackennal	57
	Sir Gerald Festus Kelly	43	Robert Anning Bell	59
	Sydney Lee	56	Maurice Grieffenhagen	60
	Frederick Landseer Maur		Sir Giles Gilbert Scott	42
	Griggs	46		
	Henry Raeburn Macbeth-			
	Raeburn	62		
	George Washington			
	Lambert	49		

A.R.A	Age	R.A.	Age	
1922 (cont.)				
Annie Louisa Swynnerton	78			
Alfred Turner	48			
Sir Herbert Baker	59			
1923	Wilfred Gabriel de Glehn	53	Glyn Warren Philpot	39
	George Spencer Watson	54	Bertram Priestman	55
	Leonard Campbell Taylor	49		
	William Curtis Green	48		
1924	Sir William Russell Flint	44	Charles Leonard Hartwell	51
	Ambrose McEvoy	46	Samuel Melton Fisher	67
	Terrick Williams	64		
	Walter Richard Sickert	64		
1925	William McMillan	38	Philip Connard	50
	Arthur George Walker	64	Sir Alfred James Munnings	47
			Sir John James Burnet	68
1926	Sir Walter John Tapper	65	Malcolm Osborne	46
	Samuel John Lamorna Birch	57	George Harcourt	58
	Charles Sargeant Jagger	41	Sir Walter Westley Russell	59
1927	Henry George Rushbury	38	Henry Poole	53
	Sir Edward Guy Dawber	66	Oliver Hall	58
	Francis Dodd	53		
	Dame Laura Knight	50		
1928	Gerald Leslie Brockhurst	38	Sir William Reid Dick	50
	David Thomson Muirhead	61	Augustus Edwin John	50
	Harold Knight	54	Charles Ricketts	62
1929	Louis Richard Garbe	53	Algernon Mayow Talmage	53
1930	Sir Edwin Cooper	58	Sir Gerald Festus Kelly	51
	Alfred Kingsley Lawrence	37	Sydney Lee	64
Total Number of A.R.As		Total Number of R.As elected		
elected 1918-30 = 47		1918-30 = 40		
Average age = $51\frac{1}{2}$		Average age = 56		
Painters 27		Painters 28		
Sculptors 7		Sculptors 7		
Engravers 5		Engravers 1		
Architects 8		Architects 4		

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2	John Arnesby Brown	<u>The Line of the Plough</u>	1919	1919
3	Frederick W. Elwell	<u>The Beverley Arms Kitchen</u>		1919
4	Francis Derwent Wood	<u>Psyche</u>	1908	1919
5	Sir Alfred J. Munnings	<u>Epsom Downs, City & Suburban Day</u>		1919
6	Mark Fisher	<u>Feeding the Fowls</u>		1920
7	Oliver Hall	<u>Shap Moors</u>	1919	1920
8	Bertram Nicholls	<u>Drying the Sails</u>	1920	1921
9	William Strang	<u>Portrait of the Artist</u>	1919	1921
10	Sir William Orpen	<u>Sir William McCormick</u>	1920	1921
11	Jacob Epstein	<u>Nan</u>	1909	1922
12	Alfred Turner	<u>Psyche</u>	1919	1922
13	J. Havard Thomas	<u>Cardinal Manning</u>	1876-86	1922
14	Philip Wison Steer	<u>Mrs. Raynes</u>		1922
15	Philip Connard	<u>Summer</u>		1922
16	James D. Innes	<u>A Waterfall</u>	1910	1922
17	Edward Stott	<u>Changing Pastures</u>	1893	1922
18	George Clausen	<u>The Road, Winter Morning</u>		1923
19	Sir James J. Shannon	<u>Phil May</u>	1902	1923
20	Annie L. Swynnerton	<u>New Risen Hope</u>	1904	1924
21	Francis Dodd	<u>A Smiling Woman</u>	1904	1924
22	William Rothenstein	<u>Princess Badroulbador</u>	1908	1924
23	Sydney Lee	<u>Amongst the Dolomites</u>		1924
24	Sir John Lavery	<u>The Jockeys Dressing Room at Ascot</u>	1923	1924
25	Kellock Brown	<u>Ju-Jitsu</u>	1923	1924
26	F. Cayley Robinson	<u>Pastoral</u>	1923-4	1924
27	Harry Morley	<u>Apollo and Marsyas</u>		1924
28	Charles Wheeler	<u>The Infant Christ</u>	1920-4	1924

29	Arthur G.Walker	<u>Christ at the Whipping Post</u>		1925
30	Walter W.Russell	<u>The Blue Dress</u>	1911	1925
31	Alfred Gilbert	<u>Eros</u>	1890	1925
32	Douglas S.Gray	<u>Rosalind</u>	1924-5	1926
33	Maurice Griesffenhagen	<u>Dawn</u>		1926
34	F. Derwent Wood	<u>Bess Morriss</u>	1921-2	1926
35	Alfred J.Oakley	<u>Malua</u>		1926
36	Henry Poole	<u>The Little Apple</u>	1927	1929
37	Ambrose McEvoy	<u>Michael McEvoy</u>	1919	1929
38	E.Beatrice Bland	<u>Striped Camalias</u>	1927	1929
39	Margaret D. Barker	<u>Any Morning</u>		1929
40	Annie L.Swynmerton	<u>The Convalescent</u>		1929
41	Sir George Clausen	<u>A Dancer</u>		1929
42	Julian P.Allan	<u>Marjorie</u>	1928	1929
43	Richard Garbe	<u>Sea Lion</u>		1929
44	James Bateman	<u>Pastoral</u>	1928	1929
45	Ernest M.Dinkel	<u>The Deluge</u>		1929
46	Alfred Thornton	<u>St. Germans</u>	1926	1930
47	Philip Wilson Steer	<u>Paddlers</u>	1929	1930
48	Sir Alfred J.Munnings	<u>From My Bedroom Window</u>		1930
49	Sir John Lavery	<u>The Chess Players</u>	1929	1930
50	Robert S.Austin	<u>Le Bain de Pied</u>		1930
51	Annie L.Swynmerton	<u>Dame Millicent Fawcett</u>		1930
52	Charles Wheeler	<u>Spring</u>	1929-30	1930
53	John H.Lorimer	<u>Sir Robert Lorimer</u>	1875	1930
54	G.Fiddes Watt	<u>The Artist's Mother</u>	1910	1930
55	Sir Walter W.Russell	<u>Cordelia</u>		1930

56	Frank Brangwyn	<u>The Market Stall</u>	dep. 1919
57	Sir William Orpen	<u>The Chef de L'Hotel</u> <u>Chathan, Paris</u>	1919
58	Adrian Stokes	<u>Lago Maggiore</u>	1919
59	Mark Fisher	<u>An Orchard in Spring</u>	1919
60	George Henry	<u>Brambles</u>	1920
61	Sir David Y.Cameron	<u>Durham</u>	1920
62	Julius Olsson	<u>Sunset, Cornish Coast</u>	1920
63	Sir William Llewellyn	<u>Sir Aston Webb P.R.A.</u>	1920
64	Richard Jack	<u>On the Downs</u>	1920
65	Charles H. Shannon	<u>Vanity and Sanctity</u>	1920
66	Sir John Lavery	<u>The Vandyck Room, Wilton</u>	1921
67	Henry Alfred Pegram	<u>The Sculptor's Daughter Olive</u>	1922
68	Sir Bertram Mackennel	<u>The Dawn of a New Age</u>	1922
69	Robert Amming Bell	<u>The Women Going to the</u> <u>Sepulchre</u>	1922
70	Maurice Grieveffenhagen	<u>The Message</u>	1922
71	Glyn W. Philpot	<u>Portrait of a Young Man</u>	1923
72	Bertram Priestman	<u>Near Wareham, Dorset</u>	1923
73	Charles L. Hartwell	<u>The Oracle</u>	1924
74	Samuel Melton Fisher	<u>Winifred</u>	1924
75	Philip Connard	<u>Apollo and Daphne</u>	1925
76	Sir Alfred J.Munnings	<u>Kilkenny Horse Fair</u>	1925
77	Sir John J.Burnett	<u>Section of a Staircase of</u> <u>The B.M.Extension</u>	1925
78	Henry Poole	<u>Young Pan</u>	1927
79	Oliver Hall	<u>Spring</u>	1927

80	Sir William Reid Dick	<u>The Child</u>	1928
81	Charles Ricketts	<u>Don Juan Challenging the Commander</u>	1928
82	Augustus E. John	<u>Portrait of a Young Man</u>	1928
83	Algernon M. Talmage	<u>Morning Glitter, Isle of Wight</u>	1929
84	Sir Gerald Festus Kelly	<u>Jane XXX</u>	1930
85	Sydney Lee	<u>The Red Tower</u>	1930

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