

NOTE

This is a preliminary narrative and should not be regarded as authoritative. It has not been checked for accuracy in all aspects, and its interpretations are not necessarily those of the Historical Section as a whole.

Ce texte est préliminaire et n'a aucun caractère officiel. On n'a pas vérifié son exactitude et les interprétations qu'il contient ne sont pas nécessairement celles du Service historique.

Directorate of History
National Defence Headquarters
Ottawa, Canada
K1A 0K2

July 1986

CANCELLED

Duplicate

26
8 May 41

Representation of the War in Art
in the United Kingdom

DECLASSIFIED
Authority: DHD 3-3
by *GA* for DHD NDHQ
Date: **NOV 13 1986**

Canadian Military Headquarters,
2 Cockspur Street, S.W. 1,
London, ENGLAND.

The Director,
Historical Section,
General Staff,
National Defence Headquarters,
Ottawa, CANADA.

1. A further report is presented. This collects, very briefly, what facts I have been able to assemble here in LONDON concerning the representation of the present war in art.
2. It is felt that, in view of the various projects which have been advanced for the pictorial representation of Canada's effort in the war, these facts may have some interest and value.

OFFICIAL WAR PAINTINGS

3. For some time past, a British War Artists' Exhibition has been on view at the National Gallery, TRAFALGAR SQUARE. This is made up of pictures either officially painted or purchased for the nation. I have visited it twice.
4. The pamphlet British War Artists: issued by the National Gallery for the Ministry of Information (a copy of which is attached hereto) gives some facts on this exhibition and on the procedure officially followed in this country in this matter. It will be noted that while some artists are officially retained on a salaried basis (though not necessarily for the duration of the war), a larger number have been working on commission; and a considerable number of pictures produced independently have been purchased for official purposes.
5. This pamphlet is dated July, 1940, and is evidently not up to date, though I assume that the same general procedure is still

being followed. I note, for instance, that although the only "Admiralty Artist" listed in the pamphlet is SIR MUIRHEAD BONE, pictures now exhibited carry this appellation under the names of CHARLES CUNDALL and RICHARD EURICH.

NATURE OF THE EXHIBITION

6. Roughly 200 pictures are now on view in this exhibition. I gather that this does not represent the full collection but that constant changes are made. Some pictures which were present on my first visit had been removed by my second one; and I did not see some of those of which reproductions are on sale. The majority are oil paintings and water colours, but I gather that drawings, engravings and etchings are equally acceptable as part of the official record: the only requirement, one concludes, is that the work shall have artistic merit and shall represent some phase of the effort of Britain at war.

7. In the nature of things, it is difficult to divide the pictures shown into hard-and-fast categories; but the following more obvious headings suggest themselves:

8. PORTRAITS. Many portraits have been officially commissioned or painted by the salaried artists. These include representations of senior officers of the services as well as of persons of lower rank who have distinguished themselves; while a good many are evidently intended merely as types.

9. REPRESENTATIONS OF DRAMATIC SINGLE INCIDENTS. These as a rule must be reconstructions from evidence rather than products of the artist's own observation. Examples of this type are Charles Cundall's "The Withdrawal from Dunkirk", Richard Eurich's "Air Fight over Portland" (which however may well be based on personal observation), or a picture of the fight of H.M.S. JERVIS BAY (I believe by CHARLES PEARS) which had vanished from the exhibition at the time of my second visit. Another example, perhaps, is Pears' "The Norwegian Coast, Spring 1940" (titled at the time of my first visit "Norwegian Neutrality") which represents German ships, one

of which, at the left of the canvas, I take for the ALTMARK, passing down the coast through Norwegian waters while a British destroyer hovers just outside the territorial limit. This seems to me an admirable picture.

10. TRAINING AND ACTIVE SERVICE ROUTINE. Many pictures might come under this broad heading, including a good many representing the daily operations of units of the Navy and Air Force based on the British Isles.

11. THE HOME FRONT. This division naturally has a special interest in the present war. Many aspects of civilian war work are represented, including work in aircraft and munition factories. The activities of the civil defence services are not neglected, and naturally the impact of the air war on Britain is frequently dealt with; there are many pictures of air-raids and bomb-damage. The work now being produced under this heading should have a definite historical value as a record of this war, the more so as the artists have lived in the midst of their subject to an extent which a civilian painter dealing with the services would find it difficult to attain.

12. In the matter of styles and schools, the authorities have been catholic. Thus one artist working for the Air Ministry, PAUL NASH, is "modern" in his approach and strives after impression, with little care for or interest in technical detail; while on the other hand RAYMOND McGRATH and KEITH HENDERSON are careful draughtsmen and the former in particular presents very literal and detailed pictures of aircraft types. Many similar examples of such variance could be adduced.

13. The artists have approached their subjects from a variety of angles. Particularly interesting is the work of EDWARD ARDIZZONE, who contributes a note of humour that seems to recall CRUIKSHANK and ROWLANDSON, and yet in some of his drawings presents the tragedy of the war with great poignancy. Ardizzone was evidently with the British forces in the campaign in the Low Countries in May, 1940.

WAR PICTURES AT THE ROYAL ACADEMY

14. The 173rd Summer Exhibition of the Royal Academy of Arts was opened to the public on 5 May 41 at BURLINGTON HOUSE. I visited the exhibition that afternoon. It contains many pictures of war interest, including some of the works of the official artists. On the whole it is, I think, a rather more interesting collection from this point of view than that at the National Gallery.

15. The war pictures here shown could be divided into the same categories as above (paras. 8-11) and the same general observations apply to them.

16. Two reconstruction pictures of dramatic events which are attracting special attention are Eurich's "Dunkirk Beach" and CHARLES M. GERE's "The Last Stand at Calais Citadel, May, 1940".

17. "Dunkirk Beach" has, I understand, been purchased by the Hon. VINCENT MASSEY. It is a large and striking canvas. Its effect is episodic, but this was probably inevitable from the nature of the subject. It will be noted (see the extracts from The Illustrated London News which accompany this report) that Mr. Eurich had the advantage, in painting it, of a first-hand account from a soldier who was there, as well as of photographs taken at the time. Incidentally, he had the further advantage of personal acquaintance with the locale: at an exhibition of his pictures held recently at the Redfern Galleries, I saw more than one of the DUNKIRK region, painted in peacetime.

18. The sources of the Calais Citadel picture are not stated. The group of officers in the foreground are individually identified on the frame as the commanders of the units concerned. (On this episode, see Mr. CHURCHILL's statement in the House of Commons, 4 June 1940, in which he stated that "Only 30 unwounded survivors were brought off by the Navy".)

19. The only picture which, in my somewhat hasty survey of this exhibition, I noted as probably painted on the spot during the operations on the Continent last year, or based on sketches made

on the spot, was THOMAS S. LaFONTAINE's "A Section Post on the River Escaut, Belgium, May, 1940", a small canvas showing a party of soldiers holding a post on a broken railway line.

20. A few comments on individual pictures may have some interest. There are a number of pictures representing phases of the air battles of the summer of 1940 as seen from the ground in England; an example is BERTRAM PRINGSTMAN's "Air Battle: seen from a Sussex Village, September 27th, 1940". This type of picture appears to have a genuine historical value even in the narrow sense of this term - the more so as such subjects cannot be caught by the camera. The same is true of the numerous pictures dealing with the night bombing of LONDON. Among these I note WILLIAM T. WOOD's "London, September, 1940: a Home Guard's Impression from an Observation Post", which seemed to me an honest and accurate piece of representation. The same is probably true of C.R.W. NEVINSON's "December 29th: a Historic Record", though I thought it not especially distinguished.

21. There are many excellent pictures of individual types and representative episodes of the wartime life of Britain. Here I note WILLIAM O. HUTCHISON's "Home Guard", MUDALIYAR AMARASEKARA's "A.R.P. Warden" (in this case female), and F. JOHN L. STREVEENS' "The Front Line, 1941", a representation of an A.R.P. Rescue Squad at work, which, while doubtless owing something to imagination, seemed to me to bear the stamp of authenticity and to be an effective piece of painting.

22. The training and routine operations of the services are largely and frequently effectively dealt with. This is particularly true of the Navy and the Air Force, whose work, perhaps, is more spectacular than that of the Army. I liked Nevinson's "At Dawn - 'All Our Planes Returned Safely' " (a representation of an aerodrome with bombers landing) and DOUGLAS WALES' "Minesweeping Trawlers"; but I felt that JULIUS OLSSON's "Air Raid on Convoy" was an example of something less admirable. Here at least four enemy planes are being shot down simultaneously by anti-aircraft guns,

while still others, presumably previously dealt with, are striking the water in the foreground. This may possibly be good art (though I doubt it); it certainly is not good history.

23. The Academy is not publishing an illustrated catalogue this year; but I enclose with this report several pages from The Illustrated London News of 3 May in which a number of the pictures above mentioned are reproduced along with others. I also enclose a number of small reproductions of items from the official exhibition at the National Gallery.

STATUS OF OFFICIAL ARTISTS

24. On 6 May I had some conversation with Mr. Massey, the Canadian High Commissioner in LONDON, on the subject of the British official paintings. He told me that in the present war the official artists are not being given service commissions; their status is that of war correspondents, and their remuneration is comparatively modest. He believes this to be sound practice.

CANADIAN ASPECTS

25. There are no Canadian subjects among the pictures I have seen. Mr. Massey tells me that he has interested himself in the question of the appointment of Canadian official artists, but so far without result. He had, I gathered, written some memoranda on the question, and I understood him to intimate that he had been in touch with the Director of the National Gallery of Canada. He remarked that posterity would find it difficult to understand why nothing was done towards making a pictorial record of Canada's part in this war.

26. He informed me that a selection of British war paintings was shortly to be sent to Canada for exhibition, and observed that this might help to awaken public interest. A group of pictures of Canadian airmen are to be included. These, however, have been executed to the order of the British authorities, not through any Canadian agency.

27. I told the High Commissioner that the Historical Section was naturally interested in the matter of pictorial records, and added

that I believed that the D.H.S. had given some consideration to various possibilities. I did not pursue the subject further.

28. It may be in order to remark that an examination of these British pictures has left me with a livelier sense of the possible historical value of pictorial art. It is not merely the fact that many of these pictures could not have been obtained by photography, nor their value as sources for the historian who works with words (though this may be fairly considerable). Such pictures are themselves a material part of the record of a nation's effort in a crisis like the present one. They will be in the future a portion of the national heritage, and will in all probability serve to convey to many people who refuse to read written history some understanding of the trials, courage and sacrifice of their countrymen in the throes of this great war.

29. It may further be remarked that these pictures are clearly being used in this country as a propaganda weapon for the maintenance of national morale with a view to winning the war. The exhibition shortly to be sent to Canada is presumably designed to serve a similar purpose. It is no part of my business to speak of this aspect of the matter at any length, but it is one that should have due consideration from the authorities.

30. It is needless to add that if anything is to be done in Canada in the way of providing a national pictorial record of the war, action must be taken soon.

APPENDICES

31. The following material is attached to the present report as Appendices, with a view to illustrating and supplementing it:

APPENDIX "A": Pamphlet British War Artists (cf. para. 4, above).

APPENDIX "B": Reproductions of pictures in the British War Artists' Exhibition (National Gallery), as follows:

ARDIZZONE, "Dispatch Riders"; "The Underground"; "Evening Parade of the L.D.V.'s in their Early Days".

NASH, "Under the Cliff".

ERIC RAVILIOUS, "H.M.S. Glorious in the Arctic".

PEARS, "The Norwegian Coast, Spring 1940" ("Norwegian Neutrality").

ERIC KENNINGTON, "Able Seaman Povey"; "Flight Lieutenant Learoyd"; "Air Chief Marshal Portal".

Midshipman J. WORSLEY, "Leading Seaman Asleep".

APPENDIX "C": Four sheets from Illustrated London News, 3 May, 1941, reproducing pictures from Royal Academy Exhibition.

C.P.S.

(C.P. Stacey) Major,
Historical Officer, C.M.H.Q.

REPORT No. 26
APPENDIX "A"

British War Artists

Issued by the
NATIONAL GALLERY
for
THE MINISTRY OF INFORMATION

FOREWORD

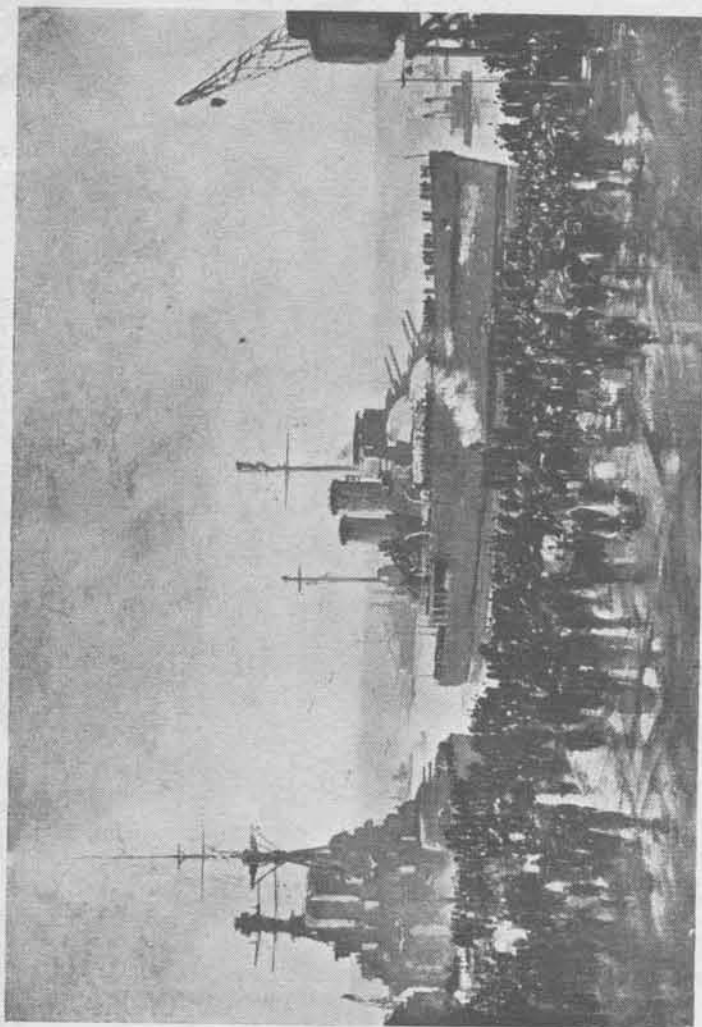
The drawings and paintings in this little book are among the first completed by war artists working under the direction of Service and other Government Departments on the recommendation of the Ministry of Information Artists' Advisory Committee, which was appointed in November 1939.

Over thirty artists are by now at work recording war activities of all kinds. Of those whose pictures are reproduced here, Sir Muirhead Bone, Ardizzone, Bawden and Freedman hold salaried posts under the Admiralty and War Office, while the rest have either been working on commission or have had their pictures produced independently purchased on the Committee's recommendation.

Artists recommended for salaried posts will not necessarily hold them for the duration of the war. Fresh artists may thus be appointed from time to time. The Committee have in mind that some of the best pictures of the last war were painted by those who had served in the armed forces, and they are anxious that the way should be open for artists serving in the Navy, Army and Air Force in the present war to be available later on for employment as official artists.

Those responsible for arranging for the war artists to get to work believe that the public will welcome an opportunity to see what has been achieved up to the present. They have every reason to be grateful to the Trustees of the National Gallery for offering hospitality to these works.

JULY 1940



Official purchase, 1940

CHARLES CUNDALL, A.R.A.
Return of H.M.S. Exeter

LD-55



Officially commissioned, 1940

LD.75

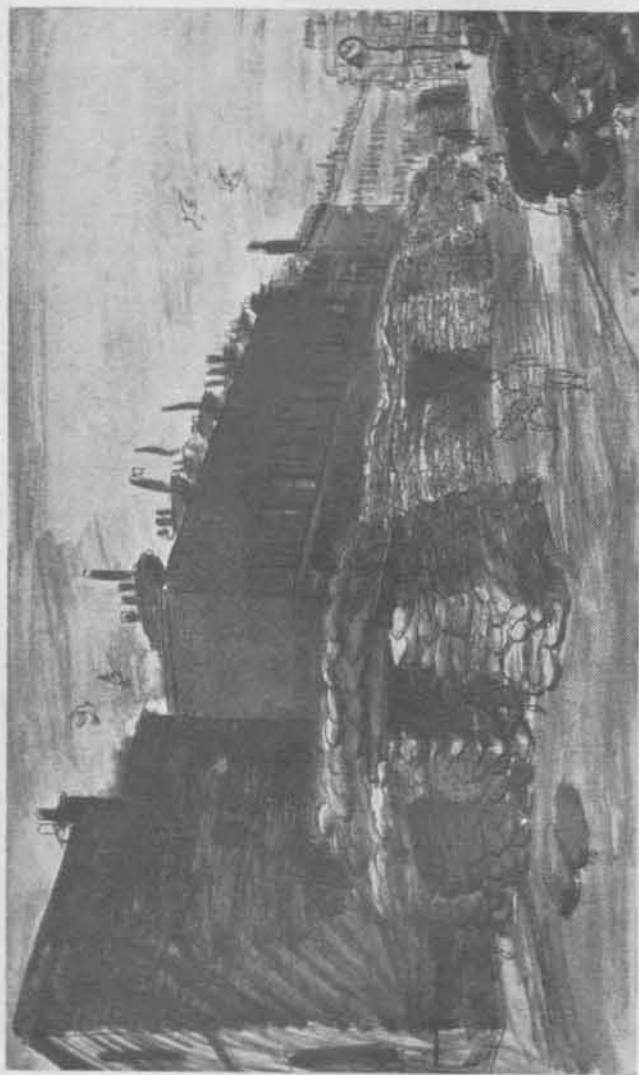
ERIC KENNINGTON
Leading Stoker A. Martin, of H.M.S. *Exeter*



Official purchase, 1940

LD.7

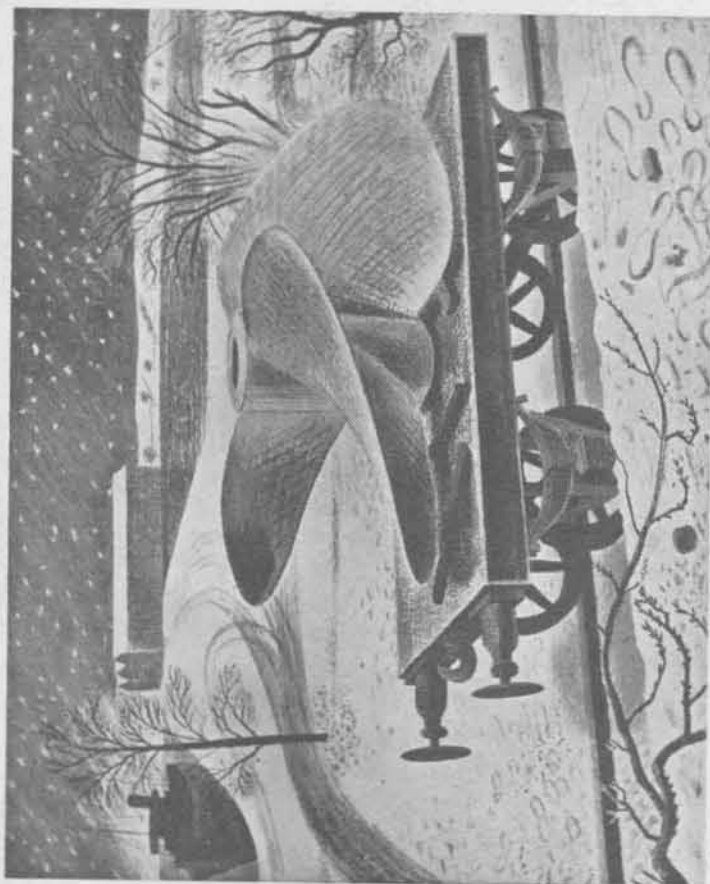
SIR WILLIAM ROTHENSTEIN
Air Marshal C. F. A. Portal, C.B., D.S.O., M.C.



Official purchase, 1940

ANTHONY GROSS
Sandbags in Bethnal Green

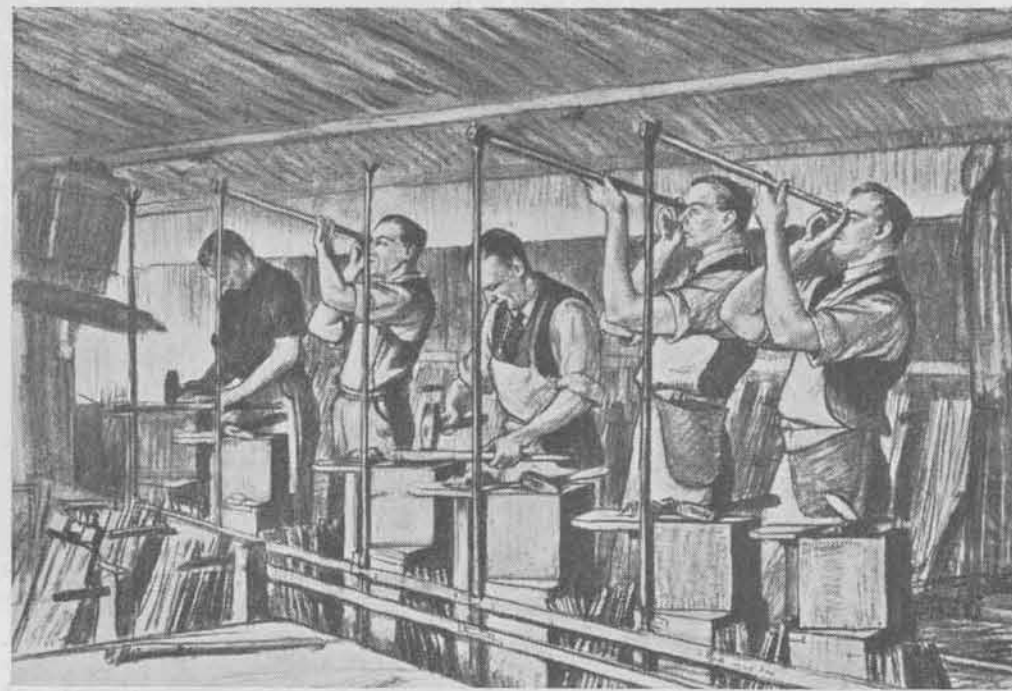
LD.26



Officially commissioned, 1940

ERIC RAVILIOUS
Ship's Screw on Truck

LD.66

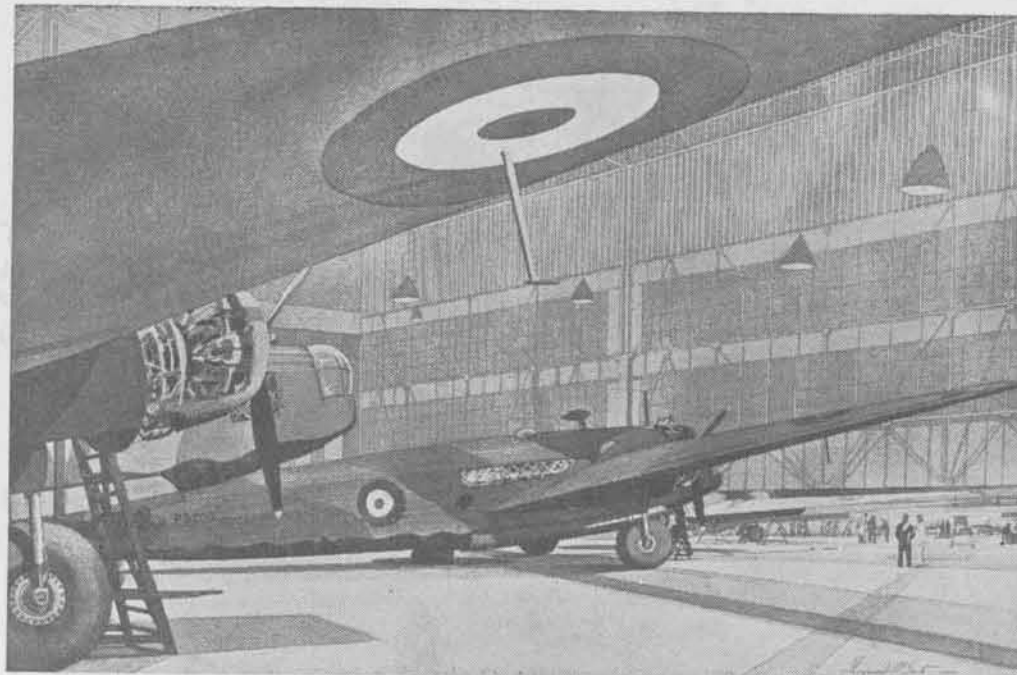


Officially commissioned, 1940

FRANCIS DODD, R.A.

LD.109

Small Arms Manufacture—barrel testing



Officially commissioned, 1940

RAYMOND MCGRATH

LD.60

Wellington Bombers nearing completion

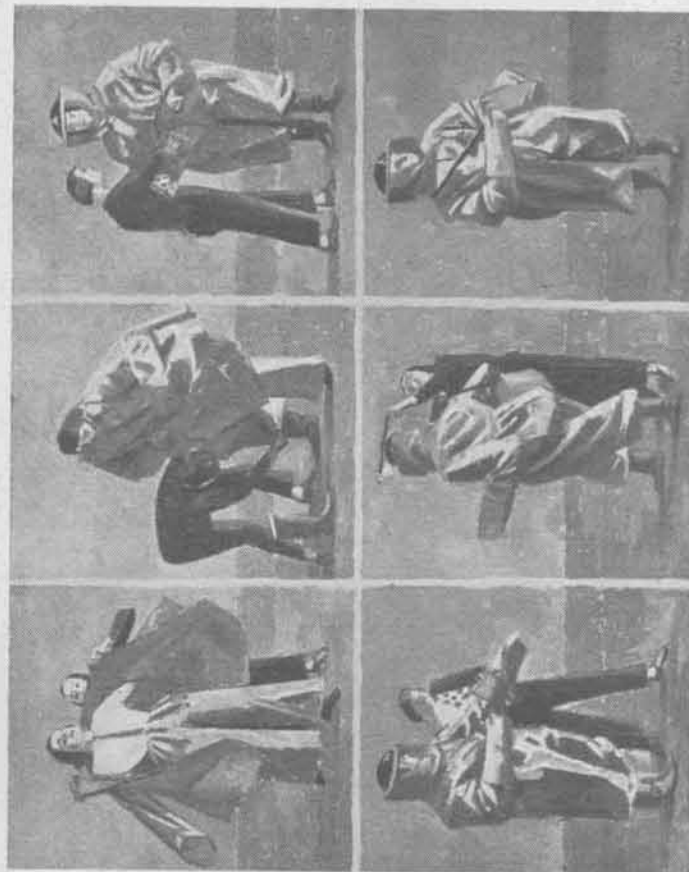


Officially commissioned, 1940

R. V. PITCHFORTH

LD.154

A.F.S. men at practice with trailer-pump on the banks of the Serpentine

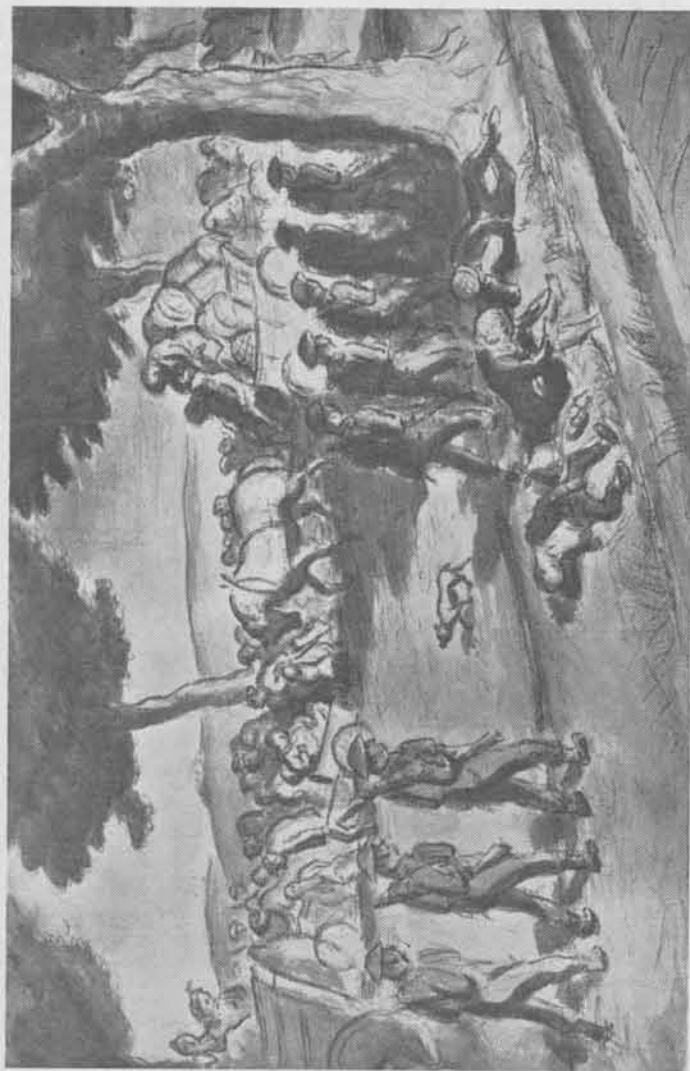


Officially commissioned, 1940

EVELYN DUNBAR

LD.247

Putting on Anti-Gas Clothes



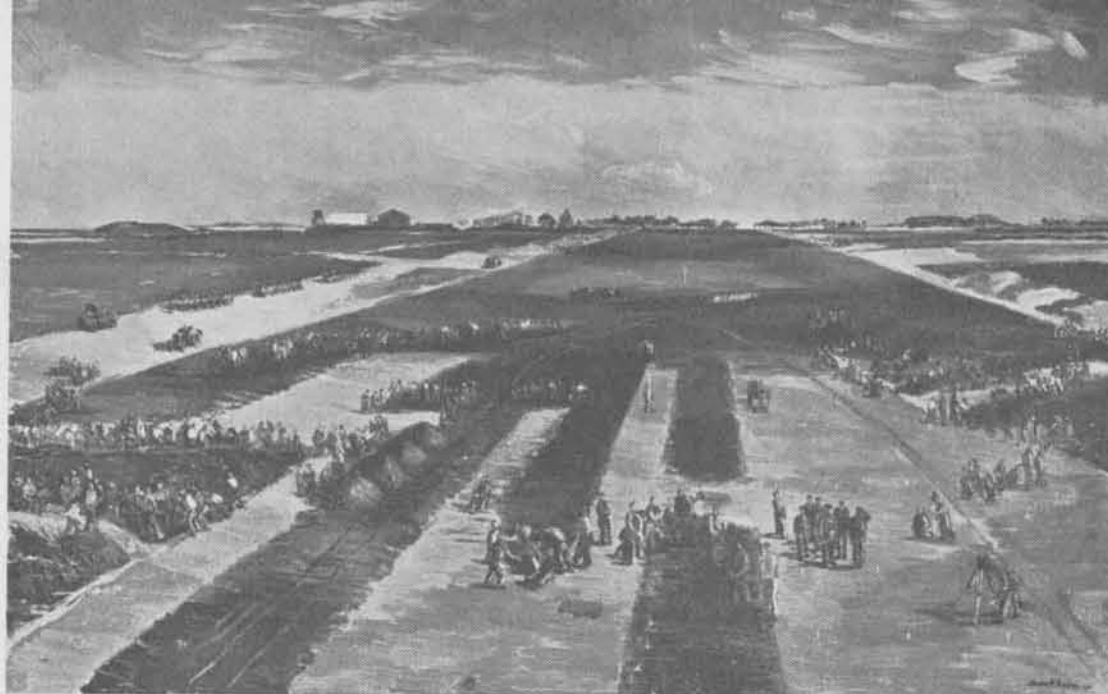
LD.232

EDWARD ARDIZZONE, War Office Artist, 1940
On the road to Louvain—May 1940



LD.218

EDWARD ARDIZZONE



LD.261

BARNETT FREEDMAN, War Office Artist, 1940

Aircraft and Runway in course of construction at Thelus, near Arras, about May 15th, 1940



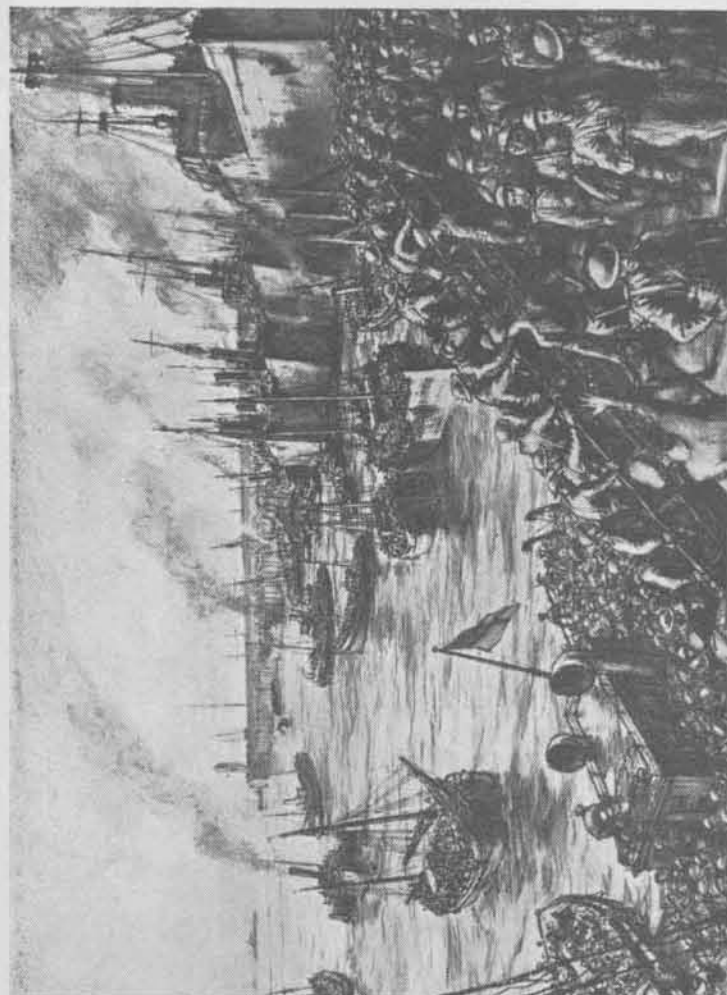
LD.184

EDWARD BAWDEN, War Office Artist, 1940



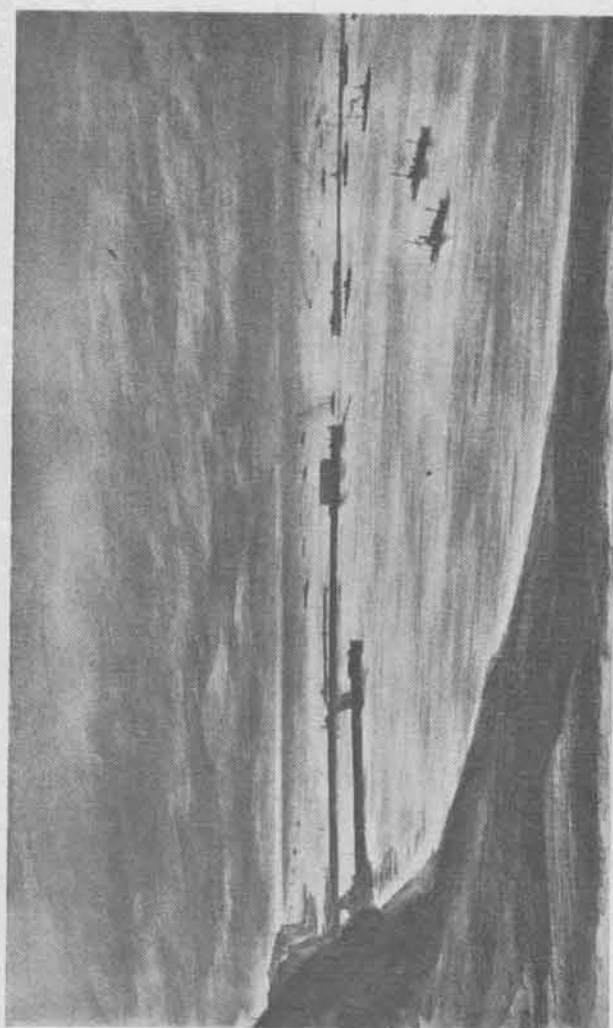
LD.176

EDWARD BAWDEN
The Quay at Dunkerque



LD.251

MAJOR SIR MUIRHEAD BONE, LL.D., D.LITT., Admiralty Artist, 1940



LD.162

MAJOR SIR MUIRHEAD BONE, LL.D., D.LITT., Admiralty Artist, 1940
Dawn—from the Signal Station, Dover—ships bringing the last of the rearguard from Dunkerque, coming round the South Foreland and entering the Gate at Dover, June 1940

BRITISH WAR ARTISTS

JULY 1st, 1940

SALARIED POSTS

Admiralty

Major Sir Muirhead Bone, LL.D., D.LITT.

War Office

Edward Ardizzone

Edward Bawden

R. G. Eves, R.A.

Barnett Freedman

Air Ministry

Keith Henderson, R.W.S.

Paul Nash

ARTISTS WORKING ON COMMISSION

James Bateman, A.R.A.

Richard Eurich

Dorothy Coke, R.W.S.

Hubert Freeth

W. Conor, A.R.H.A.

Ethel Gabain

Raymond Coxon

Duncan Grant

Charles Cundall, A.R.A.

Anthony Gross

Francis Dodd, R.A.

A. S. Hartrick, R.W.S.

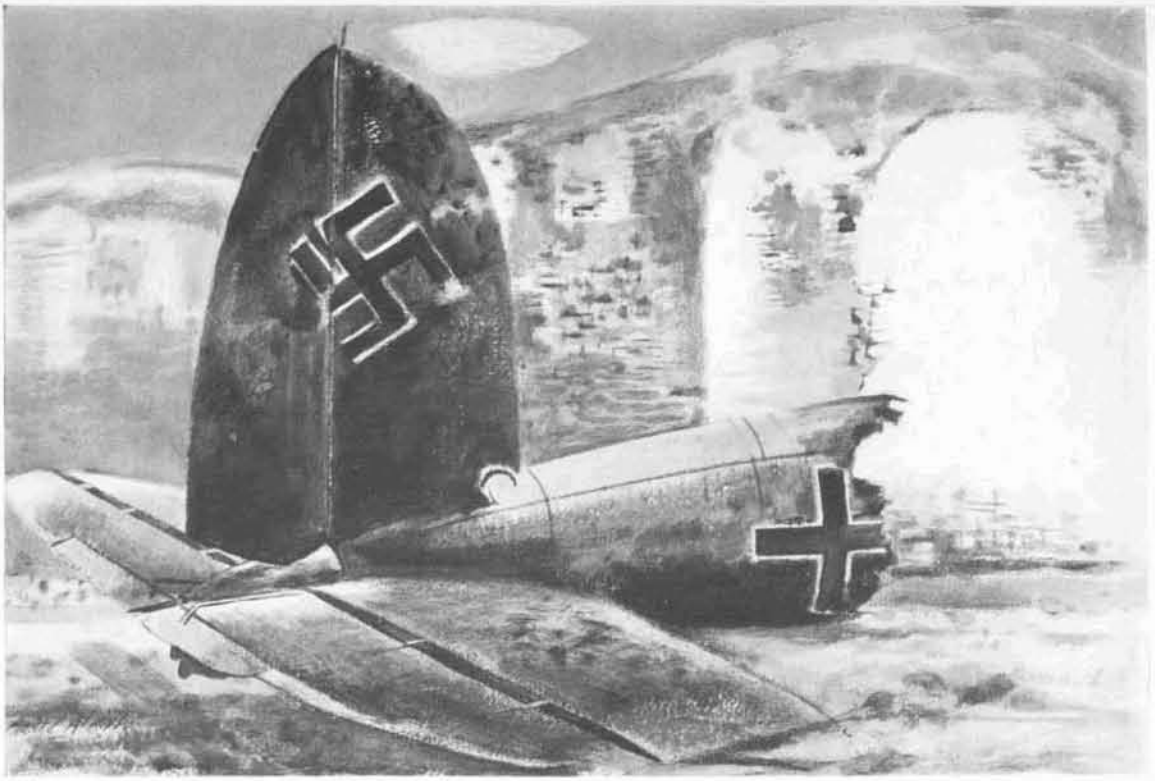
Evelyn Dunbar

Eric Kennington

Henry Lamb, M.C., A.R.A.	Eric Ravilious
Frances Macdonald	William Roberts
Raymond McGrath,	Kenneth Rowntree
A.R.I.B.A.	Henry Rushbury, R.A.
Robert Medley	Gilbert Spencer
John Nash, A.R.A.	Stanley Spencer
John Piper	Graham Sutherland
R. V. Pitchforth	A. R. Thomson, A.R.A.

Work produced independently has been purchased
from the following:

Charles Cundall, A.R.A.	Sir William Rothenstein
R. Haybrook	Midshipman J. Worsley,
Anthony Gross	R.N.R.
R. V. Pitchforth	



"Under the Cliff"

Paul Nash (Air Ministry Artist 1940)



"H.M.S. Glorious in the Arctic"

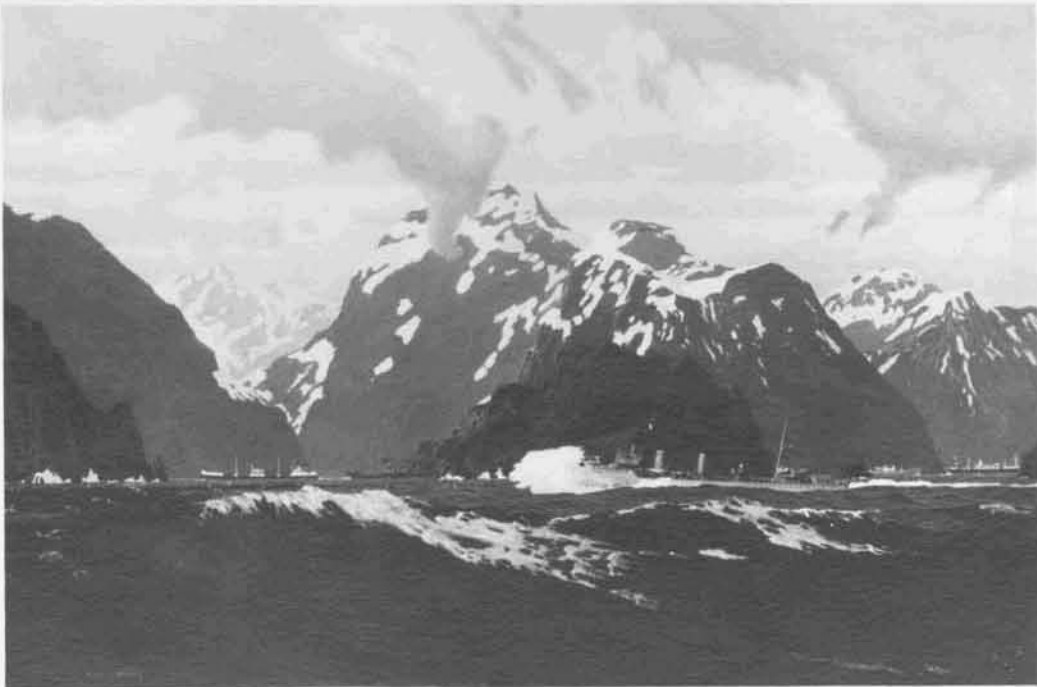
Eric Ravilious (Officially Commissioned 1940)



"An Evening Parade of the L.D.V.'s in their early days"

Edward Ardizzone (War Office Artist 1940)

BRITISH WAR ARTISTS' EXHIBITION



Charles Pears

NORWEGIAN NEUTRALITY

BRITISH WAR ARTISTS' EXHIBITION



Edward Ardizzone (War Office Artist, 1940)

THE UNDERGROUND.

BRITISH WAR ARTISTS' EXHIBITION



Edward Ardizzone (War Office Artist, 1940)

DISPATCH RIDERS



Eric Kennington (Air Ministry Artist, 1940)

Flight Lieutenant R. A. B. LEARY, V.C.



Eric Kennington

ABLE SEAMAN POVEY OF H.M.S. HARDY
(Officially commissioned, 1940)



Eric Kennington (Air Ministry Artist, 1940)

Air Chief Marshal Sir CHARLES F. A. PORTAL, K.C.B., D.S.O., M.C.



A LEADING SEAMAN ASLEEP AFTER COMING OFF THE MIDDLE WATCH.

(Official Purchase, 1940)

Highman J. Worley, R.N.R.

THE ILLUSTRATED

APPENDIX "C"

LONDON NEWS

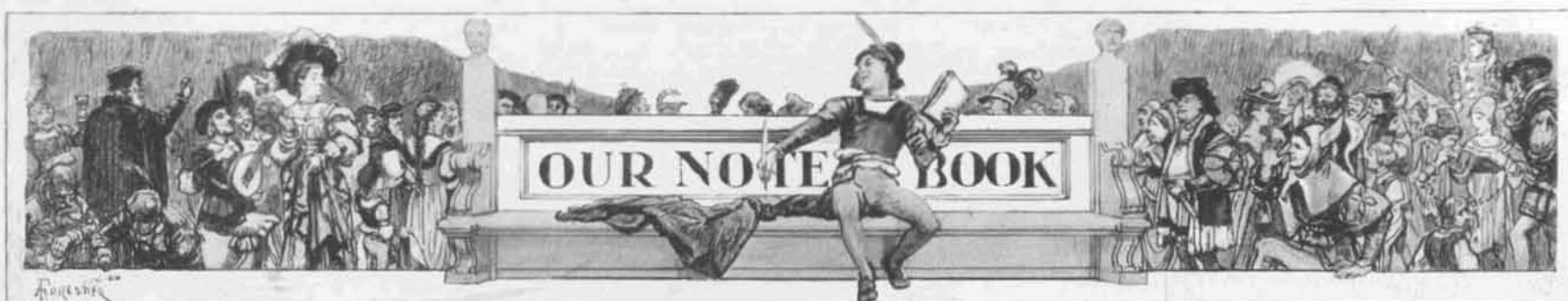
The World Copyright of all the Editorial Matter, both Illustrations and Letterpress, is Strictly Reserved in Great Britain, the British Dominions and Colonies, Europe, and the United States of America.

SATURDAY, MAY 3, 1941.



IN THIS YEAR'S ROYAL ACADEMY: A DELIGHTFUL PORTRAIT OF HER MAJESTY, BY GERALD F. KELLY, R.A.
TWO OTHER PORTRAIT-STUDIES OF QUEEN ELIZABETH BY THE SAME ARTIST APPEAR ON P. 559.

COPYRIGHT RESERVED FOR THE ARTIST OR OWNER BY "ROYAL ACADEMY ILLUSTRATED."



By ARTHUR BRYANT.

TO see the familiar landscape of one's own city slowly vanishing in bursts of flame and rubble is to experience a curious sensation. It is like growing old or undressing after a long and busy day: there is age and evening about it. Not that the landscape of London is really changing very quickly under its repeated nocturnal bombardments: an American visiting it after two years' absence abroad would, I fancy, be astonished to find how very little the contours of its principal streets have been altered by Hitler's explosions of hate. It is only where the effects of fire have been joined to those of high explosive that the impression of destruction is at all extensive. Even here I very much doubt whether the main change effected after a year of *blitz* is any greater than that normally carried out in pursuit of private profit in an average London year between the two wars: the *Luftwaffe's* work did less to change the face of, say, Berkeley or St. James's Square in 1940 than the building contractor in the years immediately before. Yet to a Londoner who can remember two-score years of intimate daily London life, the perpetual process of erosion and destruction is no light thing. One after another the landmarks of one's youth are destroyed or changed: the old, familiar accompaniments of one's human pilgrimage are cast away. One is reminded forcibly of one's mortality, of the transience of life. And, like growing old, it is not wholly an unpleasant experience. For one begins to realise how true it is that the existence that matters to one goes on irrespective of material surrounding. One closes one's eyes, as in the hour of sleep, and still lives. For man carries his spiritual house inside his own soul.

Amid these battered terraces and squares my own childhood was passed. Within that blackened church—in whose crypt the body of its rector, faithful to his charge and flock to his last hour, lay only the other night, murdered by the architects of the New Order—I first learnt to worship. Under its gilded Byzantine roof I sat beside my mother and spelt out in letters of gold, clearly writ on black marble, the Ten Commandments: "Thou shalt not make to thyself any graven image"; "Thou shalt do no murder"; "Thou shalt not covet." Near at hand was another text to which my childish eyes often strayed, a memorial plaque in the wall which related the exploits of an English Admiral who fought at Trafalgar as one of Nelson's young captains, and who, twenty years later, commanded a British fleet in the battle which established Greek independence. It added to the mysterious thrill his decorous monument gave me that the dead Admiral's grandson was generally sitting a few pews away from me, with his own son—a schoolfellow of mine—by his side. It made the past seem the more real—a living and continuing existence of which I was part, as were also the pastoral Hebrews and their flocks whose passionate record of national and religious struggle the lessons read from the great brass eagle Sunday by Sunday enfolded.

To-day's spasm of angry destruction brings back those early days: as the familiar walls crumble and the windows are shattered, the strangers who have barred the doors against one's own youth depart. The intervening years, with their crowded and deadening memories, are obliterated: one is back

again in the city of one's own beginnings. It was a place of mystery and expectation, offering so much more to the quick imagination of childhood than the paltry humdrum compromise of the smart-Alec and newer England now vanishing. In the dusty hush after the bombardment we are returning to that vanished city of promise from which we set out. Our travels have proved but blind; we are back after our vain circle: here we may begin again. That is our stronghold.

In this hour of revived memory the fireman standing by the blackened wall is less real to me

but whose climax I could never share: every evening in that glamorous May I had walked beside my nurse in that hour to the great stone screen before Hyde Park, waited tight-wedged in the decorous, scented throng of glossy-hatted men and frilled, flowery women who pressed in and out of the foot gates, and took my minute, uncomprehending turn in that now amazing and long-departed pageant of humans and horses and tinkling harness that seems as remote from the London of 1941 as the chariots of Boadicea's army. I never saw myself as part of that spectacle, but always as a spectator. For instinctively I knew that I was watching only the overture and that before the curtain rose I should be hurried back to bed. All the hot afternoon I knew that London Society slumbered, as I, behind green shuttered blinds, only to wake to expectancy as Big Ben and its attendant towers and spires chimed four. Then, like I, it drank a cup of tea and set out for an hour in the sunshine, to see and be seen against a background of leaves and flowers in its varnished, crested carriages. After that the real life of the evening began: bright lights, blazing stars and jewels, tables gleaming with silver and laden with wonderful foods and wines; the stirring of the great, draped curtains between the gilded pillars of the proscenium; music, dancing, warm, happy life. Perhaps I was a strange child—to have envied this, seeing only its flowery prelude in the late afternoon sun. Or do children to-day, seeing the shadow-life of the film, glow with the same unattainable desires?

And life is colour and warmth and light,

And a striving ever more for these.

Perhaps it was for this reason that the happiest memories of the London of my early childhood are of the winter rather than the summer. If there was life there from which one was excluded, one knew nothing of it. What a joy it was to climb, well muffled, to the top of a horse bus and sit tense above the steaming horses on a bright October day, watching the Hampstead trees nod mysteriously over the vast distance of Baker Street, or come down Piccadilly at lighting-up time a little before Christmas, when the shop-fronts were hung with enormous hams and turkeys and the windows were full of gargantuan pies and iced cakes, and, with one's hand reluctantly clutching the attendant grown-up, to sense the coming magic of the top of St. James's Street and the descent down that splendid thoroughfare—surely the most exciting in the world—to the friendly Tudor Palace at its foot. The sentries, in their red coats and busbies, reminded one of one's own soldiers gleaming before the nursery fire at their still unfinished game, and, as one passed them and rounded the corner into the Mall, the sea wind out of the west gave one a relish for one's tea. The thought of the black toasting-fork waiting on its nail by the fire speeded one's feet, capering a little ahead of one's protesting escort: the last hundred yards to the threshold of my father's house, I remember, I always ran and then waited breathless until the latch-key arrived. No bomb can deprive me of these things, which were already taken from me by jailor Time when Hitler was still painting houses in imperial Vienna. But as the bomb dust clears away I find that I can sense them a little more clearly.



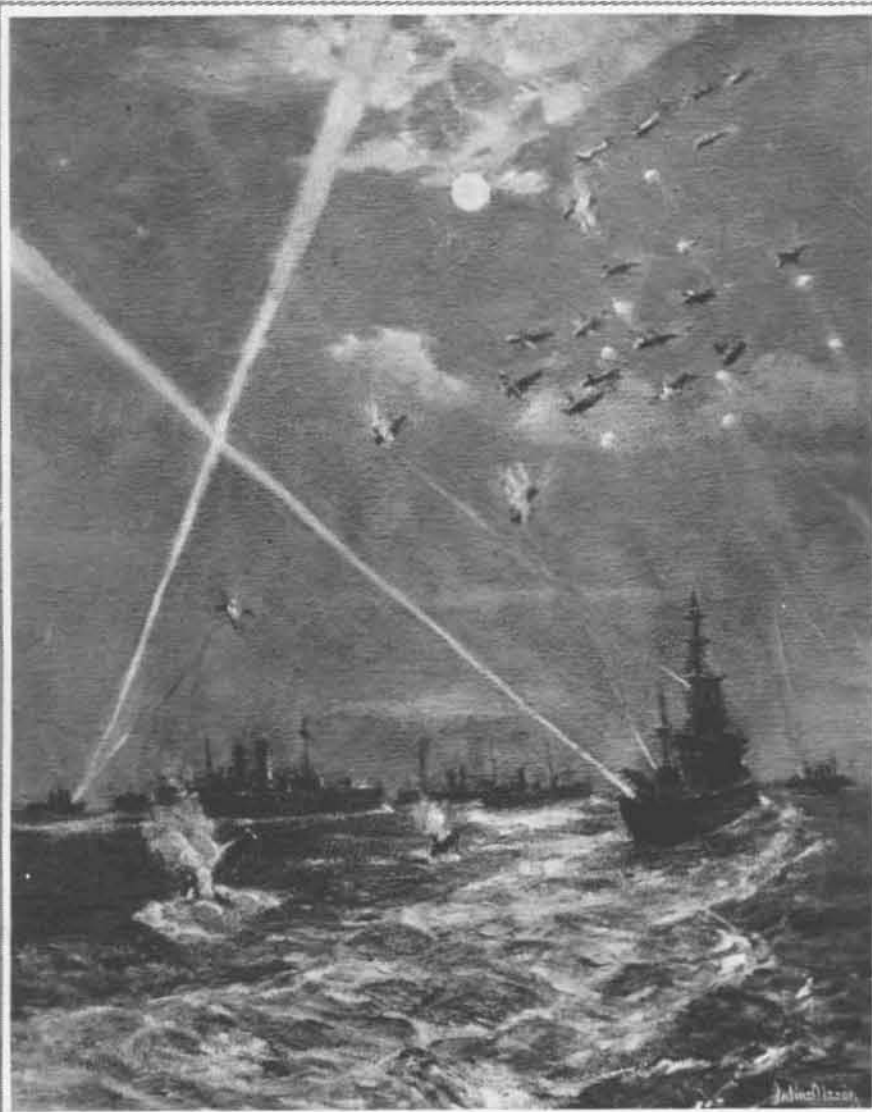
EXHIBITED IN THIS YEAR'S ROYAL ACADEMY: GENERAL JAN CHRISTIAN SMUTS, P.C., M.P., C.H., F.R.S., K.C., D.T.D., COMMANDER-IN-CHIEF OF THE SOUTH AFRICAN FORCES, AND PRIME MINISTER OF THE UNION OF SOUTH AFRICA. PORTRAIT BY CAPTAIN NEVILLE LEWIS, THE SOUTH AFRICAN WAR ARTIST.

The above portrait of the Premier of the Union of South Africa and Commander-in-Chief of the South African Forces now fighting in Abyssinia and Libya, is an apposite contribution to war-portraiture, for General Smuts has been the main inspiration of South Africa's great efforts in the Abyssinian campaign, whose sons are now hastening to meet the Germans in Libya. He keeps in close touch with the forces in the field, and was recently in Cairo conferring with Sir John Dill, Chief of the Imperial Staff, and Mr. Eden. On April 13 he reaffirmed his faith in the victory of the Allies, and said: "The people of Britain stand to-day unmoved, rock-like in attitude and spirit." On April 26, in a brilliant broadcast from Cape Town, he declared: "Germany is winning victories and losing the war." (Copyright Reserved for Artist or Owner by "Royal Academy Illustrated.")

than that same wall as I saw it, decked with window-boxes, on a summer evening at the start of the century. The brown dust of a London still drawn by horses eddied with the breeze over the broad, hot pavement: across the way, in the square, the chestnuts were in bloom. I was coming home from the Park, walking beside my nurse and my brother's pram. I felt a faint sense of frustration: I had been feasting my eyes for an hour on a scene of what was to me indescribable beauty, and now I was coming home through the empty streets to go supperless to bed while the sun was still shining. In those days the Park after tea became the prelude to a wonderful pageant of which I repeatedly saw the beginning

AT THE R.A.: WAR SUBJECTS; OTHER PORTRAITS OF THE QUEEN.

COPYRIGHT RESERVED FOR THE ARTIST OR OWNER BY "ROYAL ACADEMY ILLUSTRATED."



"AIR RAID ON CONVOY."—BY JULIUS OLSSON, R.A.



"DECEMBER 29TH. A HISTORIC RECORD."—BY C. W. R. NEVINSON, A.R.A.



"HER MAJESTY THE QUEEN."—BY GERALD F. KELLY, R.A.



"HER MAJESTY THE QUEEN."—BY GERALD F. KELLY, R.A.

Mr. Olsson has selected for his subject a spectacular overhead dog-fight between enemy bombers and British fighters protecting a convoy at night, with gleaming searchlights and plunging bombs. Mr. Nevinson's "December 29th" portrays, of course, the glut of disastrous fires in the City by enemy incendiary bombs, and appears to

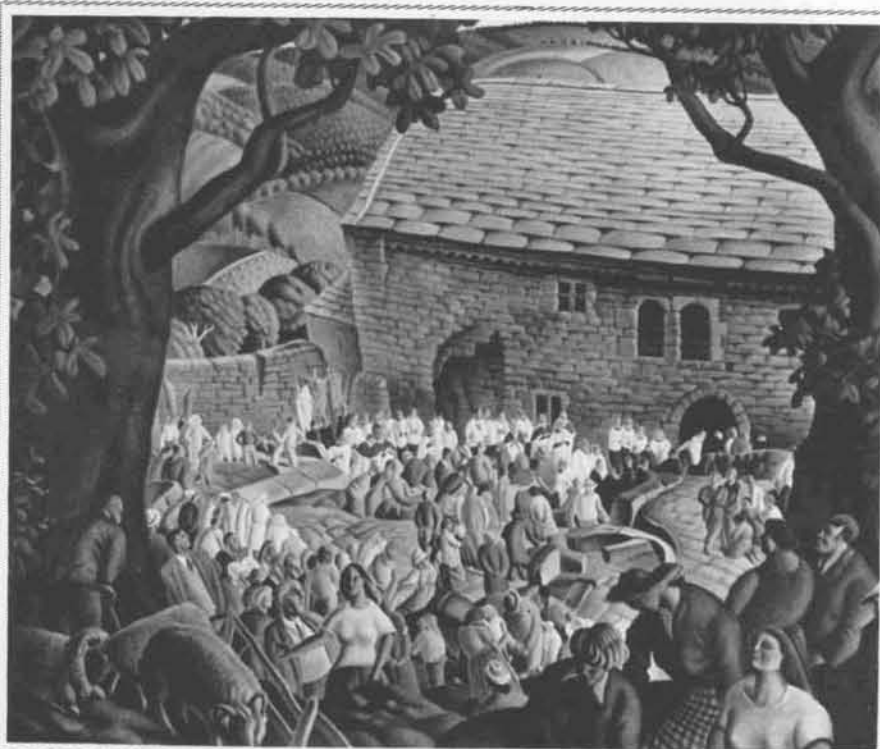
select Dr. Johnson's famous house in Gough Square in flames. Mr. Kelly's two portraits of her Majesty are both gracious and dignified representations of our beloved Queen, another portrait of whom is given in our frontispiece. These three paintings provide a notable contribution to the royal portraiture of our times.

PICTURES OF WARTIME ENGLAND ON SHOW AT THE ROYAL ACADEMY.

COPYRIGHT RESERVED FOR THE ARTIST OR OWNER BY "ROYAL ACADEMY ILLUSTRATED."



"HERE IS THE NEWS."—BY MISS E. BEST.



"GRANDLEFORD COMMEMORATION CEREMONY."—BY HARRY ALLEN.



"THERE 'LL ALWAYS BE AN ENGLAND."—BY LAMORNA BIRCH, R.A.



"THE CHAMPION."—BY JAMES W. TUCKER.



"A CABBAGE PATCH."—BY DAME LAURA KNIGHT, D.B.E., R.A.



"CHILDREN FROM THE TOWN."—BY B. FLEETWOOD-WALKER.

DUNKIRK BEACHES AND CALAIS CITADEL ABLAZE: R.A. PICTURES.



"DUNKIRK BEACH, MAY 1940."—BY RICHARD EURICH. THIS PICTURE WAS PAINTED WITH THE HELP OF MINISTRY OF INFORMATION PHOTOGRAPHS OF THE BEACH AND FROM VIVID DESCRIPTIONS GIVEN TO THE ARTIST BY PTE. WILLIAM ALLINGTON, R.A., WHO WAS THERE. (Courtesy of the Hon. Vincent Massey.)



"THE LAST STAND AT CALAIS CITADEL, MAY 1940."—BY CHARLES M. GERE, R.A. IN A SINISTER PATTERN OF SMOKE AND FLAME AND FLYING DÉBRIS THE PAINTER SHOWS A SCENE IN CALAIS DURING THE LAST DRAMATIC HOURS. (Copyright reserved for the Artist or Owner by "Royal Academy Illustrated.")

Above are reproduced two dramatic pictures on exhibition in this year's Royal Academy: the first, originally exhibited at the Redfern Gallery, shows the beaches at Dunkirk, and the second the town of Calais in May 1940. In the

former the artist, Richard Eurich, was assisted by Ministry of Information photographs, and an eye-witness description given to him by Pte. William Allington. The second painting shows British troops in the burning Citadel of Calais.

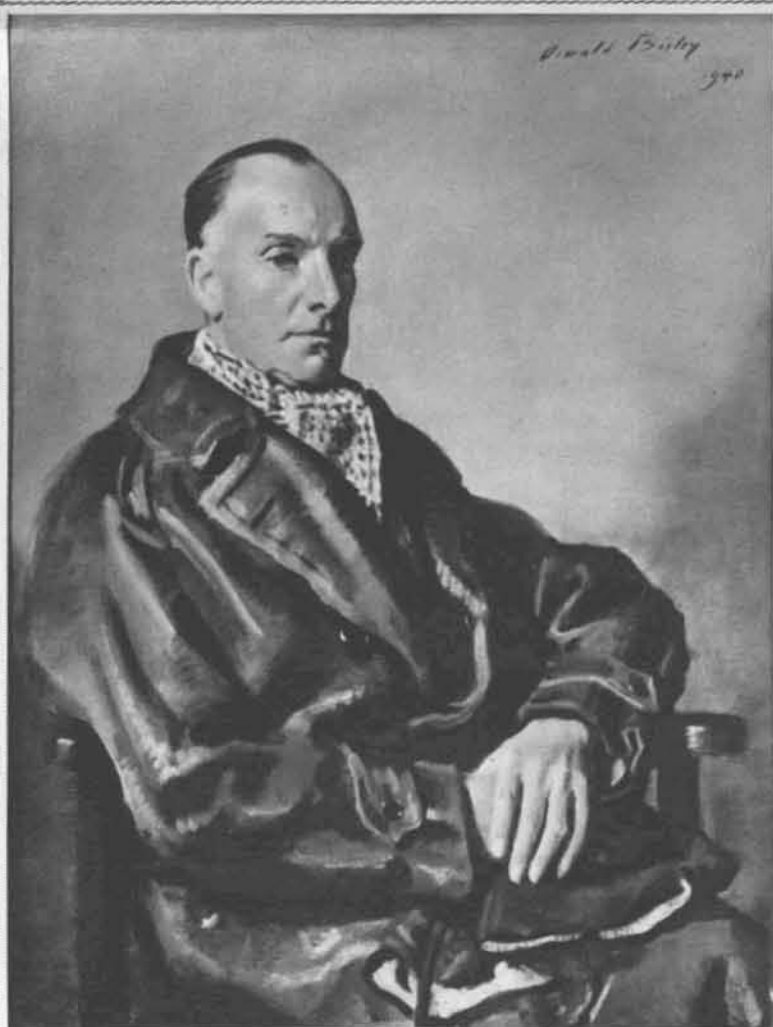
SOME PERSONALITIES IN THE ROYAL ACADEMY EXHIBITION OF 1941.



"AT PRINTING HOUSE SQUARE."—BY OSWALD BIRLEY.



"THE RT. HON. C. R. ATTLEE, M.P., LORD PRIVY SEAL."—BY FLORA LION.



"CAPTAIN GEOFFREY DE HAVILLAND, C.B.E."—BY OSWALD BIRLEY.



"SIR CHAS. GRANT ROBERTSON, C.V.O."—BY MEREDITH FRAMPTON, A.R.A.

Not the least interesting of the personalities in the 1941 Royal Academy is Captain Oswald Birley's group of three eminent men, entitled "At Printing House Square." Left is Major the Hon. John Jacob Astor, M.P., Chairman of "The Times" Publishing Co., Mr. Geoffrey Dawson (centre), Editor, and Mr. W. Lint Smith, Manager

(now retired). Captain Birley's other portrait is of the famous aeroplane designer and manufacturer Captain Geoffrey de Havilland. Sir Charles Grant Robertson, historian and cartographer, is Acting Domestic Bursar of All Souls College, Oxford, and from 1927-38 he was Principal and Vice-Chancellor of Birmingham University.

COPYRIGHT RESERVED FOR THE ARTIST OR OWNER BY "ROYAL ACADEMY ILLUSTRATED."

TWO ROYAL AIR FORCE PICTURES EXHIBITED AT THE ROYAL ACADEMY.

COPYRIGHT RESERVED FOR THE ARTIST OR OWNER BY "ROYAL ACADEMY ILLUSTRATED."



"R.A.F. MORSE SCHOOL."—BY CHARLES CUNDALL, A.R.A.



"ADVANCED RIGGING."—BY CHARLES CUNDALL, A.R.A.

In the two pictures above, dealing with the instruction and tuition of men of the R.A.F., Mr. Charles Cundall, A.R.A., has captured with his brush two scenes of our times, and typical of many such taking place daily throughout the length and breadth

of our land. In "R.A.F. Morse School" and "Advanced Rigging" the creative spirit of the artist has found its expression in portraying two aspects in the creation of an even greater and more powerful Royal Air Force.