

RAEBURN TO REDPATH
200 YEARS OF
SCOTTISH PAINTING

Raeburn to Redpath:
200 Years of Scottish Painting

30 MAY TO 5 JULY 2008

Bourne Fine Art

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6 Dundas Street · Edinburgh EH3 6HZ

+ 44 (0)131 557 4050 · art@bournefineart.com

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BOURNE

Stanley Currier 1921

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Sir Henry Raeburn RA 1756–1823

Andrew Wauchope of Niddrie 1711–1784

Painted c.1818 · oil on canvas · 60 × 45 inches

PROVENANCE: A. Wauchope, the sitter's son by 1863; Captain W. Wauchope of Niddrie by 1950; Wauchope Settlement Trust Sale, Christie's London 12 May 1950 lot 81; Sotheby's London 28 November 1973 lot 31; Thos Agnew & Sons Ltd; Sir James Hunter Blair, 7th Bt 1973

EXHIBITED: Edinburgh, RSA, 1863, no.10; Edinburgh, 'The Raeburn Exhibition', 1876 no.162; London, Burlington House, 1908 no.166

LITERATURE: Mackie David, *Complete Catalogue of Raeburn, Life and Art*, PhD thesis, University of Edinburgh, Edinburgh 1994, 1v pp.889–890

Andrew Wauchope of Niddrie was the son of James Wauchope, an Edinburgh merchant but he succeeded his cousin to the estates of Niddrie Marischal, to the east of Edinburgh, in 1726. Several members of his family sat to Raeburn and the resulting portraits are all in the National Gallery of Scotland, Edinburgh.

In the years before this portrait was painted, Raeburn's financial position was extremely precarious. In 1805 he became a partner in a mercantile company, Henry Raeburn and Co. but after a period of financial difficulties he was declared bankrupt in January 1808. To clear his debts he became more prolific but it also seems to have pushed his boundaries. He started to use larger than conventional portrait canvas sizes and this new found scale appears to have liberated him. Romantic, loosely painted landscapes and great swags of rich, red drapery frame the sitters who become ever more dramatically lit. Some of his greatest full length portraits were produced during this period.



Sir Henry Raeburn RA 1756–1823

Dr Benjamin Bell 1749–1806

Painted before 1791 · oil on canvas · 30 × 25 inches

PROVENANCE: Christies, 30 May 1930 (108); to Frost and Reed; Ehrich Gallery Sale, American Art Association, New York, 2 April 1931 (71); Miss G. Brown, 1931; Julius Weitzner, at one time; Ehrich Gallery, New York, 1933; anon, sale, Parke-Bernet, New York, Kay 1943; Gumps Gallery, San Francisco, 1944; T.G. Broulette (dealer), New York, October 1954; Ralph H. Rounds, Wichita, 1954; with Sir I.E. Johnston-Ferguson at an unknown time.

ENGRAVINGS: Line, W. and I. Walker, 1791; according to Armstrong the portrait was also engraved by Beugo but no example has been traced.

LITERATURE: Kirkup John, *Benjamin Bell, Surgeon and Farmer*, ODNB, Oxford, 2004; Mackie David, *Complete Catalogue of Raeburn, Life and Art*, PhD thesis, University of Edinburgh, Edinburgh 1994, IV pp.170–1

Benjamin Bell was a surgeon and farmer and the son of George Bell (1722–1813) of Blackett House, Dumfriesshire. He was educated in Dumfries and entered Edinburgh Medical School in 1766 going on to study surgery in London and Paris for two years before becoming surgeon to the Royal Infirmary in Edinburgh in 1772. Bell's first book, *A Treatise on the Theory and Management of Ulcers*, published in 1778, attracted considerable attention and reached a seventh edition in 1801. It was translated into French, Italian, Spanish, Portuguese and German. His most important work, *A System of Surgery*, appeared in six volumes and also reached its seventh edition in 1801. It was said that, 'He was a successful operator, and during many years, was more employed than any other surgeon in Scotland.'

Perhaps because of this his health suffered and during these times he was able to write both on medicine and agriculture. Bell was concerned that agricultural production was not keeping pace with the population growth, he also wrote several other essays on related matters which were collected and published in 1802 as *Essays on Agriculture, with a plan for the speedy and general improvement of the land in Great Britain*. Bell's conclusions were commended by Adam Smith.

As a man he was described as 'of a kindly disposition ... He had an impressive mode of expressing himself, giving great assurance and confidence to the sick. In all the excitement of surgical operations he displayed the greatest composure.'

The portrait is dateable to around 1790. Raeburn had not long returned to Scotland from Italy (1786) but had already started to develop his highly individual form of lighting. As can be seen here the sitter is placed in a very bright light thus highlighting his face and casting shadows across his costume and plunging the corners into darkness. Several features, like the chair and the upholstery also indicate a date around 1790. Another version of this portrait is in the collection of the Scottish National Portrait Gallery.



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Alexander Nasmyth H.R.S.A. 1758–1840

A Cabinet Landscape

Signed · oil on panel · 6 × 8½ inches

Nasmyth's variety in landscapes and the detailed and romantic way of painting earned him the title of the 'Father of the Scottish Landscape'. His visit to Italy in 1782–84 made a lasting impression and, although the majority of his landscape paintings were Scottish, they are often Italianate in feeling.



Alexander Carse 1770–1843

The Doonies versus the Croonies on New Year's Day

Painted c.1810 · oil on canvas · 28 × 36 inches

PROVENANCE: The Robertson Collection, Orkney.

LITERATURE: Errington, Dr Lindsay, *Alexander Carse*,
National Gallery of Scotland, 1987, p.13, fig.7

The mysteriously titled *Doonies versus the Croonies on New Year's Day*, which seems to be set on the Lothian or Berwickshire coast, depicts a very old custom, a mass football game traditionally played over much of Scotland in the nineteenth century by the inhabitants of the upper end of the town against those of the lower end. The two sides were normally distinguished by the titles Uppies and Doonies. Carse's nomenclature seems to be a unique variant but, according to John MacQueen of the School of Scottish Studies, the term Croonie is an obvious parallel with the term Uppie, and must mean a person connected with the crown or upper end. In Kirkwall, Orkney, an annual game is still contested vigorously every Christmas Day and New Year's Day by Uppies and Doonies.

This painting appears stylistically to have been painted perhaps a decade earlier than the larger and more rumbustuous scene of a game of football offered at Bonhams, Edinburgh in 2006 which sold for over £260,000 and was claimed in the Press as being perhaps the earliest depiction of the national game. There is also another Carse painting of *The Village Ball Game* in the McManus Art Galleries and Museum, Dundee also of a later date.

We are thankful to Dr Lindsay Errington for providing this note.



Sam Bough RSA RSW 1822–1878

Garngad Hill Looking Towards Glasgow Cathedral

Inscribed 'Glasgow' · signed and dated 1858

Watercolour and bodycolour 28 × 35 inches

In 1848 Bough came to Glasgow to work as a scene painter at the New Princes Theatre during which time he continued to paint easel paintings. His reputation as a topographical and landscape painter grew until eventually he could give up scene painting and in 1855 he moved to Edinburgh. However, always peripatetic, he returned often to Glasgow.

The view from Garngad Hill, as the highest point on the landscape, takes in Glasgow from the impressive medieval cathedral of St Mungo's to the shamble of cobbled streets and dwellings of Townhead. During the 19th century Glasgow expanded into one of the major industrial centres of the world: shipbuilding, iron and steel production, textile manufacturing, chemical processing and railway engineering. Surrounding villages would eventually be swallowed up as the city boundary moved ever further out. This watercolour provides prodigious historical and topographical information of the time. It gives a view of the Monkland Canal upon which traffic reached its peak in the 1850s and '60s, transporting over 1 million tonnes of coal and iron a year.

The view is described by Hugh MacDonald (1817–1860) author of *Rambles Round Glasgow: A Descriptive Narrative of Glasgow Environs* (published 1850s):

From the summit of this eminence, looking to the south, there is a very striking view of the Cathedral, with the defile of the Molendinar [burn], spanned by the 'Bridge of Sighs', and the swelling and declivity of the necropolis, crowned by the grim and colossal statue of Scotland's great reformer. This is certainly the most commanding position from which the High Church can be viewed, and, with its romantic accessories, it would furnish abundant material for a good picture. Notwithstanding the proximity of the great city, which dims the autumn sky with its canopy of smoke, there is even a dash of wild nature along the glen of the Molendinar.





Sir William Quiller Orchardson RA HRSA 1832–1910

Tea Tattle

Signed and dated 1877 · oil on canvas · 13 × 11 inches

PROVENANCE: Lawrence Robertson in 1888 and by descent until 1990s;
The Robertson Collection, Orkney (no relation)

EXHIBITED: Glasgow International Exhibition no.322, 1888; Scottish National
Exhibition, no. 400, 1911; *Sir William Quiller Orchardson RA* no.28, Scottish Arts
Council, Edinburgh, 1972

Dressed in the costume of an earlier time, two women sit at a tea table. One is young and pretty, the other old and hard of hearing. There is dog sleeping under the table and the two women are taking tea from a fine, blue and white china tea set. On the far wall behind a screen a tall mirror seems to reflect other figures, though the two women register no awareness of this. All the details of costume and furnishings are carefully in period and the artist's daughter, Hilda Orchardson Gray, in her biography of him records how her father went to 'immense trouble to get the details correct ... He and his wife would hunt museums, libraries, curiosity shops, and even friends' houses till he was satisfied'. This small painting is typical of his work in this, but also in the sharp observation of expression and body language which are indeed the main point of the picture, for there is no hint of any wider drama or significance in the exchange between them. The scumbled paint and masterly transition from significant narrative detail to the less detailed description of space and furnishings, even the perspective in the pattern of the carpet, are also all typical of his mature style. The picture was painted in 1877 and the previous year Orchardson had exhibited *The Queen of the Swords*, a key painting in the development of his style and, although he had moved to London fifteen years earlier, for its subject is from Walter Scott and, also reaffirming his Scottish roots, its pictorial construction shows a new understanding of Wilkie. Here the gesture and expression of the old lady with her hand to her ear clearly recalls that of the grandmother in Wilkie's *The Cotter's Saturday Night*.

It has been suggested that this small painting is a study for *Consolation over a Cup of Tea* (present whereabouts unknown) which was exhibited at Royal Scottish Academy in 1877 (no.262), the same year that this painting is dated.

We are grateful to Duncan Macmillan for this note.



Robert Herdman RSA RSW 1829–1886

Portrait of Jane Amelia Wilson

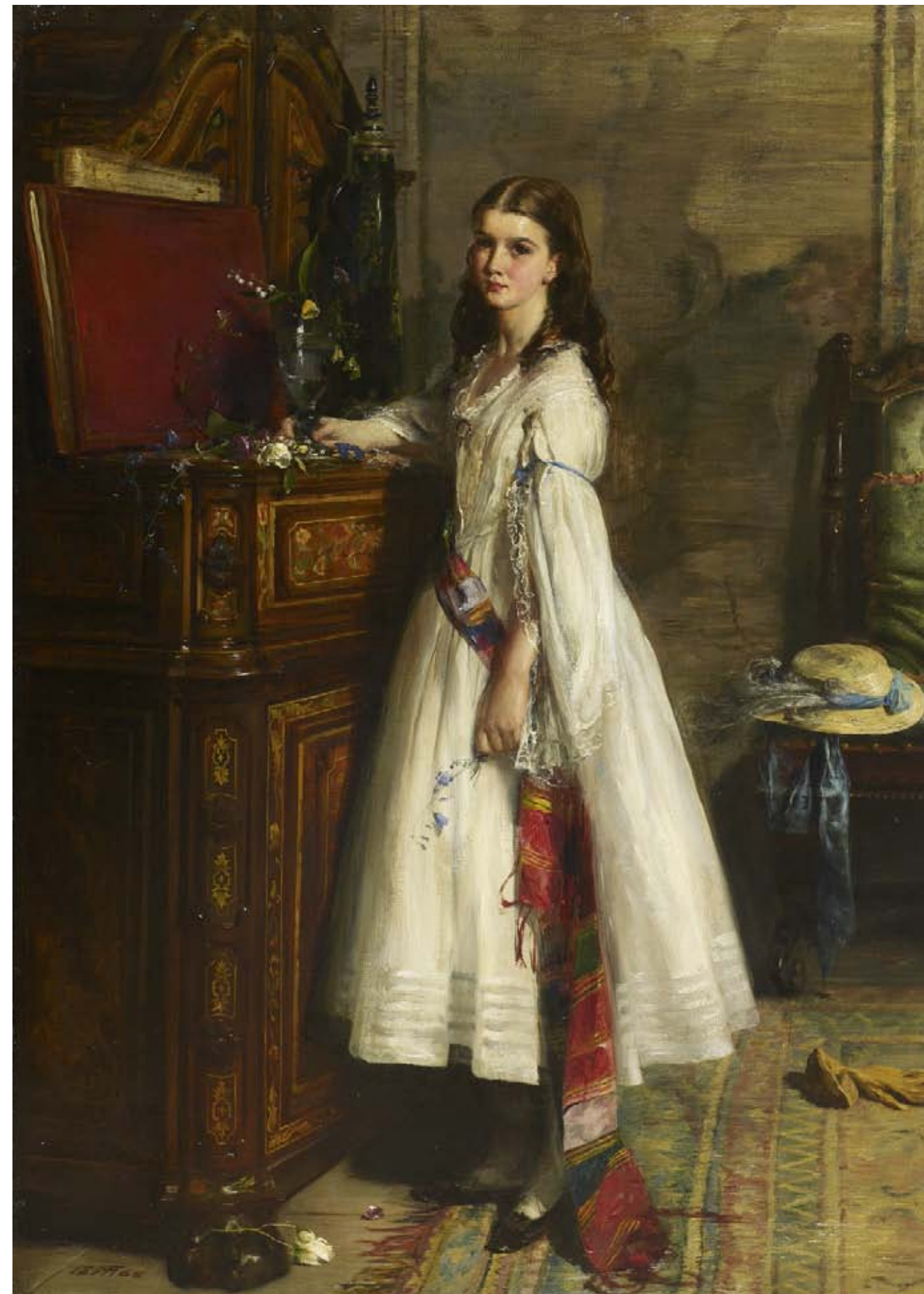
Monogrammed and dated 1866 · oil on canvas · 49 × 35 inches

Robert Herdman entered the Trustee's Academy in Edinburgh in 1843 as a student of Robert Scott Lauder (1803–1869) whose style he followed closely. As a student Herdman studied with Orchardson, Pettie, MacWhirter and Peter Graham. However, he was one of the few artists of that group who remained in Edinburgh throughout his career.

During the decade that this portrait was painted, Herdman developed an increasing interest in the Pre-Raphaelite aesthetic. The influence though is more in essence than the specific – where they strove for absolute perfection and fidelity it merely brought to Herdman's attention rich colour and detail but not at the cost of painterly effect. In this he was a true pupil of his teacher Robert Scott Lauder and, although he shares similarities with his Scottish contemporaries Noel Paton, Drummond and Fettes Douglas, Herdman avoids their antiquarian dryness.

This portrait was painted when Herdman was in the first stages of building up his very successful portrait painting practise in Edinburgh. Amongst his sitters was Thomas Carlyle (1795–1881) whose portrait he painted three years after Whistler. Carlyle had liked sitting for Whistler as his train of thought was not interrupted. Herdman followed Whistler's example and wrote to him, 'I beg you will give yourself as little concern as maybe possible about the sittings. I simply ask that you will sit in your chair for a while ... and that you will permit me to work away in your neighbourhood.' Carlyle was happy with the result, reporting that 'it possessed considerable merit ... it seems a man who is in peaceful relations with himself.'

Jane Wilson, the subject of this portrait, became the first Mrs Balfour-Melville (she died in 1890) by marrying Leslie Melville. He was a sportsman, who played such a breadth of sports at professional and semi-professional level, as would be unfeasible in modern times. In 1882 he led Scotland as captain to victory over Australia at cricket. He was an international rugby player, tennis player, skater, curler and billiards player. He won the gold medal in the amateur golf championship, in St Andrews in 1895 and was President of the Scottish Rugby Union, the Scottish Cricket Union, and Captain of the Royal and Ancient Golf Club in 1906.



William McTaggart RSA RSW 1835–1910

At Play in the Snow

Signed and dated 1889 · oil on canvas · 14½ × 21½ inches

PROVENANCE: The Robertson Collection, Orkney

At Play in the Snow was painted at a time when McTaggart had started to withdraw from public life perhaps due his relationship with the Royal Scottish Academy becoming strained. In the summer of 1889 he moved with his large family to Dean Park House at Broomieknowe. His surroundings provided him with new material for his paintings and his own children, no fewer than eight, served as models. A friend of the family is reported to have commented that ‘whenever he visited McTaggart he couldn’t move in the house because of the bairns’.

In this small Impressionist work of 1889 the bare canvas gives the surface of the picture all the more vivacity and movement. The economy of paint and shorthand brushstrokes in *At Play in the Snow* is what McTaggart had spent his career working towards.



Edward Arthur Walton RSA PRSW 1860–1922

The Shepherd

Signed · oil on canvas · 76½ × 38½ inches

PROVENANCE: Private collection, USA until 2008, presumably since its purchase in Pittsburgh in 1898.

EXHIBITED: International Exhibition, Pittsburgh, 1898.

LITERATURE: Martin D., *The Glasgow School of Painting*, 'E. A. Walton', London 1897, pp.68–70; *The New York Times*, 'Pittsburgh's Art Exhibition', 13 November 1898

The Shepherd was exhibited in 1898 at The International Exhibition at The Carnegie Institute in Pittsburgh, Pennsylvania, which included more than two hundred works by non-American artists. The painting was awarded an honourable mention and was described in *The New York Times*:

His eyes are blue and have an expression of the most tender sympathy – the shepherd is represented bare-headed and his flaxen hair is disbevelled and tossed. The work of E. A. Walton has always been strongly individual.

In 1890 Walton was instrumental in persuading Glasgow Corporation to purchase Whistler's portrait of Thomas Carlyle. It was to be the first painting by Whistler to enter a public collection. Through the negotiations Walton came to know Whistler and this may have encouraged his decision to move to London which he did in 1893, becoming Whistler's neighbour in Cheyne Walk. Their friendship broadened Walton's approach to colour and encouraged him to experiment with transparent washes and other watercolour techniques, an influence present in this painting. Walton was one of the very few fellow artists who Whistler did not fall out with and on his death in 1903, Walton was one of the pallbearers at his funeral.



Charles Hodge Mackie RSA RSW 1862–1920

Artis Ancilla

Painted c.1910 · signed · oil on canvas · 56 × 60 inches

PROVENANCE: Andrew Carnegie and, on his death, The Carnegie Trust, Dunfermline

Mackie has been curiously overlooked since his relatively early death in 1920. He was one of the first British artists to meet Gauguin – whilst he was on his honeymoon in Paris in the late 1880s – and became close friends with the other Pont Aven artists Maurice Denis and Paul Serusier. His own work in the closing years of the 19th century is close to theirs and makes him one of the more avant-garde British artists of the time. He was also inspirational to younger artists. Laura Knight (1877–1970) who met Mackie at the artists' colony at Staithes on the Yorkshire coast shortly after 1900 wrote in her autobiography fifty years later 'I never paint a picture without thinking of what he taught me'.

The title, *Artis Ancilla* (Maid-servant of the Arts), is a term used in philosophy by the Roman Epicurian poet Lucretius. A larger version of this painting is in the collection of the Edinburgh City Art Centre. It is dated 1911 and was exhibited in the Royal Scottish Academy in 1912 as *The Handmaid of Art*.

The first owner of this painting, Andrew Carnegie, bought contemporary Scottish paintings over a period of two decades to decorate his palatial Scottish home, Skibo Castle, in Sutherland. He usually relied on the advice of the Edinburgh animal painter William Walls who was Charles Mackie's brother-in-law. Since this major painting does not appear to have been publicly exhibited at the time it is safe to assume that it was purchased directly from the artist's studio under Walls's guidance.



David Gauld RSA 1865–1936

The Procession of Saint Agnes

Painted in the late 1880s or early 1890s · signed · oil on canvas · 36 × 30 inches

PROVENANCE: Private Collection, Millbrook, New York; Sothebys 1984

LITERATURE: Billcliffe, Roger, *The Glasgow Boys, The Glasgow School of Painting*, London 1985, pp.265–8; Farmer, David, *Oxford Dictionary of Saints*, Oxford 1978, pp.7–8; Harris, Paul and Halsby, Julian, *The Dictionary of Scottish Painters 1600 to the Present*, Edinburgh 1990, p.77

Gauld's works from the late 1880s and 1890s are strongly influenced by Symbolism and Medieval mysticism. His interest and style resembles that of the Pre-Raphaelite Brotherhood and their return to the intense colours and complex compositions of the Italian Quattrocento. In the 1890's he visited France and in particular Grez. Here, under the influence of his French contemporaries, he painted landscapes and experimented on shadows, foliage and drapery. Just as George Henry (1858–1943) and Edward Atkinson Hornel (1864–1933) used an intensely coloured palette so too did Gauld. And like Henry and Hornel he also was interested in the decorative aspects of painting and mythological subject matters.

In the *Procession of Saint Agnes* he positions his maidens in contemporary costume in a wooded landscape holding traditional musical instruments. The middle figure in red tunic balances the composition and interacts with the spectator by directly staring at him. St Agnes in a white dress separates herself from the group looking ahead in a heavenly angelic manner. She was a virgin martyr and Christian saint, who was executed in 304 AD, aged thirteen, for refusing male suitors and an arranged marriage to the prefect's son. The name Agnes derives from the Greek meaning chaste, pure, or sacred. She is considered the patron saint of young girls.

A related work, *Saint Agnes* (National Gallery of Scotland, Edinburgh, NG2701) could easily be a design for a stained glass window or a tapestry with its blocks of colour and complex pattern. Gauld received many commissions for designs for stained glass such as the windows of St Andrew's Scottish Church in Buenos Aires, manufactured by the Glasgow glass company, Guthrie and Wells.



William Caldwell Crawford 1879–1960

From the Croft Window, Iona

Signed and dated 1933 · oil on canvas · 30 × 25 inches

Crawford was a contemporary and lifelong friend of Peploe and Cadell and is credited with introducing them to the island of Iona. After he returned from his studies in Paris in the late 1890s, he painted his most successful work on the west coast of Scotland. A man of private means as a member of the Crawford's biscuits family, he spent many summers on his yacht often accompanied by the watercolourist Edwin Alexander. He shared a studio with Cadell in Ainslie Place in Edinburgh in 1922 but both the subject matter and the technique of the present painting have more in common with the work of Dorothy Johnstone than that of the Colourists.



Francis Campbell Boileau Cadell RSA 1883–1937
Lady in Black (Miss Don Wauchope)

Signed · oil on canvas · 44 × 34 inches

EXHIBITED: Bourne Fine Art, Edinburgh Festival 1989, *Cadell to Eardley: Fifty Years of Scottish Painting*.

Cadell found women in their fashionable clothes and glamorous hats a compelling subject matter. From about 1915 he produced a series of female studies – they are not so much society portraits as sumptuous interiors that include a figure. Bertia Don Wauchope was the artist's favourite female model for more than fifteen years – an independent woman, who had no need to pose for money, she met Cadell in 1911 and she sat for many of his paintings. Cadell painted other women, often as commissions, but none have the same relaxed and expressive beauty as those of Miss Don Wauchope.

The immediacy of Cadell's technique at this period is quite unlike what was being produced by the other Colourists. 'In the nervous speed of his application of paint, Cadell draws sustenance from the late work of Monet ... he endeavors to convey the immediacy of his experience in brilliant slashing strokes.' (Kenneth McConkey, *Edwardian Portraits: Images in an Age of Opulence*, 1987, p.215)

A Lady in Black was the title for a painting exhibited in the Royal Glasgow Institute in 1921 and another in 1926. The one exhibited in 1926 was purchased by the Glasgow Art Gallery and Museum, the first picture by the artist to go into a public collection.



Francis Campbell Boileau Cadell RSA 1883–1937

Still Life with a Lacquer Screen

Signed · oil on canvas · 24 × 20 inches

Still Life with a Lacquer Screen was painted in the early 1930s when Cadell painted a series of striking still lifes and interiors at his Edinburgh studio. In these pictures the artist uses colour at its full strength and make the case for Cadell being the artist who most convincingly justifies the description Scottish Colourist.

Here are objects recognizable from other compositions, such as the blue jug, Chinese tea bowl, and lacquer screen. The red chair, one of several in his flat that he painted that colour, draped with a printed scarf, became a favourite abstracted motif in Cadell's paintings of this period.

It is a sad example of the effect of the collapse of the art market, as a result of the stockmarket crash, that Cadell spent the last few years of his life depending on the charity of other artists in spite of it being the period of some of his best work.



Stanley Cursiter RSA PRSW 1887–1976

Teacups

Signed and dated 1921 · oil on canvas · 16 × 24 inches

PROVENANCE: The Robertson Collection, Orkney

EXHIBITED: Royal Glasgow Institute, 1921. no.65

LITERATURE: Beasant, Pamela, *Stanley Cursiter a life of the artist*, Orkney 2007

Cursiter returned to Edinburgh from France in 1920 and set up a studio. It was the first time that he was earning his living as a professional painter. Although he had studied at Edinburgh College of Art, volunteering for the Army at the beginning of the Great War delayed the start of his career.

Paintings from this period such as *Teacups* and a larger painting entitled *The Pewter Jug* (Hunterian Art Gallery, Glasgow University) show the influence of Peplow's early black background still lifes which in turn were influenced by Manet.

Cursiter described his postwar painting:

I began studying the Old Masters – not only for the interest in the lives they lived, but also their methods of pictorial composition; their materials and painting methods. I began to take an interest in Art with a capital A, not quite from the history of art text book angle. I was trying to understand the things that had happened in art as seen in the light of practical experience in painting, and the knowledge of painting methods, in as far as one could reconstruct the studio conditions of the past, with perhaps a glimmer of understanding of the creative mind, and how it worked in the process of making things.



Anne Redpath ARA RSA RSW 1895–1965

Summer Flowers

Signed · oil on board · 24 × 24 inches

LITERATURE: Patrick Bourne, *Anne Redpath 1895–1965, Her Life and Work*, 1989, illus. pl.2 (frontispiece); Terence Mullaly, *Anne Redpath Memorial Exhibition* catalogue, The Arts Council of Great Britain Scottish Committee, 1965, p. 3

COLLECTION: The late James Gulliver

Summer Flowers was probably painted in 1950, the year after Redpath moved to Edinburgh from her native Borders. Still life painting was particularly important to Redpath in the 1950s and almost half of her exhibits at this time were flowers in vases and jugs or potted plants on table-tops.

Writing in 1965 in the catalogue to the artist's memorial exhibition, Terence Mullaly noted that in Redpath's work:

... pinks and greys, mauve and lilacs are colours which she commands. Equally remarkable is Anne Redpath's use of white. I have now for several years lived with a large still life by her which is in effect a study in white. It is a picture of beauty; handled with boldness, indeed bravura. It combines to a degree today rare decisive use of paint, an uninhibited delight in its qualities, and a respect for the thing seen.



Published by Bourne Fine Art for the exhibition
Raeburn to Redpath: 200 Years of Scottish Painting held at
6 Dundas Street, Edinburgh, from 30 May to 5 July 2008

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Photography by John McKenzie
Designed and typeset in Caslon by Dalrymple
Printed in Scotland by Beith

Front cover: detail from F. C. B. Cadell
Still Life with a Lacquer Screen, cat.no.14
Back cover: David Gauld, *The Procession of
Saint Agnes*, cat.no.11
Frontispiece: Stanley Cursiter
Teacups, cat.no.15

Bourne Fine Art

Part of the Fine Art Society

6 Dundas Street · Edinburgh EH3 6HZ
+ 44 (0)131 557 4050 · art@bournefineart.com
www.bournefineart.com