

Chapter 1

THE PURSUIT OF REALISM

The reign of Queen Victoria saw great changes in the social structure of the British Isles. A new professional and bureaucratic class emerged, engaged in great business and commercial enterprises. Possessed of the means to encourage the arts and the leisure to enjoy them, it became a responsive audience for popular work. The triumphant middle class was prepared to see the arts prosper, as long as they were not avant-garde, or associated with those radical or revolutionary views that had so bedevilled many parts of Europe. The artist was accepted as a gentleman, with a zeal for work and pursuing a career of his choosing. It was respectable for women to engage in artistic activity, although professional status was not encouraged, and was achieved by few.

The Great Exhibition of 1851 celebrated the triumph of the machine, but absolute faith in the virtues of manufacturing industry was already faltering. As the dehumanising effect of the factories became apparent, more than half of the population lived in towns, and rural life appeared increasingly attractive. The countryside was valued as never before in art and literature: a dream landscape removed in time and space, peopled by a folk society, closely bound by tradition and shared hardship. This dream became symbolised in paintings that reflected the ordered life that industrial

progress was seen to be destroying. Here was the true satisfaction sought by Ruskin: 'To watch the corn grow, and the blossoms set; to draw hard breath over ploughshare or spade.' (John Ruskin Works 17, 56.).

Social change had created a new type of art student – educated and alert young men and women curious to explore the full dimensions of European art. They were generally the sons and daughters of professional or business men, not wealthy, but fortunate enough to have a small parental allowance which, supplemented by the occasional sale of paintings, allowed many of them an extended period of training and travel abroad. These artists were among the first products of a newly developing system of art education in England. As they gained in experience they were drawn towards the European capitals to complete their training, particularly to Paris, which was 'the centre of the world, ... the art school of the world ... and the art market of the world.' (Magazine of Art 1881). Although they remained largely within English speaking circles in Europe, they formed an

A Parisian Teaching Studio in the 1880s.



important part of the international art community in the teaching studios of Paris and Antwerp and in the artists colonies in Brittany, Normandy and other rural areas. They became thoroughly internationalised and retained this informed attitude for much of their later lives.

England was lamentably behind the rest of Europe in establishing a sound training for artists and designers. In the 1820s, that eccentric artist genius and enemy of the Royal Academy, Benjamin Robert Haydon (1786–1846), had, by successive petitions to Government, created pressure for a new system of art education fitted to the role that England was beginning to occupy in the world. But as late as 1830 there were no art schools outside London, although many existed on the Continent. In 1836 a Select Committee recommended the creation of art schools throughout the country, and in the following year a ‘School of Design’ was opened in Somerset House, in premises recently vacated by the Royal Academy. It was intended to serve the needs of industry and the training emphasised basic elements of ornamental design, through copying approved examples. Early teaching deliberately suppressed originality and prohibited the study of the human form, for the Schools did not wish to be accused of wasting public money on a training for which there was no economic need. Later the School of Design was moved to South Kensington where it became known as the Schools of South Kensington, and subsequently divided to become the Royal College of Art and the Victoria and Albert Museum.

In the first half of the nineteenth century, the Royal Academy was the only institution to offer an organised system of art education. In the 1850s and 1860s its Schools were in serious decline, but in 1867 the Academy moved from the old Somerset House to new spacious premises at Burlington House, Piccadilly. The Schools were re-housed and the teachers were drawn from members of the Academy. In the 1870s they included such distinguished figures as Sir Edward Millais, Sir Frederick Leighton and Sir Lawrence Alma-Tadema. However the teaching remained archaic and the training was long – four or five years was considered normal, and was mostly spent making copies of ornamental designs called ‘drawing models’ and the production of highly detailed and finished drawings of antique casts, requiring weeks or months of preparation. It was only towards the end of their training that students were allowed to work from the living model. Academicians acted as ‘visitors’ to the life schools for a month at a time, and there was no consistency of teaching.

A number of Newlyn artists successfully threaded their way through this limited training. Stanhope Forbes, who was to become the leading figure in the Newlyn School, was a student at the Royal Academy Schools from 1876 to 1880. Born in Dublin in 1857, he came from a well connected and cosmopolitan family. His father, William Forbes, was manager of the Midland Great Western Railway of Ireland, his mother was French, born Juliette de Guise, and always a close influence upon her son. Later the family lived in Brussels where William Forbes managed the Great Luxembourg Railway. At the time of the Franco-Prussian war the family were in France, and during this troubled period Stanhope Forbes, encouraged by his mother, began to draw while recovering from illness.

Stanhope Forbes was educated at Dulwich College where he was fortunate in meeting a distinguished teacher of drawing, John Sparks, later head of the South Kensington Schools, who taught him the value of working from observation. Sparks moved to Lambeth School of Art and Forbes followed him there to begin his artistic training proper, and then to the Royal Academy

Schools, where he developed an outstanding ability as a portrait painter. In the holidays he was offered portrait commissions in Ireland by Dr Andrew Melville, a friend of his father and a Professor at Queens College, Dublin, but concerned that this might be seen as a search for money, he wrote to his mother asking her not to let his fellow students know that he had become a provincial portrait painter in his holidays. The portrait commissions continued in London, and the first paintings that Forbes showed at the Royal Academy, painted whilst still a student, were all portraits of family friends.

Walter Langley, whose delicate, sensitive portrayal of the working people of Newlyn was to make him one of the most respected painters there, gained a scholarship to the South Kensington Schools to study design for industry. Langley came from a poor background in Birmingham, where he was apprenticed to a lithographer. After eighteen months in South Kensington producing meticulous drawings for gold and silver tableware, he accepted a partnership in the lithographic firm that had apprenticed him. He had ambitions as an artist however, and began to paint more and more seriously.

For a short time Elizabeth Armstrong also studied at the South Kensington Schools, where she was one of the youngest students. Born in Ottawa, she was the only daughter of a Canadian government official who died while she was young; her mother encouraged her early interest in art. They came to England to stay with an uncle in Chelsea, next door to the Pre-Raphaelite painter Dante Gabriel Rossetti. Elizabeth later married Stanhope Forbes, and together they were the most constant and longest residents of the artists in Newlyn.

The creative urge of these students remained unsatisfied by the training that they had received in England. This feeling was well expressed by Norman Garstin:

There had grown up in England among the art students an uneasy feeling that all was not well, that things artistic were better ordered in France and Belgium and forthwith there passed across the narrow sea many bands of young men determined to see for themselves what was being done in the Academy at Antwerp, or the Beaux Arts in Paris, in fact in all the numerous 'ateliers' that were so freely opened to them abroad. Millet and Monet with their palettes of revolt, and Bastien-Lepage with less revolt, but with a very clear open-air eye. The direct inspiration of nature was the creed of the day, and a feeling of reaction from academic traditions, and studio work as opposed to work on the spot, actuated most of the students. In the main, these young men were filled with this idea of a fresh unarranged nature to be studied in her fields, and by her streams, and on the margin of her great seas – in these things they were to find the motives for their art, and not in the tedious story telling they had left at home...(Norman Garstin. Introduction to the exhibition of 'Artists and St Ives and Newlyn', Whitechapel Art Gallery, London, 1902.).

The end of the Franco-Prussian war in 1871, ushered in a new period of internationalism in European art. Communications improved by sea and rail, making possible greater movement between English artists and their European counterparts, and a new spirit of curiosity affected the visual arts. Paris, long seen as the artistic capital of the world, remained the principal centre. News of

the great artistic debates in France – the advance of Realism, and the more recent and bitterly contested triumphs of Impressionism – had filtered through uncertainly to London, where attention was still focused upon the work of the Pre-Raphaelites, supported by the opinions of Ruskin.

The fifth, sixth and seventh Impressionist Exhibitions took place in 1880, 1881, 1882, but it was not the advanced doctrines of Impressionism that affected the English students in Europe. In the teaching studios they were introduced to earlier 'Realist' attitudes of Courbet and Millet, and received a training based on close observation of nature and the judgement of tonal values, from teachers who were of a generation before the Impressionists.

France had a fully elaborated system of art training centred upon the École des Beaux Arts in Paris, the direct descendant of that august body, the Académie Royale, established by the Kings of France. This school was the first step on the official ladder that led to the Salon, public recognition, state purchase and financial success. In 1863, under its new Director, Robert Fleury, the École had been reorganised with a new system of courses with free tuition for those who passed the entrance examination. To cater for the large numbers of students flocking to Paris a number of additional private ateliers (painting schools) were set up in the 1860s and 1870s, run by such well established Salon painters as Gérôme, Leon Bonnat, Thomas Couture and Alexandre Cabanel.

Gérôme was the chief classical painter in France and taught a number of the Impressionists. His studio was the most vigorous, and it attracted many English and American students, one of whom described the system of drawing, based on the use of the 'stump' – a pointed roll of paper used to rub charcoal so as to obtain delicate transitions of tone:

In the drawing they use the stump, shading just enough to express the dabs and half tints and always they made them take the whole of the paper, the head within a quarter of an inch of the top, and the feet the same at the bottom if standing. They find where the middle would come, and then how many heads high the model is, looking for the guide lines. Perspective, anatomy, history of art, are each twice a week. Gérôme is very severe with the drawing, and in representing the model as near as possible, which I think is the school for a student. He is liberal and says nothing to the manner, what he wants is to have the student's study serious... in using the stump, he will not let the beginner put in anything but the principal dabs, and not until he has advanced will he let him put in the demi-tint. With regard to the new students in colour, give him no theories, he has nature before him, let him represent it... (Dorothy Weir Young The Life and Letters of J. Alden Weir, New Haven, 1960.).

The study of nature was all important, 'it is the best master; observe it', this the 'ateliers' agreed upon. There evolved a system of instruction based on the careful observation of tone and texture seen in a raking studio light. The science of perspective was taught with great elaboration, as was anatomy. Louis-Antoine Barye, the anatomist and sculptor of animals, had artists and medical students working side by side on dissected cadavers or making drawings at the zoo to analyse the motions of an animal – a horse trotting or galloping – long before the camera was able to capture such motion.

The Académie Julian, started in 1873 by Rudolphe Julian, offered instruction by teachers of established reputation to both men and women, and became a favourite with foreign students. In contrast the Académie Suisse was started by a retired model who gave no instruction but offered the freedom to work from the nude, and was open to all who could pay the modest daily charge. These studios gave basic training in drawing and painting and equipped their students to enter the 'concours' examinations for entry to the École des Beaux Arts and, most prestigious of all, the competition for the Prix de Rome, which allowed a few selected students to complete their education at the Villa Medici in Rome, the centre of classical learning and art.

Carolus-Duran's studio was also popular with English speaking students. The master was a dapper and sophisticated Anglophile, a highly successful portraitist, who had recently set up a teaching studio in Paris. He emphasised the virtues of direct painting on to the canvas without preliminary drawing, 'search for the mid tones and work broadly from there'. His most brilliant student at this time was the American John Singer Sargent, who was already beginning to make a considerable reputation in his own right. Henry Detmold who worked in Newlyn had also studied with Carolus-Duran for a time, during a student career that included Dusseldorf, Munich and Brussels as well as Paris. He exhibited at the Paris Salon in 1879 and in 1882 when he also began to exhibit at the Royal Academy.

At Bonnat's studio, where Forbes trained, there was no lengthy study of anatomical form, as emphasised in the British schools. The student was encouraged to lay in the main planes of the figure broadly, looking at it as a whole, painting in planes differentiated by the changing light. Tonal differences or 'values' were emphasised, not too many, but sufficient to indicate the main masses, and to describe the relative shapes and proportions. Little emphasis was given to colour as this detracted from the study of tone. Paint was mixed on a large palette held to catch the north light, and when prepared the different tonal masses were laid on the canvas 'au premier coup'.

In Paris and in Artwerp the teaching studios closed at the end of June when the dusty streets became dazzling white and the cities insufferably hot. Those students who could, moved to the country or to the coast to continue with their work in more tranquil surroundings. The cool light of the northern coast of France attracted painters, particularly the coasts of Brittany and Normandy, sparkling with sun and the light and shade of a cloud-fringed sky. This summer migration led to the formation of artist colonies in France and in other European countries. The first, at Barbizon outside Paris, was associated with the Realism of Millet and a group of landscape painters who worked in and around the village of Barbizon and the forests of Fontainebleau, and nearby at Grez-sur-Loing. Other communities became established in coastal areas, particularly in Brittany at Pont-Aven, Concarneau and Quimperlé. Many of the young foreign artists visited these colonies, attracted to the idea of shared work and experience in a rural setting. Later when they returned to their home countries they set up their own groups in remote centres such as at Newlyn and St Ives in Cornwall, or Cocksburnpath in Scotland.

Pont-Aven had long attracted artists. Americans had come as early as 1866, fascinated by the medieval town whose atmosphere was redolent of a rapidly disappearing romantic age. Room and board were cheap and if necessary could be obtained on credit, and there were good models. A

large derelict building at the end of the village, half farmhouse, half chateau served as free studio accommodation for visiting painters. Above all there was the fellowship of artists converted to Realism and a gentle, sheltered climate in which they could work out of doors all through the year.

Pont-Aven lies on the south-west coast of Brittany where the first bridge crosses the River Aven as it flows between large granite boulders from a wild countryside of heath, gorse and rough pasture with strange rounded hills and deep woods. Below the bridge the river widens into a tidal estuary, where fishing boats were moored. The town was the centre for the farming community, a handsome and rugged people who wore a picturesque costume and heavy wooden sabots, that had altered little since medieval times. The Bretons held to their Celtic culture and language, a race apart. They were staunch Catholics and held many festivals throughout the year, characterised by the 'pardons' – a mixture of religious meeting and country fair, with church ceremonies followed by singing, wrestling and travelling fairgrounds.

Artist visitors – tourists had not yet arrived – usually stayed in the Hotel des Voyageurs, managed from 1870 by Mademoiselle Julia Guillou, formerly a maid there, who probably received financial help from some of the American artists who visited regularly. A small dining room panelled in oak was the chief talking shop for the artists. Pension Gloanec, near the bridge, provided rooms for artists at half the cost of the 'Voyageurs', or boarded them out in the town and fed them at the long tables in the dining room lined from floor to ceiling with artists' sketches and studies. It was a sign of acknowledgement to be invited to paint one of the panels in the dining room.



Pont-Aven.
'The Port' c.1910.

The young artists who came to Pont-Aven in the 1870s and early 1880s found an established artists' colony. One of the first English painters to come was Adrian Stokes, who was there in 1876 and who later made his home in St Ives. Five years later the Newlyn artist Edwin Harris recorded his impressions of Pont-Aven:

In those days there was hardly a village in Brittany which was not occupied by one or two painters. But at Pont-Aven they simply swarmed – English, French, Americans, and representatives of almost all nationalities. This little village, shut in on all sides by the wooded hills, was then and probably still is, a most unhealthy spot in which to make a lengthy habitation. It can boast none of the picturesque wooden architecture, which is so attractive in so many of the Breton towns, but the costume of the natives, who are popularly supposed to gain their living by washing one another's clothes, in the intervals of posing as models, is probably the most picturesque in the whole of Finistere ... Crowding its small hotel, and few inns, and overflowing into the one or two narrow streets, some seventy or eighty painters, mostly quite young, were spending a happy life of hard work, intermingled with joyous recreation. Within the walls of the Hotel des Voyageurs, familiarly known as 'Julia's', after the landlady, a buxom dame whose reputation extended to every place where art jargon flourished in France, were to be found representatives of all the 'Schools' and movements of the day. (Edwin Harris 'Edgbastonia' Vol XIX July 1899 No.218 p.124).

By the mid 1880s about a hundred artists were in summer residence, American, English and French. The English group included Stanhope Forbes, Adrian Stokes, Frank Bramley, Mortimer Menpes and among the French 'the great Bastien Lepage', with his inseparable comrade, Charles Bode, the wood engraver. Paul Gauguin made his first appearance in the town in the summer of 1886 and his work developed a highly charged spiritual message which he discovered in this remote part of Brittany. He returned frequently to Pont-Aven over the next twenty years, until the exotic paradise of Tahiti finally drew him away.

The American Arthur Hoeker described the change of tempo in Pont-Aven as it turned from the pleasures of summer to the more workaday existence of the autumn:

As the summer slipped away and the days became shorter, the sunlight of August and September faded into the grey of autumn, that Brittany grey, the like of which is nowhere else in the world – a soft, pearly, luminous colour, giving qualities of opalescent light to the landscape and enveloping everything in a tender tone of sentiment and poetry, a joy to look at and an inspiration to the painter. Then the artists began to evolve their Salon pictures, and in flannel blouses and straw-lined sabots, for the roads became muddy and damp, and the ordinary shoe of civilisation was of no avail, they could be seen at big canvasses, utilising all the daylight and plodding away. Easels were set up in the fields, on the roadways, and in cottage and garden, while old and young men, women and children were pressed into service as models. So usual a sight was the painter at work, that his arch enemy, the small boy no longer thought to stop and watch him; or if he did, his was no more than a mild passing interest. (Arthur Hoeker 'A Summer in Brittany', The Monthly Illustrator Vol.IV No.2 1896).

The doctrine of 'Realism' that had fired Forbes and his companions had been promoted inside and outside the ateliers of Paris. Its chief protagonist was neither from the Impressionist elite nor from the earlier generation of Courbet and Millet. It was the young and highly talented painter Jules Bastien-Lepage (1848-1884) who caught the attention of the younger artists.

Bastien-Lepage was a considerable virtuoso in paint, and his manner readily understandable, for he painted directly from nature what he saw and knew. His work was considered modern but not avant-garde, forward-looking but not radical. The overall greyness of his large figure studies, was a product of the overcast days of his native village, Damvillers, near Verdun in northern France. The themes of his paintings reflect the dignity of labour, the rights of the lowly individual and the rise of the peasant working classes, sentiments in line with enlightened social opinion in England. His paintings of peasants at work in the fields lacked the brooding grandeur of Millet, but he described in sympathetic detail the life of simple working folk, reduced by labour and weather to the condition of the animals they tended. Because he chose to work out of doors, he was regarded as a *plein air* painter, although many of his canvasses were finished in the studio.

Bastien-Lepage was held in great respect by artists and critics in England. His paintings won praise for their high finish and he was favourably compared to the Pre-Raphaelites, especially the young Millais and Holman-Hunt. He had great success at the Salon of 1878 and 1879 with his paintings 'Les Foins' and 'Jeanne d'Arc' both of which attracted particular attention from foreign artists in Paris. His work was also unusually well displayed in London where good examples were shown from 1880



Artists in front of the Pension Gloanec, Pont-Aven, c.1880.

Photographed by Nancy Corson and reproduced in *Americans in Brittany and Normandy 1860-1910*. PHOENIX ART MUSEUM, 1982.

The figure seated to the left of the table is probably Alexander Harrison, a visitor from St Ives in the 1880s. Others include the Mayor of Pont-Aven, in the bowler hat, and the staff of the Pension in traditional Breton costume.

onwards. At the Grosvenor Gallery that year he exhibited a number of his major masterpieces including 'Les Foins', 'La Communicante', 'L'Annunciation' and 'Mon Grandpère'. His work again met with acclaim at a major exhibition in the United Arts Gallery in 1882. Bastien-Lepage visited London several times between 1879 and 1882, and became known personally to a number of the Newlyn painters, for whom he was a decisive influence. Henry Scott Tuke visited his studio in Paris in 1882, with work that he had done in England and was encouraged by his comments:

I took a lot of sketches... he looked at each one, and gave it me hot over most, which made me all the gladder when he said of my Bourmemouth calm sea with pier 'trés fin' and of the others 'beaucoup de sentiment de couleur'. (Maria Tuke Sainsbury, Henry Scott Tuke, A Memoir. Marlin Secker, 1933).

Bastien-Lepage died of cancer at the age of thirty-six in 1884. A large retrospective of his work in Paris left a great impression on the international art community.

Foremost amongst the Newlyn artists who carried on Bastien-Lepage's ideals of *plein air* painting was Stanhope Forbes. Having spent much of his early life in France and Belgium, it was natural that after his early training in London he should continue in Paris. In 1880 he went to Bonnat's studio on the edge of the city at Clichy. Also in Paris at that time, attending the Académie des Beaux Arts, was Henry La Thangue (1859-1929).

The two had been close friends since their schooldays at Dulwich College, and had worked together at Lambeth and the Royal Academy Schools. Forbes admired La Thangue's dexterity with paint and emulated his industry, but observed 'I share his ideas and admire his work just sufficiently not to fall into imitation'. (31.7.81.). After a year in Paris and an increasing commitment to *plein air* painting, Forbes and La Thangue went together to Cancale in Brittany, a centre for oyster fishing, with the shared aim of working directly before nature.

Forbes produced several paintings as a result of this visit, including one which showed unusual talent. 'A Street in Brittany' (1881), was a portrait of a Breton girl who stands on the steps of her house in a back road of the small town. He worked hard at the painting which he referred to as 'The Street'. 'Always the same beautiful girl, she grows more perfect every day, and seems to be as charming as she looks', but he learnt later that she was dismissed for stealing at his hotel.

Forbes described the difficulties of working out of doors, problems with the models, the sun, the clouds, the ever changing light, the wind that blew down his easel, the dust that got in his eyes and in the paint, and the crowd of persistent children. He stayed at Cancale all that summer returning to Paris in October. Clearly he was now becoming a professional painter, with work shown at the Royal Academy each year, and regular sales.

Bonnat's teaching studio now had little to offer Forbes. He was critical of the other students: 'A Japanese, a Russian, two Danes and a few hundred Americans fresh from Booooooston' (undated letter), and he was less than enthusiastic about the teaching. In October 1881 he wrote to his mother that he was waiting for frames 'to take up to the patron's atelier on Sunday, although I don't quite know what he can tell me that I don't know already.' It was hardly surprising that in the following October he again reported to his mother 'Bonnat's exists no longer'.



BASTIEN-LEPAGE

Poor Fauvette, 1881.

oil on canvas, 1600 x 1240mm.

CITY OF GLASGOW MUSEUM AND ART GALLERY

The title means 'little wild girl'; painted in Damvillers, Lepage's home in north-eastern France, the picture was exhibited at the Paris Salon and in Britain and was described as 'probably better known in Britain than any other that Lepage painted'. (Art Journal 1896 p.200).



Forbes probably spent most of the early part of 1882 in London, returning to Brittany for the summer to the little town of Quimperlé, just beyond Pont-Aven on the southern coast. It had a good hotel, the Metayer, and excellent fishing, which Forbes preferred to the endless games of billiards he played in Concarneau on days when he could not paint. During the summer he made the acquaintance of other artists working in these centres, including Leghe Suthers, Ralph Todd and William Blandford Fletcher, all of whom were later to come to Newlyn. Elizabeth Armstrong was only a few miles away in Pont-Aven, but they did not meet for a further three years.

After several more visits to London and Paris, Forbes returned to Quimperlé for the following summer, again visiting Concarneau, which he enjoyed, but decided that it was too large to do good work in. He returned to the comforts of the Hotel Metayer and his painting of 'The Church of St David in Quimperlé' and another, 'The Convent', were exhibited at the Royal Academy in 1883. In October Forbes went to Pont-Aven and noted that Adrian Stokes had arrived to paint there for the winter. But clearly he did not feel at home and was unable to share in the conviviality and good fellowship that so captivated many of the Americans. 'I saw innumerable artistic friends and their works ... the work is not remarkable, even now there are countless daubers and the place inferior in every way to Quimperlé...' (22.10.1883.). He was also repelled by the rough manners of the peasants and criticised their credulity, laziness and lack of education. He described the Breton as 'a very dirty uninteresting drunken sort of creature', and regretted that 'if a woman had an attractive figure it was not apparent because she was always wearing heavy clothing...'

The two large figure compositions that Forbes exhibited at the Royal Academy in 1884, were the product of this last year in Brittany, 'Preparations for the Market: Quimperlé' and 'Fair Measures: A Shop in Quimperlé'. There is an evident wish to incorporate the figures into their working surroundings, and to paint the reality of everyday events, but they lacked the freshness that had characterised his earlier paintings done in France. Perhaps it was the weight of good examples all about him that made him feel the need to get away from France and make personal discoveries from nature in his home country.

These years of journeying in the coastal towns of Brittany, and the friendships that had been made, were to be of the greatest importance in setting the tone of the group that later came together in Newlyn. It was a period of self-discovery and of constant exchange of ideas with young artists from many countries. Fired with the new doctrine of 'Realism', and keen to match this against their own talents, they believed above all in the value of working out-of-doors. In Stanhope Forbes' words:

Painters began to see that it needed more than an occasional visit to the country to get at the heart of its mysteries; that he who wished to solve them must live amongst the scenes he sought to render, and become thoroughly familiarised with every aspect of nature.

Forbes had made a personal decision that he would follow throughout his life and others also followed, '... to set up easels in country districts, where we could pose our models and attack our work, in sunshine or in shadow, under the open sky'. ('Cornwall from a Painter's Point of View', Stanhope Forbes. Published in the *Annual Report of the Royal Cornwall Polytechnic Society*, 1900.).



NORMAN GARSTIN

Among the Pots.

oil on canvas, 1255 x 1010mm.

CITY OF PLYMOUTH MUSEUM AND ART GALLERY.

A Belgian market, painted whilst Garstin was a student at Antwerp. He later joined the studio of Carolus-Duran in Paris, and he visited Brittany in about 1882.

Opposite:

STANHOPE FORBES

A Street in Brittany, 1881.

oil on canvas, 1600 x 1010mm.

CITY OF GLASGOW MUSEUM AND ART GALLERY.

Painted in Cancale, a small fishing village in Brittany, the painting was exhibited at the autumn exhibition at the Walker Art Gallery in 1882. Forbes acknowledged that the purchase of the painting by Liverpool was a turning point in his career'. (Strand Magazine 1901).