

THE ARTS COUNCIL OF GREAT BRITAIN

# Paintings and Drawings

from the

Sir Edward Marsh  
Collection

1953

A SELECTION FROM THE BEQUEST TO  
THE CONTEMPORARY ART SOCIETY

## Foreword

THE ARTS COUNCIL is proud to be able to pay its share in the widely expressed tributes to Sir Edward Marsh and most gladly undertakes to show a selection from his collection of contemporary paintings in a number of places outside London. During his life Eddie Marsh was always a generous and willing lender to our exhibitions, and never grudged the loan of a picture even if it meant a gap on the heavily-laden walls—and even doors—of his little home in Walton Street. He knew it might be a means of helping a young artist as well as of giving to others some of the great pleasure he derived from painting. It has been said that he was an indefatigable first nighter; he was also a “regular” at private views. We shall miss his courtly, upright figure, the piercing gaze from a monocled eye and the comment that was nearly always kind.

He would have been immensely pleased that this exhibition is arranged through the good offices of the Contemporary Art Society—a body with which he had been closely associated for forty years and which he guided as Chairman for the last fifteen years of his life—and the prestige his bequest must add to an already notable Society will, we hope, be further enhanced when the provincial galleries and public are able to see the pictures which will be distributed among them at the end of the tour.

In addition to the Tate Gallery, the British Museum and galleries throughout the Commonwealth, sixty galleries in this country who have subscribed to the Contemporary Art Society have received as gifts some hundreds of pictures since the Society's inception forty years ago. This generosity, however, is only made possible through a purchasing fund, and this fund depends—apart from bequests such as Sir Edward Marsh's which are rare—almost entirely on the annual guinea subscriptions from members. It was Sir Edward Marsh's hope that in his later years he would see the present membership of two thousand doubled in number; it is ours that, by touring this selection among a wide provincial public and drawing attention to the benefits of membership, we shall help the Contemporary Art Society to reach the goal he set for them but did not live to see.

PHILIP JAMES

The Arts Council is deeply grateful to the Contemporary Art Society for their kindness in making available for touring this selection of pictures from Sir Edward Marsh's bequest. Acknowledgements must be made also to the Hon. Sir Harold Nicolson, K.C.V.O., C.M.G., and to Messrs. Percy Lund Humphries for permission to reprint Sir Harold Nicolson's introduction to the book *Eddie Marsh*; and to Mr. Douglas Glass and the *Sunday Times* for permission to reproduce the photograph of Sir Edward Marsh, which appeared originally in the Portrait Gallery of the *Sunday Times*.

PLATE I

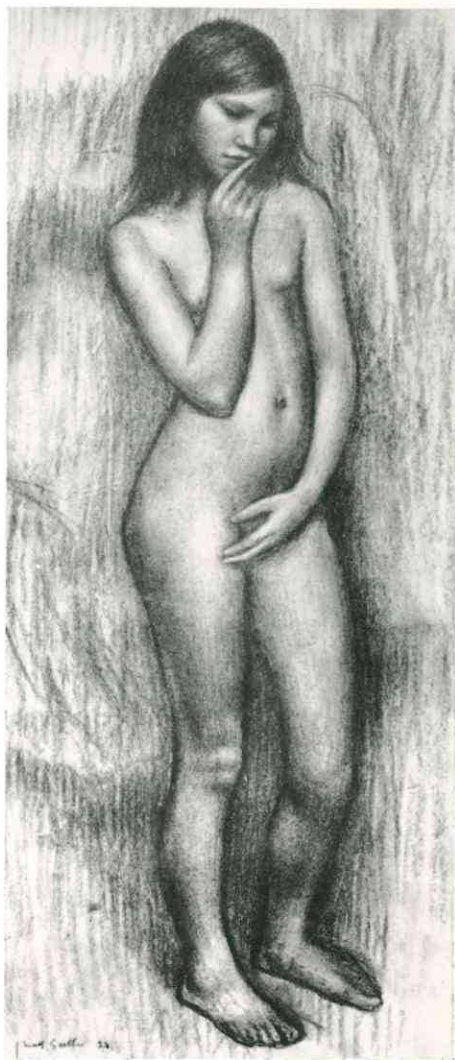


SIR EDWARD MARSH, K.C.V.O., C.B., C.M.G.

*“He was undeniably one of the ornaments of his time.”*

MAX BEERBOHM





GIRL STANDING Mark Gertler Charcoal

*Catalogue no. 33*

## Introduction

**E**DDIE MARSH was not the ordinary type of Civil Servant, but one who preferred variety to routine. At a very early stage in his career he joined the Private Secretaries circle, where his remarkable gift for allaying the irritability of Cabinet Ministers proved more valuable than any capacity for drafting memoranda or writing minutes. He was inclined, on his way back from luncheon, to linger in the shops of those who sold books or drawings; when his conscience reminded him of his public duties, he would not exclaim, as others would exclaim, "Hell! I must get back to the office!", but would murmur suddenly "Oh dear! I must now be returning to the Colonial Awfice". Always about him there was the flavour of an older, more fastidious world.

His fellow Civil Servants, of whom I was one, took it for granted that he should be spared the labour of verifying previous papers or tagging files; we thought it fitting that, suitably arrayed, he should spend his days in heavily-carpeted rooms, locking and unlocking Cabinet boxes with one of the four keys that dangled from a slim silver chain. It was proper, we felt, that this eminent Cambridge scholar should immediately be admitted to the easy intimacy of that fine Balliol humanist, Mr. Asquith. We admired the devotion that attached him to Mr. Winston Churchill in good days and bad; we were relieved that he was there to assist Mr. Ramsay MacDonald and Mr. J. H. Thomas; but we never regarded him as one of our dim selves. In fact, it was with delighted surprise that we remembered, from time to time, that he also was a Civil Servant: he added glamour to our caste.

Eddie Marsh, more than any man I have known, combined in fascinating proportions the multiform with the uniform. He was always doing something different very well indeed; yet in spite of this variety of function he remained exactly the same. Whether he was addressing a Prime Minister or a taxi-driver, whether he was riding in shorts across the Kenya highlands or turning over a portfolio in the back-room of a Duke Street dealer, his voice, his mode of expression, his vocabulary, and his gestures remained



identical. I am not suggesting that he possessed what I believe is called 'an integrated character'; no interesting individual ever does. I am suggesting only that the several facets of his personality and intelligence were exquisitely cut, trimmed, and co-ordinated. The sparkle that he emitted—and it was often scintillating—was constant and invariable.

His was a classical temperament, in that he felt that individual experience should be conveyed in traditional form; he preferred the orderly to the wild. His precise standards, while they were valuable as a discipline to those whom he advised, and while they enabled him to produce his masterly translations of Horace and La Fontaine, rendered him, to his regret, unsympathetic to the individualism of more modern forms of expression. He possessed moreover a sentimental strain, which, although firmly controlled in his approach to letters or the plastic arts, was allowed to run riot when he visited the theatre. How often, on emerging from some really horrible play, have we encountered Eddie Marsh with tears still wet upon his cheeks! In other forms of human expression his criticism was lapidary, incisive, impersonal, and sharp. It was a rewarding but humiliating ordeal for any writer to submit his proofs to such implacable scrutiny.

Eddie Marsh was not a rich man, but a curious chance enabled him to exercise the functions of a Mæcenæ. On 11th May, 1812, Spencer Perceval, the Prime Minister, was shot dead by John Bellingham in the lobby of the House of Commons. Parliament voted the sum of £50,000 as compensation to his family. Although Spencer Perceval possessed six sons and six daughters, some portion of this grant drifted down to Eddie Marsh through his mother. He refused to use any of what he called 'the murder money' for his personal requirements; it was from this fund that he bought, with taste and knowledge, the collections with which he has now enriched the public.

This book\*, with its many varied but identical tributes, illustrates the range of his interests and scholarship. How can it convey the regret—the *desiderium*, as he would have said—that we all feel for the loss of so gifted, so original, and so constant a friend?

HAROLD NICOLSON

\* *Eddie Marsh*, published by Lund Humphries, 1953

# Catalogue

## Oils

- |   |             |
|---|-------------|
| 1 LEONARD APPELBEE (born 1914)<br>Fish                    | 21" × 18"   |
| 2 LEONARD APPELBEE (born 1914)<br>Still Life              | 21" × 14½"  |
| 3 WILLIAM COLDSTREAM (born 1908)<br>Lords and Ladies      | 18" × 14"   |
| 4 MARK GERTLER (1891-1939)<br>Agapanthus                  | 25½" × 21½" |
| 5 MARK GERTLER (1891-1939)<br>The Artist's Studio         | 24" × 20"   |
| 6 MARK GERTLER (1891-1939)<br>The Artist's Mother         | 17¾" × 16½" |
| 7 SPENCER F. GORE (1878-1914)<br>Suburban Street          | 21" × 17"   |
| 8 LAWRENCE GOWING (born 1918)<br>Decaying Apples          | 18¼" × 14½" |
| 9 DUNCAN GRANT (born 1885)<br>Tulips                      | 20½" × 19½" |
| 10 DUNCAN GRANT (born 1885)<br>The Dancers                | 26" × 21¼"  |
| 11 TRISTRAM HILLIER (born 1905)<br>Cutler's Green         | 19½" × 11"  |
| 12 IVON HITCHENS (born 1893)<br>Flower Painting           | 24" × 22"   |
| 13 J. D. INNES (1887-1914)<br>Arenig                      | 13" × 9½"   |
| 14 J. D. INNES (1887-1914)<br>Ranunculus                  | 13" × 9½"   |
| 15 CEDRIC MORRIS (born 1889)<br>Breton Landscape          | 23½" × 21½" |
| 16 JOHN NASH, R.A. (born 1894)<br>The Harbour             | 34½" × 27"  |
| 17 PAUL NASH (1889-1946) <i>Plate IV</i><br>November Moon | 30" × 20"   |

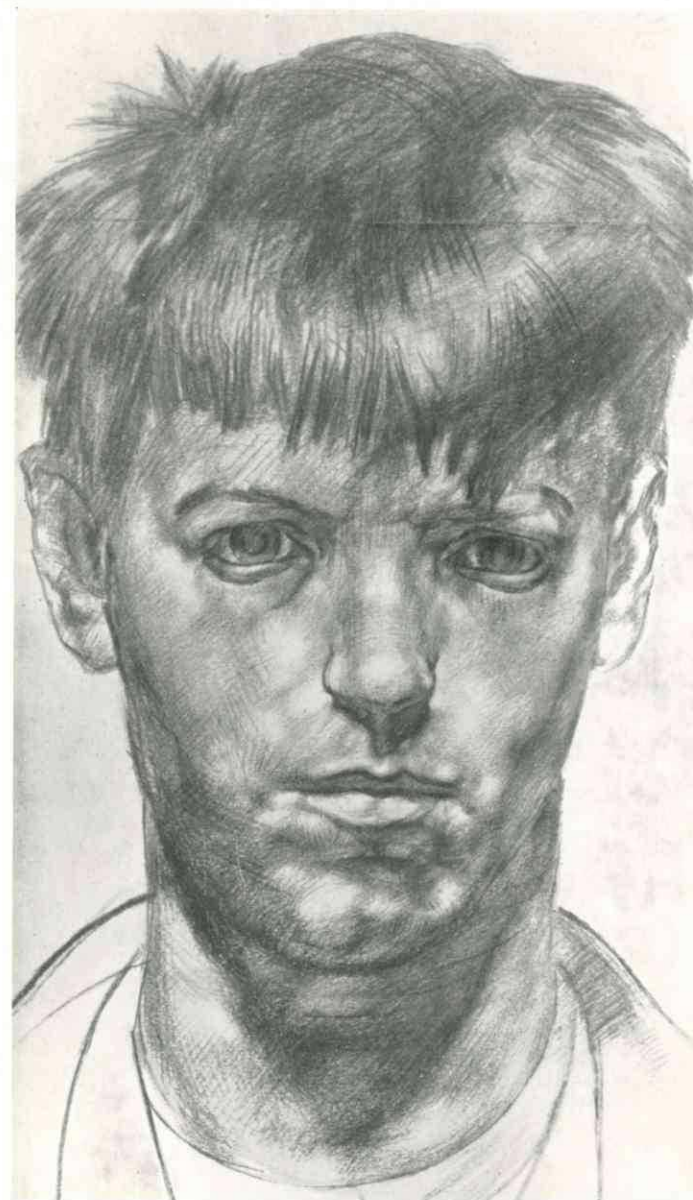


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|--|-------------|
| 18 WINIFRED NICHOLSON (born 1893)            |             |
| Flowers in a Jug                             | 22" × 16½"  |
| 19 WILLIAM ROBERTS (born 1895)               |             |
| Sam Rabin v. Black Eagle                     | 17" × 13"   |
| 20 W. R. SICKERT (1860-1942)                 |             |
| Her Majesty's                                | 28" × 26½"  |
| 21 MATTHEW SMITH (born 1879)                 |             |
| Still Life: Hyacinth                         | 21¼" × 14"  |
| 22 STANLEY SPENCER, C.B.E., R.A. (born 1892) |             |
| Cookham                                      | 22¼" × 18¼" |
| 23 STANLEY SPENCER, C.B.E., R.A. (born 1892) |             |
| Self Portrait, 1913                          | 25" × 20¼"  |
| 24 STANLEY SPENCER, C.B.E., R.A. (born 1892) |             |
| Landscape                                    | 25" × 21"   |
| 25 STANLEY SPENCER, C.B.E., R.A. (born 1892) |             |
| Portrait of Richard Carline                  | 22" × 16¼"  |
| 26 J. WILSON STEER (1860-1942)               |             |
| Poole Harbour                                | 24½" × 19½" |
| 27 EDWARD WADSWORTH (1889-1949)              |             |
| Seafaring                                    | 21" × 14½"  |
| 28 CAREL WEIGHT (born 1908)                  |             |
| Essex Landscape                              | 19¼" × 14½" |
| 29 CHRISTOPHER WOOD (1901-1930)              |             |
| Landscape, Venice                            | 25½" × 21½" |
| 30 CHRISTOPHER WOOD (1901-1930)              |             |
| Angel Fish, London Aquarium                  | 23" × 22"   |

### *Watercolours and Drawings*

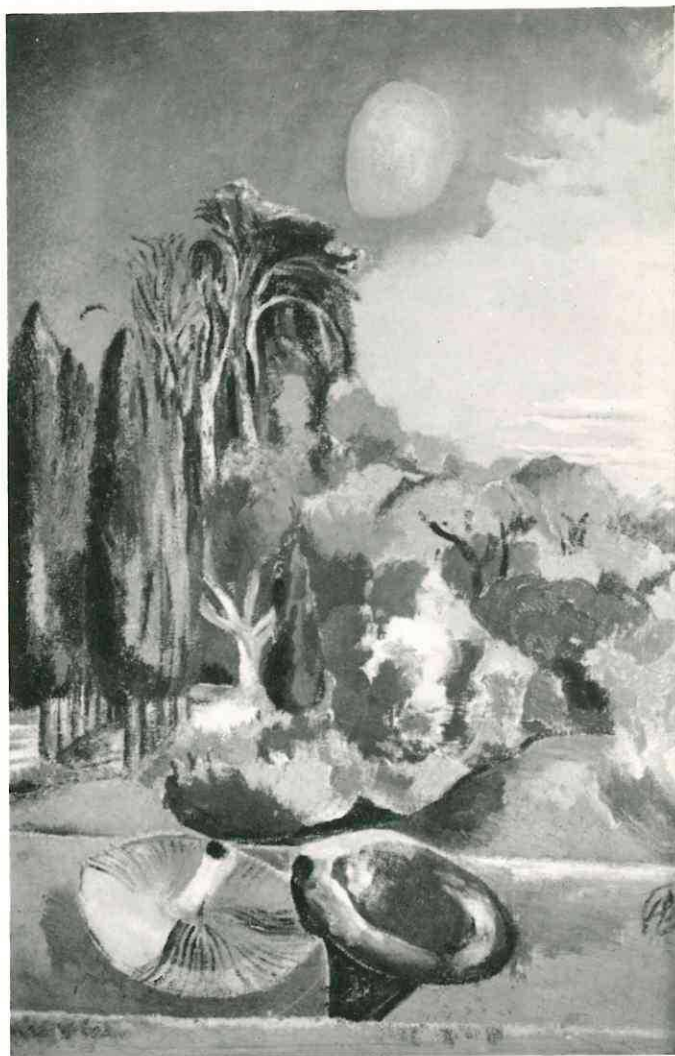
- |                             |                       |             |
|-----------------------------|-----------------------|-------------|
| 31 ROGER FRY (1866-1934)    |                       |             |
| Landscape                   | <i>Sepia and wash</i> | 9½" × 7"    |
| 32 MARK GERTLER (1891-1939) |                       |             |
| The Servant Girl            | <i>Pencil</i>         | 10" × 6¾"   |
| 33 MARK GERTLER (1891-1939) | <i>Plate II</i>       |             |
| Girl Standing               | <i>Charcoal</i>       | 22¾" × 10½" |
| 34 MARK GERTLER (1891-1939) |                       |             |
| Nude                        | <i>Sanguine</i>       | 15" × 11½"  |

PLATE III



EARLY SELF PORTRAIT Stanley Spencer

*Sanguine*



NOVEMBER MOON *Paul Nash*

*Oil*

- 35 AUGUSTUS JOHN, O.M., R.A. (born 1878)  
Portrait of Ambrose McEvoy *Sanguine* 12 $\frac{7}{8}$ "  $\times$  8 $\frac{1}{2}$ "
- 36 AUGUSTUS JOHN, O.M., R.A. (born 1878)  
Seated Woman *Pencil* 12 $\frac{3}{4}$ "  $\times$  9 $\frac{1}{2}$ "
- 37 AUGUSTUS JOHN, O.M., R.A. (born 1878)  
Draped Standing Woman *Charcoal* 13 $\frac{1}{2}$ "  $\times$  8 $\frac{1}{2}$ "
- 38 W. T. MONNINGTON, R.A. (born 1903)  
Study of a Woman *Charcoal* 16 $\frac{1}{8}$ "  $\times$  10 $\frac{7}{8}$ "
- 39 JOHN NASH, R.A. (born 1894)  
Wood by the Shore, Gower *Watercolour* 22"  $\times$  17 $\frac{1}{2}$ "
- 40 PAUL NASH (1889-1946)  
Elms *Watercolour* 26"  $\times$  18 $\frac{1}{2}$ "
- 41 ERIC RAVILIOUS (1903-1942)  
The Yellow Funnel *Watercolour* 22 $\frac{3}{4}$ "  $\times$  16 $\frac{1}{2}$ "
- 42 WILLIAM ROBERTS (born 1895)  
The Pigeon Fanciers *Pencil and wash* 15 $\frac{3}{4}$ "  $\times$  13"
- 43 W. R. SICKERT (1860-1942)  
The New Bedford *Pencil* 9 $\frac{1}{2}$ "  $\times$  4 $\frac{1}{8}$ "
- 44 STANLEY SPENCER, C.B.E., R.A. (born 1892)  
Study for Applegatherers *Ink and wash* 12 $\frac{3}{8}$ "  $\times$  10 $\frac{1}{2}$ "
- 45 STANLEY SPENCER, C.B.E., R.A. (born 1892) *Plate III*  
Early Self Portrait *Sanguine* 9 $\frac{1}{4}$ "  $\times$  8 $\frac{1}{2}$ "
- 46 STANLEY SPENCER, C.B.E., R.A. (born 1892)  
Head of a Girl *Sanguine* 9 $\frac{1}{4}$ "  $\times$  8 $\frac{1}{2}$ "
- 47 STANLEY SPENCER, C.B.E., R.A. (born 1892)  
Miracle of the Loaves and Fishes  
*Pencil and wash* 29 $\frac{3}{4}$ "  $\times$  21 $\frac{5}{8}$ "
- 48 GRAHAM SUTHERLAND (born 1903)  
Hollow Tree Trunk *Gouache* 22"  $\times$  15 $\frac{1}{4}$ "
- 49 DAME ETHEL WALKER, D.B.E., A.R.A. (1877-1951)  
Two Nude Figures *Pencil* 13"  $\times$  10"
- 50 CHRISTOPHER WOOD (1901-1930)  
Siamese Cats *Chalk and wash* 12"  $\times$  9"

