



AMONGST HEROES

THE ARTIST IN WORKING CORNWALL



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A Fish Sale on a Cornish Beach (1885) by Stanhope Forbes,
(1857 – 1947) Oil on canvas, Plymouth City Council,
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Cornish Netting Needles c.1900, Wood and bone.
Private Collection. Photograph © Roo Gunzi

FOREWORD

We are delighted to welcome you to the second exhibition at Two Temple Place, *Amongst Heroes: the artist in working Cornwall*.

The Bulldog Trust launched its Exhibition Programme at our headquarters on the Embankment in 2011. In welcoming the public to Two Temple Place we have three objectives: to raise awareness of museums and galleries around the UK by displaying part of their collections; to promote curatorial excellence by offering up-and-coming curators the opportunity to design a high profile solo show with guidance from our experienced curatorial advisor; and to give the public the opportunity to visit and enjoy Two Temple Place itself.

Two Temple Place was originally built as an office for William Waldorf Astor in the late 19th century and the Bulldog Trust have been fortunate to own the house since 1999. For our curators, devising a show for the ornate and intricately decorated space is a huge challenge that calls for imagination and ingenuity. Successful exhibitions bring together works of art in ways that respond to and complement the building's unique décor, and the curator, Roo Gunzi (a young art historian currently working on a PhD with Professor Caroline Arscott at the Courtauld Institute of Art), has risen to the challenge. With *Amongst Heroes*, she has drawn on the collections of the Royal Cornwall Museum (our partner in this project) and many other lenders in Cornwall and elsewhere to create a fresh and fascinating look at an under-appreciated period of art history.

As well as raising awareness of the broad range of lender institutions, we are eager to welcome as many and as varied a range of visitors to Two Temple Place as possible. It has been a specific aim of the Trustees of the Bulldog Trust to encourage new audiences, including children, families and other infrequent visitors to museums, to visit our exhibition and we have geared our events and education programmes to support these goals. We are delighted to strengthen our links with those schools, community groups, charities and other organisations we have worked with before, as well as to establish exciting new collaborations. This strategy is in line with the fundamental objective of the Trust to help strengthen our society as a whole. We believe museums and other public spaces are important not just because of what we can learn from a particular exhibition, but because they provide an opportunity for individuals, and especially young people, to interact with each other face-to-face and to participate in our shared history and culture.

As part of this, we are constantly looking for new and exciting ideas for our Exhibition Programme and welcome proposals that further our main objectives. Two Temple Place is a beautiful space that was originally built by an extraordinarily rich man for private use, but we hope that it can, through our exhibitions and the other charitable activities that take place here, achieve much more than that.

We would also like to thank all the lenders who have, through their generosity, made this exhibition possible, in particular Hilary Bracegirdle at the Royal Cornwall Museum in Truro. We are happy to be building our relationship with our neighbour

the Courtauld Institute of Art, and thank our curatorial advisor Martin Caiger-Smith and our project advisor David Barrie for their time and support. We are also very grateful to the Arts Council for their generous support towards the exhibition.

We hope that you enjoy *Amongst Heroes* and look forward to welcoming you to future exhibitions at Two Temple Place.

Charles M R Hoare

Chairman of Trustees

The Bulldog Trust

RAISING THE WORKER: CORNWALL'S ARTISTS AND THE REPRESENTATION OF INDUSTRY

The working landscape of West Cornwall, and the industry taking place along its shores, held a fascination for artists visiting the region from the 1880s. Seeking to develop *plein-air* methods and techniques they had learned during visits to the coastal art colonies of Brittany, a growing number of young British artists began painting on the Penwith Peninsula in the far west of Cornwall. The mild climate favoured outdoor painting, and the picturesque coastline provided an abundance of rural subjects similar to those found across the Channel.¹ By the 1890s, distinct artistic centres for Cornish art had developed at the fishing towns of St Ives and Newlyn, and later at Lamorna Cove. As artists settled more permanently, the reputation of Cornish art mounted alongside an increased appetite amongst tourists for images of rural life and work along Britain's coasts.²

Drawn to the quaint harbours of Mount's Bay and Land's End, the rugged cliffs and farmland around St Ives, and the working activity found at these places, artists produced a particular kind of realistic rural art that engaged directly with the locality and culture of the time. Paintings of men and women at work – catching fish, forging iron, mending nets –

demonstrated their appreciation for everyday labour and craft skills. The works included in *Amongst Heroes* present a particular view of Cornwall defined by its traditional industries. Sharing common pictorial themes related to the business of fishing, mining, and agriculture, they offer an historical geography of work in Cornwall – a concept of place and people in art – at a time of particular local transition.

WORKING THE SEA THE FISH MARKET

From May to October 1883, the South Kensington Museum in London hosted the Great International Fisheries Exhibition. Showing traditional tools and crafts alongside modern fishing methods from all over the world, the exhibition presented a vast array of fishing paraphernalia and related events, and provided visitors with a vivid introduction to the culture and work of fishing communities in Britain and abroad.³ Conference literature and weekly newspapers circulated at the time informed readers about fishing activity around British coasts.⁴ The mackerel and pilchard fisheries of West Cornwall, with their typical beach markets and drift boats, were depicted by visiting artists, including Newlyn's Percy Craft, for publications such as the *Illustrated London News*.⁵ When artists based at the harbour towns of Falmouth, Newlyn, and St Ives began to exhibit paintings of Cornish fisher folk at the Royal Academy from the 1880s, it was therefore to a London audience already receptive to the subject.

A Fish Sale on a Cornish Beach (1885 Fig.1), painted by *plein-air* artist Stanhope Forbes on Newlyn's foreshore, was one of



the first paintings of West Cornwall to attract critical attention following the fisheries exhibition. In February 1884, Forbes admitted that although the wet sands and fishing activity had first led him to stop at Newlyn, he was unsure whether it was an appropriate and practical subject to paint on such a large scale.⁶ Distinct in style and subject approach from surrounding works at the Royal Academy, the painting was recognised as ‘a work of extraordinary force and accomplishment’, valued for its ‘simple, honest, and unconventionally observed truth.’⁷ Reviewers noted with interest the busy market activities taking place on the foreshore, set apart in carefully arranged figurative groups; the small rowboats delivering fish to the shore from lug-sailed vessels on the horizon, the fish auction at the water’s edge, and the female fish sellers - known as ‘jowsters’ - with their baskets, displaying fish to prospective buyers.⁸ The painting’s critical reception was significant, not only for Forbes, but for the growing community of Newlyn artists whose *plein-air* methods, grey tones, and square-brush technique would soon gain greater acceptance.⁹ Establishing an observational mode of outdoor working away from the ‘conventions of studio-based painting’, the picture was seen by fellow artists as a ‘technical revelation’, and its success in London earned Forbes recognition as an innovator and leader of *plein-air* painting amongst his Newlyn contemporaries.¹⁰

Charles Walter Simpson’s later St Ives painting *The Line Fishing Season* (1919), with its quiet arrangement of skate and eel ready for auction, is reminiscent of Forbes’s earlier work, whilst busier, livelier market scenes can be seen in the work of Gwendoline Margaret Hopton, Garstin Cox and Arthur White.¹¹ Hopton’s *Packing Fish, St Ives Harbour* (Fig.2) takes a



(Fig.2) Gwendoline Margaret Hopton *Packing Fish, St. Ives Harbour*,
Date Unknown, Oil on canvas, 66 x 89cm, Penlee House Gallery and Museum

PREVIOUS PAGE: (Fig.1) Stanhope Forbes *A Fish Sale on a Cornish Beach*, 1885,
Oil on canvas, 118.5 x 154cm, Plymouth City Council, Museums and Archives
© Bridgeman Art Library

view of St Ives Wharf, the beach densely populated with working figures and moored boats and piled with colourful crates and nets. In the foreground, fishermen and women sort through blue handbarrows or ‘gurries’ used to carry the catch from the boats to the shore, from where it was transferred to barrels ready for export.



(Fig.3) Charles Napier Hemy *Pilchards*, 1897 Oil on canvas, 113 x 121cm, © Tate Collection

CAPTURING FISH

The spectacle of the traditional seine fisheries at St Ives and Mount's Bay inspired a number of artists - Charles Napier Hemy, Percy Craft and Frederick Sargent in particular - to paint impressive figurative scenes of Cornwall's inshore pilchard and mackerel seiners making their catch.¹² Carried in the largest of three boats (as pictured in *St Ives Bay* (1906) by Charles Mottram) the seine net would be drawn around the shoal of fish, enclosing them in a mesh pen that extended down into the water. A stronger and smaller tuck net, lowered inside the seine beneath the shoal, was then hauled upwards to bring the fish to the surface, from where they were scooped into the boats by basket.¹³ This energetic and collaborative method of encircling, ensnaring, and hauling fish, and the skill and endeavour it demonstrated in the fishermen, was an especially compelling subject for artists.

When Hemy's *Pilchards* (Fig.3) was exhibited in 1897, it was considered 'one of the finest sea pieces seen at the Academy for some years,' and was promptly purchased by the Chantrey Bequest for the Tate Gallery.¹⁴ Hemy, an accomplished and well-respected painter and illustrator of Cornish fishing scenes since the 1870s, had made his ultimate contribution to sea painting with this work; according to *The Standard*, he had 'gathered up his knowledge of fisher-life and life upon its waters, and concentrated it' in the painting.¹⁵ The animation of *Pilchards*, with its fish and figures appearing 'as if in actual movement', was evidently exciting and impressive to viewers.¹⁶ The *Art Journal* wrote of the sheer exertion and labour required to raise the large catch to the surface: 'the crew



(Fig.4) James Clarke Hook *Deep Sea Fishing*, 1864,
Oil on canvas, 84 x 61cm, © Guildhall Art Gallery, City of London

of the smack have just made a haul...the net is stretched taut across the picture, and held by a dozen hands in a boat on the right...'¹⁷ The *Magazine of Art* described Hemy's work as 'a brilliant presentment of one of the most exciting moments in the fisher's occupation', referring to the critical point when men, boats, and nets are galvanised into action by the promise of a successful haul.¹⁸

In John Bickerdyke's 1895 guide, *Sea Fishing* - which includes illustrations by Hemy - the fisherman is presented as a skilled practitioner and master of technique.¹⁹ In text devoted to drift lining - a method of fishing employed by the three professional fishermen in James Clarke Hook's *Deep Sea Fishing* (1864 Fig. 4), where leaded lines are trailed from a sailing boat - Bickerdyke states that it was good practice 'to have out two pairs of lines, or even more, bearing different weights, and therefore fishing at different depths.'²⁰ 'Whiffing', which instead involved hand lining from a rowboat, is portrayed in Frank Gascoigne Heath's *Whiffing, Newlyn Harbour*, and Harold Harvey's *In The Whiting Grounds* (c.1900 Fig.5).

Catching low-water shellfish was an altogether more complex process, requiring of the fisherman - in addition to lines and hooks - 'wit, health, strength, vigour, good temper, a light hand, and sensitive touch.'²¹ Hauling lobsters and crabs from the seabed in wicker or meshed pots called for strength, efficiency, and precise actions. The men in Hemy's *Land's End Crabbers* (c.1886) appear to possess all these qualities as they deftly haul in their lines. When dredging for oysters - the subject of one of Hemy's earlier Falmouth works, *The Oyster Dredger*



(Fig.5) Harold Harvey *In the Whiting Grounds*, c.1900,
Oil on canvas, 61 x 76cm, © Penlee House Gallery and Museum

(c.1878 Fig.7) - fishermen used flat-bottomed 'oar-driven haul tow' punts, fitted with an iron dredge and hand windlass. The hauling and towing work of dredging required a high level of physical fitness, an intimate knowledge of tides, and proficient boat handling.²²



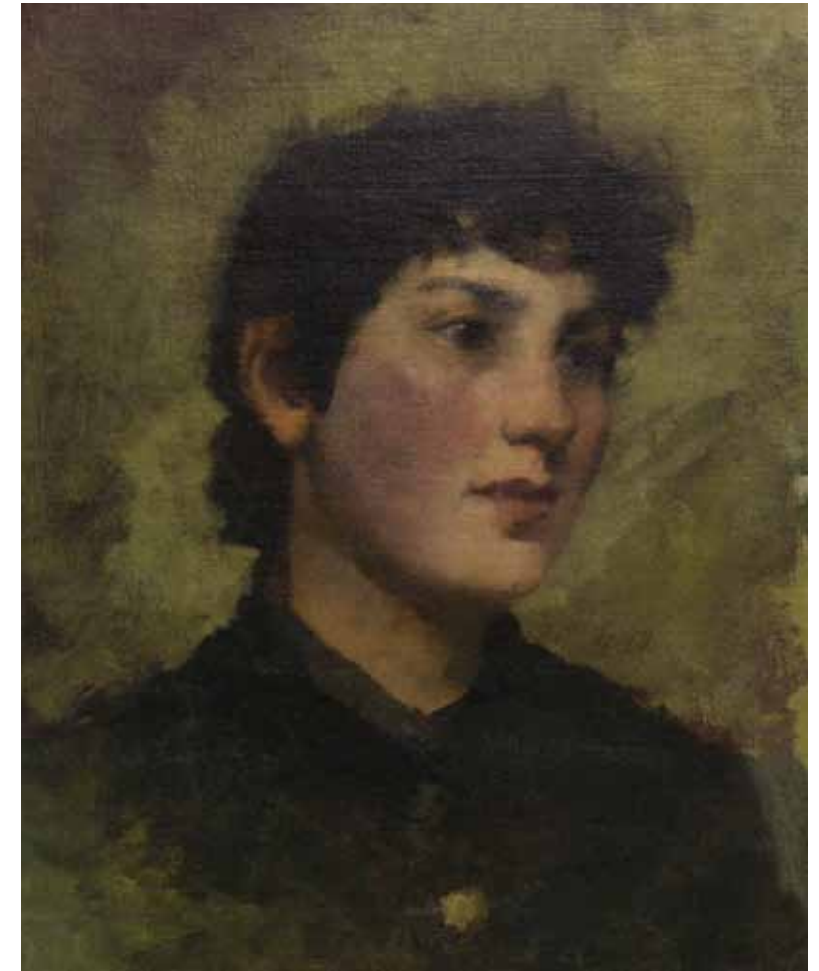
(Fig.6) Allan J. Hook *Sennen Crabbers*, 1886, Oil on canvas,
77 x 104.5cm, © The National Maritime Museum, Cornwall



(Fig.7) Charles Napier Hemy *The Oyster Dredger*, 1878,
Oil on canvas, 50.8 x 76.2cm, © Williamson Art Gallery & Museum

CORNISH PORTRAITS

Rather than employ professional models, artists chose to paint local people in local settings, often picturing them undertaking familiar, everyday tasks. This stemmed from a naturalist *plein-air* belief amongst artists that rural subjects could be more truthfully and accurately represented when ‘real life’ models were painted in their natural environment. In their portraits of locals, artists presented an image of the Cornish rural worker that derived from the character and occupations of these ‘real life’ sitters. Although some paintings, like *Annie Rowney* by



(Fig.8) Leghe Suthers *Annie Rowney*, c.1883,
Oil on canvas, 48 x 38cm, © The Royal Cornwall Museum

Leghe Suthers (Fig.8), referred to sitter by name only, others, such as *Josiah Wright, a Cornish Farmer* (c.1890), by Fred Hall, and Edwin ‘Neddy’ Hall, Boatman, *Customs House Quay, Falmouth*, by Katherine Lanyon added occupational references to indicate Cornish identity and place of work.²³



(Fig.9) William Wainwright *The Pilot*, 1884,
Watercolour, 18 x 2.5cm, © Penlee House Gallery and Museum

Traditional costume, too, was used to suggest working roles: William Wainwright's *The Pilot* (1884 Fig.9) and Edwin Harris's *Old Fishwife* portray the weathered seaman and fishwife, one capped in sou'wester and the other in lace bonnet, making use of typical attire to evoke recognisable Cornish types.²⁴



(Fig.10) Henry Scott Tuke *Our Jack*, 1886, Oil on canvas, 50.5 x 32cm,
© The Tuke Collection, Royal Cornwall Polytechnic Society



(Fig.11) Henry Scott Tuke *The Boy 'Jacka'*, Date Unknown, Oil on canvas, 36.5 x 18.2cm, © The Royal Cornwall Museum



(Fig.12) Henry Scott Tuke *Portrait of Jack Rolling*, 1888, Oil on panel, 30.0 x 23.6cm, © The Tuke Collection, Royal Cornwall Polytechnic Society

From 1886, Falmouth-based artist and boat enthusiast Henry Scott Tuke painted *Our Jack* (1886 Fig.10), *The Boy 'Jacka'*, (Fig. 11) and *Portrait of Jack Rolling* (1888 Fig.12), three of thirteen known portraits of local model and long-term acquaintance Jack Rowling made over the course of two



(Fig.13) Elizabeth Forbes *A Newlyn Maid*, Date Unknown,
Oil on canvas, 28 x 23cm, © Newlyn Art Gallery

years.²⁵ In *Our Jack*, Rowling is depicted in traditional oilskins and Guernsey, aboard the *Lily*, one of Tuke's own boats.²⁶ Both a reference to Rowling's name, and also to the nautical term 'Jack' - meaning sailor - *Our Jack* is at once a portrait of one local deckhand and every young sailor in Falmouth,

a representative of the intrepid Cornish seafarer in his natural environment, aboard his ship and at home on the open water. Many of Tuke's early models, including Philip Harvey and Edwin 'Neddy' Hall, were real Newlyn fishermen or ship workers at Falmouth, where much small-scale ship construction took place at this time.²⁷ Tuke also painted several uniformed portraits of his local postboy, *William J. Martin* (1890), who was at the time modelling for a larger narrative work set in Tuke's studio.²⁸ Each painting shows Martin in his postal tunic, and features the same fresh complexions and candid, searching expressions apparent in Tuke's pictures of Rowling. A similar wide-eyed frankness is apparent in *A Newlyn Maid* by Elizabeth Forbes, (Fig.13) and in John Anthony Park's later portraits of Cornish fishermen. The comparable attitudes of these sitters, when viewed together alongside their occupations, suggest a prevailing notion amongst artists of the sincere and dependable nature of Cornish rural workers.

VALUING CRAFT AND CRAFTSMANSHIP NEEDLECRAFT AND NETTING

The representation of figures engaged in needlework and industrial arts reveals a keen artistic attention to rural craft. Pictures of fishermen and fishwives working with thread and twine - such as Fred Millard's *The Thread of Life Runs Smooth as Yet*, (Fig.14) and *Mending the Nets* by Fred McNamara Evans - suggest the importance of traditional skills in the making and mending of vital tools and materials. They focus on the manipulation of thread or twine by hand for darning or netting, and depict fisherman and fishwife as attentive, diligent, and well-versed in the intricate practice of needlework, a skill



(Fig.14) Fred Millard *The Thread of Life Runs Smooth as Yet*,
Date Unknown, Oil on canvas, 31.5 x 24.5cm, © Penlee House Gallery and Museum

required in the crafting of nets, sail canvas, and woollen garments.²⁹

In May 1906, the *Daily News* opened the Sweated Industries Exhibition at Langham Place, London.³⁰ The six-week exhibition, visited by over 30,000 people, raised awareness of the role and importance of needlework and handicraft more generally for Britain's wider economy.³¹ Artists' images of sewing and needlework in Cornwall at the time reflected an equally positive attitude towards craft, and communicated a dedication to work and craft skill that ennobled the rural needleworker. In *Against Regatta Day*, (1906 Fig.15) which Forbes exhibited in London that same year, flags are being prepared for a boating event. The skipper - a figure of authority and experience - supervises the work of a young seamstress, whilst an elderly figure stitches fabric at her side.³² The Union Flag on the table in the centre, and the St. Piran's Flag of Cornwall implied in the black and white dress of the two main figures, are strong references to national and local identity. The act of patching, re-making, and stitching of fabric into flags is intended here as a metaphor for the restoration and reinvention of Britain's rural communities, and Forbes encourages a view of collaborative, creative work in which Cornish craftsmanship plays a strong role.

METALWORK AND THE FORGE

Metalwork in forges and workshops was of great interest to artists, not least due to the arrival of several homegrown arts initiatives established at Hayle and Newlyn, which encouraged artists and local people to work together. In 1890 the Newlyn Industrial Class was set up as part of a drive by the Home



Arts and Industries Association (HAIA) to revive craft in rural areas of Britain.³³ Run by the artist John Drew Mackenzie and silversmith Reginald Dick, the class provided Newlyn's young fishermen with training in decorative and applied arts, encouraging them to extend their skills to include embroidery, enameling, and repoussé metalwork, and offering apprenticeships to those who showed promise.³⁴ As Forbes later confirmed in 1898 for an article in the *Cornish Magazine*, the aim was to offer suitable gainful employment during quieter fishing seasons.³⁵ The venture enabled the transfer of artistic knowledge, and encouraged fishermen and artists to work together on the design and production of useful hand-made objects. It provided a means to rescue and reinvent rural craft as a sustainable and self-supporting initiative that strengthened links between Newlyn's artist and fishing communities.

Apprenticeship in craft is the subject of both Cesare Formilli's *Closing the Link* (1899 Fig.16) and *Forging the Anchor* (1892) by Stanhope Forbes. The *Illustrated London News*, reviewing the Royal Academy's Annual Exhibition of 1899, saw Formilli's work as an image of patient labour, in contrast to Forbes's portrayal of titanic effort, and weighed the 'uncertain eagerness of the apprentice' in the former work, against the 'sure and easy confidence of the older craftsman' in the latter.³⁶ In Formilli's painting, the two smiths are shown at the furnace working in close partnership, the less experienced youth learning directly from the master. In *Forging the Anchor* - a critically acclaimed image of craftsmanship and creative achievement exhibited the same year Forbes was finally elected to the Royal Academy - master and apprentice evoke the passing on of craft knowledge and practice in traditional industries from generation to generation. The apprentice, 'who works the bellows most



(Fig.16) Cesare Formilli *Closing the Link*, c.1890,
Oil on canvas, 126 x 100cm, © The Royal Cornwall Museum

PREVIOUS PAGE: (Fig.15) Stanhope Forbes *Against Regatta Day*, 1906,
Oil on canvas, 141 x 194cm, © The Royal Cornwall Museum

seriously and diligently', is viewed alongside the hammer-men at the anvil, emphasising the progression from trainee to master craftsman.³⁷ The collaborative effort of the smiths to forge the anchor - a metaphor for the security and stability of industry - is a sign of the importance of shared responsibility in craftsmanship. For Forbes, the strength and resilience of rural communities - both resident and artist - was to be found in the collective employment of established craft skills and techniques.

WORKING THE LAND

EXCAVATION AT LAND'S END

The traditionally harsh mining landscape around Land's End and St Just, punctuated by multiple engine houses and undercut by an extensive system of tunneled lodes and shafts, was painted by few visiting artists. Deemed less picturesque than coastal fishing villages, the 'featureless' mining towns with their purpose-built dwellings, tall chimney stacks and barren wastes, only attracted those painters most determined to find beauty there.³⁸ James Clarke Hook, already an accomplished and respected painter of the Cornish coast by 1880, painted Botallack Mine in *From Under the Sea* (1864 Fig.17) a well-received narrative work imagining three 'stalwart miners' emerging in a railcar from tunnels beneath the sea.³⁹ With their copper-coloured bodies and clothing similar in tone to the railcar and its iron tracks, the miners are visually separate from the young family on the rocks, contained and unreachable within their vehicle and married instead to the tools, materials, and landscape of the mine. A few years later, Thomas Hart painted *St Just United Mines* (c.1870), a view further south onto the amalgamated mines around Priest



(Fig.17) James Clarke Hook *From Under the Sea*, 1864, Oil on canvas, 108.2 x 82.6cm, © Manchester Art Gallery



(Fig.18) Harold Harvey *A China Clay Pit, Leswidden*, c. 1920-1924,
Oil on canvas, 50.8 x 76.2cm, © The Royal Cornwall Museum



(Fig.19) Harold Harvey *The Clay Pit*, 1923, Oil on canvas, 67.5 x 80.5cm, © The Royal Cornwall Museum

Cove and Cape Cornwall. On the distant Cape, the pumping house and flywheel are visible, as well as the tall square-roofed-stamps engine and boiler houses.⁴⁰ In contrast to Hook's depiction of working figures, Hart's painting is a sweeping view of the man-made mining structures developing around St Just and gradually creeping over, and deep within, the bedrock of the peninsula.

The mining region at Land's End extended north along the coast beyond Pendeen, and inland from St Just to the clay pits at Leswidden. This arid working landscape was painted in 1914 by Laura Knight, and later by Harold Harvey, whose two paintings of quarrying activity show the same sun-baked industrial setting, a sparsely-vegetated tract of ashen and ochre clay hills newly formed through excavation work. In *The China Clay Pit, Leswidden* (1920-4 Fig.18), a mountain of quarried stone waste rises above the horizon, its presence made permanent by the pulley and conveyor system built upon its surface.⁴¹ Its height and volume echo the depth and breadth of the excavated pit – a landscape reconfigured through the toil of the quarrymen. Telegraph poles and fencing cut across the image from scrubland to sky, indicators of the extent to which the landscape has been worked. *The Clay Pit* (1923 Fig.19) also shows the extent of industrial activity at Leswidden, and its effect on local topography. Pit workers in the foreground, pushing a clay wagon, are seen against a backdrop of clay hills extending upwards in tiers, cut through in platforms to provide level access for men and vehicles.⁴² In the distance, teams of men work to remove and shift quarried material, slowly altering the mass and form of the landscape.

HONOURING HORSEPOWER

Horsepower was an especially visible part of Cornish working life, vital not only for the transport of people and goods, but also for the heavy work of quarrying and agriculture.⁴³ With the increasing pace and mechanisation of modern life after 1900, paintings of men and horses working on Cornish soil assert the value of older labour-intensive methods,



(Fig.20) Adrian Stokes *The Setting Sun*, 1909, Oil on canvas, 119 x 182.5cm, Harris Museum & Art Gallery, Preston

whilst also forewarning of their impending change and loss. In *The Quarry Team* (1894) by Stanhope Forbes, a four-horse team of dark shires strains under the weight of a recently-quarried granite block chained onto a large wagon - a common sight given the requirement for stone in the building of harbours and roads in Newlyn and Penzance at the time.⁴⁴ Observing the 'great team of cart-horses, almost fronting the spectator', and the 'heavily-laden' vehicle, contemporary exhibition reviewers were impressed by the sheer size and strength of the monumental animals hauling their load.⁴⁵ Moving slowly forwards under the weight of the granite - a foundation block for building - the horse team and its driver embody the strength and strain of rural populations and the effort of their toil in the face of progress and development.



(Fig.21) Lucy Kemp-Welch *Harvesting*, 1919, Oil on canvas, 40.9 x 51cm, © The Royal Cornwall Museum and David Messum

The horse painter and illustrator Lucy Kemp-Welch, long interested in the horse's role in agriculture, devoted a section of her illustrated volume *Gallop and Trot: Horses at Work and Rest* (c.1921) to ploughing, sowing, and reaping.⁴⁶ Her respect for the strenuous labour of the draught horse is apparent in a number of her earlier large-scale works, including *Ploughing on the South Coast* (1902). Following a visit to The Lizard Peninsula in 1919 she painted *Harvesting*, (1919 Fig.21) one of a series of *plein-air* works exhibited that year with The Fine Arts Society of Animal Painters.⁴⁷ In her monograph on the artist, *Spirit of the Horse*, Laura Wortley writes of Kemp-Welch's preference for depicting teams 'cresting hills' and 'breaking across the skyline', and 'imposing patterns and order for mankind' on the farming landscape, a visual strategy designed to heroise

the horse at work: 'in presenting the horses literally surmounting their toil, it invested their achievements with nobility.'⁴⁸

CHANGING CORNWALL, CHANGING ART

The image of Cornwall represented by artists in *Amongst Heroes* is of a place of rural, local industry, where everyday work and activity is invested with heroic qualities. Whether skilled fisherman, diligent needleworker or untiring pitman, the Cornish figures in these paintings are defined by their working activity, and even their work horses are imbued with a dignity and integrity. These powerful depictions of labour played an important role in the recognition of West Cornwall as a centre for the production of paintings whose realistic imagery focused on the work and lives of rural people.

By the 1920s, the landscape of West Cornwall was changing, and many long-established ways of working were being lost through modernisation. Seine fishing was no longer profitable, and the days of drift fishing under sail were in decline by 1910 as vessels were reconfigured to accommodate motor engines.⁴⁹ Large harbours and new roads replaced old quays, and the introduction of net-making tools and man-made fibres meant fishing nets could be manufactured more cheaply by machine than by hand.⁵⁰ In farming, the arrival of the one-man mechanical tractor and the pneumatic tyre from the 1930s presaged the disappearance of horse and plough teams from the fields.⁵¹ Artists painting in West Cornwall up to this time had represented a region undergoing fundamental changes; those customary tools and practices still used in this furthest corner of England were being preserved in paint ahead of their



(Fig.22) Samuel 'Lamorna' Birch *Morning Fills the Bowl*, 1926, Oil on canvas, 126 x 96cm, © The Royal Cornwall Museum

imminent demise. The Cornish populations at Land's End depicted in these paintings represented, for artists and their audience, all that was productive and creative in these threatened rural communities.

The naturalist mode of painting dominant in Cornwall prior to the 1920s was to give way to a bolder post-impressionistic approach visible in the post-war work of the Lamorna and Newlyn artists, especially Laura and Harold Knight, Harold Harvey, and Ernest and Dod Procter, as well as St Ives artists

Charles Simpson, John Park, and Borlase Smart.⁵² Neutrally-toned images of Cornish workers in rural settings were replaced by bright, colourful landscapes and portraits of more immediate, personal subjects. The steady dispersal of original artist communities away from Newlyn and St Ives from 1900, and the subsequent arrival of younger modernist painters Ben Nicholson and Christopher Wood in St Ives from 1928 - and with it their discovery of resident naïve painter Alfred Wallis - marked a permanent departure from impressionist styles, and a progression towards modernism and abstraction that was to shape Cornish art into the 1940s and 50s.

Roo Gunzi

Curator of *Amongst Heroes:
the artist in working Cornwall*

¹ For further research on French *plein-air* painting methods, and the relationship between Cornwall and Brittany, see David Tovey, *Pioneers of St Ives Art at Home and Abroad* (1889-1914, Tewkesbury, Wilson Books, 2008, 14-26; Tom Cross, *The Shining Sands: Artists in Newlyn and St Ives, 1880-1930*, Wellington: Halsgrove, 2008); David Tovey, Alison Bevan and Philippe Le Stum, *Another Cornwall/Gens de(s) Cornouaille(s)* (Bristol: Sansom & Co., 2012).

² Nina Lübbren, 'Toilers of the Sea: Fisherfolk and the Geographies of Tourism in England, 1880-1900', in D. P. Corbett, Y. Holt, and F. Russell, eds., *The Geographies of Englishness: Landscapes and the National Past 1880-1940* (New Haven: Paul Mellon Centre for Studies in British Art and Yale University Press, 2002), 29-64.

³ *International Fisheries Exhibition London 1883: Fisheries Exhibition Literature*, Vols. IV-VII (London: William Clowes and Sons, Ltd., 1884).

⁴ *Illustrated London News* published weekly columns between April and October 1883 entitled 'The International Fisheries Exhibition' and 'Our Fishing Industries'; *Illustrated London News*, 23 Apr 1883, 420-421; 28 Jul 1883, 95-97; 11 Aug 1883, 152; 27 Oct 1883, 412-413.

⁵ Thomas Cornish, 'Mackerel and Pilchard Fisheries', in *International Fisheries*, vol. VI; 109-146; *Illustrated London News*, 12 May 1883, 459-461, and 19 May 1883, 504-512.

⁶ From unpublished letter dated 19 Feb 1884, transcribed by Alan Read and held Plymouth Art Gallery and Museum.

⁷ Claude Phillips, 'The Royal Academy', *Academy*, 30 May 1885, 389; M. H. Spielmann, 'Current Art', *Magazine of Art*, Jan 1885, 467; 'The Royal Academy', *Art Journal*, Jun 1885, 191.

⁸ 'The Picture Galleries', *Saturday Review*, 6 Jun 1885, 756; straps around the forehead and horsehair pads at the waist supported their woven baskets, known as 'cows', Dave Smart, *The Cornish Fishing Industry: A Brief History* (Redruth: Tor Mark, 2009), 32.

⁹ Caroline Fox, *Stanhope Forbes and the Newlyn School* (Devon: David & Charles, 1993); Kenneth McConkey, *British Impressionism* (London: Phaidon Press, 1989);

¹⁰ Artist Norman Garstin, quoted in Cross, *The Shining Sands*, 55.

¹¹ Hopton painted at St Ives between 1910 and 1912, Bevan, Tovey, and Le Stum, *Another Cornwall*, 75; White settled in St Ives from 1903, and Gartin Cox studied with Forbes before painting in St Ives from 1912, Melissa Hardie ed., *Artists in Newlyn and West Cornwall, 1880-1940* (Bristol: Art Dictionaries Ltd., 2009), 167 and 298.

¹² St Ives was the centre of the seine industry during the 1870s and 1880s, A. S. Oliver, *Boats and Boatbuilding in West Cornwall* (Truro: D. Bradford Barton Ltd., 1971), 85.

¹³ Oliver, *Boats and Boatbuilding*, 81-86. The tuck was stronger than the seine, and its mesh small enough to bag rather than catch the fish.

¹⁴ J. S. Little, 'The Art Exhibitions and Their Lessons', *New Century Review*, Jun 1897, 452; *Times*, quoted in 'The Royal Academy', *Artist*, Jun 1897, 256-273; M. H. Spielmann, 'The Chronicle of Art', *Magazine of Art*, Jun 1897, 102-106.

¹⁵ *Standard*, quoted in *Artist*, 273.

¹⁶ *Daily Mail*, quoted in *Artist*, 273.

¹⁷ A. C. R. Carter, 'The Royal Academy, 1897', *Art Journal*, May 1897, 176; the towboat carried the tuck net, usually manned by eight men, Oliver, *Boats and Boatbuilding*, 82.

¹⁸ This statement refers to a different work of the same subject, entitled *How We Caught the Pilchards*, M. H. Spielmann, 'Current Art', 466.

¹⁹ John Bickerdyke, *Sea Fishing* (London: Longmans, Green & Co., 1895), 230.

²⁰ Bickerdyke, *Sea Fishing*, 256-7.

²¹ Bickerdyke, *Sea Fishing*, 305.

²² D. G. Wilson, *Falmouth Haven: The Maritime History of a Great West Country Port* (Stroud: Tempus Publishing, 2007), 67 and 93-5.

²³ Edwin 'Neddy' Hall was a Falmouth-born mariner and the coxswain of the Falmouth lifeboat, Brian Stewart, Lynn Roberts, and Paul Mitchell, *Falmouth Frameworks* (Bristol, Sansom & Company Ltd., 2011), 96.

²⁴ For research on Harris, see Roger Langley, *Edwin Harris 1855-1906: An Introduction to His Life and Art* (Truro: Truran, 2008).

²⁵ Catherine Wallace and The Royal Cornwall Polytechnic Society, *Henry Scott Tuke: Paintings from Cornwall* (Wellington: Halsgrove, 2008), 34-37.

²⁶ Rowling later became a diver working on coastal wrecks for the Liverpool Salvage Company; Maria Tuke Sainsbury, *Henry Scott Tuke: A Memoir* (London: Martin Secker, 1933), 81 and 94; Tuke's boats, the *Lily* and the *Cornish Girl*, were eventually lost in storms in 1891; see Catherine Wallace, *Catching the Light: The Art and Life of Henry Scott Tuke 1858-1929* (Edinburgh: Atelier Books, 2008), 45.

²⁷ David Wainwright and Catherine Dinn, *Henry Scott Tuke 1858-1929: Under Canvas* (London: Sarema Press Ltd., 1989), 36-46.

²⁸ *The Message* (1890), which depicts Martin as a telegraph boy, is owned by Falmouth Art Gallery, Cornwall; Stewart et al., *Falmouth Frameworks*, 166; Wallace, *Paintings*, 38.

²⁹ Smart, *Cornish Fishing*, 15; repairing nets required the careful cutting and re-stitching of mesh.

³⁰ Similar exhibitions were held at Glasgow, Bradford, and the Palace of Women's Work, London between 1901 and 1908; Lynn M. Alexander, *Women, Work and Representation: Needlewomen in Victorian Art and Literature* (Athens: Ohio University Press, 2003), 21.

³¹ Margaret Stewart and Leslie Hunter, 'The Anti-Sweating Campaign', in *The Needle is Threaded: The History of an Industry* (Southampton: Heinemann/Newman Neame, 1964).

³² 'The Royal Academy Exhibition', *Scotsman*, 5 May 1906, 9.

³³ Hazel Berriman, *Arts and Crafts in Newlyn 1890-1930* (Penzance: Newlyn Orion, Newlyn Art Gallery, 1986), 11; Colin Pill, *Cornish Art Metalwork* (Bristol: Sansom & Co Ltd., 2011), 39.

³⁴ Artists Percy Craft and Thomas Cooper Gotch were also involved, see Pill, *Metalwork*, 45. The class ran until 1908, when it became the Newlyn Art Metal Industry, a more commercial enterprise.

³⁵ '...certainly a more admirable safety valve for their superfluous energy could not have been devised', Stanhope Forbes, 'A Newlyn Retrospect', in *The Cornish Magazine: Selections*, A. T. Quiller-Couch ed., (Truro: Joseph Pollard), 1898, 98.

³⁶ 'Royal Academy Notes', *Illustrated London News*, 17 Jun 1899.

³⁷ 'The Royal Academy', *Athenaeum*, 30 Apr 1892, 572; with this RA election, Forbes's own artistic mastery, and with it the *plein-air* work of the Newlyn artists, was officially recognised.

³⁸ Allan J. Hook admitted that despite picturesque representations, 'the conditions and environment were not as beautiful and rose-tinted as they were made to seem.' Allan J. Hook, *Life of James Clarke Hook*, R. A., 3 vols. (Frome: Butler and Tanner, 1929), 147-8.

³⁹ 'Art', *Reader*, 18 Jun 1864, 788-789; 'The Royal Academy', *Art Journal*, Jun 1864, 157; *From Under the Sea* was one of over 20 Cornish works painted by Hook, see Hook, *Life*, vol. 3., 305-317.

⁴⁰ Joseph, 'Cape Cornwall Mine', *British Mining*, 79 (2006), 33-96; see also Cyril Noall, *The St Just Mining District* (Truro: D. Bradford Barton Ltd., 1973), 163-174.

⁴¹ Kenneth McConkey, Peter Risdon, and Pauline Shepherd, *Harold Harvey: Painter of Cornwall* (Bristol: Sansom & Company Ltd., 2001), 152; china clay or kaolin is a rock rich in the silicate mineral kaolinite.

⁴² Ibid.

⁴³ Laura Wortley, *Lucy Kemp-Welch, 1868-1958: The Spirit of the Horse* (Woodbridge: Antique Collectors Club Ltd, 1996), for David Messum, 72-73.

⁴⁴ Forbes described this work as his magnum opus. Since the attack on it by Suffragettes when first exhibited, it has remained in private Cornish hands, Cross, *Shining Sands*, 136-7; The painting has not been publicly exhibited for over a century, <http://news.bbc.co.uk/1/hi/england/cornwall/6472197.stm>.

⁴⁵ Claude Phillips, 'Fine Art', *Academy*, 26 May 1894, 441-442; M. H. Spielmann, 'The Royal Academy', *Magazine of Art*, Jan 1894, 291.

⁴⁶ Lucy Kemp-Welch and Reginald Mills, *Gallop and Trot: Horses at Work and Rest* (London: Oxford University Press, c.1921), 12-13; Kemp-Welch also collaborated with author Anna Sewell on her children's book *Black Beauty*, see Anna Sewell, *Black Beauty: The Autobiography of a Horse* (London: J. M. Dent & Sons Ltd., 1915).

⁴⁷ Wortley refers to this painting as *A Cornish Harvesting* (1919). Two other works painted at the same time were *Following the Plough* and *Above the Cove*, Wortley, *Lucy Kemp-Welch*, 42, 40.

⁴⁸ Wortley, *Lucy Kemp-Welch*, 70-73.

⁴⁹ Mike Smiley, *Fishing Boats of Cornwall* (Stroud: The History Press, 2009), 83-84; Joanna Mattingly, *Cornwall and the Coast: Mousehole and Newlyn* (Chichester: Phillimore, 2009), 109; see Christopher Wood's converted PZ 134 (1930).

⁵⁰ John N. Rosewarne ed., *Bygone Cornwall: An Illustrated History* (Truro: D. Bradford Barton Ltd., 1970), 19

⁵¹ Roy Bridgen, *Ploughs and Ploughing* (Risborough: Shire Publications Ltd., 1998), 25-27.

⁵² Cross, *Shining Sands*, 178-221.

WHAT ARE THE CORNISH BOYS TO DO? HOW CHANGING INDUSTRY AFFECTED CORNWALL'S POPULATION

In 1998 South Crofty, the last working tin mine in Cornwall, closed down. This closure marked the final stage in the long-predicted demise of Cornish mining, an industry that could trace its roots proudly back to Roman times and earlier.¹ Within days of the announcement, graffiti appeared on the wall bordering the mine, lines from a recent folksong:

*Cornish lads are fishermen
and Cornish lads are miners too
but when the fish and tin are gone
what are the Cornish boys to do?*²

This lament signalled the central role that mining has played in Cornish culture; it had been synonymous with Cornishness since the days in the mid-1700s when underground copper mining had spread rapidly across the county. During the succeeding century, buildings had sprouted up across the Cornish landscape to house the steam engines that powered Britain's industrial revolution. The iconic role of engine houses and mining in the life of Cornwall was celebrated and reinforced by the motto 'fish, tin and copper' attached to the coat of arms of the new Cornwall County Council in 1889. But what did Cornish boys - and girls - really do to earn their crusts in the generation between 1880 and 1920?

The majority, by this time, no longer worked underground. In the 1850s mining directly employed around a third of Cornish workers, but this position of dominance was lost when the



(Fig.23) Harold Harvey *The Tin Miners*, 1939, Oil on canvas, 76 x 63.5cm, © The Royal Cornwall Museum

hammer blows of recurrent economic crises began to pummel the industry after the mid-1860s. By the early 1880s almost one in three, or 30,000, Cornishmen and women were working on farms, double the declining number in mines and quarries.³ The second biggest occupation in terms of pure numbers was soon to become domestic service, which accounted for around 15,000 women just before the First World War. Other major employers, each with workforces of between 6,000 and 10,000, were the building trades (mainly carpenters and masons), transport by water, road and rail and, for women, dressmaking. So a more accurate motto in 1889 might have been ‘farms, tin and domestic service’; by the 1920s this could have been revised to ‘farms, domestic service and carpentry’.

However, on closer investigation the columns of numerical data marching across the published Census tables quiver and crumble into dust. Like painterly representations, these messages from the past inevitably impose spurious order on a messier reality. Such snapshots freeze contemporary actors in time. We must try to by-pass their seductive allure, unfreeze them and release the flow of time. In these years Cornish workers found their way uncertainly across new occupational landscapes carved out by a torrent of change. There were few signposts as older patterns and ways of life vanished for ever. Testimony to the heroism of past generations of Cornish workers lies in their negotiation of these changes, and the twists and turns of the capitalist economy.

Change was bubbling under the surface even where things might have seemed most stable. The number of agricultural labourers and farm servants almost halved from 1881 to 1921 as farmers came to rely more heavily on family labour. Cornish farmers were fortunate in avoiding the worst traumas of the

‘great’ agricultural depression that followed the import of cheap American grain from the 1870s. In contrast to most of England, rents held up as farmers concentrated instead on pastoral farming and reduced their acreage under grain. But pastoral farming was less labour intensive, so demand for farm hands fell sharply.

Change in this period was most keenly experienced in the once all-conquering mining industry. As early as 1879 the President of the Royal Institution of Cornwall pronounced, in apocalyptic terms, the death of Cornish mining – ‘an industry that has for the present at least, if not for ever, departed from amongst us, carrying with it the loss of surplus wealth to one class, but well nigh life itself to another’.⁴ This obituary turned out to be premature, but was regularly and dolefully repeated over the next century and a quarter. In 1898 Arthur Quiller-Couch wrote: ‘I see Cornwall impoverished by the evil days on which mining (has) fallen’. He wondered whether tourism might offer hope,⁵ only to change his mind by 1908 when a short-lived boom reintroduced optimism into Cornish mining circles. Even so, the 1921 Census shows that by that year most Cornish mines had temporarily closed again, and the workforce had halved from its 1880s level.

The most visible change in the mines in this period was the virtual disappearance of the female surface workers who had been employed to dress the ores, a process that involved breaking rocks into smaller pieces with a variety of different sized hammers and sorting the ore from the surrounding rock. In 1881 around 2,000 women, most of them young, still worked at the mines; by 1921 there were fewer than 200. The ‘bal maiden’ (bal being the old Cornish word for mine) was fast becoming a figure of nostalgia, and a spell at the dressing



(Fig.24) Norman Garstin *A View of Mount's Bay with the North Pier*, c.1892, Oil on canvas, 25.5 x 19cm, © Newlyn Art Gallery

tables was no longer the common experience for women in the mining districts, as it had been for their grandmothers. Yet, as one door shut another opened, at least for men: china clay production quadrupled from 1874 to 1914,⁶ and the number of clay workers more than doubled.

The local engineering industry had thrived on the demand from the mines; many small jobbing foundries foundered with the mines' closure. Even Harvey's at Hayle, once the largest engineering firm west of Bristol, had to close its works in 1904.⁷ Yet some survived: Toy's foundry at Helston, which had opened in the 1840s, switched its production from mining machinery to agricultural implements and to the maritime sector, and worked on into the twentieth century.⁸ Holman's Foundry at Camborne was even more successful, building up a large export trade selling mining drills across the globe.⁹ Other enterprises rose and fell. The short-lived National Explosives Company at Hayle Towans, on the coast to the east of St Ives, produced cordite and nitro-glycerine and employed 700 workers in 1906.¹⁰ The company flourished during the War, but with the coming of peace in 1918 production was rapidly run down and the works closed soon after. Meanwhile, ship repairing, particularly at Falmouth, where the first dry docks had been completed in the 1860s, was poised on the brink of major expansion.

Fishing also underwent change, more than many other industries. Newlyn, in the 1840s described as 'a confused assemblage of houses' with 'nothing remarkable to attract attention',¹¹ saw considerable investment in new boats and piers from the 1870s, as the railway extended the market for fresh fish. Cornish seine fishing had been described in the 1840s in wondrous terms: 'the quiet, yet busy action of the fishermen, as they plunge

the basket into the water and at each dip, raise, as it were, a stream of liquid silver, produces an effect at once unique and beautiful'.¹² But this picturesque inshore fishing was fast giving - way to deep-sea fishing. While the structure of Cornish fishing fleets - small sailing boats each with half a dozen crew - remained unchanged, competition from more efficient steam drifters began to squeeze out local fishermen in the 1890s. In 1896 there were loud complaints that 'up country boats come here, clear our seas, sweep our bays clean'.¹³ Their presence triggered riots that same year at Newlyn, and the Royal Navy were called in to keep the peace. But the Cornish fishing industry between the wars was a shadow of its former self. Porthleven had once been home to scores of herring boats; by 1934, there were none.¹⁴

Overall, declining fortunes outnumbered new opportunities across Cornwall. One further option remained for those seeking work: 'In 1902 the landlord of the Queen's Head [at Chacewater near Truro] disappeared; rumour had it that he was gone to South Africa'.¹⁵ A culture of emigration took hold. For some in the 1890s it became a deliberate household strategy, and younger sons were packed off to South Africa in the hope that their remittances would help pay the rent for the family smallholding back home. Unfortunately, the gold dust that attracted them also lodged in their lungs, and many returned to Cornwall to eke out a life cut short by crippling lung disease. Social historians have drawn attention to the two economies of the nineteenth century, a formal market economy of waged labour, dominated by men, and an informal one of non-waged labour, the domain of women and children.¹⁶ Women in farming families worked as hard as men, usually without pay. Jane Greet, a farmer's wife at St Stephens by Saltash in the 1880s, 'rose at 3.30 am every Tuesday, Thursday and Saturday to cup cream from the scalded milk, to load the cupped cream,

the scalded milk, the home-grown fruit and the lightweight vegetables into the spring wagon to catch the first ferry across the Tamar at Saltash to Plymouth market in all weathers'.¹⁷ And it was not only farmers' wives who faced a lifetime of toil. A Truro woman remembered her mother's routine before the 1914 War: 'it seemed to me that mother was always cooking, cleaning or washing, apart from looking after nine children'.¹⁸ The skills she imparted helped her daughter, at the age of fourteen, into the inevitable domestic service, which in Cornwall usually a single servant working lonely, long hours for a trading or professional family.

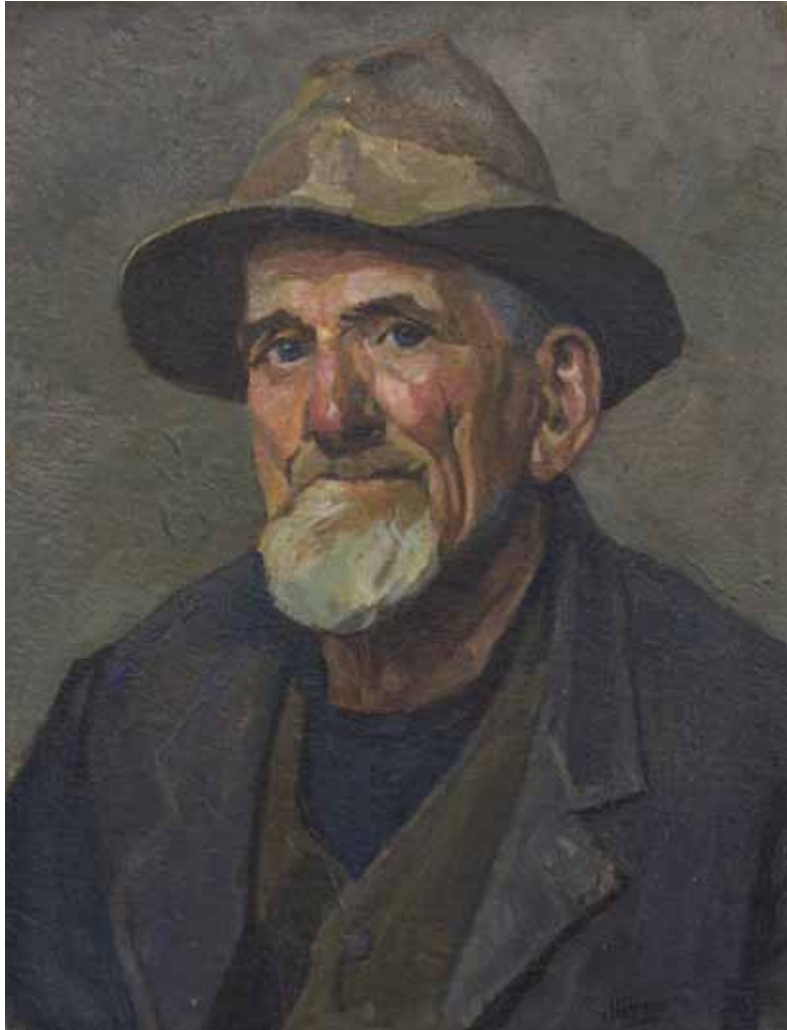
Even when women's work was paid it was rarely well paid. The Earl of Mount Edgcumbe in 1883 commented on 'a beautiful collection of knitted frocks' produced by the 'maidens' of Cornish fishing villages, lamenting: 'Would that their handiwork was paid for in a manner more advantageous to themselves and their families...the custom being that they are in most cases paid by those who supplied the wool in goods from their shop by which the employers made a double profit'.¹⁹

Paid labour, for women and for children, became less common in this period. In 1857 there had been 148 boys under the age of fourteen working at Dolcoath mine in Camborne, and 119 girls, the youngest just seven years old.²⁰ By the 1880s compulsory and then free schooling combined with legislation to limit child labour. Child paid labour did not cease entirely, as absences from school registers into the early twentieth century at harvest time attest, but it became less of an essential element of the family economy.²¹

As some occupations declined and others expanded, as permanent skilled work became less available and unwaged



(Fig.25) Stanhope Forbes *Newlyn*, 1906, Oil on canvas, 122 x 95cm, Ferens Art Gallery, Hull Museums, © Bridgeman Art Library



(Fig.26) John Anthony Park *Cornish Fisherman*, c.1920, Oil on canvas, 45 x 35cm, Private Lender

labour became more widespread, making do and survival could become an all-consuming concern. However, 'Cousin Jack' was well equipped to become a jack-of-all-trades.²² A tradition of part time work and dual occupations was well entrenched, and many divided their time between mining, smallholding and occasional fishing, especially in the rural industrial communities of the west. In the boom years of fishing 'you would find all kinds of men in the mackerel boats; masons, carpenters, tailors and shoemakers, and they were all welcome, because back in the 1860s and 70s there were not enough real fishermen to man all the boats'.²³ Meanwhile, 'during the summer season St Just men often came to Newlyn to go to sea...On the other hand, when fishing was bad in the winter, many Newlyn fishermen walked to St Just to work 'on grass' (at the dressing operations) at the mines'.²⁴

As traditional Cornish industries declined, Cornish men and women found new ways of coping with change in the world of work. By the 1920s women were beginning to boost the family income by catering for visitors. Meanwhile, some of their menfolk followed their trade abroad, and others who remained learned new skills and adapted old ones. And despite the constant struggle to make ends meet, dignity was maintained and respect demanded. The bitter industrial dispute that wracked the clay country in 1913 and the more widespread strikes and unrest in 1919/20 following the Great War showed that Cornish workers could retain their defiant spirit even in adversity.

Dr Bernard Deacon

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¹ Allen Buckley, *The Story of Mining in Cornwall* (Fowey: Cornwall Editions, 2005), 12-18.

² The folk song was 'Cornish Lads', composed in 1991 by Roger Bryant.

³ Data from *Census of England and Wales 1881*, Vol. III, *Ages, condition as to marriage, occupations, and birth-places of the people*, British Parliamentary Papers, 1883; and *Census of England and Wales, 1921*, *County of Cornwall*, British Parliamentary Papers, 1923/24.

⁴ William C. Borlase, 'President's Address', *Journal of the Royal Institution of Cornwall*, 21, 1879, 151-167.

⁵ Arthur Quiller-Couch, *Cornish Magazine*, Vol I (Truro: Joseph Pollard, 1898), 237.

⁶ William Page ed., *The Victoria History of the County of Cornwall*, Vol. I, (London: Longman, Brown, Green and Longmans, 1906), 577.

⁷ Edmund Vale, *The Harveys of Hayle: Engine builders, shipwrights and merchants of Cornwall* (Truro: D. Bradford Barton, 1966), 15.

⁸ *Victoria History of the County of Cornwall*, 576

⁹ Clive Carter, *Cornish Engineering 1801-2001: Holman, two centuries of industrial excellence in Camborne* (Camborne: Trevithick Society, 2001).

¹⁰ Bryan Earl, *Cornish Explosives: A History from 1800-1976*, (Camborne: Trevithick Society, 2006), 19off.

¹¹ J.S.Courtney, *A Guide to Penzance*, (London: Longman, Brown, Green and Longmans, 1845), 70.

¹² Ibid.

¹³ Cited in John Rule, 'The home market and the sea fisheries of Devon and Cornwall in the nineteenth century' in Walter Minchinton (ed.), *Population and marketing: two studies in the history of the south-west* (Exeter: University of Exeter, 1976), 123-39.

¹⁴ P. Cows, 'Fishing in a Cornish port 60 years ago', *Old Cornwall*, vol. 2.8, 1934, 6-11.

¹⁵ H.L.Douch, *Old Cornish Inns*, (Truro: D. Bradford Barton, 1966), 117.

¹⁶ Barry Reay, *Rural England: Labouring Lives in the Nineteenth Century* (Basingstoke: Palgrave, 2004), 51.

¹⁷ John Tucker, *A Cornish Farmer's Boy* (Studley: Brewin Books, 1993), 5.

¹⁸ Alice M.Brannlund, *Memoirs of a Cornish Housewife* (St Austell: Alice Brannlund, n.d.), 3.

¹⁹ *International Fisheries Exhibition Catalogue* (London: William Clowes and Sons, 1883).

²⁰ Allen Buckley, *Dolcoath Mine: A History*, (Camborne: The Trevithick Society, 2010), 171.

²¹ Barry Reay, *Rural England*, 65-69.

²² Cornish emigrants in North America began to be known as 'Cousin Jacks' in the 1840s when they sought and found work in the mines for other family members, including the ubiquitous 'Cousin Jack'. See Bernard Deacon, 'Chameleon Celts: the Cornish in the Americas' in Michael Newton ed., *Celts in the Americas* (Sydney, Nova Scotia: Cape Breton University Press, forthcoming).

²³ R. Pearce, 'Old fishing ways at Looe', *Old Cornwall* 2.5, 1933, 1-7.

²⁴ J.Kelynack, 'Reminiscences of Newlyn', *Old Cornwall* 2.8 1934, 20-25.

THE ROYAL CORNWALL MUSEUM

We are delighted to be the lead partner in the second of Two Temple Place's exhibition series that showcases collections from outside London. It provides us with a wonderful opportunity to show some of the highlights of our collection to a broader audience.

The Royal Cornwall Museum is part of the Royal Institution of Cornwall, which also provides a library and archive and is a learned body with an annual Journal and lecture series. The wide-ranging nature of the art collection mirrors that of the Institution in general, reflecting almost two hundred years of collecting by members, supporters and a succession of generous patrons.

As with the rest of the collections, our works are not confined to Cornish material alone. A bewildering array of artists is represented, ranging from Lucas Cranach the Elder (1472 – 1553) to contemporary artists such as Anthony Frost (b 1951) and Kurt Jackson (b 1961). Alfred de Pass presented us with an internationally important collection of Old Master Drawings. If watercolours and other works on paper are included, the art collection is fast approaching two thousand items, and is the biggest in Cornwall.

The various Cornish schools and artists are however well represented, particularly those of the Newlyn School and the post-war St Ives School. The Newlyn works are always very popular and have provided a springboard for research, and excellent schools and family activities. This exhibition allows us to look at the works in a different context. The curator,

Roo Gunzi, has departed from the traditional art historical approach to the Newlyn School in a way that fits well with a renewed interest in qualitative research into the lives of working people of Cornwall in the 19th and early 20th centuries.

It is, therefore, particularly fitting that this will be the first public appearance of a recently rediscovered work. It had originally hung in the Board Room of Holman Brothers, Camborne, and was donated to us by Parker Hannafin Ltd of Redruth, the eventual owners of the company. They knew that the subject was a forge master named Joseph Tromans whose great-grandson still worked for the company. It was also said that the artist was Italian. We and our expert advisers were able to identify the artist as Cesare Tito Giuseppe Formilli (active 1887 – 1913), an Italian living in London who was a guest of the St Ives Arts Club in November 1898. The painting was exhibited at the Royal Academy in 1899 as 'a smith with his boy at work', entitled 'Closing the Link'. A grant from The Tanner Trust has enabled us to clean it of boardroom smoke ready for this exhibition.

Indeed, this collaboration with The Bulldog Trust is an opportunity to recognise all those donors, grant makers and volunteers who have supported the Royal Cornwall Museum over the years. Just under half of the objects that we are lending to this exhibition were purchased with help from the V&A Purchase Grant fund and the Art Fund. The remainder were very generous gifts. Others gifts have been towards conservation and learning activities, or indeed our endowment, which supports the care of all our collections and the building itself.

Cornwall is not a particularly rich area of Britain, with few major companies and many needs. The Bulldog Trust has provided us with the opportunity to invite potential supporters

to see the calibre of our collections in a wonderful setting and to hear our exciting plans for the future. We are currently fundraising for the redisplay of our minerals gallery, which will tell the story of how the geology and geography of the region have influenced its landscape and industry. Following cuts in funding from central government the museum is also now without an art curator, and we sincerely hope to find support to enable us to remedy this.

Amongst Heroes: the artist in working Cornwall celebrates our commitment as Cornish museums and galleries to working together. There is a mixed economy of museums in Cornwall, with no county museum service and a preponderance of independent charitable trusts (such as ourselves), Town Council galleries and volunteer-run organisations. In order that we can draw upon each other's collections, we have for many years run an accelerated lending policy. We also cooperate in terms of acquisitions and expertise, and join together to make grant applications and to mount exhibitions. This exhibition shows the immense contribution that these hard-working museums and galleries make to the culture of the area, for residents and visitors alike.

If you have enjoyed this exhibition, please come to Cornwall and visit as many of the wonderful galleries and museums as you can. Hardly anyone comes without being enraptured by the landscape, heritage and people, just as they were in the time of Stanhope Forbes and his fellow artists in Newlyn.

Hilary Bracegirdle

Director The Royal Institution of Cornwall

EXHIBITION OBJECT LIST

WORKING THE SEA

HARRY FIDLER
1856-1935
Unloading the Catch, St Ives, Post-1919
Oil on canvas, 32 x 41cm
Private Collection

GWENDOLINE
MARGARET HOPTON
1866-1913
Packing Fish, St. Ives Harbour, Date Unknown
Oil on Canvas, 66 x 89cm
Penlee House Gallery and Museum

STANHOPE FORBES
1857-1947
Study of a Fisherwoman, 1884
Oil on canvas board, 15 x 20cm
Penlee House Gallery and Museum

WALTER LANGLEY
1852-1922
Fishwife Carrying a Cowel, Date Unknown
Pen and Ink on Paper, 21 x 14.5cm
Penlee House Gallery and Museum

CHARLES WALTER SIMPSON
1885-1971
The Line Fishing Season, 1918
Oil on canvas, 100 x 120cm
Plymouth City Council Museums & Archives

STANHOPE FORBES
1857-1947
A Fish Sale on a Cornish Beach, 1885
Oil on canvas, 118.5 x 154cm
Plymouth City Council Museums & Archives

ARTHUR WHITE
1865-1953
St Ives Fish Market, Date Unknown
Oil on canvas, 65 x 100cm
Private Collection

FRANK GASCOIGNE HEATH
1873-1936
Whiffing, Newlyn Harbour, Date Unknown
Oil on panel, 35.6 x 27.9cm
The Bowerman Charitable Trust

STANHOPE FORBES
1857-1947
Newlyn, 1906
Oil on canvas, 122 x 95cm
Ferens Art Gallery, Hull Museums

JAMES CLARKE HOOK
1819-1907
Deep Sea Fishing, 1864
Oil on canvas, 84 x 61cm
Guildhall Art Gallery, City of London

GARSTIN COX
1892-1933
A Morning with the Pilchard Fishers, St Ives, c.1910 - 1916
Oil on canvas, 100 x 125cm
John Noott Galleries

CHARLES MOTTRAM
1852-1919
St Ives Bay, 1906
Watercolour, 57 x 112cm
Private Collection

FRANZ MULLER-GOSSEN 1871-1946 <i>Lowestoft Fishing Boat at Sundown</i> , Date Unknown Oil on canvas, 50 x 66cm Private Collection	UNKNOWN MAKER <i>Handheld guffy</i> , Date Unknown Wood, 92 x 45 x 63cm The National Maritime Museum, Cornwall	CHARLES NAPIER HEMY 1841-1917 <i>Land's End Crabbers</i> , c.1886 Oil on canvas, 91 x 120cm Private Collection c/o Newlyn School Gallery	<i>Published by</i> VAUGHAN T PAUL <i>Cornish Fish-Hawker</i> , c.1900 Postcard, 14 x 10cm The Royal Cornwall Museum	REGINALD ASPINWALL 1858-1921 <i>Home on the Morning Tide</i> , 1886 Oil on canvas, 10 x 15.5cm Penlee House Gallery and Museum	EDWIN HARRIS 1855-1906 <i>A Quiet Pipe</i> , Date Unknown Oil on canvas, 20.3 x 15.2cm The Bowerman Charitable Trust
CHARLES NAPIER HEMY 1841-1917 <i>Pilchards</i> , 1897 Oil on canvas, 113 x 121cm Tate: <i>Presented by the Trustees of the Chantrey Bequest</i> 1897	UNKNOWN MAKER <i>2 pressing stones</i> , Date Unknown Granite and iron, 44 x 36 x 26cm The National Maritime Museum, Cornwall	EDWARD WILLIAM COOKE 1811-1880 <i>Coast Scene</i> , Date Unknown Oil on panel, 23 x 32cm The Royal Cornwall Museum	HENRY SCOTT TUKE 1858-1930 <i>In Tow</i> , 1893 Oil on panel, 26.5 x 35cm The Tuke Collection, Royal Cornwall Polytechnic Society, Falmouth	PERCY ROBERT CRAFT 1856-1934 <i>Tucking a School of Pilchards (The Tuck Boat)</i> , 1897 Oil on canvas, 143.5 x 215cm Penlee House Gallery and Museum	JOHN ANTHONY PARK 1880-1962 <i>Cornish Fisherman</i> , c.1920 Oil on canvas, 45 x 35cm Private Collection
CHRISTOPHER WOOD 1901-1930 <i>PZ 134</i> , 1930 Oil on canvas, 50 x 69.2cm Towner Gallery, Eastbourne	UNKNOWN MAKER <i>Handline (square winding frame)</i> , Date Unknown Wood and twine, 46 x 37cm The National Maritime Museum, Cornwall	STANHOPE FORBES 1857-1947 <i>Study for 'The Seine Boat'</i> , 1904 Drawing/etching, 79 x 65cm The Royal Cornwall Museum	HENRY SCOTT TUKE 1858-1929 <i>Sketch for Reefing the Mainsail</i> , c.1903 Oil sticks on board, 26.6 x 36cm The Tuke Collection, Royal Cornwall Polytechnic Society, Falmouth	FRANZ MULLER-GOSSEN 1871-1946 <i>St Ives Wharf</i> , c.1920 Oil on canvas, 59.5 x 81cm The Royal Cornwall Museum	JOHN ANTHONY PARK 1880-1962 <i>Cornish Fisherman</i> , c.1920 Oil on canvas, 45 x 35cm Private Collection
CHARLES NAPIER HEMY 1841-1917 <i>The Oyster Dredger</i> , 1878 Oil on canvas, 50.8 x 76.2cm Williamson Art Gallery & Museum, Birkenhead, Wirral Museums Service	UNKNOWN MAKER <i>Copper Pilchard Cask Stencils</i> , Date Unknown Copper, 31.9cm diameter The National Maritime Museum, Cornwall	<i>Published by</i> FREDERICK E ARGALL <i>A Cornish Fisherwoman</i> , c.1900 Postcard, 14 x 10cm The Royal Cornwall Museum	UNKNOWN MAKER <i>Ganges 1873</i> , Date Unknown Brass, cotton, laminate, paint, tin, varnish, wood 80 x 85.5 x 16.9cm National Maritime Museum, Greenwich,	FRANK BRANGWYN 1867-1956 <i>Constructing South Pier, Mevagissey</i> , 1888 Oil on canvas, 51 x 76cm Falmouth Art Gallery Collection.	KATHERINE LANYON 1862-1928 <i>Edwin 'Neddy' Hall, Boatman, Customs House Quay, Falmouth</i> , Date Unknown, Oil on board, 31 x 23.5cm Falmouth Art Gallery Collection
ALLAN J. HOOK 1853-1896 <i>Sennen Crabbers</i> , 1886 Oil on canvas, 77 x 104.5cm The National Maritime Museum, Cornwall	UNKNOWN MAKER <i>Irene</i> , c.1950 Wood, iron, fishing twine, Approx. 465 x 152 x 130cm The National Maritime Museum, Cornwall	<i>Published by</i> F FRITH <i>'Newlyn, Old Fisherwoman</i> , c.1900 Postcard, 14 x 10cm The Royal Cornwall Museum	MAX T DAVEY <i>Ebenezer 1867</i> , 1960 Brass, cotton, laminate, paint, tin, varnish, wood 72 x 86.5 x 18.8cm National Maritime Museum, Greenwich, London	NORMAN GARSTIN 1847-1926 <i>A View of Mount's Bay with the North Pier</i> , c.1892 Oil on canvas, 25.5 x 19cm Penlee House Gallery and Museum	ELIZABETH FORBES 1859-1912 <i>A Newlyn Maid</i> , Date Unknown Oil on canvas, 28 x 23cm Penlee House Gallery and Museum
HAROLD HARVEY 1874-1941 <i>In the Whiting Grounds</i> , c.1900 Oil on canvas, 61 x 76cm Private Collection					

EDWIN HARRIS 1855-1906 <i>Old Fishwife</i> , Date Unknown Oil on canvas, 19 x 14.5cm Penlee House Gallery and Museum	LEGHE SUTHERS 1856-1924 <i>Annie Rowney</i> , c.1883 Oil on canvas, 48 x 38cm The Royal Cornwall Museum	HOME INDUSTRY AND THE WORKSHOP	UNKNOWN MAKER <i>Canvas Bag of Fids, Spikes and Sail Making Palms</i> , Date Unknown Wood and bone, 45 x 30cm The National Maritime Museum, Cornwall	J D MACKENZIE and PHILIP HODDER Dates Unknown <i>Charger with Gurnards and Galleon</i> , Date Unknown Copper, 53cm diameter The Royal Cornwall Museum	NEWLYN INDUSTRIAL ARTS <i>Matchbox with Crayfish</i> , Date Unknown Copper, 7.4 x 5.2 x 2.7cm Private Collection
STANHOPE FORBES 1857-1947 <i>The Violinist</i> , c.1888 Oil on Canvas, 92 x 71.5cm Penlee House Gallery and Museum	<i>Josiah Wright, a Cornish Farmer</i> , c.1890 35.6 x 25.3cm The Royal Cornwall Museum	EDWIN HARRIS 1855-1906 <i>Mending the Quilt</i> , 1901 Oil on canvas, 50.8 x 40.6cm The Bowerman Charitable Trust	FRED MILLARD 1857-1930 <i>The Thread of Life Runs Smooth as Yet</i> , Date Unknown Oil on canvas, 31.5 x 24.5cm Penlee House Gallery and Museum	UNKNOWN MAKER <i>Small Pin Dish with Two Fish and Seaweed</i> , Date Unknown Copper, 11.7cm diameter The Royal Cornwall Museum	NEWLYN INDUSTRIAL ARTS <i>Brass Tobacco Case</i> , Date Unknown Brass, 9.9 x 5.1 x 2.6cm The Gwavas Collection
WILLIAM WAINWRIGHT 1855-1931 <i>The Pilot</i> , 1884 Watercolour, 18 x 25cm Penlee House Gallery and Museum	HENRY SCOTT TUKE 1858-1929 <i>Portrait of William J. Martin</i> , 1890 Oil on panel, 35.8 x 26cm The Tuke Collection, Royal Cornwall Polytechnic Society, Falmouth	FRED McNAMARA EVANS 1859-1929 <i>Mending the Nets</i> , c.1886-1893 Watercolour, 19.1 x 19.1cm The Bowerman Charitable Trust	STANHOPE FORBES 1857-1947 <i>The Young Apprentice</i> , c.1908 Oil on canvas, 76.5 x 61.5cm Penlee House Gallery and Museum	J D MACKENZIE Date Unknown <i>Circular Hand Mirror with Fish</i> , c.1900 Copper, 26 x 17.5cm The Royal Cornwall Museum	REGINALD T. DICK. Date Unknown <i>Lid to Inkwell from Forbes's Writing Desk at Higher Faugan</i> , Date Unknown Copper and enamel, 5.2cm diameter Private Collection
PERCY ROBERT CRAFT 1856-1934 <i>Head of Cox'n</i> , 1887 Oil on panel, 20 x 15cm Private Collection c/o Newlyn School Gallery	HENRY SCOTT TUKE 1858-1929 <i>Our Jack</i> , 1886 Oil on canvas, 50.5 x 32cm The Tuke Collection, Royal Cornwall Polytechnic Society, Falmouth	EDWIN HARRIS 1856-1906 <i>Mending the Nets</i> , 1903 Oil on canvas, 87 x 102cm The Bowerman Charitable Trust	CESARE FORMILLI 1860-1942 <i>Closing the Link</i> , c.1890 Oil on canvas, 126 x 100cm The Royal Cornwall Museum	OBED NICHOLS Date Unknown <i>Pin Tray with Fish (Dog Shark)</i> , c.1890 Copper, 10 x 10cm The Copper Works, Newlyn	REGINALD T. DICK Date Unknown <i>Lid to Inkwell from Forbes's Writing Desk at Higher Faugan</i> , Date Unknown Copper and enamel, 5.2cm diameter Private Collection
HENRY SCOTT TUKE 1858-1929 <i>Harry</i> , Date Unknown Oil on canvas, 28 x 18cm The Royal Cornwall Museum	HENRY SCOTT TUKE 1858-1929 <i>Portrait of Jack Rolling</i> , 1888 Oil on panel, 30.0 x 23.6cm The Tuke Collection, Royal Cornwall Polytechnic Society, Falmouth	WILLIAM BANKS FORTESCUE 1850-1924 <i>The Village Smithy</i> , 1905 Oil on canvas, 91.5 x 71cm The Bowerman Charitable Trust	STANHOPE FORBES 1857-1947 <i>Against Regatta Day</i> , 1906 Oil on canvas, 141 x 194cm The Royal Cornwall Museum	NEWLYN INDUSTRIAL ARTS <i>Pin Tray with Boat</i> , Early 19th century Copper, 10 x 10cm Michael Johnson, The Copper Works, Newlyn	REGINALD T. DICK Date Unknown <i>Small Tea Caddy with Enamel Top</i> , Date Unknown Copper and enamel, 5.8 x 7.5cm diameter Private Collection
HENRY SCOTT TUKE 1858-1929 <i>The Boy 'Jacka'</i> , Date Unknown Oil on canvas, 36.5 x 18.2cm The Royal Cornwall Museum		STANHOPE FORBES 1857-1947 <i>Forging the Anchor</i> , 1892 Oil on canvas, 214.5 x 174cm Colchester and Ipswich Museum Service		NEWLYN INDUSTRIAL ARTS <i>Matchbox with Lugger between the Gaps</i> , Date Unknown Copper, 7.5 x 5. x 2.9cm Private collection	

NEWLYN INDUSTRIAL ARTS Date Unknown <i>String Box</i> , Date Unknown 13cm high Copper, 12.7 x 15.6cm diameter Private Collection	UNKNOWN MAKER Date Unknown <i>Cornish Netting Needles</i> , c.1900, Wood and bone Private Collection	ADRIAN STOKES 1857-1930 <i>The Setting Sun</i> , 1909 Oil on canvas, 119 x 182.5cm Harris Museum & Art Gallery, Preston	UNKNOWN MAKER <i>Handcart with Small Iron Wheels and Pulley Handle</i> , c.1870-1900 Wood and iron, 80 x 56 x 70 <i>On loan from</i> Geevor Tin Mine	SAMUEL 'LAMORNA' BIRCH 1869-1955 <i>Morning Fills the Bowl</i> , 1926 Oil on canvas, 126 x 96cm The Royal Cornwall Museum
NEWLYN INDUSTRIAL ARTS Date Unknown <i>Crumb Tray</i> , Date Unknown Copper, 28 x 17cm Private Collection	MARIA TUKE SAINSBURY 1856-1944 <i>Beating Nets at Newlyn</i> , 1884 Watercolour, 17.8 x 12.7cm The Gwavas Collection	HARRY FIDLER 1856-1935 <i>The Hay Wagon</i> , c.1919 - 1935 Oil on canvas, 35 x 40cm Private Collection	UNKNOWN MAKER <i>Wheelbarrow</i> , Wood and iron, 87 x 43 x 56cm <i>On loan from</i> Geevor Tin Mine	THOMAS HART 1830-1916 <i>St Just United Mines</i> , c.1870 Watercolour, 38 x 67cm Penlee House Gallery and Museum
NEWLYN INDUSTRIAL ARTS Date Unknown <i>Jardiniere</i> , Date Unknown Copper, 19.5 x 23.5cm The Gwavas Collection	UNKNOWN MAKER <i>Section from Headline of a Fishing Net, with Initialed Cork Floats</i> , 19th century Cork, Private Collection	FRED HALL 1860-1948 <i>In the Fields</i> , 1886 Oil on canvas, 80.4 x 38cm Penlee House Gallery and Museum	STANHOPE FORBES 1857-1947 <i>The Quarry Team</i> , 1894 Oil on canvas, 152 x 244cm Private Collection c/o Newlyn School Gallery	HAROLD HARVEY 1874-1941 <i>The Tin Miners</i> , 1939 76 x 63.5cm The Royal Cornwall Museum
NEWLYN INDUSTRIAL ARTS Date Unknown <i>Jardiniere</i> , Date Unknown Copper, 17 x 19cm The Gwavas Collection	WORKING THE LAND	LUCY KEMP-WELCH 1869-1958 <i>Harvesting</i> , 1919 40.9 x 51cm The Royal Cornwall Museum	HAROLD HARVEY 1874-1941 <i>A China Clay Pit, Leswidden</i> , c.1920-1924 Oil on canvas, 50.8 x 76.2cm The Royal Cornwall Museum	TERRICK WILLIAMS 1860-1936 <i>Seaweed Gatherers</i> , 1903 Oil on canvas, 71.5 x 107cm Royal Pavilion and Museums, Brighton and Hove
NEWLYN INDUSTRIAL ARTS Date Unknown <i>Copper (surround)</i> <i>Mirror</i> , Date Unknown Copper and mirror, 47.3 x 38.2 x 1.6cm The Gwavas Collection	HAROLD HARVEY 1874-1941 <i>Hoeing Parsley above Mount's Bay</i> , 1913 Oil on canvas, 76.2 x 61.0cm The Bowerman Charitable Trust	ELIZABETH FORBES 1859-1912 <i>Midday Rest</i> , c.1904 Watercolour and pastel on paper, 46 x 53cm Jerwood Collection	HAROLD HARVEY 1874-1941 <i>The Clay Pit</i> , 1923 Oil on canvas, 67.5 x 80.5cm The Royal Cornwall Museum	
NEWLYN INDUSTRIAL ARTS Date Unknown <i>Copper (surround)</i> <i>Mirror</i> , Date Unknown Copper and mirror, 47.3 x 40.0 x 1.8cm The Gwavas Collection	HAROLD HARVEY 1874-1941 <i>Seaweed Gatherers</i> , 1905 Oil on canvas, 91.4 x 121.9cm The Bowerman Charitable Trust	JAMES CLARKE HOOK 1819-1907 <i>From Under the Sea</i> , 1864 Oil on canvas, 108.2 x 82.6cm Manchester City Galleries		

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