

Ambrose McEvoy (1877-1927)

**A 'painter of excellence'
shaped by artistic influences**

TWO VOLUMES

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PhD

University of York

History of Art

July 2021

VOLUME I

ABSTRACT

This thesis explores the life and work of the modern British portraitist Ambrose McEvoy, by focusing on the artistic influences that shaped his work throughout his career. McEvoy was one of the most popular portrait painters of his generation, with his sitters predominantly comprising the glamorous social elite of the 1910s and 1920s, politicians, royalty, and the aristocracy. Yet, despite his impressive oeuvre of famous faces, McEvoy has almost entirely disappeared from art-historical literature. At the peak of his career, he was best known for his 'ethereal' portraits of women in beautiful dresses, a subject which in the years following his death in 1927 became regarded as superficial. However, early research for this thesis led to the discovery of the artist's estate, a large and unique collection of archival and painted material comprising 5000 items. The papers were uncatalogued and unpublished, and had remained in the possession of McEvoy's family since his death. This material, which I have titled the McEvoy Estate Papers, provides an entirely original view of McEvoy and his work, which stands in stark contrast to the superficiality that haunts his posthumous reputation. The McEvoy Estate Papers has provided a vital foundation for this thesis and has led me to explore an overarching and important theme in the artist's career, the subject of influence. McEvoy was deeply influenced by a number of different artists throughout his career, from the Dutch Golden Age to his modern contemporaries including James McNeill Whistler, John Singer Sargent, and Gwen John. This thesis will explore McEvoy's work chronologically across five chapters, from an early period in which he directly copied the work of old masters, to his later interiors and portraits which gleaned compositional tropes and techniques from other artists' works. By using the influence of other artists, McEvoy was able successfully to cultivate a unique identity as a portraitist working across a transitional period of modern British art; he reintroduces the concept of the 'New Woman' to an upper-class audience in the 1920s, and as leading artist of the period, fulfils his wish 'to be a painter of excellence'.

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ABBREVIATIONS

CAS	Contemporary Art Society
FAS	Fine Art Society
IS	International Society of Sculptors, Painters and Gravers
MEP	McEvoy Estate Papers
NEAC	New English Art Club
NPG	National Portrait Gallery
ODNB	Oxford Dictionary of National Biography
OUP	Oxford University Press
RA	Royal Academy of Arts
Slade	Slade School of Fine Art
V&A	Victoria and Albert Museum
VAD	Voluntary Aid Detachment

The McEvoy Estate Papers is a unique collection of 5000 items belonging to Ambrose McEvoy's estate, and is printed as an inventory in Appendix II of this thesis. I have catalogued each item with a unique archival number relating to the type of object (for example, a letter is catalogued with LET) and a sequential number. The archival system devised for the McEvoy Estate Papers will be explained in more detail in the Introduction of this thesis.

All of the photographs of the McEvoy Estate Papers have been taken by Lydia Miller unless stated otherwise.

It should be noted that Ambrose McEvoy's daughter Anna married twice, and she is referred to by different names throughout this thesis and in the inventory of the McEvoy Estate Papers, depending on the period referenced. Anna McEvoy is also referred to as: Anna Bazell or Mrs Bazell, or Anna Hett or Mrs Hett.

Albert Rutherston who began life as Albert Rothenstein, but anglicised his surname in 1916, shall be referred to as Albert Rutherston throughout this thesis for ease of reference.

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DEDICATIONS AND ACKNOWLEDGEMENTS

I would like to dedicate this thesis to Carole and Bill Procter, my wonderful, kind and generous godparents. I couldn't have done this without you. You nurtured an unexplainable and deeply-instilled love of art and architecture that I have had for as long as I can remember. I never would have seen so many wonderful things without you. Thank you for everything.

and

Charles Hett and Sue Leech, McEvoy's grandchildren. Thank you so much for welcoming me into your family and for generously giving me access to the most amazing collection of archival and painted material. This experience has been every student's dream. It has been a privilege to work on the McEvoy Estate Papers and to really understand the artist, the man, the husband, and the father. I hope this PhD does you proud.

I would like to thank a number of people who have contributed to my PhD:

At the University of York my supervisor, Liz Prettejohn, who has supported my work from the beginning and has helped me process a daunting amount of material and mould it into something tangible. My TAP supervisor Richard Johns – your input has been invaluable at every stage. My fellow PhD students Marte Stinis for translating several letters from French, and Kim Newell.

The Paul Mellon Centre for awarding me a Research Support Grant. I am so grateful for your help and support. This grant was an absolute necessity for cataloguing the McEvoy Estate Papers.

My former employers and good friends Philip Mould and Lawrence Hendra. You trained me and shaped me into the careful researcher that I am today. You have been so kind and patient, and have done so much to help me with this project over the last four years – I know it's been challenging!

Charles and Maricarmen, Sue and Jonathan, Tannis, Jeff and Elyse, thank you for everything – for giving me access and letting me work on the McEvoy Estate Papers, for putting me up to stay in Canada, and for feeding me. Richie and Robert who had never met me, but kindly let me stay with them for a week in their beautiful house in Ottawa during my research trip, and fellow lodger Atchima (Jazz) – thank you for wandering Ottawa's dark streets with me.

The private collectors who gave me access to their wonderful McEvoy's but did not want to be named – you know who you are! Also, Jools Holland and his wife Christabel, William and Henry Edwards and Rev. Patrick Whitworth, Arabel Borel, Victoria Wigan and Tom Clarke, and Louis Jebb.

Vary Rushton and her brother James Finlay for letting me visit McEvoy's house. A day I will always remember and cherish!

My friend Alex Kidson for keeping me solvent with different projects at various stages of my PhD and career. James Church, fellow PhD student and new friend at Kingston University. My good friend Matt Lesch for letting me use 'The Cottage' for writing up during the national lockdown.

All of the art galleries, archives and libraries who went above and beyond: Meredith MacLean at the Canadian War Museum, Sharon Odell at the National Gallery of Canada, Sally Woodcock and Sara Harrop at the Roberson Archive, Hamilton Kerr Institute, Cambridge, Hannah Williamson at Manchester Art Gallery, Tara Weber at Johannesburg Art Gallery, Angela Zehnder, Painting Conservator at the Iziko South African National Gallery and Hayden Proud, Curator of Historical Collections of Painting and Sculpture at the Iziko Museums of Cape Town and Iziko South African National Gallery. Aberdeen Art Gallery, The Courtauld Institute of Art, Glasgow Museums Resource Centre, Harvard Art Museums, Heinz Archive and Library, Houghton Library at Harvard, Hunterian Art Gallery, National Library of Scotland, National Gallery of Victoria, V&A prints and drawings department, National Library of Wales, Tate Archive and Library, UCL Art Museum and UCL Special Collections.

Finally, thank you to my wonderful family for all your help and support. My mum and dad for looking over endless drafts and for proof-reading my thesis in record time – a time when I needed you most. My sister Grace for ensuring I had more paid-for holidays than any other PhD student in history, probably. My patient and loving partner Tom – thank you picking up countless bills, for being there to ease my never-ending anxieties, and for listening to my enthusiastic late-night ramblings about a man who has been dead for almost 100 years.

DECLARATION

I declare that this thesis is a presentation of original work and I am the sole author. This work has not previously been presented for an award at this, or any other, University. All sources are acknowledged as References.

Lydia Miller

31st July 2021

INTRODUCTION

I wish to be a painter of excellence...

Weak echoes and imitations of bastard “influences” always trying, for this is always my bane, to surprise people.¹

– Ambrose McEvoy

The career of Ambrose McEvoy commenced in 1893 with his education at the Slade School of Fine Art in London, arguably the most progressive art school in the country at this period. He developed a successful career as a portraitist and worked until his death in 1927. Little has been written about McEvoy’s career as an artist, and biographical accounts of his life have been largely incorrect or exaggerated – often fed by a distorted truth perpetuated by the artist himself. McEvoy is best known for his portraits of fashionable society women, each depicted in a beautiful dress; they are exquisitely coloured and comprise painterly brushstrokes that almost merge the sitter with a dreamlike or ethereal background. It is perhaps the seemingly superficial and overtly-feminised appearance of these portraits that has led to McEvoy being overlooked in the scholarly canon of British art history. These portraits, the primary focus of his later career, were a significant and important period of McEvoy’s oeuvre in which he reintroduces the 1890s concept of the ‘New Woman’ and creates a unique identity for his work. However, there are several other periods of the artist’s career that are less well known, but equally significant, that have come to light – not through existing literature on McEvoy – but through extensive original archival research conducted for this doctoral project. This thesis has been critically shaped by a large collection of previously unpublished and unexplored primary material from Ambrose McEvoy’s estate, which will be cited throughout as the ‘McEvoy Estate Papers’, or abbreviated in footnotes to MEP. The composition of the McEvoy Estate Papers and how this collection has been used for this thesis will be explored in more detail later in this introduction. However, it is vital to highlight the recurring theme that dominates the correspondence, drawings, paintings, notebooks, diaries, reproduction mounts, and postcards of the McEvoy Estate Papers: ‘influence’. McEvoy worked across a number of different genres throughout his career and built a

¹ NOT/364, MEP.

successful practice as one of the leading portraitists of the mid-late 1910s and throughout the 1920s, by being influenced by other artists and their work. These artists spanned almost 500 years of European art, from the Italian Renaissance and the Dutch Golden Age, to McEvoy's close friends and contemporaries at the Slade School of Fine Art. With so little scholarship on McEvoy, the theme of influence – and how and why influence dominated McEvoy's career – has never been previously explored as an impactful and extensive subject, nor has it been explored in scholarly detail, until now.

Without the McEvoy Estate Papers, it would have been impossible to have focused on the theme of influence as the subject of this thesis, and thus additional and original scholarship on McEvoy as a measured outcome of this project would have been minimal. Instead, the comprehensive and detailed exploration of McEvoy's career that follows, which has been informed by the McEvoy Estate Papers to give an entirely original scholarly stance on the artist's work, not only informs existing literature on McEvoy, but also the wider narrative of this period of British art history – a period that remains largely under-researched. The fluctuating influences of old masters and contemporaries over a number of years on artists of McEvoy's generation, is a subject that has not been explored fully in art historical literature. This thesis examines key periods of McEvoy's work chronologically, by focusing on the impact of different artistic influences, and how these artists successfully informed McEvoy's work. Although several influential artists are explored in this thesis, the list is by no means exhaustive. There are many other artists, both British and European, who arguably influenced McEvoy during his career and who could be explored in greater detail following the completion of this thesis. However, the subject of 'influence' for this doctoral project has been driven by discoveries made whilst researching the McEvoy Estate Papers; this thesis therefore initiates the discussion of 'influence' in McEvoy's work with the hope that other scholars may continue this research.

As the subject of influence is undeniably broad, the artistic influences that have been explored in this thesis have been limited to those artists who informed McEvoy's peopled interior paintings (which arguably paved the way for his pursuit of portraiture) and his female portraits – for which he is best known. McEvoy's portraits of men, royal sitters, and his work as a war artist have been excluded from this thesis as the theme of influence is arguably less impactful for these subjects – although this is certainly a topic that could be explored in more detail beyond this doctoral project. McEvoy also painted a number of landscapes and cityscapes throughout his career, often for his own enjoyment but rarely as commissions for clients, in contrast to his portraiture. By piecing together McEvoy's oeuvre, I can conclude that the technique for these paintings was almost certainly influenced by his friend Walter Sickert from 1909. However, the relationships that McEvoy developed with his sitters

and patrons, and how McEvoy depicted particular individuals in his portraits, as well as the influences that underpinned his commissioned works, were all important considerations for this thesis. With this in mind, McEvoy's landscapes, which were arguably painted for his own indulgence rather than for his clients, have been excluded from this thesis. This is a subject that again could be explored in greater detail and developed further beyond this thesis.

In a fragile and discoloured notebook in the McEvoy Estate Papers, Ambrose McEvoy wrote that he wished to be 'a painter of excellence', though the parameters of this statement are not defined by the artist himself.² Every artist wishes to be excellent and yet excellence, like beauty, is open to interpretation. It is possible that McEvoy measured 'excellence' in terms of monetary success, popularity, influence, or fame. He was, after all, well-known in his lifetime as a society portraitist, and at the height of his career was charging up to £3000 a portrait, as well as appearing alongside the fashionable elite in almost every popular newspaper and journal of the period.³ However, 'excellence' could also be interpreted as demonstrating excellent technical skill in his work, whether this was creating an excellent likeness for a portrait, or by layering paint or mixing pigments using a particular method to create an excellent effect. It is possible that McEvoy measured 'excellence' in his ability to rival the skills of old masters or modern painters, by copying or reinterpreting their style or compositions – those artists who were already deemed excellent by the educated British public. As this thesis will demonstrate, McEvoy thrived on experimenting with different pigments, and learning techniques and compositional arrangements from other artists. He did this in order to align his work with theirs in proficiency, and glean insight into the methods of individuals that he thought were exceptional. In doing so, he was determined to 'surprise people' by creating both excellent and original portraits for which he became known.⁴

The influence of other painters had a profound effect on McEvoy, and although he began by initially creating 'weak echoes and imitations' of other artists' works, as he describes in the opening quotation of this introduction, he quickly became adept at emulating the work of old masters such as Titian, Vermeer, and Rembrandt, and was influenced by his contemporaries including Gwen and Augustus

² NOT/364, MEP.

³ LET/385/1920, MEP.

⁴ NOT/364, MEP.

John, James McNeill Whistler, and John Singer Sargent. It is as though he was unable to escape the influence of other artists and was constantly inspired by paintings and drawings on display in public collections and published in books. This type of experimentation – experimenting by drawing on the work of others – is perhaps not the stereotypical avant-garde that we associate with this period today, but stemmed from McEvoy's progressive education at the Slade, and continued throughout several clearly defined periods of his work. The sources of McEvoy's inspiration are vast, and he understood the importance of influence as a necessary and powerful tool for his own success. By examining McEvoy's work in the McEvoy Estate Papers, and in private and public collections, alongside a diverse group of paintings, drawings and etchings by different artists spanning five-hundred years of European art, this thesis will cast McEvoy and his work in a new light. It will define him as a major figure in modern British portraiture, and as an artist who became successful as 'a painter of excellence' by positioning himself amongst some of the best-known artists in the canon of history of art.

In 1946 Anna Hett (née McEvoy), McEvoy's daughter, wrote to Charles Cheston, a former student at the Slade with Ambrose McEvoy and his wife Mary. Although Anna's original letter is untraced, Charles Cheston's reply, dating to 3rd December 1946, recalls his friendship with the couple following their education at the turn of the twentieth century. In this letter, Cheston provides a detailed physical description of McEvoy, putting a face to this largely unknown artist:

In the early Jubilee Place days Ambrose had the appearance of [a] delicate and under-nourished frame. Friends would speak of his health and some would query whether he was consumptive.

Recollection of him is a rather slight figure, not too upright, with head inclined a little: in conversation he could look up suddenly with a kind of startled look at times, shewing [sic] his large eyeballs and one felt a certain intensity, if that is the word to convey that his reactions were very alive.

A stranger might have guessed his being either a poet or ascetic priest rather than an artist. His voice as you know was so unusual that it had quite repute, it rumbled out in deep bass tones and then would suddenly sideslip as it were into a high treble as though a bow had slid along the strings of the instrument at the crucial point in the sentence then recover to the former deeps [sic] with very odd effect.⁵

⁵ LET/857/1946, MEP.

Ambrose McEvoy cannot be described as ostentatious, narcissistic, or as a 'dominating figure'.⁶ He does not appear to have had extramarital affairs, like so many of his contemporaries, and he was described as well-liked by everyone who knew him. The artist William Rothenstein described McEvoy as 'a charming person...affectionate, intelligent and extremely sensitive to beauty'.⁷ Even at the peak of his career 'McEvoy was the same unassuming quietly charming companion and seemed unspoiled by success... He was of course greatly liked by all artists.'⁸ He was a family man who was devoted to his wife Mary, and addressed her in every affectionate letter as 'Darling' and signed off as 'Husband'.⁹

The 'large eyeballs' described by Charles Cheston are also mentioned by Mary as being particularly animated whilst painting. 'As he painted his eyes seemed to become larger & more luminous & they always did this, in spite of the conversation he kept up with his sitters.'¹⁰ His 'under-nourished frame' described by Cheston was also remembered by Augustus John in his handwritten foreword for the Leicester Galleries in 1953:

The well-carved features which might be thought to verge on the cadaverous were it not for the lively flush of health noticeable under the cheek-bones; the straight fringe correcting a perhaps too high forehead; the fine eyes, one of which was adorned with an unnecessary monocle; the almost clerical collar of subtly modulated white; the black suit swathing the spare figure, and the patent-leather dancing-pumps, all combined to form an ensemble of an unclassifiable elegance & distinction undreamt of & certainly unapproached among the rank and file. McEvoy, nearly always in high spirits, seemed to live in a world of melodrama, a fabulous world, where anything might happen and which later on he was to exchange for the hardly less unreal atmosphere of the beau-monde.¹¹

Although John knew McEvoy well, and the pair were best friends for several years, John can sometimes be considered an unreliable source, prone to misremembering and exaggeration. To describe McEvoy as 'always in high spirits' and living in a 'world of melodrama' contradicts the primary sources among the McEvoy Estate Papers, as well as accounts from other contemporaries. Instead, McEvoy appears

⁶ William Rothenstein, *Men and Memories: Recollections of William Rothenstein 1872-1900, Vol I* (London: Faber & Faber, 1931), 334.

⁷ William Rothenstein, *Men and Memories: Recollections of William Rothenstein 1872-1900, Vol II*. (London: Faber & Faber, 1931), 3.

⁸ LET/857/1946, MEP.

⁹ MEP.

¹⁰ NOT/197, MEP.

¹¹ NOT/3/1953, MEP.

to have been the calm and quiet onlooker, taking on the role of a flâneur in the society that surrounded him – first the society of his contemporary artists and then his high-society patrons. He also appears to have suffered from bouts of depression, exacerbated by financial pressure, and on more than one occasion he writes to Mary that he is feeling unwell and wanting to return home from visits abroad.¹²

McEvoy's unusual appearance, particularly during his years at the Slade, was the result of early influence – the influence of popular artists of the 1890s. Fellow Slade student Daisy Legge, who also modelled for McEvoy, remembered a 'Tea party at the Johns. McEvoy sat opposite me at tea, looking as like Aubrey Beardsley as he could.'¹³ Beardsley 'epitomised the *fin de siècle* in England' as an important figure in aestheticism, and had a significant impact on McEvoy and his contemporaries.¹⁴ Although Beardsley died of tuberculosis at the age of twenty-five, he had reached celebrity status with both his controversial graphic art and as the first editor of the popular *Yellow Book*, and would have been a model of aspirational success for McEvoy. The 1890s generation of art students at the Slade were urged by their drawing master Henry Tonks to study 'the pictures in the National Gallery more and the Beardsley drawings in the fashionable *Yellow Books* less'.¹⁵ It is not surprising that McEvoy modelled his appearance on this fashionable and influential artist who was set to take British art in a new direction, and even McEvoy's illustrations in both *Fableland* by William Morant (fig. 1 and 2) and the 1896 edition of *The Quarto* (fig. 3), mimic elements of Beardsley's style.¹⁶ McEvoy recalls a letter that he wrote to his Slade friend Benjamin Evans which presented 'a lot of black on the envelope "like Beardsley"'.¹⁷ However, Beardsley was not a presiding or lasting influence on McEvoy's work, nor was he proud of his early interest in 'black and white'.¹⁸ Yet the physical resemblance between McEvoy and Beardsley is uncanny when comparing photographs of each artist. Figure 4, a photograph of Ambrose McEvoy in the McEvoy Estate Papers depicts the young artist in c.1898 at the age of roughly 21, and Figure 5 depicts Aubrey Beardsley in 1892 at the age of 20. Both artists are sickly and gaunt in appearance, McEvoy, like Beardsley, has close-cropped hair, a similar air of confidence in his pose, and a similar style of suit. Daisy Legge was not the only student to comment on McEvoy styling himself

¹² MEP.

¹³ LET/848, MEP.

¹⁴ Stephen Calloway and Caroline Corbeau-Parsons, *Aubrey Beardsley* (London: Tate Publishing, 2020).

¹⁵ Susan Chitty, *Gwen John* (New York: Franklin Watts, 1987), 37 & 38.

¹⁶ J. Bernard Holborn, "A Ballad," *The Quarto: An Artistic Literary & Musical Quarterly for 1896* (London: J.S. Virtue & Co., 1896), 64-5. William Morant, *Fableland* (London: T. Fisher Unwin, 1898), 44-45.

¹⁷ NOT/364, MEP.

¹⁸ *Ibid.*

on Beardsley, Augustus John also noted the resemblance between the two artists. However, John notes that McEvoy's appearance was also influenced by James McNeill Whistler, an artist who deeply influenced McEvoy, and a subject that will be explored in more detail in Chapter 4 of this thesis:

[McEvoy's] general appearance, owing something to Whistler, whom he knew personally, and to Aubrey Beardsley, whom he didn't, comprised a straight low fringe of black hair, a monocle, a high collar of modulated white, a black suit and patent leather dancing pumps; he was in fact the perfect 'arrangement in black and white'.¹⁹

McEvoy knew Whistler personally. He was a close friend of McEvoy's father, and Whistler was another artist idolised by this younger generation. John's description of McEvoy as a 'perfect 'arrangement of black and white"' alludes to Whistler's 'arrangement' portraits, which intended to create harmony through colour and form, by drawing a parallel with musical arrangements. The monocle and black and white costume worn by McEvoy in this quotation are also recorded by John in his description of Whistler during a visit to the Slade life drawing class in 1896:

a jaunty little man in black, who had a white lock in his curly hair and wore a monocle. Mr Whistler! An electric shock seemed to galvanise the class: there was a respectful demonstration: the Master bowed genially and retired.²⁰

The descriptions of McEvoy's physical appearance by his closest friends and contemporaries not only build a picture of an individual who, until this thesis, has remained largely unknown, but these animated and lucid memories also highlight the impact of influence on McEvoy from his initial education at the Slade. McEvoy is representative of an entire generation of modern artists who commenced their careers in the 1890s, and subsequently lived in the shadow of some of the most accomplished Victorian artists of the period. This is almost certainly one of the reasons why McEvoy's work has been overlooked, particularly in recent years with an increased interest in Victorian art in art-historical scholarship. Not only were McEvoy and his contemporaries working in the shadow of Victorian artists but they had to position their work amongst well-established artists such as Sargent and Whistler in order to gain contemporary recognition.²¹ Although McEvoy was assured a place to exhibit at the NEAC from 1901, the competition to exhibit at other popular venues was fierce, particularly when it was hoped that these exhibitions would lead to sales and commissions. In 1868 it was said that 8000-10,000 new paintings were exhibited in London every year, with 30,000 thought

¹⁹ Augustus John, *Chiaroscuro: Fragments of Autobiography* (New York: Pellegrini & Cudahy, 1952), 43.

²⁰ *Ibid.*, 48.

²¹ Although Whistler died in 1903 his work remained popular.

to have been created and rejected.²² By the turn of the twentieth century this number was significantly more, with a greater number of exhibiting spaces for artists, including the NEAC, Fine Art Society, and the Contemporary Art Society, which were founded in 1886, 1876 and 1910 respectively, but also an increasing number of art schools and art students.²³ In 1911 there were 13,000 submissions for the Royal Academy Summer Exhibition and only 1500 works were accepted.²⁴

However, the turn of the twentieth century also saw high-tier dealers abandoning modern British art that had been produced by well-known Victorian artists, for an increased interest in the secondary market.²⁵ Prices for paintings by Victorian artists were sharply declining, 'Edwin Landseer's Lady Godiva's Prayer (Coventry, Herbert Art Gallery and Museum) was sold in 1873 by his executors for £3,360, but in 1916 it only achieved £943.66.'²⁶ The newly-popular secondary market comprised old masters which by 1900 were reaching unprecedented prices.²⁷ This resulted in McEvoy and several other contemporary artists copying old masters and imitating the style of these works for a modern market – these were the artists described by Pezzini as aiming 'to live up to the comparison with the old masters.'²⁸ It also led to McEvoy being directly influenced in his own work by old masters such as Rembrandt, whose work was being brought to the fore of London collections. The influence of old masters on McEvoy's work demonstrates the rapidity of changing tastes from the late nineteenth to the early twentieth centuries. Frank Rutter in *Art in my Time*, published in 1933, observed that 'history

²² Unknown, "What Becomes of the Pictures?," *Tinsley's Magazine* (April 1868): 288. Pamela Fletcher and Anne Helmreich, *The Rise of the Modern Art Market in London: 1850-1939* (Manchester: Manchester University Press, 2013), 5.

²³ There are several references to increasing student numbers from the 1870s through to the 1930s in Stephen Chaplin, "The Slade School of Fine Art Archive Reader" (unpublished manuscript at London: UCL Special Collections, 1998). For more information see Pamela Fletcher and Anne Helmreich, *The Rise of the Modern Art Market in London: 1850-1939*.

²⁴ Pauline Rose et al., *Anne Acheson: A Sculptor in War and Peace* (Portadown: Craigavon Museum Services, 2019), 8.

²⁵ Barbara Pezzini, '(Inter)National Art: The London Old Masters Market and Modern British Painting (1900–14)', in *Art Crossing Borders: The Internationalisation of the Art Market in the Age of Nation States, 1750-1914*, ed. Jan Dirk Baetens and Dries Lyna (Leiden: Brill, 2019), 137.

²⁶ *Ibid.*

²⁷ *Ibid.*, 139.

²⁸ *Ibid.*, 159.

cannot tell us of any half-century during which the changes of style in art have been so extraordinary and revolutionary as they have been during the past fifty years.'²⁹

The art market, with an emphasis on old masters, continued to flourish into the second decade of the twentieth century. McEvoy is briefly featured in C. J. Holmes' *Pictures and picture collecting* in 1910 as an example of a modern artist in whom to invest.³⁰ However, the destruction and unexpected continuation of the First World War led to a decline in the contemporary art market. During this period, many exhibiting societies and art galleries closed, and the majority of artists working in Britain were negatively affected. The *Western Daily Press* in 1916 reported that 'Modern art lies under a heavy disability in these days of war.'³¹ The years immediately following the war saw a substantial re-growth of the market, 'in part due to the market for war memorials and state patronage of the national art projects linked to the Great War.'³² However, by the end of 1920, 'there were clear signs of depression in the art economy as artists suffered from withdrawal of state support and falling demand', and by the summer of 1921 the effects of increased taxation on luxury goods, which had led to a decrease in demand for original art, were being felt keenly by artists in both Britain and America.³³ In 1921, McEvoy wrote to his wife Mary from New York about his unsuccessful trip and an international financial crisis, 'This visit has not been a success like my last one. Everybody thinks they are ruined and I imagine it is the same in London.'³⁴

By 1921 McEvoy was still at the height of his career, a peak which would last until his death in 1927. He was not overly affected by slumps in the art economy, as he was not dependent on the open market. McEvoy instead had protected his practice by building up his own network of private clients who continued to commission portraits throughout the late 1910s and 1920s. Among his sitters were Consuelo Vanderbilt, Duchess of Marlborough, Winston Churchill, Sir John William Alcock and the Russian ballerina Lydia Lopokova, as well as dozens of famous actresses, celebrities and the transatlantic elite of the day. By the late 1920s, almost every country house in England would have

²⁹ Frank Rutter, *Art in My Time*, (London: Rich & Cowan, 1933), 12.

³⁰ Charles J Holmes, *Pictures and picture collecting* (London: A. Treherne & Co., 1910), 38.

³¹ "National Portrait Society", *Western Daily Press*, Feb 17, 1916, 5.

³² Andrew Stephenson, 'Strategies of Display and Modes of Consumption in London Art Galleries in the Inter-War Years', in *The Rise of the Modern Art Market in London, 1850-1939*, ed. Pamela Fletcher and Anne Helmreich (Manchester: Manchester University Press, 2013), 104.

³³ *Ibid.*

³⁴ LET/198/1921, MEP.

boasted a McEvoy portrait. His work was also extremely popular in the US: 'Mr. McEvoy's vogue is greater in New York than in London', and his portraits are still part of several international collections from the National Gallery of Canada to the National Gallery of Victoria.³⁵

When McEvoy died unexpectedly of pneumonia on Augustus John's birthday, 4th January 1927, there was an outpouring of grief from friends and patrons alike. Lady Diana Cooper recalled McEvoy's death as a knife through her heart and former Prime Minister Ramsay MacDonald wrote that 'a most delightful personality has been taken away from us.'³⁶ Obituaries were printed in major newspapers and the well-known art historian and critic R.H. Wilenski defined McEvoy as 'the modern Gainsborough.'³⁷ However, McEvoy's posthumous recognition was fleeting, particularly following the Second World War, and by 1953 his portraits were described as displaying a 'startling vulgarity...as tricky as [Thomas] Lawrence at his very worst.'³⁸ The style of his portraits had fallen out of favour, and in a war-torn Britain that was still restricted by rationing until 1954, glamorous portraits from the 1920s were no longer wanted or welcome. Society had changed. The majority of McEvoy's portraits in public collections were relegated to art gallery storerooms, and his life and career diminished into art historical obscurity, until the 1970s when Eric Chilston (Eric Akers-Douglas, 2nd Viscount Chilston), a family friend of the McEvoy's, decided to revisit McEvoy's work and write a biography on the artist.

Although McEvoy was highly successful during his lifetime, very little has been written about his work prior to this thesis. McEvoy is featured in biographies of his contemporaries, including Augustus and Gwen John, and William Orpen. He is also mentioned in William Rothenstein and Diana Cooper's autobiographies *Men and Memories: Recollections of William Rothenstein 1900-1922* and *The Rainbow Comes and Goes*. The majority of criticism published during McEvoy's lifetime comprised newspaper articles reviewing his work in various exhibitions. Many of these articles, written by some of the leading art critics of the day, were invaluable for this thesis in providing accurate contemporary insights into particular works and how they were publicly received. They also provided an overview of

³⁵ "London Letter: The New Associates," *The Daily Mail*, April 26, 1924, 2.

³⁶ Diana Cooper, *The Rainbow Comes and Goes* (London: Century Publishing Co., 1984), 92. LET/167/1927, MEP.

³⁷ "Mr Ambrose McEvoy", obituary, *The Times*, Jan 5, 1927, 12. LET/776/1933, MEP.

³⁸ "Ambrose McEvoy: A Cautionary Tale Re-Told," *The Times*, Dec 10, 1953, 11.

public opinion on McEvoy's success, recording key achievements in his career and documenting his progression as a portraitist.

In 1919 McEvoy's close friend and patron, the managing director of Rolls-Royce, Claude Johnson privately published his first tomes cataloguing McEvoy's oeuvre. *The Works of Ambrose McEvoy from 1900 to May 1919* is illustrated with 163 photographs across two volumes; the first volume catalogues and illustrates his oil paintings and the second volume, his watercolours. This early and unofficial catalogue raisonné of McEvoy's paintings provides no critical interpretation of the artist's work, but it does provide a comprehensive list of works that had been completed in chronological order as well as information on where each piece had been exhibited and who owned them. This gives a good overview of McEvoy's oeuvre up until this date. In 1923 Claude Johnson, under his nickname and pseudonym 'Wigs', published 1500 copies of a second catalogue of *The Work of Ambrose McEvoy* with Colour Magazine and The Moreland Press. This offers greater insight into contemporary opinion and compiles several quotations from different critics and art historians discussing some of McEvoy's most important works across a variety of publications.

Between 1923 and 1927 McEvoy's contemporary and friend Albert Rutherston edited a series of short monographs titled *Contemporary British Artists* in which McEvoy was included. The twenty-one pages of text comprising McEvoy's monograph was written by Reginald Gleadowe, assistant to the Director of The National Gallery and then the Slade Professor of Fine Art at Oxford, who described McEvoy as having a 'delicate aesthetic sensibility, and a beautifully-trained hand.'³⁹ Although this monograph again provides some insight into the artist, this is not a substantial text analysing the key portraits of McEvoy's oeuvre, nor his contribution to British portraiture. More recently, Kenneth McConkey included several catalogue entries of portraits by McEvoy in *Edwardian Portraits: Images of an Age of Opulence*. He also mentions McEvoy *La Basquaise* and *The Convalescent* in *The New English: a history of the New English Art Club* in relation to both class and literature. Useful literature on this period more generally is by David Peters Corbett and Lara Perry's *English art 1860-1914: Modern artists and identity* which provides an excellent definition of British modernism.

The most comprehensive work to date on the life and work of Ambrose McEvoy is Eric Chilston's biography *Divine People*, which was researched and written in the 1970s but never published. There

³⁹ R.M.Y Gleadowe, *Contemporary British Artists: Ambrose McEvoy*, ed. Albert Rutherston (London: Ernest Benn, Ltd, 1924), 9.

are several letters between Chilston, his publishers, and his solicitors that reveal that his manuscript was lost by the publishers Weidenfeld & Nicolson.⁴⁰ He had not made a copy of the manuscript and therefore had to rewrite his book with the hope of having it published in the early 1980s. Unfortunately, Chilston died in 1982 before the manuscript was accepted a second time. This unpublished biography lay in storage with the McEvoy Estate Papers and McEvoy's grand-daughter brought it to my attention at the very beginning of my research. Chilston knew McEvoy personally, as the son of a close family friend. His biography is emotionally charged and written in a non-academic style conducive to the period in which it was written. Completed prior to the age of modern technology, Chilston's biography was also not fact-checked to the same standards as today and therefore presents several inaccuracies including McEvoy's date of birth which I was able to clarify by ordering a copy of his birth certificate (fig. 6). However, Chilston's biography does offer a detailed understanding of McEvoy's life, personality and career, and was useful in providing a starting point for my research. Chilston's biography was edited by Lawrence Hendra, Director of Philip Mould & Co., and published alongside a major retrospective exhibition at the gallery whilst I was undertaking my PhD. This is the first biography on McEvoy that has ever been published. I was actively involved in both the exhibition at Philip Mould & Co. and in contributing an annotated chronology to *Divine People: The Art and Life of Ambrose McEvoy (1877-1927)*.

Chilston, like McConkey, Rutherston, Gleadowe, and Johnson, as well as every other author who has written on McEvoy, however briefly, have unfortunately fed into the inconsistencies and falsities surrounding this artist – of which there are many. Authors have failed to check even basic facts about McEvoy, including the year of his birth and the number of years he attended the Slade.⁴¹ Several

⁴⁰ LET/1190/1976, LET/1191/1976, LET/1192/1976, LET/1193/1976, MEP.

⁴¹ McEvoy was said to have been born in 1878, a date which was not corrected by the artist during his lifetime. I attained a copy of his birth certificate that clarifies McEvoy was born in 1877. This discovery went on to inform *Divine People: The Life and Work of Ambrose McEvoy* and has subsequently been changed across several online sources. One possible explanation for McEvoy changing his birth date was for his eligibility to apply for a scholarship at the Slade. The Slade offered six scholarships a year of £50 to students under the age of nineteen, tenable for three years. By enrolling at the Slade in 1893 at the age of 15 (with a birth date of 1878) rather than 16 (with a birth date of 1877) McEvoy would have been eligible to apply for this scholarship for an extra year. Another explanation is that it sounded more impressive to have started the Slade and his successful career a year younger. The number of years that McEvoy was enrolled at the Slade was also mis-recorded; Claude Johnson wrote in 1923 that McEvoy had attended the Slade three years 'in all' whereas there is an admittance ticket to study at the Slade three days a week until April 1898 (fig. 7) which would mean McEvoy studied at the

inaccuracies have been addressed and amended throughout the course of this thesis using a number of primary sources, predominantly from the McEvoy Estate Papers, but future research into McEvoy will undoubtedly uncover further knowledge of his life and work. The Slade School material at UCL Special Collections was a valuable resource and included several student index cards and signing-in ledgers, correspondence, and newspaper articles relating to McEvoy's contemporaries. Primary material authored by Edna Waugh (later Edna Clarke Hall), McEvoy's contemporary, in the Tate Archive and Library was also consulted for this research.

The most accurate and original material that forms the foundation of this doctoral project, and on which all other research has been built, are the McEvoy Estate Papers. This is a unique collection of primary material that has remained almost fully intact and in the possession of McEvoy's descendants since the death of Mary McEvoy in 1941. Almost all of the McEvoy Estate Papers are unpublished, with the exception of those included in *Divine People*, and until this thesis, it was a collection that had never been researched or catalogued in its entirety.⁴² Following my research, it is now known that the McEvoy Estate Papers comprises 5000 objects including hundreds of letters from McEvoy to his wife and from McEvoy's sitters, friends, contemporary artists, and family, diaries that span several years and include dates of key sittings, photographs, exhibition catalogues, paintings, newspaper articles, drawings, sketchbooks, essays, and several other items that are outlined in Appendix II.

I discovered the McEvoy Estate Papers, which resided in both Canada and the UK, when I traced McEvoy's grand-daughter through several genealogical websites and online searches. The estate, which includes a large number of paintings was made accessible to me by three out of four families of McEvoy's descendants. The fourth owner whom I believe is in possession of a number of paintings, would not give me access to their part of the collection and therefore has been excluded from the McEvoy Estate Papers inventory.

I applied for a Research Support Grant from the Paul Mellon Centre for Studies in British Art to enable me to travel to Canada, where the majority of the McEvoy Estate Papers were held, and catalogue the

Slade for almost five years. Martin Postle, "The Foundation of the Slade School of Fine Art," *The Volume of the Walpole Society* 58 (1995-6): 127–230. Michael Reynolds, "The Slade: The Story of an Art School, 1871-1971," (unpublished manuscript, 1974), UCL Library Archives and Special Collections, (MS ADD 250), 4. Claude Johnson. *The Work of Ambrose McEvoy, Compiled by "Wigs"* (London: Colour Magazine, 1923), 31.

⁴² Eric Akers-Douglas and Lawrence Hendra, *Divine People: The Art and Life of Ambrose McEvoy 1877-1927* (London: Paul Holnerton Publishing, 2020).

material for four weeks. Whilst waiting for the outcome of the grant I negotiated the shipment of the majority of the archival material to London with both the owner and Philip Mould on the condition that I would catalogue the collection. I was generously awarded the Research Support Grant by the Paul Mellon Centre in Spring 2018 and I visited and researched the material in Canada that did not make the shipment in October 2018, including over 160 paintings and three boxes of archival material. During this visit I was also able to view several letters relating to McEvoy at the Houghton Library, Harvard. I also visited London from York on several occasions to catalogue the McEvoy Estate Papers, and transported a lot of this material back to York in order to complete my work. It took five months to catalogue the McEvoy Estate Papers and although the items were contained in labelled boxes, the 5000 objects that ranged in subject and condition were often without context, which further complicated a difficult task. This was an uncatalogued and personal family collection that required sensitivity and meticulous research in order to understand the scope of the material, and how it could impact the posthumous reputation of Ambrose McEvoy and the larger period of British art history. In order to catalogue the McEvoy Estate Papers effectively and efficiently I devised my own archival system that identified the type of object, the number in the sequence (this number was allocated according to when it was found and therefore has no relevance other than identification) and the date of the object, if known. An example of a catalogued item is given below.



I photographed the McEvoy Estate Papers as part of this project for ease of reference and to be used for the continuation of my research at a later date, beyond my PhD. Several of the photographs are included in this thesis but only where there has been a direct reference to items in the McEvoy Estate Papers. It has been essential to include the inventory of the estate that I devised as an appendix (Appendix II) so that the reader is able to cross-reference the material that has been referred to in the footnotes of this thesis. With so little accurate literature published on McEvoy, the McEvoy Estate Papers has also informed a chronology of McEvoy's life which has also been included as an appendix (Appendix I). This chronology provides a supporting guide for the reader and has been kept separate from the main body of the text so that it can be referred to throughout.

The importance of the McEvoy Estate Papers in forming the foundation of this thesis cannot be sufficiently expressed. By cataloguing the 5000 objects, I have been able to assemble a more complete understanding of McEvoy's life and his extensive and significant career, and provide a substantial contribution to the knowledge of this period of British art history. The McEvoy Estate Papers provide this thesis with indisputable evidence of key events in McEvoy's career, and provide dozens of drawings and sketchbooks that have never been seen or published before. These drawings are vital additions to McEvoy's oeuvre and were pivotal in answering the research questions of this PhD on the subject of influence.

The research questions that were devised for this thesis were directly informed by the McEvoy Estate Papers. After I catalogued the estate material using my archival system, I then looked in detail at the content of the written material including the diaries and notebooks belonging to McEvoy and his wife Mary, newspaper articles and reviews, and the abundance of correspondence from his friends, patrons and sitters, in order to identify key themes in McEvoy's work. This written material gave me an unprecedented insight into the artist's life and oeuvre, including his artistic motivations to develop his work and become a 'painter of excellence.' These motivations often resulted in almost ritualistic artistic practices including copying and emulating the work of old masters in London art galleries for several years, reading books on Rembrandt and the human figure, sketching from bookplates, and working alongside his friends including Gwen John and her brother Augustus in order to learn and develop as a modern artist. Once the content of these written items in the McEvoy Estate Papers were determined, I then reviewed the visual material – the paintings, drawings, postcards, and reproduction mounts of McEvoy's work that were produced throughout his career. These were predominantly peopled interior scenes, sketches of the human figure, and painted female portraits. After carefully reviewing a large number of items in the McEvoy Estate Papers, and taking into consideration the limited scholarly material on McEvoy by previous biographers and art historians, a prevailing subject surfaced that appeared to dominate McEvoy's consciousness throughout his career. This subject was influence. Although the individual artists that McEvoy used to directly and indirectly influence his work changed over the years, the concept of influence and the constant reminder of artists who had preceded him haunted McEvoy's work until his death, and caused bouts of severe anxiety to improve as an artist and ultimately reach success as a leading portraitist. After I devised the question of influence in McEvoy's work as the subject of this thesis, I then worked on collating the primary material from the McEvoy Estate Papers into influential groups of artists and key individuals who were instrumental in helping develop McEvoy's work as an artist. I also looked at dominant painters of the

late nineteenth and early twentieth centuries including James McNeill Whistler and John Singer Sargent in order to establish whether McEvoy was influenced by these artists' works.

The recent resurfacing of the McEvoy Estate Papers, as well as an increased interest in the work of modern British artists on the art market in recent years, has provided an opportune moment to research McEvoy and his paintings as a doctoral project. There have been several books published in recent years about McEvoy's contemporaries including Ida Nettleship, Augustus and Gwen John, William Orpen and William Rothenstein, and it is important that McEvoy is included in the narrative of modern British art, particularly portraiture, at this period. He needs to be understood as a key player among his contemporaries. He was one of the most popular artists of his day, and arguably the leading portraitist of his generation. By cataloguing McEvoy's estate, I have been able to gain a detailed impression of McEvoy's career, and understand the important relationships that he had with his contemporaries, with his sitters and patrons, and with his family. It has allowed me to identify patterns in his interests and the prominent influential artists who provided McEvoy with both inspiration and direction. This research has also enabled me to identify key periods or movements in McEvoy's oeuvre that would have otherwise not been established. The result of cataloguing and researching the McEvoy Estate Papers is an entirely original thesis using a new body of material. This is the first time that Ambrose McEvoy's oeuvre has been written about in substantial, scholarly detail.

The McEvoy Estate Papers have also served to effectively bookend this project – the collection was catalogued during the first year of my PhD and by the time this thesis is submitted, and with the ongoing co-operation and support of the owners, Adrian Glew the archivist at Tate, Lawrence Hendra at Philip Mould & Co. and myself, this material should have been successfully donated to Tate for posterity.

This thesis is arranged in chronological order and is presented across five chapters, each outlining a different influence or movement in McEvoy's oeuvre. Chapter 1 focuses on the important early years of McEvoy's career – his training – which can be split into two distinct periods, his formal and informal educations. As a teenager, McEvoy experienced contradictory feelings about his progress at the Slade. Although it was considered a highly progressive school and its tutors filled a paternal role beyond their paid week, the Slade also maintained more traditional teaching methods through its use of antique sculpture, and drawing on historical rather than modern art to influence its students. The predominant question that will be answered in Chapter 1 is, how did the Slade influence McEvoy? It aims to uncover the configuration of McEvoy's education and whether it was more than just a school for the artist. It

will also look at whether McEvoy's possible dissatisfaction with his Slade training encouraged him to embark upon a self-reflective period of independent study, and the outcome of this training as an expansion or rebellion against formal teaching at the school.

During his self-education, McEvoy studied alongside a group of influential contemporary artists that he met at the Slade. These close friends and their ability to influence each other will be the subject of Chapter 2. Perhaps surprisingly, this chapter will not consistently focus on McEvoy as a leading subject, but it will explore the dynamics of this group of artists and the role that McEvoy does and does not play within it. With the Slade's unusual co-educational environment in which women could enter on equal terms to men, this chapter strives to give a greater understanding of the female artists within McEvoy's immediate circle, with a particular focus on the influence of Gwen John on McEvoy's work. This chapter's exploration of both female and male groups within McEvoy's friendship circle will also look at the influence of external sources outside their group – the influence of Rembrandt who transposes history to appear to Augustus John in a dream, and the make-believe literary worlds of *The Jungle Book* and the *Three Musketeers*. The influence of Rembrandt on McEvoy's work proves vital in manifesting an ongoing interest in Dutch Golden Age paintings that lasts several years, and which will be explored in greater depth in Chapter 3. By examining several paintings by McEvoy alongside works by Johannes Vermeer, Gerrit Dou, Pieter de Hooch, and Gerard ter Borch, Chapter 3 will question the extent of the influence of Dutch interiors on McEvoy's work. Between 1900 and 1913 McEvoy's work changes considerably, and although he continues to be influenced by seventeenth century Dutch artists, his paintings have an increasing element of portraiture. From 1910 to 1913 McEvoy paints the same model, Anäis. By looking at several interior portraits by McEvoy between these dates, this chapter will analyse Anäis as an influential force in his work, and ask whether she was the primary reason for McEvoy pursuing portraiture.

In 1916 McEvoy became one of the most famous portraitists of his generation, but the reasons for his success at this date have been never explored. Chapter 4 will analyse the critical moments that led to his success, and the reasons why, by exploring his full-length portrait *Mrs Cecil Baring* which was painted the same year. This chapter will begin to examine the significance of the reoccurring theme of the mirror in McEvoy's work, and the influence of his family friend James McNeill Whistler from 1912 as a contributing factor to McEvoy's success. It will look at the key paintings that potentially signposted McEvoy's path to becoming popular with the upper classes. Chapter 5 will then continue with McEvoy's success throughout the late 1910s and 1920s, but specifically examine the influence of John Singer Sargent, the leading portraitist of the day. It will ask whether McEvoy aspired to be

Sargent's successor and, through a close comparison of McEvoy and Sargent's work, both stylistically and taking into consideration the relationships between their different sitters, this chapter will examine the concept of the New Woman. It will look at whether the New Woman was more than just an 1890s phenomenon, or whether McEvoy was able to redefine the New Woman for a modern age. Although there were several other artists including William Orpen, Philip de Laszlo, and John Lavery, who were considered important potential successors to John Singer Sargent following the closure of Sargent's portrait practice in 1907 and then after his death in 1925, McEvoy has been entirely neglected as a contender for this role. The parallels between Sargent and McEvoy's wealthy transatlantic and professional female clients are numerous, as are both artists' explorations of the role of the New Woman in their work. This combined with McEvoy's aspiration to be a leading painter of his generation, and ultimately a leading portraitist of the early twentieth century, aligns his ambition to that of the leading portrait painter of the Victorian and Edwardian periods, John Singer Sargent. Thus Chapter 5 will focus on McEvoy as Sargent's primary successor for the first time, in a new argument on the subject.

Across these five chapters, and focusing on artistic influence in McEvoy's work, this thesis aims to bring the work of Ambrose McEvoy to the fore, as a leading portraitist and a significant contributor to the narrative of modern British art.

CHAPTER 1

THE SLADE AND INDEPENDENT STUDY, 1893-1903

This chapter begins by returning to the fragile and discoloured notebook in the McEvoy Estate Papers which describes McEvoy's Slade education. It is not known exactly when McEvoy wrote this recollection describing his artistic training, but another entry in the same notebook dated 20th October 1907 may indicate a similar date. It is also possible that he wrote this entry in the late 1890s, directly following his education, although this cannot be verified.

I wish to be a painter of excellence.

Let me examine the ideas that have governed my actions at different times.

I left school at Easter 1893 with the definite idea of being an artist. Of course I knew nothing whatever of painting and painters ancient and modern or "art" of any kind except the absurd newspaper accounts. From summer I worked by myself – a [sic] anxious period when I read all the books on art I could get...Then I got "advice" from different artists of both sexes that I knew. The things I did at this time are very amusing (I seem to have looked at things very much more carefully than I did some years later)...Then I went to the Slade School in November 1893. The masters were horrified at what I did and set me to do quick charcoal drawings of antique heads. I was kept at these antique heads and figures for six months and hardly think I learnt anything.

The whole system was absurdly bad. Knowing nothing I was taught nothing. I was simply encouraged to do, without thought ~~an~~ dirty scrawls on innumerable sheets of paper and worst of all I was urged to thoughtlessly "sketch" in sketch books. It is almost impossible to shake off this thoughtless, methodless way of putting down lines, without thinking beforehand of where they were going. Then journals and magazines and newspaper articles that as a young student it was almost inevitable that I should read constantly and the necessarily ignorant talk of my fellow students made progress for one of my character almost impossible... I went into the "life" in April 1894 and went on in the same way. My different friends about his time were much in the same boat but Evans I think was a great deal better.

I exhibited "things" at sketch club that were weak echoes and imitations of bastard "influences" always trying, for this is always my bane, to surprise people. I don't remember much about what vague ideas I had at this time.

In the summer of 1894 I went to Crudwell "still up the village" I did some little paintings – quite boyish and what you would expect but not so vulgar as they might have been. I remember I wrote a letter to Evans then with a lot of black on the envelope "like Beardsley".

Then of course I was full of the Japanese too. But never thought about what I did. Then in the spring of 1895 (18) [sic] I "went in for Durer" Evans was not at the Slade that term.⁴³

⁴³ The '(18)' in this quotation refers to McEvoy's age in 1895. This is his correct age in spring 1895, having been born in 1877.

I did a thing called the “syrens” for the sketch club then I was full of Millet and Clausen. It is amazing and horrible that during all this period I should never have been taught anything.

I went down to Crudwell (down the village this time) at Easter for a week or a fortnight and tried to paint like Clausen!

These bad influences of course came from the lack of any methodical teaching (which was inevitable because the masters knew nothing themselves and from the presence of a number of young students, considered clever of the most atrocious taste. Then in the summer I ~~did~~ went to Crudwell again this time I was a regular Slade student of that period & painted outdoors in the sun, I did a picture of “Ruth” and ~~of~~ one of a little girl. It was about this time that I spent a great deal of time at “black & white” the worst thing I ever did. The sketching I did that Easter and generally during the spring though absurd were careful and excellent compared to to [sic] the dreadful “black & white” things of the later part of the year.

I went back to the Slade in the autumn again and “worked” more thoughtlessly than ever.⁴⁴

McEvoy starts this account by writing that he ‘wish[es] to be a painter of excellence’ – a statement that not only voices his aspirations as an artist, but suggests that he has not yet reached this point in his career.⁴⁵ He then chronologically recalls his years at the Slade which commenced on Saturday 28th October 1893 when he signed in to the Slade register for the first time at the age of sixteen.⁴⁶ He was enrolled to study ‘every day’ which excluded Sundays, and then from October 1895 three days a week paying half fees of £3 3s until at least April 1898.⁴⁷ However, instead of recalling halcyon days and looking back on his education with a sense of nostalgia, McEvoy bitterly criticises his tutors and attacks their training, emphasising that he was ‘taught nothing’ during his formal years at the Slade. It is not known what ignited this outburst, or whether at this point in time McEvoy truly did feel that he learnt nothing from his education at the Slade, but taking into consideration McEvoy’s positive relationship with his tutors, which will be explored in more detail later in this chapter, as well as his ongoing friendships with his Slade cohort, this passage can be interpreted as a fleeting diarist’s rant. The Slade provided McEvoy with his only period of formal artistic training, and this education, whether positively or negatively received, would have had a profound impact on his work as an artist. This chapter will look at the training that McEvoy received at the Slade, and how both the school and its tutors influenced McEvoy during these early years. It will explore whether the Slade provided more than just

⁴⁴ NOT/364, MEP.

⁴⁵ Ibid.

⁴⁶ ‘Session 1893-94 First Term, Fine Art Class, Male Students October 93’ in *Fine Art Class, Male Students*, Slade signing-in/attendance book, UCL Special Collections.

⁴⁷ POS/299, MEP. Term 2 commenced on January 11th 1898 and finished on 1st April 1898, as stated in UCL, *The University College London Calendar for the Session 1897-8* (London: UCL, 1897), 39.

an education for McEvoy, and strive to understand why his years of studying were important to his later career. It will also consider whether McEvoy's temporary negativity towards the Slade, as outlined in this quotation, ultimately led to his period of self-education from 1898, and what McEvoy achieved through self-directed learning that he did not attain whilst studying at the Slade.

The Antique Room

In the extract from his notebook, quoted at the beginning of this chapter, McEvoy recalls that he was kept in what was known as the Antique Room for six months aimlessly copying sculptural heads, during which time he 'hardly learnt anything'. He recalls that the sketches he was encouraged to produce were methodless and thoughtless. What McEvoy fails to recognise is that this method of training was typical of art schools at this period. A student had to be deemed proficient in drawing from the antique before they could progress to drawing from life – the same procedure as the Royal Academy Schools.⁴⁸ At the Slade, male and female students would work in the Antique Room together copying a cast from 10am until 4pm, with a short break for lunch.⁴⁹ It could take a student like McEvoy several months to progress from the Antique Room into Life Class. McEvoy's friend William Rothenstein remained in the Antique Room for his entire year at the Slade in 1888.⁵⁰

From the Slade's foundation in 1871, students were encouraged to focus on accurately depicting the human body through a programme of rigorous training, influenced by the French atelier system. There was no direct training for painting landscapes, or still lifes, but large historical subjects were encouraged for the Slade summer composition prize which took place annually. Edward Poynter, the first Slade professor, introduced the 'foreign' or French method into the curriculum including a 'General Course' which, according to former Slade Archivist Stephen Chaplin, became central to the Slade's teaching for decades after.⁵¹ The General Course was introduced so that there was not a 'separate course of study from the antique which is customary in most of our English schools.'⁵² Instead, it allowed students to work from the antique, the nude model, and the draped model 'at a

⁴⁸ UCL, *The University College London Calendar for the Session 1893-94* (London: Taylor & Francis, 1893), 79.

⁴⁹ Reynolds, *The Slade: The Story of an Art School, 1871-1971*, 116.

⁵⁰ Rothenstein, *Men and Memories, Vol I*, 24.

⁵¹ Chaplin, "The Slade", 41.

⁵² UCL, *The University College London Calendar for the Session 1871-2*, 43. Stephen Chaplin, "The Slade", 41.

fixed uniform fee for all students' and entirely under the direction of the Professor.⁵³ However, this multifaceted approach to teaching was not often followed by the tutors who insisted on students mastering the antique before drawing from life. This method was also followed at the RA schools but the progress of students at the Slade was significantly faster than at the RA. This was almost certainly the result of greater contact time and direct teaching from the Slade tutors.⁵⁴ As William Rothenstein later recalled in his autobiography:

The Slade school, where all the most promising young men and women worked, was turning out competent draughtsmen by the score, leaving South Kensington, and the Royal Academy School, far behind...The 'decadent' school was dead, and a more vigorous opposition to the Academy was growing. But the social prestige of the R.A. was still great... Social prestige, however, seemed far from the thoughts of John, Orpen and McEvoy. I remember McEvoy describing a dinner which he found so intolerably pompous, that he got up from the table and danced a jig. This was the Victorian end of the scale; there was also the fashionable Edwardian-bohemian.⁵⁵

As well as implying that the Slade was the most successful art school of the 1890s, in contrast to McEvoy's damning recollection, Rothenstein describes a new type of student that was emerging at this period, the Edwardian-bohemian, who was not only being taught at a progressive art school but was consciously moving away from the more traditional Victorian artist and the influence of the RA. McEvoy, John and Orpen are prime examples of this new student, with McEvoy physically leading the way with a jig to combat the RA's pompousness. That being said, McEvoy's disgust at the pompousness of the RA is, in many ways, in direct contrast to the clientele he would later court – the upper spheres of the transatlantic elite.

In 1871-2, the first UCL calendar to feature the 'Department of the Fine Arts, including Drawing, Painting, and Sculpture' outlined the importance of drawing from life from the outset of a student's education. Drawing from the antique, which also focused on the human form and comprised figural casts from Greek, Roman and Renaissance sculpture, would only be used occasionally to improve style – the argument being that Greek sculpture depicted an idealised human form which was impossible to illustrate successfully without some preliminary understanding of a living human figure.⁵⁶ The casts

⁵³ UCL, *The University College London Calendar for the Session 1871-2*, 43.

⁵⁴ The RA struggled to adapt to more progressive methods at the dawn of modernism and was failing to teach its students. Early in the 19th century, students received none of the required twenty-four lectures a year. James Charnley. 'Excavating the Academy' in *Creative License* (Cambridge: The Lutterworth Press, 2015), 41.

⁵⁵ Rothenstein, *Men and Memories, Vol I.*, 31.

⁵⁶ UCL, *The University College London Calendar for the Session 1871-2* (London, England, 1871), 43.

that Poynter acquired for the Slade's Antique Room in the 1870s were the same casts that McEvoy and his contemporaries worked from in the 1890s. These were predominantly Greco-Roman sculptures:

Michelangelo is the only modern – a Moses mask, a Madonna mask, sections of the head of David and 'Michelangelo's Slave' – perhaps the Louvre 'Dying Slave' still in the Antique Room in the 1950s.⁵⁷

Augustus John recalled:

The Student was first introduced to the Antique Room, which was furnished with numerous casts of late Greek, Greco-Roman and Italian Renaissance sculpture: no Archaic Greek, no Oriental, no 'Gothic' examples were to be seen. This studio is used by both sexes. The student is set to draw with a stick of charcoal, a sheet of 'Michelet' paper and a chunk of bread for rubbing out.⁵⁸

McEvoy's contemporaries including William Rothenstein, William Orpen and Mabel Culley recalled working from a cast of *The Dancing Faun*.⁵⁹ Although there are three versions of this sculpture that McEvoy and his contemporaries could have worked from, it is most likely that the cast at the Slade was a copy of the Uffizi faun (fig. 8). Evidence for this comes from a chalk drawing of the Uffizi faun produced by student Elinor Proby Adams in 1906 whilst studying at the Slade (fig. 9). With its ambitious contrapposto pose, this cast would have proved challenging for students to copy. Not only is the faun leaning forward, further exaggerating the abdominal muscles and creating a foreshortening of the neck and head when studied from the front, but the difference in height between the two feet results in a different pattern of muscularity across the calves. Although this sculpture would have been arduous to work from, there was no time restriction for producing a sufficient likeness as there would have been with a living model. Producing an accurate copy of this cast would have prepared McEvoy well for any pose instigated in the life class or in subsequent portrait commissions.

Although it is difficult to identify which sketches by McEvoy relate to casts in the Antique Room, if any at all, there are several drawings inspired by Renaissance and classical sculpture amongst the McEvoy Estate Papers. McEvoy made at least eight drawings from *The Christ Child* by Desiderio da Settignano

⁵⁷ Chaplin, "The Slade", 36-7.

⁵⁸ John, *Chiaroscuro*, 24.

⁵⁹ Reynolds, *The Slade: The Story of an Art School*, 116. Viola Barrow, "William Orpen", *Dublin Historical Record* 35, no. 4 (1982): 149. Rothenstein, *Men and Memories, Vol I.*, 22.

which have been identified through my research (fig. 10). This sculpture is identifiable in McEvoy's drawings by the lock of hair curled over the child's forehead (fig. 11-17).⁶⁰ Although these drawings were clearly made from a sculpture rather than a living child, McEvoy has imbued his drawings with a lifelike quality by exaggerating small flaws in the texture of the skin using chiaroscuro. McEvoy's drawings not only reinforce the Slade's deeply-instilled attitude towards the importance of working from a substantial repertoire of sculptural examples, but they also show McEvoy's ongoing and early interest in figural representations, as he bestows lifelike features on his drawings of a sculptural bust.

McEvoy was clearly inspired by this sculpture, demonstrated not only by the number of times that he copied it, but also by the different angles, papers and media he chose for each sketch. This independent exercise goes some way towards discrediting his later account that he learnt very little through copying sculpture in the Antique Room. He experimented with the effects of chiaroscuro in ink, pencil and chalk; an indication that he studied this Desiderio sculpture on multiple occasions. Two out of the eight sketches are dated 20th November 1899 and February 1900; a third sketch is labelled 27th February and may also date to 1900. Although McEvoy had left the Slade by November 1899, it is likely that he copied a cast of this sculpture in the Slade collection, rather than the original Desiderio which is in the National Gallery of Art in Washington. Several of McEvoy's closest friends were still enrolled at the Slade in 1899, making access to the school all the more likely for the artist. It is possible that the undated sketches of Desiderio da Settignano's *Christ Child* were completed by McEvoy whilst he was studying at the Slade.

Evidence that this Desiderio cast belonged to the Slade's collection can be found in a painting by Maggie Laubser (fig. 18), a South African artist who enrolled at the Slade in 1914 and was taught by McEvoy when he returned to the school as a tutor. Although the precise date for her still life is not known, Laubser produced this work whilst studying in London.⁶¹ It is therefore likely that McEvoy, who was clearly inspired by Desiderio's sculpture, encouraged his student to paint *The Christ Child* during her studies. It seems reasonable to suggest that this sculpture was the bridge between McEvoy's

⁶⁰ DRA/653, DRA/14, DRA/19 double-sided, DRA/687, DRA/506, SKE/3, MEP.

⁶¹ Muller Ballot, *Maggie Laubser - A Window on Always Light* (Matieland: African Sun Media, 2016), 88 & 92. Elizabeth Cheryl Delmon, 'Catalogue Raisonné of Maggie Laubser's Work 1900-1924' (master's thesis, University of the Witwatersrand, Johannesburg, 1979), 37. Although there is a cast of a boy at the V&A, thought to have been taken from Desiderio da Settignano's sculpture, in appearance, this is not the same cast from which Laubser and McEvoy worked.

formal education at the Slade and his period of self-education which is thought to have commenced in the latter half of 1898.

Influential Tutors

In McEvoy's account at the beginning of this chapter, he writes that he was poorly influenced at the Slade, 'from the lack of any methodical teaching (which was inevitable because the masters knew nothing themselves...).' ⁶² The UCL calendar for the year that McEvoy enrolled at the Slade, 1893-4, states that Frederick Brown was the leading professor of the school, Henry Tonks was his assistant as the master of drawing and George Frampton taught sculpture. There were four courses of study which had a clear focus on the human form: *Drawing from the Antique and Life*, *Painting from the Antique and Life*, *Sculpture*, and *Composition*. Henry Tonks had worked as a medical surgeon prior to his career as an artist and unsurprisingly his teaching concentrated on the production of anatomically correct figure drawings. His scientific approach conformed well to the Slade's teaching philosophy and would have sufficiently prepared students, such as McEvoy, for pursuing a career in portraiture. Tonks was a skilled drawing master who pushed his students, both male and female, to be the best – sometimes resulting in tears. ⁶³

Tonks oversaw the life class which McEvoy recalled entering in April 1894, and which was open to men every day between 9.30am and 1pm. ⁶⁴ Drawings in the life class were expected to fill the entire sheet of paper, 'regardless of the distance between the draughtsman and model.' ⁶⁵ McEvoy would have produced hundreds, possibly thousands, of drawings whilst at the Slade, but the majority of these do not survive. However, there are several small sketches of nudes amongst the McEvoy Estate Papers which indicate the sort of quick sketches that he would have produced during these lessons (figs. 19-24). ⁶⁶ These sketches of the male and female form are not large in scale but are quickly and proficiently

⁶² NOT/364, MEP.

⁶³ John, *Chiaroscuro*, 42.

⁶⁴ Chaplin, "The Slade", 4:12, 42-3. Women were at a disadvantage, working from a draped model in a separate life room between 10am and 1.30pm every other day.

⁶⁵ Reynolds, *The Slade*, 149.

⁶⁶ Examples of sketches of nudes by Ambrose McEvoy. MEP: DRA/1239, DRA/1205, DRA/1230, DRA/1245, DRA/1317, and PAI/91.

produced in pencil, charcoal and ink wash. The experimental techniques used for these sketches make each drawing different. They look as though they could have been produced by six different artists and are not consistent with McEvoy's later style of drawing and painting. This demonstrates the extensive development of McEvoy's techniques from the Slade through to his mature style of portraiture.

However, the teaching delivered by Henry Tonks would have greatly contributed to McEvoy's skill in producing accurate likenesses of his sitters in his later portraits. 'Tonks had a passion for teaching drawing, and the Slade was his mistress'.⁶⁷ Mabel Culley, a student who joined the Slade in October 1898, recalled that Tonks' teaching was unique; 'he gave us a great deal of Anatomy, and made marvellous drawings on the side of one's board in explanation.'⁶⁸ Joseph Hone, Tonks' biographer, described 'the first lesson from [Tonks] might be like a cold douche'; however, he systematically singled out beginners from his group and took:

great pains to explain his methods of construction, all founded on what he called "directions, directions", and also egg-like shapes. By "directions" he meant the directions of the bones. By mastering the direction of the bones one had (he would say) mastered the direction of a contour. The word "outline" did not exist for him, and he would not allow it.⁶⁹

Tonks' methods of construction can be seen in McEvoy's portraits from 1916 onwards – those which are made up of more overt brushwork. Using his paintbrush, McEvoy follows the direction of the bones down the arms of his sitters and across the chest with several individual strokes. These 'directions' can be contrasted to the work of McEvoy's contemporary and friend Walter Sickert whose figures, particularly his Camden Town nudes produced between 1905 and 1913, demonstrate short overly-emphasised brushstrokes that go against the direction of the bones, patterned like bands of paint around the sitters' arms (fig. 25). Just as Tonks would not allow his students to 'outline' their figures, McEvoy amalgamates the skin, clothes and background of his later portraits, separating the individual features through changing colours of pigment.

⁶⁷ John, *Chiaroscuro*, 41-2.

⁶⁸ Mabel Culley's account is quoted in Reynolds, *The Slade*, 116-7.

⁶⁹ Joseph Hone. *The Life of Henry Tonks* (London: William Heinemann, 1939), 74-75.

Tonks encouraged his students to copy old masters in public art galleries in London, including The National Gallery, which became a regular haunt for McEvoy and his contemporaries.⁷⁰ This encouragement had a direct impact on McEvoy and his friends and led 'John, McEvoy and Orpen as students' to turn to 'Rembrandt and an encyclopaedic dialogue with the past'.⁷¹ Chaplin wrote that Tonks and the other members of the teaching staff 'had the vision and humility to see their students using old masters with a panache way beyond their own capabilities.'⁷² McEvoy's tutors wanted to push their students beyond their personal limitations, and ultimately can be seen to put their students' teaching above their own ambition.

Under 'General Information' in the UCL calendar it states that 'A class for painting from the draped model is held three days a week'; this was presumably the life class overseen by the artist Philip Wilson Steer who joined the Slade the same year as McEvoy to teach painting.⁷³ Steer was already a successful artist by the time he joined the school. His role was as a guest teacher rather than a full-time employee and he often only came in once a week or once a fortnight. Although Steer produced many landscape paintings in his career, often in watercolour, his most substantial compositions and those in oil often focused on a figure or several figures set in an interior or running across a breezy shoreline. His instruction at the Slade was specifically 'to teach us painting from the head and from the figure' which would have encouraged McEvoy, in conjunction with Tonks' figure-drawing classes, to pursue portraiture following his formal education.⁷⁴ With its particular focus on the human form, the Slade gave McEvoy the tools to become a successful portraitist. Both Tonks and Steer were accomplished artists and were able to demonstrate their methods to their students successfully, though Steer later doubted his teaching skills.⁷⁵ Steer's feedback during his classes was minimal, but when he did offer direction, it appears to have been valuable:

His not-so-common-sense was allied to a decidedly uncommon sense of colour. According to him, the secret of colour is to be found in 'the play of warm and cool'...When in the Life Class, taking a student's brush and palette, he was moved to

⁷⁰ Chitty, *Gwen John*, 37 & 38.

⁷¹ Chaplin, "The Slade", 114.

⁷² Ibid.

⁷³ UCL, *The University College London Calendar 1893-94*, 79.

⁷⁴ Reynolds. *The Slade*, 117.

⁷⁵ Not long before Steer's death in 1942 he said that 'Tonks was a great teacher; I was no good at it.' D.S. MacColl. *Life Work and Setting of Philip Wilson Steer*, 136.

work on the defaced canvas before him with that flickering and voluptuous touch of his, it seemed as if a new and more enchanting world was blossoming before our eyes!⁷⁶

Steer's 'uncommon sense of colour' had a lasting effect on McEvoy who strove to create harmonious tones in his later portraits with modern pigments that he considered inferior to those used by previous generations of artists.⁷⁷ Steer encouraged his students to use small, round brushes over the fashionable square ones and urged them to lay colour on 'like a breath' – terminology also strongly associated with Whistler at this date.⁷⁸ McEvoy followed this advice throughout his career. The detail made by McEvoy's small, round brushes can be seen on many of his most accomplished portraits including *Mrs Cecil Baring* (fig. 188) and *Silver and Grey: Mrs Charles McEvoy* (fig. 198). McEvoy used a broad palette for his work; each colour was laid on as a thin coloured glaze and carefully built up, just as Steer described, like a 'breath'.

Alphonse Legros taught at the Slade from 1876 until 1892, the year before McEvoy enrolled. His influence on teaching at the school continued into the twentieth century with Tonks and Steer. Legros was 'hugely influential in freeing the Victorian artists from their painstaking and ultimately uncreative approach to drawing.'⁷⁹ Legros, then continued by Tonks, favoured the use of the point over the stump in order to train his students to be skilled in constructive drawing.⁸⁰ William Rothenstein recalled that, although he spent an entire year in the Antique Room 'we did *draw*, at a time when everywhere else in England students were rubbing and tickling their paper with stumps, chalk, charcoal and indiarubber.'⁸¹ Just as the French ateliers employed masters to pass on their methods and individual styles, Legros actively taught his students through demonstrations at the Slade. Students at the RA schools did not receive such direct teaching. During McEvoy's enrolment, Tonks and Steer continued Legros' methods by producing detailed demonstrations on students' work. Legros' technique was described by Charlotte Weeks in her article on women at the Slade:

⁷⁶ John, *Chiaroscuro*, 42.

⁷⁷ LET/857/1946 and NOT/364, MEP.

⁷⁸ D.S. MacColl. *Life, Work and Setting of Philip Wilson Steer* (London: Faber & Faber, 1945), 134.

⁷⁹ Charnley, 'Excavating the Academy', 48.

⁸⁰ The point refers to the end of the material, for example chalk, used, like a pencil, to draw directly on to the paper, compared to the stump, an instrument used to shade and smudge a drawing in order to create a natural roundness of a form.

⁸¹ Rothenstein, *Men and Memories, Vol I.*, 22-3.

simple in the extreme; the canvas is grounded with a tone similar to the wall of the room, so that no background needs to be painted. With a brush containing a little thin transparent colour the leading lines and contour are touched in; with the same simple material the broad masses of shadow are put in, then gradually the flesh tones are added, the half-tones and lights laid on, the highest lights being reserved for the last consummate touches.⁸²

This method of building up a composition from a simple ground, adding the shapes and the broader masses with thin coloured glazes and up to the 'highest lights', was a method used by McEvoy throughout his career. This technique was important for creating the distinct colour combinations that would result in his portraits being described as ethereal or phosphorescent. He was taught this technique, to work first on a 'neutral monochrome' base, during his education at the Slade and continued to hone this method during his self-education from 1898, by studying the 'greatest masters of Italy, Flanders and Spain.'⁸³ Gwen John's biographer Mary Taubman and art historian John Rothenstein also described McEvoy's technique of layering glazes on a monochrome base.⁸⁴

The Slade also offered about twenty lectures in Anatomy in the second and third terms of the academic year, taught by Professor G.D. Thane, Professor of Anatomy at UCL. This course does not appear to have been included in the price of the termly fees of £6 6s and would have cost the interested student an extra £1 11s. 6d.⁸⁵ Mabel Culley, who joined the Slade in 1898, recalled that Dr Thane came across from the hospital with pickled specimens in jars as well as a life model to demonstrate different muscle movements.⁸⁶ These lectures took place twice a week and addressed 'the Bones, Joints, and Muscles.'⁸⁷ These specialised classes in anatomy, alongside classes focusing on drawing and painting from life and antique figure casts, are another indication that the Slade encouraged its students to pursue figure painting over other genres. There is no evidence that McEvoy enrolled in these extra classes. However, McEvoy pursued an interest in anatomy during his period of independent study.

⁸² Charlotte Weeks, "Women at Work: The Slade Girls", *The Magazine of Art*, 4 (1883): 326.

⁸³ Gleadowe, *Contemporary British Artists: Ambrose McEvoy*, 28.

⁸⁴ John Rothenstein, *Modern English Painters* (London: Eyre & Spottiswoode, 1956). Mary Taubman, *Gwen John, the Artist and Her Work* (London: Scolar Press, 1985).

⁸⁵ UCL. *The University College London Calendar 1893-94*, 80.

⁸⁶ Reynolds, *The Slade*, 117.

⁸⁷ UCL, *The University College London Calendar 1893-94*, 80.

McEvoy's recollection of his years at the Slade and his strong criticism that he learnt very little during his training, and that his tutors 'knew nothing' can be interpreted as strikingly unfair. The Slade was arguably the most progressive art school in the country during this period and from its foundation in 1871 accepted female students on equal terms to male students. By the time McEvoy enrolled, the Slade was accepting three times as many women students as men.⁸⁸ This gave the Slade an interesting and modern dynamic, with male and female students interacting and forming important artistic friendships. Some of McEvoy's closest friends at the Slade, who will be discussed in more detail in Chapter 2, were young women including Gwen John, Gwen Salmond, Edna Waugh, Grace Westray and the Salaman children, described by Augustus John as 'supreme' in their abilities.⁸⁹

Women were able to apply for the same scholarships as men and were actively encouraged to enrol at the Slade 'by the provision of facilities including their own refreshment room and a female attendant'.⁹⁰ Remembering Poynter's inaugural speech in October 1871, Weeks in her article wrote that, 'Here, for the first time in England, indeed in Europe, a public Fine Art School was thrown open to male and female students on precisely the same terms, and giving to both sexes fair and equal opportunities.'⁹¹ The Slade was considered far more progressive than the rival RA Schools. The RA had been accepting women to study at the school since 1860 but the number was extremely limited when compared to the Slade's modern co-educational environment where men and women could enter equally.⁹²

Not only did the school provide a rigorous programme of training to equip students with the skills to paint and draw the human figure, both from antique casts and from life, but the Slade's tutors went beyond their duties as teachers, providing their students with extra support and a network of artists and clients beyond their school days. Daisy Legge recalled sitting to McEvoy in the 1890s, wearing an oyster-coloured dress with an orange sash. Tonks would often ask after McEvoy's portrait and Daisy eventually invited the tutors over one Sunday afternoon for tea to see the portrait themselves.

⁸⁸ UCL, *The University College London Calendar 1871-2*, 45. This statistic is clearly supported by the overwhelming number of female signatures, compared to male signatures, in the Slade signing-in ledgers from the 1890s in UCL Special Collections.

⁸⁹ Augustus John, "Lady Smith." *The Times*, Feb 1, 1958, 8.

⁹⁰ Philip Attwood, "The Slade Girls", *The British Numismatic Journal*, 56 (1986): 148. UCL, *The University College London Calendar 1896-7*. Stephen Chaplin, "The Slade", vol. II, 5-6.

⁹¹ Weeks, 'Women at Work: The Slade Girls', 325.

⁹² Reynolds, *The Slade*, 21.

Although outside of their teaching week, both Tonks and Steer came to review the work and advise McEvoy on it. Legge recalled that:

After tea I took them up to the studio & and saw nothing of them but their backs as they crouched before the picture revelling in the beauty of it & pointing [at] parts of the painting to each other, surprised by the excellent technique.⁹³

Legge remembers that Tonks and Steer arranged for this portrait to have two special invitations at the NEAC, but McEvoy overworked it and the composition was spoiled, much to everyone's disappointment - 'Mr Tonks raged.'⁹⁴ Although Tonks was angry, Legge wrote that, 'I have had a good deal of satisfaction out of it because after that Sunday tea, Mr Tonks saw that Ambrose's work was always hung in the NEAC Exhibitions & so he sometimes sold things or got orders.'⁹⁵ From this instance, Tonks singled out McEvoy and made sure his talent was recognised by allowing him to exhibit at the prestigious NEAC. It became a natural rite of passage for students at the Slade to show their work in this exhibition space, located at the Dudley Gallery on Piccadilly. It prepared them to exhibit their work as professional artists – another attribute of the Slade's training.

The Slade tutors also supported students financially, helping them secure commissions and clients early on in their careers. Frederick Brown bought many of his students' artworks for his own collection. This gesture not only gave students confidence that their work had value, but Brown was always willing to sell these works to friends and acquaintances, putting students in contact with potentially long-term clients. It is not known if McEvoy was taught by Brown but he did provide McEvoy with professional and financial support. McEvoy admits in his critical recollections of the Slade that in spring 1896 'Brown paid my [school] fees for the second term' which enabled him to stay at the Slade whilst his father suffered financial trouble.⁹⁶ Mary McEvoy, Ambrose's wife, also recalled that Brown bought McEvoy's *The Engraving* for £25 to generate income for the struggling young artist.⁹⁷ In the original letter dated 28th February 1901, unfortunately now lost, it can be seen that Brown not only praised McEvoy for his painting but incentivised him to improve the composition by offering him more money on its amendment and completion. In this letter, Brown takes on the vital role of a client but also a critical director of McEvoy's learning:

⁹³ LET/848, MEP.

⁹⁴ Ibid.

⁹⁵ Ibid.

⁹⁶ NOT/364, MEP.

⁹⁷ NOT/197, MEP. Brown also bought Gwen John's self-portrait (Ferens Art Gallery)

Dear Mr. McEvoy,

I am willing to give you £20 for your picture or £25 if you can see your way to having another sitting for the face and hands. The red cloth is also a little out of the scheme of colour of the picture or else a bit too light and attractive and I think the sky in the picture (background) a trifle too light. You might perhaps put the picture aside for a bit and then look at it with a fresh eye and see what you think of my suggestions. – Apart from these things I think there is a great deal that is charming in it, the drawing is very good and sensitive and the refinement of the whole thing is remarkable. Its completeness is of good augury for future work though in this case the very completeness of the accessories a little detracts from the face and hands.

Altogether I congratulate you heartily upon it. I hope that you won't hesitate in the least to refuse my offer (it is but little for the labour you have spent upon it) if you think you have any prospect of getting a higher price for it and I shall be extremely pleased if you can get a better reward for the pains you have bestowed upon it and which you certainly deserve.

Believe me,
Yours truly

Fred^k Brown

P.S. If you accept my offer I can at once let you have a cheque for £20 and in case of further work upon it the other 5 later on.

F.B.⁹⁸

Brown later sold this painting to Staats Forbes for £60 and gave McEvoy the £35 difference.⁹⁹ This anecdote not only demonstrates Brown's endorsement of McEvoy's work but by providing McEvoy with a client such as Staats Forbes, the wealthy railway engineer and ardent collector of modern art, Brown is inviting McEvoy into an inner circle of clients at this period.

Brown was not the only tutor at the Slade to introduce McEvoy to important clients. Steer and Tonks also encouraged McEvoy's success by introducing him to Cyril Butler, a commissioner in the Ministry of Food and a founder of the Contemporary Art Society, and McEvoy's first important patron. Charles Cheston recalled McEvoy's introduction to Butler, and emphasised Tonks and Steer's dedication to their students:

⁹⁸ This letter was recorded by Eric Chilson in his unpublished manuscript *Divine People*. The letter initially existed as part of McEvoy's estate but its whereabouts is unknown.

⁹⁹ NOT/197, MEP.

As you know about that date Sir Cyril Butler of Bourton House, Wilts, an early patron of Steer's, offered them [the McEvoy's] a small house at Shrivenham and gave him some commissions to get along with; a kind action inspired no doubt through his intimacy with Steer and perhaps Tonks. Both men followed the fortunes of their students possessed with gifts and grit, and that Steer could be quite troubled by their misfortunes [sic] I have good reason for saying.¹⁰⁰

Cheston not only confirms that Steer and possibly Tonks introduced McEvoy to Butler but he also describes the tutors' paternal support for their students – they closely followed their former students' progress and were deeply affected by any problems they faced in their careers. Butler had a reputation for his generosity in supporting young artists and, through his societal position, provided a gateway to other important patrons and financial success. Cheston continues by recalling McEvoy's 'remarkable' 'transformation in circumstance' in just a few years following his introduction to Butler through Steer, and that Butler joked that 'now he always allowed McEvoy to pay his bus fare.'¹⁰¹ Mary McEvoy later complained that Butler was given the best of Ambrose's early work but Butler provided Ambrose, Mary and eventually their son Michael with a farmhouse to stay in at their estate in Bourton, Shrivenham.¹⁰² This alleviated the desperate financial pressure that McEvoy had been under and allowed the artist to work independently on developing his individual style over a period of three years.¹⁰³ It could be argued that Steer and Tonks' initial introduction to Butler laid the foundations for McEvoy's success with wealthy clients.

In 1913, Tonks demonstrated his continued support for McEvoy's success, in a letter to Lady Cynthia Asquith:

We have been very busy this week just over, in arranging the New English [Art Club summer exhibition]. It is a very fair exhibition. McEvoy whom you remember I wanted to do a portrait of you, has a beautiful picture which I am glad to say he has sold, he is such a delicate artist that he does not instantly appeal and so we are always glad when he has found someone to buy what he does. However delicate the air the artist must live and that is the difficulty.¹⁰⁴

¹⁰⁰ LET/857/1946, MEP.

¹⁰¹ Ibid.

¹⁰² NOT/197, MEP.

¹⁰³ Prior to meeting Butler, Mary had become very ill and was hospitalised for an operation. This put the McEvoy's under great financial pressure and had very little money on which to survive.

¹⁰⁴ Hone. *The Life of Henry Tonks*, 94.

In this letter, Tonks reveals that he had previously encouraged Lady Cynthia Asquith to sit for a portrait by McEvoy, thus putting McEvoy in touch with another wealthy and influential patron.¹⁰⁵ Initially, Tonks can be perceived as somewhat callous in his honesty; he states that McEvoy's work is delicate and does not always instantly appeal to a broad audience. However, he also reports that McEvoy has sold *Myrtle*, his only exhibited work in the NEAC summer exhibition, perhaps a tactic to entice Asquith to sit. In this letter Tonks is cleverly persuading Asquith that McEvoy is an artist from which to commission interesting work. Not only has he quickly sold *Myrtle*, which implies someone else is also interested in his work, but Asquith can display her own discernment by buying his unusual paintings. She is encouraged by Tonks to get ahead of the trend and invest in McEvoy before he reaches his success as a portraitist, which takes place three years later in 1916.

The same year in September 1913, McEvoy was working with Sickert in Dieppe and received a letter from Tonks asking him to return to the Slade, this time to teach. It is clear from McEvoy's discussion with his wife, Mary, that he does not have any animosity towards the Slade or his former tutors at this period. McEvoy continued close associations with Tonks, Brown and Steer up until his death and readily invited their opinions on his most recent portraits. There are numerous letters and diary entries amongst the McEvoy Estate Papers revealing social visits with both Steer and Tonks.¹⁰⁶ They became close friends with the artist, and guided and influenced McEvoy beyond his formal education. Their relationship demonstrates an extension of the paternal support offered by Tonks, Steer and Brown during McEvoy's education at the Slade. McEvoy could not have continued to think negatively of the Slade or their teaching, as outlined in the quotation at the start of this chapter, as he agreed to return to the school in 1913 to teach alongside Steer and Tonks. These letters also provide a good indication of the strength and impact of the support network provided by the Slade over a decade after McEvoy left the school. McEvoy writes from Café Suisse:

I have had another letter from Tonks asking me to consider – very carefully the teaching question – evidently very much wanting me. I have told him that I have had two good days on the Butler picture and that I may be able to arrive in England on the 30th of September. The only thing that bothers me about that is that if I do you may not be able to come over.¹⁰⁷

¹⁰⁵ Lady Cynthia Asquith and McEvoy became great friends and she did sit for portraits on several occasions, presumably instigated through this initial introduction by Tonks. Asquith's son, Simon, to whom McEvoy became godfather, also sat to the artist. There are several informal and complementary letters to McEvoy from Lady Cynthia Asquith amongst MEP.

¹⁰⁶ William Orpen, Augustus and Gwen John amongst others also kept in touch with Tonks and Steer.

¹⁰⁷ LET/556, MEP.

The second letter:

I have heard from Tonks, saying I have taken a great weight off his mind... I feel very well but rather "just about" by having to go and all his hurry! It has a rather paralysing effect – but I can see that I should have offended the who[le] Slade set for life if I had continued to refuse and I think that is too dangerous.¹⁰⁸

This is the only instance amongst the McEvoy Estate Papers where McEvoy directly states that he is part of a 'Slade set' of artists, and implies that this group have the potential of being upset by his decisions, and could exclude him from their support network. At the time that McEvoy wrote this letter and took up his teaching post the following month in October 1913, he had not yet reached success as a portrait painter, and was likely still reliant on his connections at the Slade for commissions and client recommendations – as was seen through Tonks' letter to Lady Cynthia Asquith.

In brief, the Slade provided McEvoy with the necessary training, through its progressive methods, to become a successful artist. The school's focus on the human body, through its use of casts in the Antique Room and its life classes, enabled McEvoy to produce competent likenesses that would eventually lead to his pursuing portraiture as a genre. The Slade's emphasis on the demonstration of techniques in class left 'South Kensington, and the Royal Academy School, far behind' in their teaching.¹⁰⁹ However, the Slade's tutors provided more for their students than just schooling. Steer, Tonks and Brown provided McEvoy with a support network of artists and advised him on his work. They provided a space in which to exhibit at the NEAC, and they orchestrated introductions to potential clients – several of whom, including Lady Cynthia Asquith and Cyril Butler, commissioned work from the artist. However, as we return to the initial quotation at the start of this chapter, there was a period in McEvoy's career during which he felt hostile towards the Slade and disappointment towards his tutors. It is possible that this hostility manifested itself in McEvoy wanting to pursue a period of self-education following the Slade, in order to expand on the teaching offered at the school. McEvoy's period of self-education commenced in 1898 and lasted until 1903, and was described by *The Sunday Times* critic Frank Rutter as a 'period of probation'.¹¹⁰ During this 'probation' McEvoy arranged his own daily routine and training. He spent many days in public art galleries, including The National Gallery, copying old master paintings and scouring contemporary literature for advice on

¹⁰⁸ LET/553, MEP.

¹⁰⁹ Rothenstein, *Men and Memories, Vol I.*, 31.

¹¹⁰ Rutter, *Art in My Time*, 97.

figure drawing and old master techniques. This period was crucial in consolidating his education at the Slade, and gave him the chance to glean inspiration from old masters and work alongside his Slade contemporaries in a less formal environment.

Self-Education

It is not possible to know whether McEvoy paid for extra anatomy classes taught by Professor G.D. Thane whilst studying at the Slade. However, during his self-education between 1898 and 1903, McEvoy revisited anatomy in-depth by looking at contemporary literature specialising in this subject. In one of McEvoy's sketchbooks, featuring an entry dated October 1903, McEvoy twice refers to Richard George Hatton, 'R.G. Hatton', an author of several art and design publications including *Figure Drawing and Composition*, published in 1895.¹¹¹ McEvoy makes extensive notes on the proportions and muscularity of the face. He includes sketches of lips, different angles of the nose and the muscularity around the eye. He strips back the skin from the face to reveal the muscles, tendons and the skull (fig. 26). These drawings are interspersed with his own sketches of figures, several of which appear to have been taken from direct observation. By drawing people undertaking their daily routines, McEvoy is putting into practice Hatton's teaching which states that all bodies, not just the posed model, should be observed.¹¹²

Other drawings in the same notebook illustrate the overall face, the mouth, nose and eyes all divided into different sections, with carefully written notes about distancing and proportion.¹¹³ The potential for these anatomical works to be incorporated into later sketches is demonstrated in a drawing by McEvoy of a seated woman wearing an off-the-shoulder dress. The illustration is then reworked to depict the skeleton below the sitter's skin (fig. 27).¹¹⁴ This practice would have served as a reminder for McEvoy to take into consideration the bone structure of a sitter, in order to create a more exact likeness; this would have also recalled Henry Tonks' teaching at the Slade. The effect of Tonks' anatomical training can also be seen in an undated sketch almost certainly torn from one of McEvoy's

¹¹¹ SKE/33, MEP.

¹¹² R G Hatton, *Figure Drawing and Composition* (London: Chapman and Hall, 1895), vi.

¹¹³ SKE/33, MEP.

¹¹⁴ SKE/30, MEP.

sketchbooks (fig. 28).¹¹⁵ This sketch depicts several standing figures, each drawn anatomically with the muscles and tendons exposed alongside some of the shapes responsible for their creation. McEvoy executes the same figure several times in order to practise accuracy.

McEvoy also considers the theory behind anatomy by writing about 'The Proportions of the Human Form' as outlined by Vitruvius in the third book of his 'Treatise on Architecture', *De Architectura*. He highlights the importance of the divisions of the human body into four 'distinctly marked' sectors of equal measure:

First – from the crown of the head to a line drawn across the nipples

Secondly – From the nipples to the pubis.

Thirdly – From the pubis to the bottom of the patella

Lastly – From the bottom of the patella to the sole of the foot.

He then describes the Vitruvian man's proportions of the body horizontally and the divisions of the face, before listing several other texts which explore the proportions of the human body.¹¹⁶ This meticulous, almost obsessive, and certainly scientific analysis of the human body through books demonstrates McEvoy's preferred method of learning. In the quotation at the start of this chapter, McEvoy writes that he despises the methodlessness of 'putting down lines, without thinking beforehand where they were going.'¹¹⁷ It is apparent that he was striving for structure and explanation in his teaching at the Slade and that the school's progressive methods of learning through demonstration, and by copying casts and from life, did not provide him with the methodical education that perhaps he expected from an art school. McEvoy's need for methodical learning and the scientific accuracy of his compositions, including the tones used, can also be seen through his documented accounts of his working methods during his period of self-education.¹¹⁸ Although the Slade's teaching laid the foundations for McEvoy's success as an artist, his period of self-education, and consulting literature as part of his learning, was vital in his journey towards finding his own unique style of painting.

In conjunction with this, McEvoy spent the first few years of his career after the Slade copying old master paintings in public collections. He saw these works as exemplary in their draughtsmanship and

¹¹⁵ DRA/59, MEP.

¹¹⁶ SKE/32, MEP.

¹¹⁷ NOT/364, MEP.

¹¹⁸ NOT/199, MEP.

use of tone, both of which he wanted to reproduce in his own work. The old masters that McEvoy copied were predominantly collected between the 1860s and 1900 by The National Gallery, the National Gallery for British Art (now Tate Britain) from 1897, and the Wallace Collection which opened to the public in 1900. The National Gallery had been fervently collecting a variety of old master paintings throughout the nineteenth century. Many of these artists were familiar to British audiences but the particular works that were acquired would have been largely unknown. McEvoy spent time in The National Gallery studying old masters with several of his contemporaries, including Augustus and Gwen John, and Benjamin Evans. Augustus John recalled that he spent most of his spare time at the Slade in The National Gallery 'loading my mind with a confusion of ideas which a life-time hardly provides time to sort out.'¹¹⁹ There are also several letters in the McEvoy Estate Papers from fellow Slade student Benjamin Evans asking when the pair should meet at the National:

Dear McEvoy

Thank for your letter (very pleasant). I have long been about to let you know that not caring for Yarmouth I let it after a few days & am in London D.V. I mean to wait outside the National G. Thursday & see you at 5

Yours most etc.

B. Evans¹²⁰

Augustus John also sketched a caricature of McEvoy 'at the National' Gallery and then on the reverse 'leaving the National' with heavy artist bags in hand (fig. 29-30).¹²¹ McEvoy's contemporaries will be explored in more detail in the next chapter.

There are very few paintings by McEvoy after works in public collections in London in the McEvoy Estate Papers. However, those he did choose to copy can be divided into three distinctive periods. The earliest period is the Italian Renaissance from which McEvoy copied *Saint Jerome in his Study* (c.1510) by Vincenzo Catena (fig. 31), *The Rape of Europa* (c.1570) by Paolo Veronese (fig. 32-33) and *Noli me Tangere* (c.1514) by Titian (fig. 34-35).¹²² All of the original paintings are in the National Gallery collection where McEvoy would have been able to work from them first-hand. The copies of the Titian and the Veronese are still part of the McEvoy Estate Papers, whereas McEvoy's copy *St Jerome in his*

¹¹⁹ John, *Chiaroscuro*, 41.

¹²⁰ LET/757 and LET/778, MEP.

¹²¹ DRA/1319, MEP.

¹²² Paintings by Ambrose McEvoy after: *The Rape of Europa*, PAI/32 and *Noli me Tangere*, PAI/46, MEP.

Study was recounted by Charles Cheston.¹²³ *The Rape of Europa* is said to have been ‘highly esteemed’ in the eighteenth and nineteenth centuries, but in the twentieth century, on the cusp of which McEvoy is working, it was regarded as second-best ‘a reduction and reversal of Veronese’s painting of the same subject in the Doge’s Palace Venice.’¹²⁴

McEvoy chose these paintings having read Hatton’s book in which he describes the importance of Italian art as it shows, ‘us the grasp of form, of movement, of shading of the solid, uncoloured and coloured, of the play of light and shade beyond mere expression of form till parts become lost in gloom, of the power of colour as almost neutralizing shading, of the representation of foreshortened and difficultly posed figures.’¹²⁵ McEvoy takes this interest a step further by producing a detailed table of Italian artists separated into schools and cities for each column, and then rows separated into dates and periods (fig. 36).¹²⁶ To give this table some context, McEvoy has also included key historical figures including Charles I, Julius II and Francis I of France, wars, and artists and architects such as Bramante, Hans Holbein and Velasquez.¹²⁷ This is an unprecedented insight into McEvoy’s methodical approach to the history of art and the influences that inspired his own work. By mapping these artists within their different periods, McEvoy was then able to choose paintings available in The National Gallery with an idea of where in history they could be located.

McEvoy’s copy of *Noli me Tangere* was used as an example by contemporary art critics to describe McEvoy’s dedication to learning the techniques of old masters. Frank Rutter wrote that McEvoy had ‘been a keen student of Titian, whose *Noli me Tangere* he had copied excellently.’¹²⁸ McEvoy spent almost two years working on Titian’s painting of Christ and Mary Magdalen which he commenced in 1899.¹²⁹ This was a challenging painting for McEvoy to copy; Titian introduced a high standard of figure

¹²³ LET/857/1946, MEP.

¹²⁴ “The Rape of Europa,” National Gallery London, 2019, accessed May 3, 2019, <https://www.nationalgallery.org.uk/paintings/paolo-veronese-the-rape-of-europa>.

¹²⁵ Hatton, *Figure Drawing and Composition*, 13.

¹²⁶ NOT/81, MEP.

¹²⁷ Following McEvoy’s death in 1927, a ‘Valuation of Probate’ was drawn up for his remaining works. On page 12, listed as located ‘In the Shed’ is a painting of ‘Philip IV after Velasquez’. It is not known which version of this subject McEvoy might have copied but it is likely that he worked from the head and shoulders portrait in the National Gallery (NG745). DOC/53/1927, MEP.

¹²⁸ Rutter, *Art in My Time*, 97.

¹²⁹ NOT/3/1953, MEP.

painting, landscape and drapery in this composition that would have appealed to the young and ambitious artist. Titian painted this work at the start of his career at the age of only 22 or 23; the same age as McEvoy when he copied it. It is likely that McEvoy would have been aware that this was an early Titian and through his painted version we see McEvoy aligning both his ambition and enthusiasm with the Venetian master. The copy is surprisingly accurate. Although the varnish on McEvoy's painting has significantly deteriorated and the yellowing makes it difficult to see the definition on some of the shading of Christ's figure and the background, McEvoy successfully and confidently captures the identical folds in the drapery around Christ and the slightly awkward and twisted pose of Christ's figure by Titian.¹³⁰

The hands of both Mary Magdalen and Christ have been painted with care and proficiency – an area that artists struggle to execute successfully. McEvoy produced several sketches of hands in the year he commenced *Noli me Tangere* (fig. 37). Although there is no obvious correlation between the different positionings of the hands in his sketches and the hands in the Titian copy, being able to produce hands accurately was clearly a skill that McEvoy strove to learn and deemed important. All of McEvoy's hand sketches depicted in Figure 37 are dated between 7th September and 21st November 1899, during McEvoy's period of self-education.

The only feature that McEvoy fails to include in *Noli me Tangere* is a man and his dog in the distance, walking down a hilltop track (fig. 38). These figures walking away from the hilltop village and unaware of the divine happenings in the foreground of this painting provide the composition with a sense of normality and continuity – life continues regardless of this divine intervention. It is possible that McEvoy merely forgot to include these figures in his composition, however, the level of detail that he successfully captures in this work makes this seem unlikely. Perhaps he painted the figures in but could not position them correctly and therefore painted them out again, or perhaps he consciously made the decision not to include them as they did not add anything to Titian's composition.

The second period that McEvoy worked from is eighteenth-century British art, from which he copied *Margaret Gainsborough* (c.1772) by Thomas Gainsborough (fig. 39-40) and *Mrs Salter* (1741) by William Hogarth (fig. 41-2), both painted in feigned ovals and both part of the National Gallery of British Art collection, now Tate.¹³¹ It is through these works that McEvoy explores the subject of family

¹³⁰ PAI/46, MEP.

¹³¹ PAI/55 and PAI/133, MEP.

portraiture. Margaret Gainsborough was the youngest daughter of the artist and is depicted by her father in her twenties. McEvoy's copy is looser in style than Gainsborough's portrait and McEvoy does not attempt to depict the detail of the hand. McEvoy gives Gainsborough's portrait a nineteenth-century appearance by softening the sitter's features to create a more modern beauty. Although *Mrs Salter* by Hogarth does not depict a member of Hogarth's family, when McEvoy was copying it at the turn of the twentieth century, this portrait was thought to depict Hogarth's sister. It was not until 1933, after McEvoy's death, that the painting was identified as the wife of Reverend Samuel Salter, Rector of Burton Coggles, Lincolnshire. At the time Hogarth painted this portrait, Mrs Salter was twenty-one and not yet married. McEvoy not only practises historic familial portraits by copying these two works but also attempts the complicated folds of different female drapery that he would later use for his most accomplished portraits.

Mrs Salter was not the only painting by Hogarth that McEvoy copied during his independent education. He also copied a print of Hogarth's *The Sleeping Congregation* (fig. 43-4). McEvoy chose to copy only the pictorial detail of this print and omits all of the satirical text from Hogarth's print – an act which clearly categorises this work as an informal exercise. He excludes the book on matrimony that the young woman holds in her hands, the sermon read by the clergyman and the fitting quotation from Galatians on the pulpit that reads, 'I am afraid of you, lest I have bestowed upon you labour in vain.'¹³²

An admittance ticket dated 7th January 1899 which allowed McEvoy to work as a 'student & reader' at Sir John Soane's Museum for a six-month period was discovered amongst the McEvoy Estate Papers, revealing another collection from which he worked in London (fig. 45).¹³³ Although the Soane boasts thousands of treasures from which a young artist can learn, McEvoy wrote that he 'copied a figure from Hogarth in the Soane Museum in 1899', possibly a figure from *A Rake's Progress* or the *Election* series.¹³⁴ In McEvoy's diary dated Monday 18th September 1899, he speculates about Hogarth's technique.¹³⁵ He thought about how Hogarth worked on a white canvas with a detailed composition in brown paint and tan tints before painting the main colours into the composition.

¹³² G Campbell, 'Galatians, 4:11' *King James Bible* (OUP Oxford, 2010).

¹³³ POS/323, MEP.

¹³⁴ ESS/4, MEP.

¹³⁵ NOT/199, MEP.

The final period that McEvoy worked from, and perhaps the most interesting, is the Dutch Golden Age. Although McEvoy's interest in Dutch interiors will be the subject of Chapter 3, McEvoy drew in the same sketchbook as *The Sleeping Congregation* two Rembrandts from the Wallace Collection and a copy of the *Syndics of the Drapers Company* (fig. 46).¹³⁶ A small pencil sketch of *Jean Pellicorne with his son Caspar* is illustrated in a corner of a page amongst other sketches (fig. 47), whereas the partner double-portrait of *Susanna van Collen, Wife of Jean Pellicorne with Her Daughter Anna* has been copied twice on a larger scale – once in pencil and once in ink and wash (fig. 48-9).¹³⁷ McEvoy's noticeable interest in *Susanna van Collen, Wife of Jean Pellicorne with Her Daughter Anna*, compared to the male double portrait, predicts McEvoy's later interest in painting female sitters over male sitters. McEvoy also copied the *Rat-Catcher* by Rembrandt (fig. 50-51), a version of which is in the British Museum. Just as *Noli me Tangere* was an early work by Titian, the *Rat-Catcher* was an early etching by Rembrandt, with several versions dating to 1632. Although this is not one of Rembrandt's most appealing compositions, it is ambitious, with simpler techniques in the background and complicated and detailed etching in the foreground.

By copying old master paintings from three different European periods – the Italian Renaissance, the British eighteenth century, and the Dutch Golden Age – McEvoy aimed to educate himself in different methods and techniques from across the continent. He then chose what he considered to be the best features of each, to include in his own individual style of portraiture. Although it could be presumed that McEvoy was looking at old masters for ideas in composition, he instead focused on the colours of these works. The variety of colours in McEvoy's later portraits created an individuality that made his work popular. His use of colour was described on several occasions as 'ethereal'. From Charles Cheston's account of McEvoy copying *St Jerome* by Catena, it can be concluded that McEvoy was fixated on creating the correct tones of a painting even from these early years:

Ambrose had started copying at the National Gallery with Mary and I rather think had a few pupils there too; Evelyn and I met them there sometimes a year or two later. He had a canvas laid out very completely in raw umber (thin and transparent) preparatory to overpainting; this was *St Jerome* in his study by Catena.

No doubt that in those years and in fact all years he was greatly intrigued by colour problems for I recall his saying he had found it impossible to get a certain blue until by experiment he found that an underpainting of a yellow tone resulted in the peculiar quality aimed for, after due lapse of time. He gave the impression that he was always seeking and experimenting to attain those mysteries in colour tones and harmonies which make his work at times almost ethereal [sic]. and to this quality was added the

¹³⁶ SKE/3, MEP.

¹³⁷ Ibid.

same kind of searching drawing – vision as to drawing, the subtle setting down of what the good eye would actually see under the circumstance of the light effect.¹³⁸

McEvoy's experimentations with different pigments and his combinations of colours were also documented by the artist himself in his 1899 diary. He wrote on the 19th September that he worked on his composition of Christ and Mary Magdalen for some time in watercolour. It is possible that this is another version of the Titian he copied in The National Gallery, or a preliminary study. However, the watercolour effect for this painting is 'quite dull, I expected it to be very brilliant and glowing.' He concludes that the poor effect of the colours that he chose was partly due to 'Cheap water colours'; he then makes a note 'Don't buy Reeves' cheap water-colours again'.¹³⁹

McEvoy's diary entries, scribbled in pencil in a now disintegrating exercise book, meticulously record his developing techniques, compositional ideas, and paintings that he had been working on during his period of independent study. Amongst the old masters that he has been copying are Rembrandt's etchings, Mantegna's Gonzaga family, and he notes that he should start looking at painters like Frans Hals to gain an understanding of delicate shading.¹⁴⁰ Although he paints and draws from works in a number of public collections, McEvoy would have also copied works from postcards and book plates. Perhaps the most insightful entries are those which record his colour experiments, the surprising successes and the failures as he develops his personal style of painting:¹⁴¹

Then after lunch I took up a little painting I had of a Rembrandt etching – the beautiful woman. I had sketched it lighter in black and white then when it was dry, put pine(?) yellow ochre and vermillion on, I dragged it over the surface so that the white showed through. When I glazed this with raw sienna paint it had a wonderfully rich and charming appearance
It looked something like a Rossetti – only better & I put some more paint on and tried to get it more definite but rather spoilt the effect but it may be good to work on. I found that it was charming to put white with light red and yellow ochre in it over the yellow ochre and vermillion glaze which was underneath (dry) after this I did some [illegible] I glazed the background with raw sienna and it looked rather better...¹⁴²

¹³⁸ LET/857/1946, MEP.

¹³⁹ NOT/199, MEP.

¹⁴⁰ Ibid.

¹⁴¹ McEvoy records one of his failures in a typed essay ESS/4, MEP. He wrote that he spent time beginning portraits with 'a sort of Raw Sienna "rub-in"' and that he tried painting portraits in Russian Blue 'which did not look well'.

¹⁴² NOT/199, MEP.

This entry gives us an acute insight into the methodical process of layering thin glazes and the effects that he has learnt from old masters that he was trying to imitate. Working independently, rather than in an institutional setting such as the Slade allowed McEvoy to push his experimentations to the limit until he 'spoilt the effect.' Whilst working independently he was under no pressure to impress tutors or peers with his paintings, nor was he under the time constraints enforced by fixed class times.

Although McEvoy continued to experiment with different pigments and layering of different colours in order to create certain effects throughout his self-education, on Monday 17th September 1899 he wrote that he had produced a formula for his paintings. This formula was configured from his copies of old master paintings such as *Noli me Tangere*:

I have an idea that has been a long time in my head about painting. You might decide on a certain composition, draw it out very carefully, then find scientifically and exactly the colour you will have it, then draw it out on a whole canvas with brown paint, put on everything very brightly. Just the local colours scientifically adjusted to paint over then mix up the several colours which the main masses will be in tan tints. Now you know what colour everything will be and you have got it laid in, then.

Then take a good drawing of any part and the prepared tint and point it right in and finish it. Go on bit by bit till it is done and there you are. I should like to try something like it.¹⁴³

This formula was used for McEvoy's later portraits, although he changed the colour of the ground depending on the different effects he wanted. In the mid-1910s and 1920s he often started a painting with a blue or yellow base colour which was then built up using this same technique.¹⁴⁴ McEvoy's formula is similar to Legros' teaching at the Slade which is known to have been founded on old master techniques. By using a similar technique, and a technique that was passed down to Steer and Tonks at the Slade, it can be concluded that McEvoy, during his period of self-education, was building on the formal training he received at the Slade.

The skills that McEvoy gained at the Slade significantly contributed to his later artistic practice by enabling him to produce accomplished portrait commissions for clients. There is little doubt that McEvoy's work would have lacked direction and structure following his formal education, and he would have missed and craved the normality of the school's structured days. Even though McEvoy is choosing

¹⁴³ NOT/199, MEP.

¹⁴⁴ Daphne Pollen, *I Remember I Remember* (Privately Published, 2008), 158.

what paintings to copy and which books to read during his self-education, and perhaps at times these were different to the Slade's recommendations, he continues with a similar structure to the Slade's teaching. He has a tight schedule every day, he records his expenses and his development, tries new colours and continues with Tonks' encouragement to copy old masters. He also goes to art galleries and museums across London in order to copy works, just as he would have copied work in the Antique Room at the Slade. McEvoy's significant period of education at the Slade had conditioned him into drawing and painting in a particular way, and his period of self-education expanded this knowledge through the use of different sources of influence. McEvoy does not appear to have been actively rebelling against his initial training. His self-education attempts to mimic elements of Slade teaching, but he is also able to explore the limits of varying tones and different pigments without a time-constraint as he would have experienced at the Slade. McEvoy's interest in creating a harmony of tones persisted throughout his career, and significantly influenced his most accomplished portraits produced from 1915.

McEvoy's early years of independence are marked by the production of small interior scenes, that will be explored in more detail in Chapters 2 and 3, and copies of old master paintings from public collections across London. These works are meticulously crafted to meet Slade and NEAC standards – small-scale interiors were popular at the NEAC at the turn of the century and sold well to their regular clients. These small interiors allowed McEvoy to assimilate with both his Slade school peers and the artists he was exhibiting alongside at the NEAC. The Slade had a significant impact on McEvoy's initial training and the early years of his career, providing the foundation blocks on which McEvoy could build his successful portrait practice. McEvoy was one of several students at the Slade who were considered particularly talented. As Henry Tonks said 'The Slade continues to produce geniuses, we turn them out every year.'¹⁴⁵

¹⁴⁵ Hone, *The Life of Henry Tonks*, 58 .

CHAPTER 2

SLADE SCHOOL CONTEMPORARIES, 1893-1898

Those wonderful Slade days! The friends I had and the wonderful moments we spent together!¹⁴⁶

– Edna Clarke Hall (née Waugh)

As demonstrated in Chapter 1, the Slade provided McEvoy and his contemporaries with practical, social and financial support that was beyond the remit of more traditional art schools such as the RA. The Slade encouraged sociability amongst its students and tutors, and was responsible for introducing McEvoy to a group of artist friends alongside whom he worked for several years, and who would significantly alter the direction of his work as an artist during this early period. These contemporaries were Benjamin Evans, Augustus and Gwen John, Ida Nettleship, William Orpen, William Rothenstein, Albert Rutherston, Dorothy, Louise and Michel Salaman, Gwen Salmond, Ursula Tyrwhitt, Edna Waugh (later Edna Clarke Hall), her sister Rosa Waugh and Grace Westray. Between 1892 and 1899, these artists, along with McEvoy, dominated their cohort. Edna Waugh (later Edna Clarke Hall) described these individuals in her unpublished autobiography as ‘a generation of students who were brilliant or had arresting personalities’, and Joseph Hone wrote in Henry Tonks’ biography:

Nine out of ten of the new arrivals at the Slade felt that they had come to a school, where masterpieces *must* be the rule, not the exception...Edna Waugh was a kind of infant prodigy...She had eager periods of work and gay short truanicies with other students such as Augustus John and his sister Gwen John, Miss Ida Nettlefold [sic], Ambrose McEvoy; a new spirit of comradeship, unknown in Legros’ time, now prevailed at the Slade.¹⁴⁷

This chapter will focus on McEvoy’s artist friends in order to understand how they influenced each other’s work and whether they can be defined as an artistic group. With so many individuals to consider, and with the changing dynamics within the group over a number of years, this chapter will focus on the artists who directly influenced McEvoy’s work and the two dominating sub-groups of this

¹⁴⁶ Edna Clarke Hall, "The Heritage of Ages" (Unpublished Manuscript, n.d.), 27, Tate Archive and Library, TGA8226/2/1.

¹⁴⁷ Hone, *The Life of Henry Tonks*, 73. Hall, "The Heritage of Ages", 27.

Slade circle, 'The Nursery' and the 'Three Musketeers', in order to gain a greater understanding of the artistic environment in which McEvoy was nurtured. It will look at the visual currency with which these artists communicated by considering the type of art that they were creating of themselves and of each other, as well as their shared interest in Renaissance drawings and Dutch seventeenth-century paintings and etchings. These artists were not only inspired by their predecessors but, as this chapter will examine, artists such as Rembrandt were almost accepted into their artistic circle as if they were Slade contemporaries. The art historical groupings that are used today which separate the Dutch Golden Age from the Renaissance or Aestheticism, and which impose artificial historical barriers on the scope of research conducted by art historians, does not impact McEvoy and his friends. The artists that influenced their work span European art. Artists such as Rembrandt or Henri Fantin-Latour were not chosen by McEvoy or Gwen John because they belong to a particular group of artists, but were simply defined as influential by these artists for the creativity they inspired. This chapter is the first time that McEvoy and his contemporaries have been explored as an artistic group alongside the old masters that influenced them.

Grouping Slade School Artists

Stephen Chaplin described McEvoy and his contemporaries as the first of two phases of talented students at the Slade. 'The first is in the 90's [sic], beginning with the year of Brown's coming, and lasting until 1899. The second begins in around 1908, and had fallen away before the onset of the Great War.'¹⁴⁸ The second phase, which included Dora Carrington, Paul Nash and Stanley Spencer, has been explored in greater detail by David Boyd Haycock in *A Crisis of Brilliance*. The earlier group, the first 'crisis of brilliance', which represented the start of a golden age for the London school, has been overlooked in art-historical literature and has not been analysed in detail previously.¹⁴⁹ By examining the group of Slade students belonging to the 1890s, this chapter will not only contribute to a greater understanding of McEvoy and his work as an artist during this early period, but will also inform a wider understanding of British art at the turn of the century – a transitional period which contributed to the birth of modern portraiture.

¹⁴⁸ Chaplin, "The Slade", 124.

¹⁴⁹ David Boyd Haycock, *A Crisis of Brilliance: Five Young British Artists and the Great War* (London: Old Street, 2010). The term a 'crisis of brilliance' was coined by Henry Tonks and recorded in Hone, *The Life of Henry Tonks*, 258.

Unlike the Bloomsbury Group, the Futurists or the Camden Town Group, McEvoy and his contemporaries were never named as a group during their lifetimes, although McEvoy later described himself as part of a 'Slade set' – the only direct reference identifying these artists as a group.¹⁵⁰ However, they did display several group attributes that should be taken into consideration when researching these artists' works. They had 'shared interests and common goals', the generic criteria outlined by Milton A. Cohen for successfully grouping artists together, and they were painted as a collective in Gwen John's *Group Portrait* (fig. 52).¹⁵¹ Raymond Williams wrote that many artistic and cultural groups start off as a gathering of friends, as can be seen with McEvoy and his closest contemporaries. In relation to one of the most famous early twentieth-century groups in British art, the Bloomsbury Group, Williams takes this a step further and questions whether 'any shared ideas or activities were elements of their friendship, contributing directly to their formation and distinction as a group', and whether the ways in which their friendship came about, for example, that many of them met at the University of Cambridge, gave a wider social or cultural commentary.¹⁵²

Williams' explanation of the Bloomsbury Group is comparable to McEvoy and his contemporaries – although McEvoy's group is severely under-researched in comparison – as they came from similarly professional backgrounds and met during their progressive training at the Slade. It was this training that not only allowed the group to form intimate friendships but also encouraged them to pursue comparable artistic ideas by working in the same environments. Unlike the Bloomsbury Group, the Slade school artists, both during and following their education, went through periods of considerable financial hardship. Although they came from professional backgrounds, they did not come from significant means and received only sporadic support from family. Arguably, this made this group of young artists all the more determined to be successful and more reliant on each other for artistic, as well as financial, support.

Augustus and Gwen John had little encouragement from their father and Gwen John lived on the verge of poverty for several periods of her adult life. Edna Clarke Hall recalled the Johns as being 'terribly

¹⁵⁰ LET/553, MEP.

¹⁵¹ Milton A. Cohen. "'To Stand on the Rock of the Word 'We'": Appeals, Snares, and Impact of Modernist Groups before World War I', in *Modernist Group Dynamics* (Newcastle: Cambridge Scholars, 2008), 1.

¹⁵² Raymond Williams, *Culture and Materialism: Selected Essays*, (London: Verso, 2005), 166.

poor people' with Gwen John often coming to the Slade without money or lunch.¹⁵³ Gwen Salmond even took it upon herself to pay Gwen John's school fees whilst they were studying in Paris in 1898, as Gwen could not afford it. Augustus John described sharing rooms with his sister Gwen and 'subsisting, like monkeys, on a diet of fruit and nuts. This was cheap and hygienic. It is true we were sometimes asked out to dinner, when not being pedants, we waived our rule for the time being.'¹⁵⁴ As it has been mentioned previously, McEvoy also suffered financially and was close to leaving the Slade after the collapse of his father's business, until Professor Frederick Brown paid his fees for the spring term 1896.¹⁵⁵ Letters amongst the McEvoy Estate Papers reveal that these artists borrowed money and artist's supplies from each other. Michel Salaman, a close friend and fellow Slade student who *did* come from significant wealth, often paid for train tickets and lodgings for his friends so that they could travel with him in Europe. These acts of borrowing and lending money, artist supplies and lodgings made this group significantly more resourceful and generous towards each other, and, as a result, closer in their friendships as artists. This early reliance and the necessity of sharing materials and ideas is incomparable with other groups at this period. Between the years 1897 and 1903, McEvoy and his contemporaries built on their initial education by working alongside each other in shared studios and communicated as a group through their work, by painting each other, working from the same models, and through Gwen John's *Group Portrait*.

Chaplin noted that artistic camaraderie was not unusual at the Slade and continued between friends long after they left the school: 'Student groupings not only determined current student life and artistic directions, but after graduation, so influenced art practice and the notion of artistic behaviour in the country at large'.¹⁵⁶ Although the wider influence of McEvoy and his contemporaries on British art has not yet been realised, the 'groupings' and friendships of these artists continued into the early years of the 1900s and, in several cases, were maintained throughout their lives. Under the professorship of Frederick Brown, these were the students who would 'dominate British art until the 1930s.'¹⁵⁷ Godfrey Money-Coutts, who had joined the Slade from Eton in 1923, 25 years after McEvoy left the school, wrote that 'we students were still living in the afterglow of Augustus John, William Orpen, Ambrose

¹⁵³ Hall, "The Heritage of Ages", 23.

¹⁵⁴ John, *Chiaroscuro*, 49.

¹⁵⁵ NOT/364, MEP.

¹⁵⁶ Chaplin, "The Slade", 124.

¹⁵⁷ Reynolds, "The Slade", 87.

McEvoy and, more recently, Stanley Spencer. These and a few others had set a pace which seemed almost beyond us. It was, I think, the virtuosity of these painters that we found so admirable.¹⁵⁸

McEvoy and his contemporaries may have met at the Slade but their friendships extended beyond the classroom and the confines of their formal education. They socialised and worked together regularly. They influenced each other's artwork whilst living and exhibiting together, they shared studios and models, and organised drawing holidays to Vattetot-sur-mer, Amsterdam, Le Puy and the Welsh countryside. After McEvoy left the school in 1898, he remained central to the group and, according to John Rothenstein, directly influenced Gwen John who attended the Slade from 1895.¹⁵⁹ The influence of Gwen John on McEvoy, however, has never been discussed and will be explored for the first time in this chapter.

The intense sociability and closeness of this group, even in the years following their education at the Slade, is demonstrated in McEvoy's account of Augustus John and Ida's wedding in January 1901. McEvoy illustrated an environment whereby his artistic practice was undertaken around social events, as though socialising with his fellow artists was part of his artistic ritual in order to produce good work. Unfortunately, the whereabouts of this diary is not known but it was used as a primary resource from the McEvoy Estate Papers by the author Eric Chilston, for his manuscript *Divine People*, in the late 1970s and 1980s:

Thursday Jan. 17th and Friday Jan. 18th 1901

Got up fairly early – worked all day on tablecloth [in *The Engraving*] till about 2 – had bath and went to the Slade School, met Albert [Rutherston] and Orpen, went to tea with them at the ABC, then to Orpen's and then to Albert's, then to Alphonse's [the Mont Blanc restaurant], then to the Tottenham Distillery, then to the Euston and afterwards to Baroni's.

Then went to sleep with Albert. In the morning Albert heard the news of John's marriage from his sister-in-law and I told him; then went to breakfast at the Hope and afterwards sat for Albert till twelve, then went to Newman's [suppliers of artists' materials] and then to the National Gallery and back to Chelsea.

Gwen came about 2.30 drew her till 4.30, then went home ... and dressed for [William] Rothenstein's party to which I found an invitation on returning to my room. Got there at 7.40. Had dinner. Gwen and Gus and Ida and Mr. and Mrs. Nettleship were guests after dinner. Mrs. Beerbohm and D.S. McColl and Albert came, then Steer. After dinner smoked

¹⁵⁸ Money-Coutts is quoted in Reynolds, "The Slade", 262.

¹⁵⁹ Rothenstein, *Modern English Painters*, 162-3.

and went upstairs. Tonks and Michel and Louise Salaman and Gwen Salmond and Mrs. Beerbohm's daughter came.

Played a charade. I stayed till one and Albert returned with me and slept the night. Heard from Mary and wrote to her.¹⁶⁰

This diary entry is without description or a sense of how McEvoy felt about this series of events – which included his best friend getting married. However, a sense of McEvoy's busy life and his constant moving around can be gleaned from this text. The processes of making art, visiting the Slade, and socialising with his friends can be understood as interchangeable for McEvoy in this quotation – all of these events or tasks are vital in his artistic ritual. His experiences are punctuated with mealtimes and errands, but the immersive and intense relationship that McEvoy has with his friends in this quotation gives an initial understanding of how influential these artists were for McEvoy's work. This interchangeability between artistic progress and socialising is not only seen in McEvoy's diary entries, but can also be seen in the group's paintings and drawings of each other – the prime example of which is Gwen John's *Group Portrait*.

Group Portrait by Gwen John

Group Portrait (fig. 52) by Gwen John is the only known painting to depict several of McEvoy's contemporaries, and provides an unparalleled insight into the intimacy of these artists' friendships and their working dynamics. Rosa Waugh, Gwen John's Slade School contemporary, is depicted to the left of the composition dressed in red, with bohemian red and white striped stockings to match – a contrast to the dark and sober clothing illustrated in more formal group portraits painted during the nineteenth century.¹⁶¹ She strides forwards with a reel of thread in her right hand. The recipient of the thread is Winifred John, Gwen's sister, who can be seen seated and sewing in this painting. Winifred's left hand reaches towards a drawer under a dressing-table mirror, possibly in search of the reel that Rosa is holding. Next to Winifred is Michel Salaman, another Slade student and close friend, who has an intense look of concentration on his face as he copies 'a single marguerite', in a vase just out of view.¹⁶² The backdrop for Michel's flower drawing has been provided by the curtain that has been pulled away from the window and pinned underneath the mirror unit. This humorous motif by John

¹⁶⁰ E Akers-Douglas and L Hendra, *Divine People*, 47.

¹⁶¹ Taubman, *Gwen John*, 106. Taubman identified the sitters in this work.

¹⁶² *Ibid.*

signifies the young artists' precarious financial situation, as well as their creativity and resourcefulness as bohemians in this shared studio.¹⁶³

The small room is significantly populated with Winifred and Michel cramped together at a table and Augustus John looming behind them. Augustus leans awkwardly on the mantelpiece next to the door and is still hatted from being outdoors. On entering the studio, he would have passed a young couple leaving who can still be viewed through the window to the far right of the painting. 'According to Michel Salaman's sister Dorothy [one of the owners of this work], Gwen John described the couple in the garden as 'myself and an admirer' and the top-hatted figure was thought to be a caricature of Ambrose McEvoy.'¹⁶⁴ The phrase caricature conjures an image of McEvoy that is perhaps humorous and exaggerated, and could reference his smart 'arrangement in black and white', the Beardsley and Whistler-inspired attire that McEvoy wore early in his career that was described by Augustus John and Edna Clarke Hall on pages 34 and 35 of this thesis. As will be demonstrated later in this chapter, Gwen John and McEvoy were close friends and significantly influenced each other's work. It is therefore not surprising that John would have included her friend in her work. However, the uncertainty surrounding the identity of this top-hatted figure in Gwen John's *Group Portrait* contributes to an understanding of McEvoy as an elusive figure who often appears as a quiet onlooker and gentle influencer within his artistic circle.

Gwen John's inclusion of the figures leaving the studio and Augustus John entering, demonstrates the fluidity of the occupants of this space. These young artists come and go without invitation. There is a sense of informality and bohemian living and working amongst this group which is further represented by the cluttered work station and the discarded shoe lying forgotten under the window. The shoe is reminiscent of seventeenth century Dutch interiors such as *Interior View* or *The Slippers* by Samuel van Hoogstraten (fig. 53) in which a pair of discarded slippers lay in a hallway between two rooms.¹⁶⁵ The relaxed, vibrant and creative atmosphere produced by Gwen John can be contrasted with the more formal group portraits created in the nineteenth century, for example *A Studio at Les Batignolles* (fig. 54) by Henri Fantin-Latour, a painting that is thought to have directly inspired *Group Portrait*.

¹⁶³ John, *Chiaroscuro*, 49.

¹⁶⁴ Taubman. *Gwen John*, 106.

¹⁶⁵ Hoogstraten depicts *A Father Admonishing his Daughter* by Casper Netscher which is a variant of *Gallant Conversation, Known as 'The Paternal Admonition* by Gerard ter Borch, a painting that McEvoy draws reference to in 1905 for his painting *In a Doorway*, see page 135-6 of this thesis.

Although Fantin-Latour painted *A Studio at Les Batignolles* almost thirty years before John, the similarities between *A Studio* and *Group Portrait* are striking. Both artists painted these conversation pieces with the aim of immortalising their contemporary groups at significant points in their careers. Just as Fantin-Latour painted a group of emerging Impressionists, it is thought that Gwen John used the same compositional format to document her own emerging group, following a vital period of education and independence in Paris. Her return to London at the beginning of 1899 marked a significant period of transition for the artist, resulting in the exhibition of her first work at the NEAC in 1900 and producing her most accomplished self-portraits in c.1900 and 1902 (NPG and Tate). Although it is not known if Gwen John saw Fantin-Latour's conversation piece first-hand, prior to painting *Group Portrait*, it is likely that she visited the Musée de Luxembourg whilst studying with Whistler in 1898. *A Studio at Les Batignolles* had been added to the museum's collection just a few years prior in 1892. Gwen John would have almost certainly been drawn to this painting as she would have been aware of the close friendship between Fantin-Latour, Whistler (her tutor in Paris), and Alphonse Legros (Professor of the Slade and succeeded by Frederick Brown), who were known as the Société des Trois.

Rosa Waugh in *Group Portrait* takes the position of Frederic Bazille in Fantin-Latour's *A Studio*; she is painted with one foot forward and depicted in profile. Both Waugh and Bazille have an infectious confidence characterised by their drawn back shoulders and a distinct serpentine curvature of the spine. Augustus John, standing hatted next to the only picture on the wall, has been placed in the same position as Pierre-Auguste Renoir at the back of Fantin-Latour's group. Winifred's gesture, reaching forwards to the drawer of the mirror unit, places her in the position of Edouard Manet in Fantin-Latour's composition, gesturing with his paintbrush towards the easel. Finally, Michel, who is painted in profile next to Winifred, can be compared to Zacharie Astruc, seated in quiet contemplation.

It is important to have an understanding of when this painting was produced by Gwen John as it provides a particular snapshot of this group working together in a shared studio environment, either whilst studying at the Slade or afterwards as independent artists. If it was produced following McEvoy's education at the Slade, it demonstrates that McEvoy was still visiting and continuing to work alongside these same peers for a prolonged period. Although the date of *Group Portrait* was inscribed on the reverse '1896-7?' by the previous owner and close friend of Gwen John, Edna Clarke Hall, and UCL Art Museum has catalogued this painting as c.1897, it is possible that this work was produced by John following her education with Whistler in Paris, and at around the same time as the Slade School

picnic which was photographed in April 1899 (fig. 55). Gwen John attended the Slade picnic and was photographed with her friends, including Edna Waugh who continued her education until at least 1899.

It is not known when Edna inscribed this work but the inclusion of the question mark implies an estimated date written several years after the painting's completion, and might have been misremembered. *Group Portrait* is a particularly mature work for Gwen John at the estimated date, and implies a greater confidence than that achieved at the Slade by 1897.¹⁶⁶ John undertook a period of education in Paris, studying under Whistler for several months from September 1898 until early 1899.¹⁶⁷ It is far more likely that the independence and confidence that John gained whilst living with her friends Ida Nettleship and Gwen Salmond, as unaccompanied women in the art capital of Europe, would have been responsible for this unusual conversation piece.

Existing literature has suggested that this painting was produced whilst John was living with her siblings Winifred and Augustus, and their friend and Slade contemporary Grace Westray in a first-floor apartment at 21 Fitzroy Street from autumn 1897.¹⁶⁸ However, the figures outside of the window to the far right of this composition are at street level, making this a ground floor apartment.¹⁶⁹ This not only rules out the apartment at 21 Fitzroy Street as a possible location for this painting but it also throws into question the initial dating of this work. Just underneath the figures through the window is the number '182'. It is not known why this number has been inscribed by the artist or whether it has any relevance but it is possible that this number refers to a colour, either for this painting or for a sketch or painting that was intended to be produced on this paper.¹⁷⁰ 'As a result of Whistler's teaching [John's education in Paris] an exquisite sense of tone values became one of the characteristics of Gwen John's work. She numbered her tones and made notes like the following on the backs of drawings: 'Road 32, roof 13-23, grass 23, black coats 33', and it is possible that '182' corresponded to one of the

¹⁶⁶ Taubman also describes this painting as an unusual painting in Gwen John's surviving oeuvre. Taubman, *Gwen John*, 106.

¹⁶⁷ Cecily Langdale, "John, Gwendolen Mary [Gwen] (1876–1939), Painter" ODNB, 2004, accessed June 26, 2021, <https://doi.org/10.1093/ref:odnb/37610>.

¹⁶⁸ Michael Holroyd, *Augustus John: The New Biography* (London: Vintage, 1997), 47-8.

¹⁶⁹ Taubman, *Gwen John*, 106.

¹⁷⁰ A curator at UCL Art Museum was asked about the relevance of this number and the response was that the museum did not know.

colours in her set of watercolours.¹⁷¹ This would again date this painting to after Gwen John's education in Paris and her return to London in 1899. If this painting does date to 1899, it demonstrates an ongoing artistic relationship between Gwen John, McEvoy and their contemporaries beyond their training at the Slade, and a new phase of McEvoy's early career that was influenced by his contemporaries.

Gwen John's inclusion of an equal number of female and male sitters in her conversation piece, as well as the colours in which she dresses these individuals, should be interpreted as a conscious choice by the artist. Women are conspicuously absent from Fantin-Latour's interior which includes only male artists and writers, all of whom are depicted in formal, dark-coloured clothes and are set against dark-coloured walls. The only female figure in this composition is a white statuette of Minerva, that stands on a table covered with red fabric. The male figures in Gwen John's group portrait are comparatively dressed in black and the table, again covered in red, has been recreated as a workstation. However, instead of a white statuette of a female figure atop the fabric, John has placed her central female figure, her sister Winifred, at the table and dressed in white. John has chosen to use the same colours for the clothes of her female sitters as the domestic and aesthetic features of Fantin-Latour's group portrait – the tablecloth and the statuette.

With this choice of colours, is John commenting on the restrictive and traditional role of women within a domestic or an artistic space during the nineteenth century, or even that women are little more than artists' muses during Fantin-Latour's earlier period? All three of John's female figures; Winifred dressed in white, Rosa in red, and Gwen John through the window dressed in a combination of red and white, have been physically positioned in front of their male counterparts signifying the importance of the women artists in her artistic group. By bringing these accomplished women to the forefront of this bohemian scene, Gwen John successfully created an avant-garde and modernist conversation piece that was passed between her contemporaries. This painting was initially given to Edna Clarke Hall by Gwen John and then in 1950 was given to another Slade contemporary, Dorothy Samuel (née Salaman). The role of women during this period was changing and the figure of the 1890s 'New Woman' would have been familiar and welcomed by John and her contemporaries towards the end of the century, a subject that will be explored in greater depth in Chapter 5 in relation to McEvoy's female portraits.

¹⁷¹ Chitty, *Gwen John*, 48.

Both the statuette of Minerva and the Japanese stoneware in Fantin-Latour's group portrait serve as reminders of the aesthetic influences on this group of creative individuals. Both objects can be deemed superficial and artistic rather than functional. In comparison, Gwen John has furnished her table with tools: the mirror provides a reflection and a weight to hold down the curtain backdrop, a needle and thread, drawing materials, and a flower taken from nature. None of these objects are pre-existing or complete artworks, in contrast to the statuette and stoneware. John's modern group of artists are not using the same sort of objects that inspired Victorian artists but instead are choosing everyday objects to draw upon an arguably more creative inspiration. Overseeing this group of artists in *Group Portrait* is a drawing framed on the wall. Although it is difficult to recognise any detail, it is drawn in the same red chalk as the Raphael sketch on the reverse of this painting, a drawing that will be explored in more detail in the next section of this chapter, and is probably a sketch after a similar Renaissance drawing. Gwen John's inclusion of this work demonstrates the group's distinctive interest and education in Renaissance and old-master drawings and paintings, an important historical grounding encouraged by the Slade and further developed by Ambrose McEvoy during his period of self-education.

Group Portrait was not intended as a saleable painting but was produced instead as a truthful and creative representation of Gwen John's closest group of friends, in which McEvoy is included. The carefree nature of this composition is not comparable to the paintings fraught with anxiety that Gwen John struggled to complete later in her career. It instead shows a more confident and collaborative period of her artistic career, during which time she had the support of a close network of friends. By drawing inspiration from Fantin-Latour's *A Studio at the Batignolles*, a painting that can be interpreted as a nineteenth-century avant-garde group portrait, John has aligned herself with her Slade School contemporaries as a collective, and as an emerging group of avant-garde turn-of-the-century artists capable of developing and reinterpreting modernism.

McEvoy and Gwen John

Group Portrait illustrates several members of this group and the working dynamics between them but also informs scholarship on the relationship between Gwen John and McEvoy as peers. It has been implied by several sources that McEvoy and Gwen John had a romantic relationship prior to his engagement to Mary Spencer-Edwards, and the figures through the window in *Group Portrait* were

described by Gwen John as ‘myself and an admirer’ – the admirer being McEvoy.¹⁷² Regardless of their romantic relationship, for which there is little, if any, tangible evidence, the connection between John and McEvoy as friends and artistic equals is a subject that has not been examined previously, but will be explored in detail in this section.

The art historian John Rothenstein (son of William Rothenstein), wrote that Gwen John was greatly influenced by McEvoy and his interest in old master paintings and drawings – a knowledge that he ‘laboriously acquired’ and ‘generously imparted’ during his period of self-education.¹⁷³ McEvoy is known to have worked in major public collections, such as The British Museum and The National Gallery, copying artworks that he deemed stylistically important in order to glean techniques. This makes the Renaissance drawings on the reverse of *Group Portrait* (fig. 56) particularly noteworthy as, if this painting does date after 1897, it is possible that John copied these drawings either with McEvoy or on his recommendation. The source of the drawing in black chalk is difficult to determine but it appears to be two sets of legs covered in drapery. The drawing to the right depicting a man with his hands bound above his head, and drawn in red chalk, is clearer in origin. UCL Art Museum, the owners of this work, have attributed this figure to ‘after Michelangelo’ and was thought to have been copied whilst John was studying at the Slade. However, I can demonstrate through my research that this drawing is after Raphael and is titled *Study for a nude soldier in a Resurrection* (fig. 57). The original drawing is in the British Museum where John would have almost certainly copied it.

The meticulous detail incorporated into Gwen John’s copy of *Study for a nude soldier in a Resurrection* suggests that she worked from the original drawing, rather than a reproduction. John’s drawing even includes Raphael’s miniscule signature, ‘RAFFAELLE’, in the bottom right of the original drawing, and only partly visible as ‘RAFFAEL...’ in the bottom right of John’s drawing (fig. 58). John’s ‘RAFFAEL...’ has been overlooked by art historians and UCL Art Museum as it has sustained some damage. Although I

¹⁷² The following are a list of sources that state that Gwen John and McEvoy were in a romantic relationship. S Roe, *Gwen John: A Life* (Random House, 2010), 31. Holroyd and John, *The Good Bohemian: The Letters of Ida John*, 4. Akers-Douglas and Hendra, *Divine People: The Art and Life of Ambrose Mcevoy 1877-1927*, 39-40. C Lloyd-Morgan, *Gwen John: Letters and Notebooks* (London: Tate Publishing, 2004), 4. Each of these texts reference Michael Holroyd as their original source. Holroyd, *Augustus John: The New Biography*, 87-8. In Holroyd’s *New Biography*, he does not give a citation for this statement and it is perhaps a misinterpretation of a passage in Augustus John’s autobiography *Chiaroscuro*.

¹⁷³ John Rothenstein, *Modern English Painters: Sickert to Smith* (London, England: Eyre & Spottiswoode, 1956), 163.

was able to identify that this drawing is after Raphael, it has not been possible to determine conclusively if John copied Raphael's sketch during her earlier years at the Slade, as Edna Clarke Hall's inscription implies, or after she returned from Paris.

Rothenstein wrote that McEvoy directly influenced Gwen John's painting technique, and yet the influence of Gwen John on McEvoy's work has never been considered:

For Ambrose McEvoy imparted to her the results of his researches into the methods of the old masters. Without his help, she could hardly have painted the *Self-Portrait* in a red sealing-wax coloured blouse...This portrait – to my thinking, one of the finest portraits of the time, excelling in insight into character and in purity of form and delicacy of tone any portrait of McEvoy's – owes the technical perfection of its glazes to his knowledge, as generously imparted as it was laboriously acquired.¹⁷⁴

The painting to which this quotation is referring is Gwen John's *Self-Portrait* (fig. 59). It was exhibited in spring 1902 at a Slade exhibition for former students, and is thought to have been painted by John between January and April whilst she was staying in Liverpool with her brother Augustus, rather than in London.¹⁷⁵ Although this is an accomplished and experimental portrait for Gwen John at this period, it was also highly regarded by her peers and was bought immediately by Professor Frederick Brown. Brown later included this work in his own self-portrait in 1926 (fig. 60).

It is very possible that Gwen John gleaned the technique of layering thin, coloured glazes over a monochrome base for this painting from studying alongside McEvoy in The National Gallery. However, Rothenstein's suggestion that John could not have produced this self-portrait without McEvoy's direction is both patronising and insulting. As will become clear in this chapter, McEvoy and John influenced each other's work as artistic equals.

John produced a copy of Gabriel Metsu's *The Duet* in The National Gallery during this early period of her career, presumably a similar practice to McEvoy copying Titian's *Noli me Tangere*, or Veronese's *The Rape of Europa*, both previously discussed.¹⁷⁶ Although there is no conclusive evidence for the direct training Gwen John received from McEvoy, as suggested by Rothenstein, McEvoy did offer advice and informally instructed other students whilst working in The National Gallery, and therefore

¹⁷⁴ Rothenstein, *Modern English Painters*, 163.

¹⁷⁵ Taubman, *Gwen John*, 109.

¹⁷⁶ *Ibid.*, 22.

it is possible that he also advised John.¹⁷⁷ Benjamin Evans, a close friend of McEvoy's at the Slade, and Augustus John both worked alongside McEvoy and presumably these artists advised each other on techniques and pigments. Benjamin Evans writes on more than one occasion to meet McEvoy at the gallery.¹⁷⁸ Their contemporary Charles Cheston and his wife Evelyn also met McEvoy and worked alongside him at the National, and Cheston recalled McEvoy having 'a few pupils' under his instruction at the gallery whilst he experimented with colour.¹⁷⁹ Daisy Legge was one of these informal 'pupils' and in a letter to McEvoy's daughter, she remembers:

Copying at the N.G. Ambrose was there doing an exquisite copy of "Noli mi Tangere" by Titian & sometimes strolled round to look at my copy of Rembrandt's woman with folded hands & gave me very useful hints – the background a warm deep colour with a sort of blush on it I could not get. "Put some yellow ochre on it" said Ambrose. I thought he's gone mad, but he took a brush & a very little Y.O. on it rubbed it thinly over the background – and there was the bloom!¹⁸⁰

The painting that Legge was copying at The National Gallery was almost certainly *Portrait of a Young Woman* once attributed to Rembrandt but now attributed to the Dutch school (fig. 61). In this quotation McEvoy can be seen as a skilled artist, and generous enough to share his particular interest in tone with his Slade contemporaries.

Augustus John recalled visiting Le Puy with both Gwen and McEvoy in his autobiography, stating that the trip had been 'marred by an unfortunate circumstance. Gwen, like me, had been crossed in love but, unlike me, was inconsolable, and spent her time in tears.'¹⁸¹ With only the three artists on holiday together, it was almost certainly misinterpreted by Holroyd that McEvoy was responsible for Gwen's heartbreak.¹⁸² However, with Gwen John's sexual orientation being brought into discussion in more recent literature on the artist, it is more likely that this heartbreak was caused by a woman. This would account for Augustus John's ambiguity as to the identity of the source of Gwen's upset. An empty

¹⁷⁷ Ibid., 109. It is not clear which painting by Metsu this refers to in The National Gallery as none of his work appears to be titled this. It is possible that Gwen John copied *The Duet* by Metsu that is in the National Trust collection at Upton House, Warwickshire (NT 446725).

¹⁷⁸ LET/757 and LET/778, MEP.

¹⁷⁹ LET/857/1946, MEP.

¹⁸⁰ LET/848, MEP.

¹⁸¹ John, *Chiaroscuro*, 57.

¹⁸² Holroyd, *Augustus John: The New Biography*, 87-8.

envelope in the McEvoy Estate Papers suggests that the trio visited Le Puy in autumn 1900.¹⁸³ Had McEvoy been responsible for Gwen John's tears during this holiday she surely would not have posed for a portrait the following year in 1901, which McEvoy painted at his first studio at 24 Danvers Street, 'a very small room where he [McEvoy] lived – slept and worked' (fig. 62).¹⁸⁴ McEvoy wrote of Gwen modelling for him for this portrait in 1901 in one of his diaries, now unfortunately lost, 'Gwen came about 2.30 drew her until 4.30, then went home.'¹⁸⁵ It should also be noted that McEvoy, Gwen and Augustus also lived together in 1901 at 39 Southampton Street, above the Economic Cigar Company, and all three artists are registered to this address in the NEAC's exhibitor's list.¹⁸⁶

Gwen John was not averse to living alone; she was fiercely independent and would not have moved into 39 Southampton Street with McEvoy and her brother had McEvoy broken her heart. It is also thought that McEvoy stayed with Gwen John for a brief period in c.1903 in France, whilst he was travelling through Europe (refer to Appendix I). In a letter to McEvoy from Augustus John, John states that his 'students don't make any progress' which presumably refers to his students at the Chelsea Art School, a school that he set up with William Orpen in 1903. He then writes as a postscript, 'why do you regard yourself as a paying guest? Gwen was astonished to receive that money and was very sorry you should have thought advisable to send it. When you are full of money it is foolish to flaunt it in other people's faces.'¹⁸⁷

McEvoy may have been responsible for imparting his knowledge of old masters to John, but her influence on McEvoy's work is also clearly documented amongst the McEvoy Estate Papers. In 1900, as part of the winter exhibition at the NEAC, Gwen John exhibited only one painting, *Mrs Atkinson* (fig. 63).¹⁸⁸ This portrait depicts an old lady dressed in black with her hands folded on her lap and holding a handkerchief. She has been consciously placed by John just off-centre in this composition, a position described by Roe as creating a 'sublime awkwardness' with a lack of 'perspectival clarity.'¹⁸⁹ John may well have been influenced by the portrait of Whistler's mother, *Arrangement in Grey and Black No. 1*

¹⁸³ LET/1061/1900, MEP.

¹⁸⁴ NOT/197, MEP.

¹⁸⁵ Akers-Douglas and Hendra, *Divine People*, 47.

¹⁸⁶ *NEAC Exhibitors List Bound Volume 1888-1917*, UCL Special Collections, 1917.

¹⁸⁷ LET/95, MEP.

¹⁸⁸ Charles Baile de Laperriere and Joy Cole, *The New English Art Club Exhibitors 1886-2001 Vol. II E-K* (Calne: Hilmarton Manor Press, 2002), 320.

¹⁸⁹ Sue Roe, *Gwen John: A Life* (London: Random House, 2010), 21.

(fig. 64), which she would have seen in the Musée du Luxembourg whilst studying in Paris – the same location as *A Studio at Les Batignolles* by Henri Fantin-Latour – the painting that influenced *Group Portrait*. If Gwen John did see *Arrangement* in Paris, then *Mrs Atkinson* would date to after John's training with Whistler in Paris in 1898-9.

It is not known exactly who Mrs Atkinson was, although Roe decisively states that she was 'the cleaning lady'.¹⁹⁰ Taubman was told by Michel Salaman, who owned this portrait, that this was a painting of Gwen John's landlady. It should be noted that this, like *Group Portrait*, was another work that was passed between Gwen John's social circle in ownership, rather than being sold through the NEAC or another exhibiting body. It was first owned by fellow Slade student Louise Salaman and was then passed on to her brother Michel.

From late 1899 and throughout 1900 she [Gwen John] lived intermittently at 122 Gower Street. The name Atkinson seems not to be associated with that address or with any of Gwen John's other known addresses before 1900, though *Kelly's Post Office Directory* for 1899 lists a Mrs Emily Adelaide Atkinson who kept a boarding house in Gower Street at no. 56. In 1900 a private hotel is listed close by, at 183 Euston Road. Its proprietor has the name Jacob Atkinson. It is just possible that the picture was painted there for Gwen John did live in the Euston Road at some point after leaving the Slade.¹⁹¹

With many interpretations and few definitive answers on where and when Gwen John painted *Mrs Atkinson*, it should be noted that the room in which this woman is situated is almost certainly in the same apartment as that depicted in *Group Portrait*, and was quite possibly painted in the adjacent room.¹⁹² Both the room surrounding Mrs Atkinson and that used for *Group Portrait* have similar distinctive wallpaper (fig. 65), heavily patterned with brown and red colourings. Each have a fireplace set into a wide but shallow chimney breast, although the surrounds are different, and there is a similar atmosphere and a lack of space in each of these interiors. Mrs Atkinson could not have been painted in the same room as *Group Portrait* as the orientation of the room would have positioned her in front of the door next to where Augustus John is standing in *Group Portrait*. However, this portrait could have been painted in the room behind, through the closed door of *Group Portrait*. This would position Mrs Atkinson away from the door but next to the fireplace.

¹⁹⁰ Roe, *Gwen John*, 21.

¹⁹¹ Taubman, *Gwen John*, 106 & 107.

¹⁹² 183 Euston Road in this quotation is remarkably similar to the '182' inscribed in ink on Gwen John's *Group Portrait*. Could this 182 refer to an address on Euston Road?

The research that I undertook for this thesis uncovered a sketchbook amongst the McEvoy Estate Papers that contains several drawings of Mrs Atkinson.¹⁹³ It is not known whether McEvoy was drawing Atkinson from observation in the same room and at the same time as Gwen John or whether he was copying from John's finished painting. The orientation of Mrs Atkinson in the most finished sketch (fig. 66), as well as its containment within a square border suggests that McEvoy was working from Gwen John's finished work rather than from life. However, there are other details from this painting that have been drawn on separate pages by McEvoy which suggest an on-going interest in this work beyond seeing it and sketching it only once. He has drawn Atkinson's face twice amongst other sketches of women and a street scene (fig. 67 & 68).¹⁹⁴ It is possible that these surrounding sketches were made from other paintings exhibited alongside *Mrs Atkinson* at the 1900 NEAC exhibition, or were observations or ideas for compositions by the artist. All of the details taken from John's *Mrs Atkinson* are drawn in pencil, which suggests that McEvoy was only interested in the form of John's portraiture, rather than colour; although there might have been oil sketches after this work which do not survive.

It is interesting to note that both McEvoy and Gwen John exhibited portraits of older women at the winter NEAC exhibition in 1900. This was the first NEAC exhibition in which McEvoy exhibited, and Gwen John had only exhibited in one previous exhibition in summer 1900, with a self-portrait. It is likely that McEvoy and John discussed their similar entries for the winter 1900 exhibition. They may have even worked alongside each other in preparation for this exhibition. This emphasises the camaraderie between these young artists as they entered a progressive and competitive exhibition space together at the start of their careers. Unfortunately, it is impossible to know the extent of the similarities between McEvoy's exhibited work, *Old Woman*, and John's *Mrs Atkinson* other than the title, as *Old Woman* has not been identified and its whereabouts is unknown. However, it is possible that McEvoy's *Old Woman* was also a portrait of Mrs Atkinson.

¹⁹³ Initially I did not know if this sketchbook, SKE/3, belonged to Mary or Ambrose McEvoy as there was no indication of ownership and the text within it was, unusually, written in French. Having analysed the drawings, the handwriting and the French text (which has been translated by Marte Stinis), it is now thought to have belonged to Ambrose McEvoy rather than his wife Mary. The tone of the text with its focus on colour, technique and an avid interest in Dutch old masters is suggestive of many of McEvoy's other notebooks and sketchbooks in the estate collection. This sketchbook contains drawings after Rembrandt, Hogarth and Dürer, all artists from whom Ambrose McEvoy is known to have copied, as made evident in this thesis. SKE/3, MEP.

¹⁹⁴ Mrs Atkinson's head in Figure 67 is at a slightly different angle to that of Gwen John's finished painting which could suggest being drawn from life.

In the top left-hand corner of a fourth page (fig. 69), McEvoy has drawn a pencil sketch of the sheep's skull that is on the mantelpiece behind Mrs Atkinson in Gwen John's portrait, and has positioned this drawing next to a vague outline of the Virgin and Child.¹⁹⁵ It is difficult to identify which version of the Virgin and Child this sketch has been taken from and whether it is the same drawing that is on the wall behind Mrs Atkinson – assumed to be by Raphael in Roe's analysis of this work.¹⁹⁶ Looking through McEvoy's sketchbook and analysing two other Virgin and Child drawings in a state of greater development (fig. 70-71), I have been able to identify all three of these works as after *Virgin and Child Seated by the Wall* by Albrecht Dürer (fig. 72). It is likely that McEvoy copied the print by Johannes Wierix after Dürer in the British Museum. Although the Virgin and Child on the wall behind Mrs Atkinson appears to be a reproduction of a drawing rather than a print, and is likely to be by Dürer, and the inclusion of this work signifies an exchange of ideas and influences between McEvoy and John when creating portraiture.

The influence of Gwen John on McEvoy's portraiture can be clearly seen through his act of copying *Mrs Atkinson*. However, the lasting effect of this portrait on McEvoy's work can be seen much later in McEvoy's career, namely in the portrait of his mother painted in 1915 (fig. 73). Although it has been rightly suggested that McEvoy was also influenced by Whistler's *Arrangement in Grey and Black No. 1* (fig. 64), like Gwen John, the resemblance between *The Artist's Mother* by McEvoy and *Mrs Atkinson* by John is uncanny. Both women are seated in front of a fireplace with art on the wall behind. John includes reproductions torn out of books or possibly sketches made herself after original drawings which have been pinned to the walls. Whereas McEvoy includes a large original oil painting, a statement that declares he has come further than the financially-strained living arrangements that he shared with Gwen John in his early career. Both women are seated just off centre, they are both dressed in black and their hands are brought together onto their laps. Even the position of their bodies is identical, and although each woman has her head turned slightly in opposing directions, both subjects look beyond the artist and into the distance. Augustus John also painted a similar portrait titled *An Old Lady* (fig. 74) at a similar time to Gwen John's *Mrs Atkinson*. It has been suggested that Augustus John was influenced by his sister's work. However, this is dependent on the date of *Mrs Atkinson*. Either way, all three of these paintings, *Mrs Atkinson*, *The Artist's Mother*, and *An Old Lady*,

¹⁹⁵ SKE/3, MEP.

¹⁹⁶ Roe, *Gwen John: A Life*, 21.

demonstrate a vital exchange of ideas between Augustus and Gwen John and McEvoy in their portraiture.

Both Gwen John and McEvoy learnt from each other's work and techniques in order to deliver different or more accomplished paintings than perhaps they would have otherwise achieved. McEvoy made several pencil sketches after *Mrs Atkinson* and both Gwen John and McEvoy copied old master paintings from the National Gallery where, it is said, McEvoy imparted his techniques on John. However, it is likely that the influence of these two artists went much further than this – a theory that is not possible to prove without the early sketches and paintings by Gwen John dating to the late 1890s and letters between the pair. On the death of Augustus and Gwen John's father, Edwin William John, Augustus cleared out the family house and systematically destroyed early works by himself, by his mother, and by Gwen.¹⁹⁷ This act of destruction means that very few early works by Gwen John survive.

'Supreme' Women: The Nursery, Two Gwens and Ida

As this chapter has demonstrated, McEvoy and Gwen John artistically influenced each other early in their careers, but where does Gwen John fit in with her female contemporaries, and how did these women artists collectively influence McEvoy – if at all? Mary McEvoy, Ambrose's wife, is one woman who would have undoubtedly influenced her husband's work and would have been able to offer comments on his compositions and technique, as she also trained at the Slade. However, it has not been possible to uncover direct evidence for Mary's influence among correspondence or notes in the McEvoy Estate Papers. Although Mary married Ambrose in 1902, she mixed in a different social circle to her husband at the Slade. Her close Slade friend with whom she shared lodgings was Amy Akers-Douglas (née Jennings-Bramly) who was not introduced to Ambrose McEvoy until after their education at the Slade.¹⁹⁸ Mary herself was not introduced to McEvoy at the school but at The National Gallery by Augustus John. Mary's separate social circle at the Slade and her later introduction to McEvoy accounts for her having little or no direct influence on McEvoy's work during this crucial early period. Mary did, however, become close friends with Ursula Tyrwhitt who also studied at the Slade and was

¹⁹⁷ Taubman, *Gwen John*, 22.

¹⁹⁸ Philip Mould & Co., *Divine People The Art of Ambrose McEvoy 1877-1927 Exhibition Catalogue* (London: Philip Mould & Co., 2020), 8.

close friends with Ambrose. Several letters and postcards from Tyrwhitt to Mary and Ambrose exist in the McEvoy Estate Papers. In one of these postcards dating to 7th November 1907 and sent from Brussels, Tyrwhitt writes, 'I have been seeing many pictures by Flemish & Dutch painters in the gallery here, this is one of them.'¹⁹⁹ On the front of this postcard is *Le Repos pendant la fuite en Égypte* by Joos van Cleve (fig. 75-6). This is not only a similar composition to *Virgin and Child Seated by the Wall* by Albrecht Dürer which has already been briefly explored, but at the same date that Tyrwhitt sent this postcard in 1907, Ambrose McEvoy was between two periods of his work in which he was influenced by Dutch paintings. McEvoy's Dutch interiors will be examined in Chapter 3 of this thesis, but this postcard signifies an ongoing relationship and exchange of ideas within McEvoy's direct circle of friends that continues beyond their training at the Slade.

An important sub-group within McEvoy's close circle of friends at the Slade was a group of female students known as 'The Nursery' led by Ida Nettleship. Ida had been at the Slade since 1892 and had made friends with a group of girls younger than herself, taking on a matriarchal role within the group. Michael Holroyd, Augustus John's biographer, argued that 'The Nursery' exclusively comprised Ida Nettleship, Edna Waugh and Gwen Salmond. However, taking into consideration other sources, it is likely that Louise Salaman was also included in this close group of girls as one of the leaders.²⁰⁰ She was given the name 'The Carroty Salamander' in Logie Whiteway's *The Slade Animal Land* and is said to feast on geniuses such as 'The Nettlebug' (Ida Nettleship) and 'The Waw' (Edna Waugh) (fig. 77-79).²⁰¹ *The Slade Animal Land* is an exceptional resource in understanding some of the relationships within McEvoy's cohort. It is a hand-written and illustrated notebook by Whiteway in which she depicts caricatures of her friends and tutors at the Slade. Several of her drawings have been annotated with personal jokes or comments about their characters. Some of the depictions could be interpreted as quite cruel, although there is no doubt that the author meant for them to be humorous. Edna and Ida, both of whom are depicted in Whiteway's work, were particularly close and they 'often sat for

¹⁹⁹ POS/326, MEP.

²⁰⁰ Michael Holroyd, *Augustus John Volume 1: The Years of Innocence* (London: Book Club Associates, 1975), 75.

²⁰¹ Logie Whiteway, "The Slade Animal Land, as Seen by the Lo. With Help in Ideas from the Jeff and Other Friendly Animals," 1898, unpublished manuscript, National Library of Scotland, MS.20347. The author of this work has been incorrectly identified as Logic Whiteway in every known source. However, I conducted genealogical research into Whiteway and have been able to reveal that Logie Whiteway was born in London in 1877, the same year as McEvoy.

each other' as models – Edna sat as Nabob for Ida's Slade work, and Ida sat as the Angel Gabriel for Edna.²⁰² 'Ida – her darling presence – her voice – my first real friendship. How dearly I loved her!'²⁰³

Ida assigned pet names to several of her other female Slade friends, who were part of the artistic and wealthy Salaman family, each carefully picked from her favourite book *The Jungle Book*, which had been recently published in 1894. Ida was 'Mowgli' the man cub, Dorothy Salaman was 'Baloo' the brown bear, Bessie Salaman (Cohen from 1896) was 'Bagheera' the panther and Brenda Salaman was 'Rikki-tikki' the mongoose.²⁰⁴ There was then Ursula Tywhitt and Gwen John who were also close friends but who were older than the younger girls of the group. A snapshot of these young women as a collective at the Slade can be seen in Wyn George's account, in an unpublished diary dating to her first year at the Slade, 1896:

I think I. Nettleship is simply sweet – so picturesque. Miss Salmond makes me laugh. A girl named Gwen John asked me if my name was "Tubby". Then sketched me munching an apple...Miss Salaman pulled my hair about and I heard her say to Miss Nettleship, isn't it pretty? N. – Yes just like a baby.²⁰⁵

It should be recognised that both the female and male students at the Slade, within this group of friends, entered the school as teenagers; Edna Waugh was only thirteen when she enrolled at the Slade. This gave them a long-term and close familial bond that would not have been experienced if they had met later in their careers. The relationship between Augustus John and McEvoy which will be explored later in the chapter is reminiscent of a sibling rivalry and is a clear indication of this strong bond. These artists did not consciously influence each other, but their familial relationships led to artistic commonality. There is a charming naïveté and uninhibited imagination demonstrated by this group. Holroyd described Ida and her friends as wanting to remain children indefinitely, thus escaping the grown-up world and the restrictions that marriage would incur.²⁰⁶ These students utilised literature in order to create the fantasy worlds and the escapism that they craved; the girls took inspiration from Rudyard Kipling's *The Jungle Book*, and the boys took inspiration from Alexandre Dumas' *The Three Musketeers*. Although a lot of the early work from the women artists does not

²⁰² Hall, 'The Heritage of Ages', 20 & 21.

²⁰³ Ibid., 21.

²⁰⁴ Michael Holroyd and Rebecca John, *The Good Bohemian: The Letters of Ida John* (London: Bloomsbury, 2017), 5.

²⁰⁵ Reynolds, *The Slade*, 131 & 134.

²⁰⁶ Holroyd, *Augustus John Volume 1*, 76.

survive, *The Slade Animal Land* by Whiteway is a clear example of the uninhibited imagination of these talented students.

As seen in Gwen John's *Group Portrait*, women were central to this group of artists whilst studying at the Slade and in the years immediately following McEvoy's education. McEvoy and his male contemporaries would have experienced a different dynamic to other art schools of the period, where female students and their work had a profound effect on the school's teaching and its pupils. In the 1890s, the Slade was accepting more female than male students and its co-educational environment meant that men and women could enter on equal terms.²⁰⁷ Talented students at the Slade were encouraged regardless of gender, although women were restricted in the life class. Women would study from both male and female nudes but the male nudes were never entirely unclothed and wore a pouch, as can be seen in Ida Nettleship's *A Study of a Nude Male Figure* (1895) (fig. 80) and as late as 1916 in Thora E. Peppercorn's painting titled *Male Figure Standing* (fig. 81). On the entry of a female model in to a life class, the female students would be required to leave the room until preparations were complete.²⁰⁸ However, McEvoy's closest female friends overcame these limitations on at least one occasion, by hiring a life model and taking him on holiday with them. Edna Clarke Hall recalled that whilst on holiday with Ida Nettleship and Gwen Salmond in Wales, Ida's mother came to inspect their lodgings: 'She then went away but she didn't know that we had a [male] model down from London. Ida wanted to study the colour of flesh in the sunlight instead of knowing about it in the school where the light was very dull. But we had to get rid of him in the end.'²⁰⁹ Although this act of rebellion could be interpreted as a little extreme and unnecessary, it arguably demonstrates the dedication that these female artists had to their professional development by making sure that they were not disadvantaged in relation to their male peers. By learning in this way outside of Slade classes, it is likely that these women found techniques of their own and experimented beyond the school's curriculum, and they would have shared these techniques and ideas with their male contemporaries. There was certainly an exchange of ideas between McEvoy and his female friends. Edna Clarke Hall remembers sitting 'knee to knee' with McEvoy as she drew him and he drew her.²¹⁰ These two artists working together in such close proximity describes an intensity and intimacy that would have allowed

²⁰⁷ Reynolds, *The Slade*, 21.

²⁰⁸ Chitty, *Gwen John*, 36.

²⁰⁹ Hall, 'The Heritage of Ages', 27.

²¹⁰ *Ibid.*, 29.

a distinctive creativity to be born that was not encouraged by the Slade's teaching – men and women were often segregated and were discouraged from interacting.

The women at the Slade were not only respected as peers but were considered superior by their male counterparts, 'in talent as well as in looks.'²¹¹ The male students recognised the talent of these women. Edna Waugh was considered a child prodigy by Tonks who asked if she was 'going to be a second Burne Jones?' 'No' she replied 'A first Edna Waugh.'²¹² Unfortunately, several of these young women would marry, despite Frederick Brown's insistence that the Slade was 'not a matrimonial agency', and several of them, including Edna Waugh and Ida Nettleship, would never reach their full potential as artists.²¹³ This is in stark contrast to the arguably less talented men with Augustus John, McEvoy, and Orpen who had substantial careers and reached commercial success:

In talent as well as in looks the girls were supreme. But these advantages for the most part came to nought under the burdens of domesticity which loomed ahead for most of them and which, even if acceptable, could be for some almost too heavy to bear....²¹⁴

This early period of their careers should be closely explored as it was marked by artistic excellence, collaboration, and a mutual sharing of ideas; not just between the women artists but between women and men in this close group of friends.²¹⁵ Between 1889 and 1899 at least ten out of eighteen students awarded with the annual Slade School scholarships were women, including Ida Nettleship and Gwen Salmond in 1895, Madge Oliver in 1896, Elinor M. Monsell in 1897 and Edna Waugh in 1898 – evidence that Augustus John was correct in stating that the girls of their group were naturally more talented.²¹⁶ However, in art historical literature, the impact of these female artists has often been overlooked, particularly in relation to their closest male contemporaries. Although, as it has already been described by Augustus John, the female students at the Slade were 'supreme', the name 'The Nursery', which described several of these female students, trivialised their output as artists by domesticating

²¹¹ Ibid., 37.

²¹² Ibid., 15.

²¹³ O'Keeffe writes that Brown told a student that the Slade was not a matrimonial agency after the male student was seen speaking to a female student. Paul O'Keeffe, *Some Sort of Genius: A Life of Wyndham Lewis* (London: Jonathan Cape, 2010), 27.

²¹⁴ Hall is quoting Augustus John in her manuscript. Hall, 'The Heritage of Ages', 37.

²¹⁵ Christopher Neve, "Drawings and Memories: Edna Clarke Hall at 100," *Country Life*, 166, 4282, (1979): 330-331.

²¹⁶ UCL Calendars, UCL Special Collections.

their roles in society as carers for others – seeing them as mothers, with the primary function of raising children.²¹⁷

Although the figure of the ‘New Woman’ was well established by the late 1890s, and is a topic that will be discussed in Chapter 5, young women at the Slade during this period were still being subjected to the societal norms of the previous generation and, once married, would often be unable to continue with careers as professional artists. This meant that the artistic landscape changed enormously for this generation of artists between their education at the Slade and the years following, as it went from an environment dominated by talented young women, accepted and trained on equal terms, to an environment dominated by male artists like McEvoy. Gwen John and Ursula Tyrwhitt appear to be the exceptions within this group. John never married and continued to pursue a career, and Tyrwhitt married a distant cousin at the age of forty in 1913, to pacify her father. She continued her career after her marriage with the support of her husband. The McEvoy's and Ursula Tyrwhitt remained close friends following their education at the Slade, and in 1912 Ursula gave the McEvoy's a painting of flowers in a vase, possibly as a tenth wedding anniversary present (fig. 82). In a letter to Mary McEvoy, Ursula humorously conveys the fears of her father and the societal changes for the role of women during the 1910s:

My dear Mary,
I'm writing to tell you that I'm going to be married – It seems to have been arranged rather suddenly – my father has a fixed idea that unmarried women are certain to become suffragettes if not post impressionists so I'm going to marry a friend of his, a distant cousin next month. If you are in town I'd like to see you & would it be possible to Ambrose to make a drawing of my head (a criticism[?]) I hope you are all well.
Yours with love Ursula.²¹⁸

Ursula's father's fear is that she will join one of two groups open to women who would encourage her to not marry, the suffragettes and the post-impressionists. Instead of seeing these groups as progressive and liberating, her father sees them as preventing her from conducting her duty as a daughter and a woman – to marry and become a good wife, although forty is a late age to marry during this period.

²¹⁷ There are several sources for the name ‘The Nursery’ but the most reliable and one of the earliest comes from Neve, ‘Drawings and Memories’, 330.

²¹⁸ LET/957, MEP.

Following their education at the Slade, this group of young women began to transmute as they embarked upon a new period of their lives. Augustus John described a new sub-group, no longer the innocent children of 'The Nursery', but the 'two Gwens' (Gwen John and Gwen Salmond) and Ida Nettleship who moved to Paris for a few months to study at the Académie Carmen, under Whistler, and Colarossi. Whistler was already a profound influence on this group of students and will be discussed in Chapter 4. Gwen John did not intend to enrol at any school whilst in Paris as her father had refused to financially support her trip, but Salmond paid John's fees for her.²¹⁹ It was in the trio's apartment, 12 Rue Froidevaux in Montparnasse, the centre of Bohemian Paris and which they nicknamed '12 Cold Veal Street', that Gwen John painted her new group, *Interior with figures* (fig. 83).²²⁰ In this painting Gwen Salmond can be seen dressed in white reading a book with Ida standing next to her. Although this is not one of Gwen John's most accomplished works, the atmosphere created in this painting is one of youthful excitement and freedom. The beautifully ornate Parisian room is vast and sparsely furnished, and is reminiscent of some of McEvoy's early interiors from a similar date. The small smile that can be seen to dart across Ida's face reveals the young women's self-sufficiency and modest delight with their situation.

As Taubman described, it was at Académie Carmen that "figure painting predominated once more, though Whistler emphasised that it was not the art of portraiture he was teaching but 'the scientific application of paint and brushes."²²¹ This 'scientific' application of paint and the experimental techniques of different pigments and drying times was something that also interested McEvoy. Although McEvoy had embarked on his own period of self-education following the Slade, it is likely that these three women, who had studied in Paris in 1898 and early 1899, brought back several techniques and methods from Whistler's school and inspiration from the capital, that could be used by the wider group. The transmission of these techniques would have significantly contributed to McEvoy's interest in colour and tone, as well as his long-term interest in Whistler's work. Gwen John certainly shared the techniques that she had learnt in Paris with her contemporaries, including the laying out of colours on to a clean and tidy palette and how to use colours most appropriately. On her return to Britain, she tutored her friend Edna Waugh in these new painting methods:

From their painting sessions together she [Edna] remembered above all Gwen John's insistence on a clean and orderly palette, her exacting attention to the rightness of tones – particularly in transitional passages – and her repeated instruction 'If it isn't right, *take*

²¹⁹ Holroyd and John. *The Good Bohemian*, 71.

²²⁰ Roe, *Gwen John: A Life*, 23-4.

²²¹ Taubman, *Gwen John*, 16.

it out! ... Orderliness and method and an emphasis on 'good habit' were what Whistler preached to his students. The palette was to be set out according to an invariable rule which he dictated, and the colours were then to be mixed and graded to form 'a systematic transition from light to dark: quite as definite a sequence as an octave on the piano.'²²²

The extra education that the two Gwens and Ida received in Paris was an opportunity that McEvoy did not have. However, he learnt from Gwen John following her French education, and it is likely that McEvoy would have also learnt from Ida Nettleship and Gwen Salmond through a transmission of ideas and direct teaching following the women's return. Gwen Salmond is known to have collaborated with her male contemporaries in artistic ventures. She was at the forefront of the foundation of the Chelsea Art School with Augustus John and William Orpen in 1903 as the 'lady superintendent' in charge of supervising the female students.²²³ Although it is difficult to pinpoint exact works by McEvoy that were directly influenced by the female students in his close circle of friends, largely because there is a limited body of surviving work from these women, they would have unquestionably had a significant influence on their male friends.

The Five Musketeers

The second sub-group amongst McEvoy's closest contemporaries, and the group that was responsible for his early interest in Dutch Golden Age paintings, was nicknamed the 'Three Musketeers'. There has been much debate over who coined the nickname and which artists were represented by the term. William Rothenstein in his memoirs *Men and Memories* wrote that he described his brother Albert, William Orpen and Augustus John as the 'Three Musketeers', as 'they were always together.'²²⁴ The three young men became close friends following the arrival of Orpen and Albert Rutherston at the Slade in 1897. A painting by Orpen titled *The Old Circus* (fig. 84), depicts the artist, Rutherston and John in front of the statue of Eros in Piccadilly Circus in London and is thought to have been painted in c.1898-9.²²⁵ The three figures, dressed in similar clothes and hats have been positioned in this painting to resemble the three heads of Charles I in Anthony van Dyck's portrait in the Royal Collection

²²² Ibid., 23. Taubman interviewed Edna Clarke Hall (née Waugh) on 7th June 1974.

²²³ Holroyd, *Augustus John: The New Biography*, 139.

²²⁴ Rothenstein, *Men and Memories, Vol I.*, 334.

²²⁵ William Orpen, *The Old Circus: The Three Musketeers*, c.1898-99, Christies, London 'Irish Pictures', 20th May 1999, lot 30.

(fig. 85) – signifying that Orpen, John and Rutherston were such close friends that they can be considered, like the three heads of Charles I, the same person. This painting has even been called the ‘Three Musketeers’, although it was not titled this contemporaneously by the artist.

However, in contrast to Rothenstein’s ‘Three Musketeers’ is Susan Chitty’s understanding of the group, who named the original ‘Three Musketeers’ as McEvoy, Benjamin Evans and Augustus John, an earlier ‘trio’ at the Slade who were inseparable.²²⁶ This ‘trio’, named as such by John himself, were educated together from 1894 until Evans left the Slade in 1897.²²⁷ John had also known Evans previously from a school that he attended in Clifton.²²⁸ The close friendship between these young men has been recorded in several secondary sources and by John half a century after the events.²²⁹ The importance of their friendship, as demonstrated by primary sources, however, has never been analysed, nor has the outcome of their relationship on their work as artists – specifically that of McEvoy. Yet, the uncertainty surrounding the individual members of the ‘Three Musketeers’ and whether McEvoy was a central figure in this named trio reinforces his apparent elusiveness. Just as it is difficult to ascertain whether McEvoy was the top-hatted man in Gwen John’s *Group Portrait*, his central role in this male group of Slade contemporaries is debated by scholars. This could have suggested that McEvoy was not a central member of this wider group of students, and yet the McEvoy Estate Papers which include correspondence between the artist and his contemporaries, and sketchbooks containing work after Gwen John, provides evidence to the contrary. McEvoy was a central member of the ‘Three Musketeers’ but this was a group that added members when Orpen and Rutherston joined the Slade. It would be more appropriate to name this group the Five Musketeers, an expanding group of friends, who over a number of years significantly impacted each other – McEvoy, John, Evans, Orpen and Rutherston.

In many ways it is unnecessary to conclusively identify the ‘Three Musketeers’ as either Orpen, John and Rutherston or McEvoy, John and Evans. The nomenclature of these two trios is less important than the dynamics between these young men, how they worked together, and the influence they had on each other’s early work. However, to be able to name a group of artists during this period reaffirms

²²⁶ Chitty, *Gwen John*, 40-41.

²²⁷ Slade student index cards, UCL Special Collections.

²²⁸ John, *Chiaroscuro*, 43.

²²⁹ Bruce Arnold, *Orpen: Mirror to an Age* (London: Jonathan Cape, 1981). Samuel Shaw, “‘Equivocal Positions’: The Influence of William Rothenstein, c.1890-1910”, (PhD diss., University of York, 2010). Holroyd and John, *The Good Bohemian*. John, *Chiaroscuro*.

the strength of their artistic friendship and defines them as like-minded individuals with a common purpose or goal.²³⁰

McEvoy was only included in one of these groups and thus this group will be focused on in order to establish the impact it had on McEvoy's early career. McEvoy, Evans, and John had a close relationship, and several letters from John to McEvoy amongst the McEvoy Estate Papers refer to the trio's intimacy both socially and artistically. It is important to explore some of these letters to gain an understanding of their friendship and how their common interests influenced the direction of McEvoy's oeuvre. One of the group's common interests was the work of Rembrandt which can be seen to permeate both their friendship and their work in a number of different ways.

During the summer holidays at the Slade, John would often go home to Tenby in Wales. From here he wrote to McEvoy and made clear the impact of the Slade's teaching and the cultural environment he had been exposed to during the term:

But for me living as I am in a town of barbarians who even lack the nerving ferocity of Philistines how can it be expected that I can retain for 3 months the ardour & energy accumulated last time at the Slade & in the company of our Evans and yourself?... Has Evans not come back from visiting the Dutch? Haven't heard from him am in despair!²³¹

This extract clearly relays John's frustration at being unable to relate to the locals of his hometown. He describes them as barbarians and implies that the cultural energy soaked up during term-time at the Slade with McEvoy and Evans will only last a finite time - certainly not the three months in Tenby. His direct reference to Evans and McEvoy, and the comparison he makes to his home population, suggests that the two young artists are a preferable substitute family that can provide John with what he needs – artistic inspiration and like-mindedness. This critical view of Tenby did not hold true for every school holiday though, as during the summer of 1897 Augustus John invited McEvoy and Benjamin Evans to join him in Wales for a drawing holiday. This holiday made a lasting impression on John, which he recalled as a youthful adventure in his autobiography *Chiaroscuro*. The trio hired a donkey, a cart, and a tent in Tenby and took only cooking utensils, blankets and sketching materials with them. Some painting was done at Newgale and then enjoying Solva, they spent 2-3 weeks there before walking to St David's.²³²

²³⁰ Cohen. "To Stand on the Rock of the Word 'We'", 1.

²³¹ LET/82, MEP.

²³² John, *Chiaroscuro*, 28.

Two letters, thought to have been written in 1900 whilst John and McEvoy were looking for a studio to share, convey John's incessant energy and his need to be in direct contact with McEvoy. John has historically been seen as a womaniser with stereotypical characteristics of someone inherently male. He was later dismissed as a war artist for the Canadian forces in World War I after taking part in a brawl at a pub. By his own admission in his autobiography *Chiaroscuro*, he also threatened to fight the lover of 'Elinor', a close member of their Slade circle, if he did not leave her alone.²³³ However, the letters that he wrote to McEvoy display a different persona – a dependency on his friend and a constant longing for McEvoy to engage with him:

Dear Ambrose,

Write instantly & tell me you have got a studio – giving the locality terms etc. to satisfy the business cravings of my honoured sire upon which I will post up to town without loss of time & once – once again I shall fall into your embrace – to be washed well down with copious draughts of anything you like.²³⁴

This is just one letter amongst several from John that convey an almost homoerotic or romantic attachment to McEvoy in the form of embraces and a desperate longing to see him. A second letter from John presumably written once the same studio had been found and secured, states that he is coming to London and again he awaits his physical embrace:

Dear McEvoy,

I am coming up by night train on Friday next arriving at the metropolis at 1.30 I think. On Saturday we will look at the studio

Would 9 be too early to ask you to meet me? Recollect – with what impatience I shall await the departure of night and the coming of that glorious sun fit herald of thy appearance worthy spectator of our embraces.

Write and appoint a meeting place – I hesitate to enquire after Evans – but affection bursts the strongest bonds of discretion.

Yours John.²³⁵

²³³ John, *Chiaroscuro*, 249.

²³⁴ LET/85, MEP.

²³⁵ LET/83, MEP.

At the bottom of this letter is an ink sketch of John waiting impatiently for Friday 3rd August to arrive so that he can see McEvoy again in London (fig. 86). Evans is again mentioned as the third member of this trio, three years after he had left the Slade. It is likely that the studio found by John and McEvoy in 1900 fell through as McEvoy moved into 24 Danvers Street in Chelsea as a lodger in Autumn 1900 and was there for the 1901 census.²³⁶

In January 1901, Evans and McEvoy's roles as members of the 'Three Musketeers' were formalised when they were invited to be best man at Augustus John's impromptu wedding to Ida Nettleship. They were the only guests at the ceremony with Gwen John. Augustus John later wrote to thank McEvoy for his help and attendance:

My dear McEvoy

Let me express in my turn the great privilege which has been mine in having you & Evans to assist at my wedding.

I am quite of my wife's opinion, no such exquisite marriage has ever taken place!

I would never have believed the ceremony could have been made so pleasant for me –

In fact I wouldn't mind having it over again under the same conditions

You may certainly count on me to repay as well as I can the obligation you have laid me under – whenever called upon on my own and on the part of wife I thank you again –

au revoir

John²³⁷

John returned the favour with Benjamin Evans and were both best man at McEvoy's wedding to Mary Spencer Edwards in January the following year.²³⁸

Although McEvoy and John's close friendship was certainly complicated and the pair seem to have shared a rivalry that often ended in McEvoy's frustration, McEvoy retained his early support and friendship with John for one of the most difficult periods of John's life – the death of his wife Ida in Paris in 1907 at the age of thirty. John had urged his closest friends not to travel to Paris to attend Ida's cremation, a decision which William Rothenstein always regretted:

²³⁶ An account of these early years can be found in NOT/197, MEP. Also refer to Appendix I.

²³⁷ LET/84, MEP.

²³⁸ John and Evans are signed as witnesses on the McEvoy's marriage certificate, CER/1/1902, MEP.

I never forgave myself for this hesitation; in my heart I knew I should have gone at once, as McEvoy did, to whom John also telegraphed. I loved no woman more than Ida and I knew John to be in the deepest trouble.²³⁹

McEvoy ignored John's advice and travelled to Paris immediately to console his friend. John in a handwritten note intended for the 1953 retrospective McEvoy exhibition at the Leicester Galleries recalled Ida's death:

having travelled to Paris, to condole with me on a sad bereavement, he [McEvoy] found me with a companion endeavouring to celebrate the event over a bottle of wine, he at once recognising the factitious nature of our gaiety, & with his customary gusto, he joined in the formalities and even insisted on contributing substantially to them himself. Artist and loyal friend, this was the sort of man he was.²⁴⁰

McEvoy expected to spend the day with John and travel back to London that night, however, to comfort the already intoxicated Augustus John, he 'had the delicacy to keep drunk all the time and was perfectly charming.'²⁴¹ He was unable to travel back to London for a week. Following Ida's cremation, McEvoy wrote a short postcard to his wife Mary postmarked 16th March 1907, 'Mrs John was cremated today at Père La Chaise and I went there. I am glad I came.'²⁴²

Eight years after McEvoy's death, in a letter to Mary McEvoy, Ambrose's wife, the significance of John and McEvoy's close friendship is expressed with a vulnerability rarely demonstrated by John:

24th July /35

My Dear Mary,

I want to thank you for your letter which I greatly appreciate.
I know Ambrose would have been with me. He was of all my old friends the only one I constantly regret losing.

Yrs with love,

Gus²⁴³

²³⁹ Rothenstein, *Men and Memories*, Vol II. 90.

²⁴⁰ NOT/3/1953, MEP.

²⁴¹ Holroyd, *Augustus John Volume 1: The Years of Innocence*, 252.

²⁴² POS/530/1907, MEP.

²⁴³ LET/104/1946 and LET/102/1935, MEP.

On 5th July 1935, just over two weeks before this letter was written, Henry John, Augustus' son, was found drowned. His body was pulled from the sea at Perranporth, Cornwall, almost two weeks after he had gone missing.²⁴⁴ In response to a letter from Mary, presumably offering her condolences, John replied that he knew Ambrose would have been there with him during this personal tragedy, just as he had supported John in Paris, almost thirty years before. It is clear from this letter that the long-term friendship and support provided by McEvoy as part of the 'Three Musketeers', had a lasting effect on John.

Finally, the letter that successfully encapsulates the 'Three Musketeers', Evans, John, and McEvoy during their early period is one of John's shortest letters; a letter dominated by ink drawings. Although this correspondence is not dated, it is likely that John is again writing to McEvoy who is with Evans in London during the school holiday whilst John is in Wales alone. On the recto John writes,

Dear McEvoy

I would fain hear from you & Evans. As for me I do nought but wander on the cliffs & caves know my footsteps.²⁴⁵

Underneath and dominating the first page is an ink drawing of John standing on the cliff edge, a location he revisits in more than one letter (fig. 87-88). He holds a telescope and looks out to sea, searching for his friends McEvoy and Evans. On the horizon is a ship to offer a degree of perspective and to emphasise the distance of the nearest civilisation to John. Then, over-page on the verso, an ink drawing fills the whole page. Two figures, Evans on the left and McEvoy on the right are seated in the pub at the bar. Each holds a drink as if they are about to make a toast to their absent friend John. To the right of McEvoy is the ghostly figure of John watching over his friends and, easily missed between the drinkers' feet, is written 'In thought I am with you always, John.'²⁴⁶ The significant bond of friendship, as recorded and understood by Augustus John, is demonstrated by the implication that even when John is absent the trio is still complete.

McEvoy, John and Evans were joined at the Slade in 1897 by Orpen and Rutherston, and together this group of five male artists intermittently shared studio space and models until Evans changed careers

²⁴⁴ "Mr. Henry John Missing at Newquay," *The Times*, June 25, 1935; "Inquest on Mr. Henry John," *The Times*, July 8, 1935.

²⁴⁵ LET/86, MEP.

²⁴⁶ LET/86, MEP.

to become a sanitary engineer.²⁴⁷ Two of these studios would have been particularly important in giving these five friends, as well as their female peers, a base from which to work: John Constable's former studio at 76 Charlotte Street in Fitzrovia which McEvoy and John are said to have rented for a period in 1898, and 21 Fitzroy Street, the studio incorrectly assumed to be the location of Gwen John's *Group Portrait*.²⁴⁸ Fitzrovia was still a popular location for artists' studios during this period – Fitzroy Street, with its high concentration of artists, famously led to the formation of the Fitzroy Street Group in 1907. 21 Fitzroy Street and 76 Charlotte Street are on the same stretch of road between Tottenham Court Road and Euston Road, a street that was described by Stephen Chaplin in the Slade Archive Reader as 'affordable to many students up to the 1930s – to eat at Bertorelli's; to have a room there, even a studio.'²⁴⁹

Augustus, Gwen and Winifred John, and Grace Westry lived at 21 Fitzroy Street intermittently for over a year and William Orpen took the basement rooms of the building from winter 1899/1900. Charles Conder, a friend of the group, unsuccessfully sought a flat in the same building and McEvoy, amongst others, would have been a frequent visitor to John's studio.²⁵⁰ John wrote to McEvoy from South Wales informing him that several 'works' are ready to be collected:

1 Morfa Terrace,
Manorbier,
Tenby

Dear McEvoy,

Instead of travelling down to Tenby I found myself wandering through Arcadia – thanks to your book of sweet poetry. How I got here I don't know but it was a rude awakening. I have come to stay at Manorbier for a few days.

The works are ready for you at 21 Fitzroy St. when you have time to fetch them to Young's to be mounted (and signed) You will notice that the composition will be the better for a coat of varnish (I mean the colour of it).

Imagine me plunged in the whirl of fashionable life – Imagine but don't believe it.

On the contrary sir hasten to realise that I am far from it

I stand on the cliffs gazing across the bleak sea towards where you and other loved ones dwell. Sometimes in an agony I throw myself in, endeavouring vainly to reach you through an element that appears less relentless and hard, than the miles of land which separate us.

²⁴⁷ John, *Chiaroscuro*, p.26.

²⁴⁸ Chitty, *Gwen John*, 49-50.

²⁴⁹ Chaplin, "The Slade", 8.

²⁵⁰ Roe, *Gwen John: A Life*, 18. Ann Galbally, *Charles Conder: The Last Bohemian* (Melbourne: Miegunyah Press, 2005), 216. Arnold, *Orpen: Mirror to an Age*, 80. Reynolds, *The Slade*, 141.

Adieu²⁵¹

Although it is not possible to know which 'works' awaited McEvoy at 21 Fitzroy Street, whether they were produced by John or McEvoy or someone else, there is such a level of familiarity between John and McEvoy in this letter that we can imagine McEvoy letting himself into the studio at number 21, uninvited, with his own spare key. It is possible that these 'works' were paintings by John which McEvoy was collecting to exhibit beside his own. Young's is presumably Percy Young's, the dealer in artists' supplies located opposite UCL and the Slade and down the road from Fitzroy Street.²⁵²

Edna Clarke Hall also remembered visiting Fitzroy Street in her autobiography. 'One night the Johns, Ambrose McEvoy, Grace Westry and myself stood in front of a house in Fitzroy Street where we were to spend the night when we discovered that none of us had the key...'.²⁵³ Augustus John, with characteristic recklessness, climbed over the railings and up the front of the house and through an open window on one of the upper floors. 'It was in that same house that there were occasional drawing evenings with volunteer models taken from among ourselves.'²⁵⁴ It is likely that drawings such as *Young woman with a violin (Grace Westray)* by Gwen John (fig. 89) and *Grace Westry [sic]* by Augustus John (fig. 90) were painted in their studio at 21 Fitzroy Street.

There were dozens of occasions when these artists sat to each other. Not only did this provide practice with a live model for the artists, but the sitters, as artists themselves, would have been encouraged and would have been able to offer feedback on the sketches produced by their friends. Thus, a group was formed in which progression and improvement were paramount to their striving success. Several of the portraits undertaken by different members of this group illustrate similar traits, including the purposeful detachment of the sitter's gaze from the viewer. Ida Nettleship in the triple portrait of Ida Nettleship, Ursula Tyrwhitt and Gwen John (fig. 91) has been posed with her eyes cast down and her head slightly tipped to one side, a similar positioning to that which can be seen in William Rothenstein's portrait of Ida painted in oil (fig. 92). This same positioning has been bestowed on Ursula

²⁵¹ LET/80, MEP.

²⁵² "British Artists' Suppliers, 1650-1950 - Y," National Portrait Gallery, 2006, accessed Nov 6, 2019, <https://www.npg.org.uk/research/programmes/directory-of-suppliers/y>.

²⁵³ Hall, 'The Heritage of Ages', 24.

²⁵⁴ Ibid.

Tyrwhitt in a separate portrait sketch by Augustus John (fig. 93), as well as a drawing of Grace Westry (fig. 94).

John's disjointed positioning of Ida, Ursula and Gwen at different angles and perspectives, with little interaction between them is comparable to the positioning of both Henri Fantin-Latour's nineteenth-century painting *By the Table* (fig. 95) or even Frans Hals' *Regents of the St Elizabeth Hospital of Harlem* (fig. 96). This demonstrates that John was also looking at earlier group portraits like his sister Gwen with her *Group Portrait*. However, instead of an all-male cast of sitters, Augustus John has inverted this for his all-female triple portrait. A similar detachment can be seen in Augustus John's portrait of Gwen, c.1899, as she is placed in a room facing away from the sitter. This room is almost certainly a studio as a human skull, both a prop and an anatomical learning device, can be seen on the mantelpiece behind her (fig. 97). The aim of this portrait-sketch appears to be the accurate detailing of Gwen John's hair and clothes rather than her facial features which are set in profile.

Very few paintings by Benjamin Evans are known but a portrait of Augustus John by Evans is in the RA and is thought to date between 1898 and 1900 (fig. 98). This again depicts the same distant gaze so often used in the early portraits by these artists. Although Evans has captured an air of confidence in John's positioning, it does not portray John's character to the same extent as William Orpen's portrait of the same artist dating to c.1899 (fig. 99) and exhibited in 1900. John holds a similar hat and wears a similar overcoat to that in which he is depicted in Gwen John's *Group Portrait*. Orpen has successfully captured the narrative of a fleeting visit from John and yet his seated positioning exudes confidence as he sits comfortably in a chair perfectly proportioned for his size.

Augustus John and McEvoy drew and painted each other on a number of occasions. Two drawings by John of McEvoy are in public collections, the Art Institute of Chicago and the National Portrait Gallery (fig. 100-101), and a portrait by McEvoy of John remained in his studio until his death in 1927 (fig. 102). The NPG sketch of McEvoy is almost caricaturesque with one hand on his hip and one hand on his face. This sketch must have been produced relatively quickly, as the position would have been uncomfortable for McEvoy, and yet John demonstrates his dexterity in just a few rapid lines. John's portrait of McEvoy, part of the Art Institute of Chicago collection, depicts McEvoy much closer to the artist than John's sketches of female sitters. McEvoy's profile dominates the paper with the back of his head not fully contained, giving this work an increased sense of intimacy. This is comparable to McEvoy's portrait of John which is also painted in close proximity to the sitter. Both artists are young

in these portraits, and all three portraits are likely to have been completed whilst both John and McEvoy were at the Slade.

The intimacy communicated by McEvoy and his contemporaries can be seen in their portraits of each other. A particularly poignant example of this is William Orpen's sketch of Albert Rutherston and 'his model' in 1899 in red charcoal (fig. 103), a private view of a personal moment between an artist and his sitter.²⁵⁵ This double-portrait depicts Rutherston, possibly in John and McEvoy's studio at 76 Charlotte Street, dwarfed by a muscular female nude seated in front of a fireplace to keep warm. The room is cramped and a small Victorian oil lamp sits on the table as a second source of light. Rutherston is smoking a pipe and the couple look surprisingly relaxed in each other's company. This is an informal, almost documentary sketch by Orpen. Both Rutherston and Orpen have been able to work from this model and Rutherston, unknowingly, has become a model himself for his friend.

76 Charlotte Street was an important location where these artists could work independently from the Slade's curriculum, and develop new ideas and trade in new methods of working. It was here that Evans, Orpen and Rutherston became frequent visitors, as well as their friends Edna Waugh and Gwen John. In January 1899, Albert Rutherston wrote to his father that, 'John – Orpen – McEvoy and myself are going to get up a class and have a model in John's studio once a week at night – it will come to about 7d each.'²⁵⁶ These artists, working together regularly and in close proximity, would have significantly influenced each other artistically, as can be seen from the different portraits they produced of one another. However, they also would have produced similar work by using the same models. One of their models was said to have been found on Tottenham Court Road, a young woman with bright red hair who is written about by Michael Holroyd.²⁵⁷ There are several undated sketches by John, Orpen, McEvoy and Rutherston of models that match the description of this woman but none of them can be identified with certainty. There is a watercolour sketch and an oil by McEvoy that are compelling, as they illustrate a seated nude on a green divan, highlighted with the palest flesh and auburn hair (fig. 104-105).²⁵⁸ This commonality in subject, particularly amongst the male artists of this group, Augustus John, Benjamin Evans, William Orpen, Albert Rutherston and McEvoy not only

²⁵⁵ William Orpen R.A. (1878-1931) *Albert Rutherston with his model* signed with initials and dated 'WO. 99' (lower right), Modern & Post-War British Art sale, Chiswick Auctions, lot 130.

²⁵⁶ Holroyd, *Augustus John*, 68.

²⁵⁷ Holroyd, *Augustus John Volume 1: The Years of Innocence*, 84-85.

²⁵⁸ Arthur Ambrose McEvoy, *Seated female figure*, watercolour, Artnet, accessed 10th May 2019, http://www.artnet.com/artists/arthur-ambrose-mcevoy/seated-female-nude-p-omvOS9av_bmx1Ux4aqSw2.

extends to paintings and drawings of models, and portraits of each other, but also extends to their interest in old masters such as Rembrandt.

Rembrandt

The most significant collective interest of McEvoy, John and Evans was Rembrandt, and it was their idolisation of the seventeenth-century Dutch artist that arguably bound their friendship, fed their rivalry, and encouraged their need to achieve measurable artistic success. As will be explored in this final section, Rembrandt not only provided inspiration for the three young men but became almost a father figure for the group, guiding and teaching them through his 340-year-old art how to become better artists. It was McEvoy, Evans and John's obsessive interest in Rembrandt that led to McEvoy's increasing interest in Dutch paintings, specifically Dutch interiors, which was a subject that dominated his work for twelve years between 1901 and 1913, and that will be explored as the subject of Chapter 3 of this thesis.

Evans was described by John as 'well versed in Rembrandt' and it was his influence that led McEvoy and John to copy sketches, paintings, and engravings by the Dutch artist. I have been able to identify an undated sketch by Augustus John titled *Mother & Child frightened by a dog* (fig. 106) as being after a Rembrandt drawing in the Collection Frits Lugt, Institut Néerlandais, Paris (fig. 107), although it is likely that he copied this work from a publication or a reproduction of Rembrandt's work. John also brings Rembrandt into their direct friendship circle in a letter to McEvoy from Vattetot-sur-Mer, during which time John is trying to persuade McEvoy to join him and their friends. He describes the countryside as like 'the more mountainous of Rembrandt's etchings'; he then goes on to tell McEvoy about a dream he had, 'I spent last night in the company of you [McEvoy] and Rembrandt – Rembrandt cuffed my head for making some observation on art.'²⁵⁹

Rembrandt's reputation across Europe during the 1890s increased exponentially, leading to Catherine Scallen deeming it 'the Rembrandt decade' in her 2004 publication.²⁶⁰ From 1897 the first fully illustrated catalogue raisonné of Rembrandt's paintings was published in eight folio volumes in

²⁵⁹ LET/90 and LET/91, MEP. Samuel Shaw dates a group holiday to Vattetot with John and William Rothenstein, amongst others, to summer 1899. *'Equivocal Positions': The Influence of William Rothenstein, c.1890-1910*, 9.

²⁶⁰ Catherine B Scallen. *Rembrandt, Reputation, and the Practice of Connoisseurship* (Amsterdam: Amsterdam University Press, 2004), 129.

English, French and German; a venture only made possible with improving photographic technology.²⁶¹ McEvoy and his contemporaries would have been aware of this publication and of the increasing interest in Rembrandt on the art market. William Rothenstein owned several Rembrandts and other old master drawings which he had picked up from London print shops for mere shillings.²⁶² Edna Clarke Hall recalled that, 'Professor Brown had a lot of reproductions of drawings of the old masters. He wanted us to exercise ourselves, doing copies of them. I took a little Rembrandt and John chose a Titian. All our copies were pinned on the wall and the professor went around commenting on them.'²⁶³ The increasing interest in Rembrandt, and other old masters on the secondary art market, led to these works challenging the already weak contemporary market.

McEvoy, John, and Evans became increasingly interested in Rembrandt's work in a number of ways: by copying Rembrandt's work from books, seeing Rembrandt's work first-hand in the Netherlands, and experimenting with Rembrandt's techniques and methods including etching. John wrote to McEvoy following the recovery of John's near-fatal diving accident about a book on Rembrandt and Evans' etching press:

South Cliff St., Tenby, Friday

Dear McEvoy

I am very grateful for your letter & the extract – It is now that letters become godsend to me – I have heard twice from our friend Mr Evans. Now that he has an etching press we may expect anything.

I have just received a life of Rembrandt

published by Grevel with 159 illustrations – you can imagine my delight.

Today for the first time I went out.

I am surprised to hear you are now an habitué of the Crystal Palace – it will no doubt benefit of your patronage; though alas it hasn't benefited you.

Hast seen the Whistlers at the Earls Court exh?

Next week I hope to come up to town – If that event does not come off I shall die. I know – I feel it – you [illegible] a [illegible] which I will not fail to return you.

My sister tells me the National is more wonderful than ever.

I hear you are doing work for the dealers in your rising prosperity do not wholly forget your friend who however humble will always deem it an honour and a privilege to sign himself

²⁶¹ Ibid., 169-70.

²⁶² Samuel Shaw, "'Rembrandt and Reality', in "In Focus: The Doll's House 1899–1900 by William Rothenstein," Tate Research Publication, 2016, accessed Jul 6, 2019, <https://www.tate.org.uk/research/publications/in-focus/the-dolls-house-william-rothenstein/rembrandt-and-reality>.

²⁶³ Hall, "The Heritage of Ages", 25.

Yours as ever

Aug. John

My sorrow at hearing of your illness is only equalled by my joy at knowing you are now recovered. Adieu – but do not fail to return a letter as delightful as the last.²⁶⁴

Although this letter is not dated, the watercolour sketch on the reverse depicts a seated Augustus John, peering out of a curtained window, with a white bandage wrapped around his head, most likely from the injury he incurred in 1897 (fig. 108).²⁶⁵ This date also coincides with a letter written to Ursula Tyrwhitt in which John offers to lend her the same Rembrandt book mentioned here.²⁶⁶ The Whistlers referred to in this letter, exhibited at the ‘Earls Court exh’, also coincides with the date 1897. The exhibition was almost certainly the ‘Victorian Era Exhibition, 1897, Earl’s Court, London’, in which Whistler exhibited eleven etchings produced between 1859 and 1861. Whistler developed his etching practice from a similarly obsessive interest in Rembrandt’s work, comparable to that of McEvoy, Evans and John. It is likely that John wrote of both his book on Rembrandt and Whistler’s etchings in the same letter as he was familiar with Whistler’s interest in Rembrandt’s work, and perhaps Whistler’s etchings included some of those after Rembrandt.

Etchings are a common theme in this letter, as it is also mentioned that Evans had acquired an etching press, a technique with which John and McEvoy both experimented. In *Chiaroscuro*, Augustus John wrote that he used Benjamin Evans’ etching press and that ‘my first plate was a portrait of him’; this is almost certainly the etching of Benjamin Evans by Augustus John sold at Halls auctioneers in March 2019 (fig. 109).²⁶⁷ Although McEvoy is not known for his etchings, it was a technique that he undertook at different periods of his career. He would have practised etching with Evans and John in the 1890s but he also produced several etchings with Walter Sickert in 1909, including several versions of *Pimlico*, which McEvoy drew and Sickert printed.²⁶⁸ Madeline Knox, a former student of Sickert’s,

²⁶⁴ LET/79, MEP.

²⁶⁵ Some sources including the ODNB dispute the date of Augustus John’s accident as being 1895.

²⁶⁶ Holroyd, *Augustus John: The New Biography*, 43.

²⁶⁷ Halls Auctioneers, ‘Fine Pictures, Silver & Jewellery Auction’, 20th March 2019, lot 302; John, *Chiaroscuro*, 43.

²⁶⁸ One version of *Pimlico* is in the British Museum (1915,0618.6). Two versions are in the MEP, PAI/68.

recalled that she had visited Sickert's etching studio in Augustus Street in 1909 with Ambrose McEvoy in order to learn more about etching.²⁶⁹

In John's letter he also writes of the book he received on the life of Rembrandt 'published by Grevel with 159 illustrations.'²⁷⁰ I have determined from my research that this book is *Rembrandt* by H. Knackfuss which was passed between this group of young artists providing a visual resource from which to study.²⁷¹ As previously mentioned, John offered to lend this book to Ursula Tyrwhitt and it is likely that John's close friends Albert Rutherston and McEvoy also used his copy of this book.

McEvoy copied several of Rembrandt's etchings that are featured in *Rembrandt* by Knackfuss. They are all small studies in the McEvoy Estate Papers with many of them drawn in ink on scraps of paper. On 10th October 1899, McEvoy drew a trio of sketches of a hand, a man that resembles Henry Tonks, and a self-portrait after Rembrandt that also features on page 3 of Knackfuss' book (fig. 110).²⁷² On the opposite page to this etching, Knackfuss wrote:

That is, in truth, what Dutch painting amounts to: the honest, truthful picture of country, people and things, the rendering of the simple facts of the home and of everyday life, reflected in the eye of the artist.²⁷³

McEvoy emulates a version of Rembrandt's 'truth' and 'everyday life', in several of his early works including *Bessborough Street*, *Pimlico* (1900), *The Engraving* (1901), *The Thunderstorm* (1901) and *Autumn* (1901) (fig. 111). Each strive to depict Victorian middle-class normality and everyday life, amongst humble interiors similar to those depicted by the Dutch old masters.

McEvoy also copied a portrait of Rembrandt's mother (1628), *Portrait of a man unknown* (1641), *The Card Player* (1641) and *Man with a Wide-Brimmed Hat* (1630), all of which are featured in Knackfuss'

²⁶⁹ W Baron, W Sickert, and Paul Mellon Centre for Studies in British Art, *Sickert: Paintings and Drawings*, Paul Mellon Centre for Studies in British Art (Yale University Press, 2006), 80.

²⁷⁰ LET/79, MEP.

²⁷¹ H. Knackfuss, *Rembrandt* (London: H. Grevel & Co., 1899). Knackfuss' text was published as early as 1897 with Bielefeld; Velhagen & Klasing in German, it does not appear as though Grevel published this book in English until 1899.

²⁷² DRA/675, MEP.

²⁷³ H. Knackfuss, *Rembrandt*, 2.

Rembrandt (fig. 112-115).²⁷⁴ It should be noted, however, that each of these drawings is on a separate piece of paper and there is no proof that McEvoy copied all of these images from Knackfuss' book. That being said, each of these sketches are small; a similar size to the reproductions in Knackfuss and there are two drawings that provide evidence that McEvoy was copying from this specific book on Rembrandt. Research carried out for this thesis demonstrates that McEvoy made pencil copies of *Jan Cornelisz Silvius, Preacher at Amsterdam* and *The Poet Jan Harmensz Krul* on the same piece of paper (fig. 116), just as Knackfuss reproduced these two portraits on the same double page in *Rembrandt*.²⁷⁵ McEvoy was clearly looking at these two portraits side-by-side in Knackfuss' book which led him to copy both together. With evidence that McEvoy was using *Rembrandt* by Knackfuss and that Augustus John owned and lent this same copy to Ursula Tywhitt, it can be understood that this book was used as a studying aid by McEvoy and his contemporaries and that as a collective, they were influenced by Rembrandt's work.

As well as copying Rembrandt's work from Knackfuss in pencil, McEvoy recalled that, 'About this time I saw the various Rembrandt Exhibitions and tried several paintings in black and white and green and white carried more or less far...'.²⁷⁶ Along with John and Evans, McEvoy travelled to Amsterdam to see a large collection of Rembrandt's work first-hand. John, half a century later, recalled their memorable trip to Amsterdam to visit a 'Centenary Exhibition of Rembrandt'. However, it is more likely to have been the 1898 exhibition of Rembrandt's work at the newly built Stedelijk Museum.²⁷⁷ This exhibition displayed 124 paintings and 350 drawings by Rembrandt and was hosted in conjunction with the celebration of the coronation of Wilhelmina, Queen of the Netherlands.²⁷⁸ The exhibition was a huge success and was visited by 43,000 people in just two months.²⁷⁹ The Stedelijk exhibition represented a new nineteenth-century interest in the Dutch Golden-Age artist and for McEvoy, John, and Evans it clarified Rembrandt as an inspirational artist, from whom to learn.

This exhibition was documented by McEvoy in one of his sketchbooks – the same sketchbook that contains drawings after Gwen John's *Mrs Atkinson* – and a sketchbook that was used over a period of at least a year. It contains copies of works from both Amsterdam and the UK, including sketches after

²⁷⁴ DRA/692, DRA/497, DRA/494, DRA/13, MEP.

²⁷⁵ DRA/650, MEP.

²⁷⁶ ESS/4, MEP.

²⁷⁷ John, *Chiaroscuro*, 46.

²⁷⁸ Scallen, *Rembrandt, Reputation, and the Practice of Connoisseurship*, 132.

²⁷⁹ *Ibid.*, 133.

Rembrandt's *Jean Pellicorne with his son Caspar* and *Susanna van Collen, Wife of Jean Pellicorne with Her Daughter Anna* which are part of the Wallace collection, and Hogarth's *Sleeping Congregation*, explored in Chapter 1 (fig. 47-49 & 44). The painting that McEvoy closely focuses on during his visit to Amsterdam is Rembrandt's *The Syndics of the Drapers' Guild* (fig. 46). McEvoy produced a drawing of this portrait in his sketchbook which he then annotated. His choice of materials for this sketch – pencil, pen and wash – and its unfinished state suggests that McEvoy worked directly from this painting whilst it was on display. He has focused on the sitters' faces rather than their clothes or the room in which they sit. Volckert Jansz, the figure second from the left, has the most detailed facial features of the sitters, suggesting that McEvoy wanted to capture both his expression and the individual character of this man – a realism demonstrated by Rembrandt that McEvoy describes as 'talking without moving the lips.'²⁸⁰ However, rather than attempting to copy this work over and over again, or sketching several different details from the portrait, McEvoy chose to annotate his sketch in French across three pages of his sketchbook.²⁸¹

The Syndics [of the Drapers' Guild] is considered the summary of his achievements, or, that is to say, the brilliant result of his [illegible]. They are portraits in a [illegible] not framed, not the best but comparable to the best he had done in the last years. Of course, they don't recall [illegible].

They no longer have the freshness of tone and the sharpness of defined colours. They were conceived of in the shadow style, fiery and powerful of the young [illegible] or the Louvre, - and much better than the [illegible], which dates from the same year and had already betrayed itself [illegible]. The garments and the painters are dead, but through the black we can feel the deep reds; the linens are white, but strongly placed [illegible]; the faces, exhibited alive, they are animated by the old eyes that are luminous and direct, which don't exactly look at the spectator and whose gaze, however, follows you, interrogates you, listens to you. They are individual and look just like the citizens, the merchants, but noble, rendered at their home in front of a table on a red carpet, their register open underneath the hands, surprised in their full council. They are busy without being agitated, they are talking without moving the lips. Yet they do not pose, without [illegible]. [illegible] without fading, a hot atmosphere detached from the shade which envelops all [illegible].

The protrusion of the linens, the faces, the hands are also finely observed as if nature herself had given the quality and the measure of it... [dots in original letter] It almost looks like the painting is the most [illegible] and the most moderate, so much is there accuracy in its balances which we did not feel through all this material [illegible] of lots of cold blood [illegible], [illegible] and flame. It is superb. Take some of [illegible] known portraits in the same spirit, and they are numerous, and you [illegible] a [end of page]

²⁸⁰ SKE/3, MEP.

²⁸¹ Stedelijk Museum, "Rembrandt. Schilderijen Bijeengebracht Ter Gelegenheid van de Inhuldiging van Hare Majesteit Koningin Wilhelmina, 8 September-31 October 1898, Stedelijk Museum, Amsterdam," 1898. *Syndics* is no. 116.

[continues] of what can be an ingenious combination of [illegible] four or five portraits of the first rank. The whole is superb, the work is decisive. We cannot say what revelation Rembrandt had nor how strong, nor even [illegible] but he managed so that the characters returned the problem many times and he finally found the solution. What I would keep [illegible], here it is: it is simultaneously very real and very imaginatively copied and carefully [illegible], conducted beautifully [illegible]. All efforts by Rembrandt are carried thus; in short, not one of his researches have been in vain as he proposes them. He treats living nature more or less as he treats the fictions, blending [end of page]

[continues] the ideal with the real. Despite some paradoxes, he [Rembrandt] succeeds. This way, he [illegible] all the chains in his illustrious career. The two men who were perfect for a long time, the forces of his spirit sleep in his hand at this time of perfect success. He closes his life in agreement with himself, and with a masterpiece. Was he meant to know the source of his spirit? At least *The Syndics* signifies that we must believe this day has come.²⁸²

Standing in front of this life-size group portrait and seeing it for the first time was clearly a significant experience for McEvoy. He writes about the vivid and lifelike depiction of Rembrandt's sitters, the luminosity of their eyes that follow you across the room. His annotations suggest that he is more confident writing about this portrait at this early stage in his career than perhaps copying details from it. He is able to relay his thoughts about the way it is constructed and the ideas behind Rembrandt's execution with the understanding that he can learn from Rembrandt's group portrait by one day producing his own work with similar impact. McEvoy describes Rembrandt as having a revelation, and finding a solution to this work which makes it a successful collective portrait – a comment that implies that McEvoy, through Rembrandt's painting, is in fact trying to find his own solution and individual method of working. Although McEvoy goes on to a period of producing Dutch-inspired interiors where portraiture becomes secondary, his interest in portraiture can be seen during this early period of his career through the meticulously detailed faces of Rembrandt's syndics in McEvoy's quick sketch.

Rembrandt's work continued to influence McEvoy and his contemporaries. Only two months after the Stedelijk exhibition of Rembrandt's work closed, another exhibition of the artist's work opened in London between January and March 1899 at the RA. This was the largest Rembrandt exhibition that had been held in the capital with 102 paintings and 106 drawings and would have almost certainly been seen by Evans, McEvoy and Augustus John.²⁸³ Their close friend Albert Rutherston visited this exhibition and, afterwards, wrote to his parents, 'I went to the Rembrandt show which almost takes

²⁸² SKE/3, MEP. Translated by Marte Stinis.

²⁸³ Scallen, *Rembrandt, Reputation, and the Practice of Connoisseurship*, 154.

one's breath away it is so marvellous. Of course I shall go again.²⁸⁴ McEvoy's interest in Rembrandt developed throughout 1899 as he not only copied Rembrandt's etchings but started to experiment with colouring them. This demonstrated an ambition to use Rembrandt's work as a stepping stone to produce accomplished paintings inspired by the Dutch artist, but enhanced by a modern understanding of tonality and reinterpretation. Three consecutive diary entries dating to September 1899 record McEvoy's ongoing experimentations with Rembrandt's work:

Monday Sept 18th/99

Went down to the river early and drew the houses and the mud and the other side for my picture.

All the other side was dark and nearly of one "tone" Ought you to paint it like that or to put in a variety of "tone" and colour? I don't remember anyone but the "moderns" even attempting to paint the appearance of the river this morning. Note how the Dutch paint places in the distance and note how they do the foreground. I painted myself after breakfast (I copied a Rembrandt etching also before breakfast.)²⁸⁵

Monday commences with McEvoy drawing the Thames from observation. He queries how he should paint this riverscape, and the tones he should use. Within these few lines, he writes about both the 'moderns' (of whom he does not seem to consider himself) and the 'Dutch' seventeenth-century artists – two juxtaposing artistic periods that McEvoy seems able to negotiate for his river scene. These three diary entries demonstrate that Dutch art provides McEvoy with a variety of subjects from which to copy, from landscapes to religious scenes to portraiture. His diary entry for Tuesday documents a certain ambitiousness by copying a Rembrandt etching that he then colours:

Tuesday Sept 19th / 99

Then after lunch I took up a little painting I had of a Rembrandt etching – the beautiful woman. I had sketched it lightly in, in black and white and then when it was dry, put pure yellow ochre and vermilion on. I dragged it over the surface so that the white showed through. When I glazed this with raw sienna pure it had a wonderfully rich and charming appearance. It looked something like a Rossetti – only better. I put some more paint on and tried to get it more definite but rather spoilt the effect but it may be good to work on. I found that it was charming to put white with light red and yellow ochre and vermilion glaze which was underneath (dry)...²⁸⁶

²⁸⁴ Albert Rutherston, letter to Moritz and Bertha Rothenstein, 13 January 1899, Tate Archive TAM 50/4.

²⁸⁵ NOT/199, MEP.

²⁸⁶ NOT/199, MEP.

Each of the colours that McEvoy is using would have made the painting progressively warmer – yellow ochre, vermilion and then a raw sienna glaze would change this work from a tonal black and white sketch to a rich and bright composition described by McEvoy as ‘like a Rossetti – only better’. This description brings to mind the bright red hair of Rossetti’s models including his wife, Lizzie Siddal. The most important aspect of this diary entry though is McEvoy’s admission to spoiling his painting by overworking it. He is pushing the redevelopment of Rembrandt’s composition to the extreme and in doing so is trying to establish a balance of what works aesthetically. His enthusiasm and drive for experimenting in this way is almost certainly fuelled by an underlying rivalry between McEvoy, John and Evans. This rivalry and McEvoy’s frustration at John is expressed in the same notebook on Wednesday 11th October 1899 when he writes, ‘John returned from France last Saturday. He takes himself more seriously and pompously than ever.’²⁸⁷

By reaching a limit which results in spoiling his reworked Rembrandt, McEvoy has ultimately learnt what does and does not work as a painterly effect. Finally, on Wednesday 20th September 1899, McEvoy describes copying a ‘large Rembrandt etching of Christ preaching, did the woman lying down at the bottom.’ It is likely that this etching is *The Hundred Guilder* print (fig. 117) which is again featured in Knackfuss’ book on Rembrandt, as well as the British Museum. McEvoy’s dedication both to copying and reinterpreting Rembrandt’s compositions, in order to eventually forge a direction for his own work, would not have been possible without the encouragement of Augustus John and Benjamin Evans – his two ‘Musketees’.

The Slade artists that most directly influenced McEvoy’s work were Gwen and Augustus John, and Benjamin Evans. This chapter has demonstrated that influence was reciprocal, with both McEvoy and Gwen John influencing each other in their work. McEvoy and Gwen John had a close friendship that resulted in sharing ideas for compositions, including *Mrs Atkinson*, and a joint interest in copying old masters. They deemed old masters to be superior to modern artists, and used their work to glean transferable techniques that could be used then for their own compositions. McEvoy’s friendship with Gwen John, which has been explored in detail for the first time in this thesis, is vital in being able to understand some of the sources of McEvoy’s early inspiration and artistic practice.

²⁸⁷ NOT/199, MEP.

The techniques that Gwen John, Gwen Salmond and Ida Nettleship brought back with them from Paris would have made a lasting impression on their contemporaries – particularly Edna Waugh who was taught by Gwen John following her return to the UK. During this period, this group of students contributed to a continuing co-educational environment in which men and women were working alongside each other without the restrictions of formal education. This would have been a diverse artistic landscape which then diverged and ultimately halved once several of the female students married. All of these artists at this early period were able to travel in search of artistic inspiration, whether it be to Wales, Paris, or Amsterdam and each would have brought back with them a unique set of new ideas and methods to share with the group.

One of the most significant influences on McEvoy's work was Rembrandt, an interest that he had developed alongside two of his closest friends, Augustus John and Benjamin Evans. McEvoy and his contemporaries saw a domestic and simplistic modernity in Rembrandt's work which could be initially copied, and then reinterpreted.²⁸⁸ The collective interest in the work of Dutch masters led to a continuing interest for McEvoy which significantly influenced his work over the next twelve years, from 1901 to 1913. During these twelve years, he continued to study Dutch paintings, evidenced by a number of postcards in the McEvoy Estate Papers, and produced several Dutch-inspired interiors that can be compositionally linked to well-known seventeenth-century Dutch paintings by artists such as Johannes Vermeer, Gerrit Dou, Pieter de Hooch, and Gerard Ter Borch, in London and across European collections. Chapter 3 will not only look at McEvoy's small interiors and his growing confidence in producing meticulously detailed and original paintings, but it will also look at how these works led to a later period of interiors that demonstrate an increasing element of portraiture in his work.

²⁸⁸ It should be noted that McEvoy and his contemporaries were not the first period of artists to look back at the work of Rembrandt. Whistler saw Rembrandt's work as hugely important in inspiring his own work, particularly his etchings which have been mentioned in brief earlier in this chapter.

CHAPTER 3

PAINTING ANAÏS: HOW DUTCH INTERIORS INSPIRED PORTRAITURE, 1900-1913

In a handwritten notebook, Mary McEvoy recalls her husband's early artistic practice prior to their marriage in January 1902:

McEvoy's first studio was in Danvers Street – it was a very small room where he lived, slept & worked. The Engraving was painted there and the Thunderstorm [following text crossed out] for both of them I stood – sometimes I stood 3 hours – but then I could have a book – for with the early pictures he painted in silence for the most part - & he did not hurry his pictures.²⁸⁹

Mary modelled regularly for several small interior scenes, reminiscent of seventeenth-century Dutch paintings, that McEvoy painted between 1900 and c.1907. The earliest of these was *The Engraving* (fig. 118).

Although in this quotation Mary does not write that she was bored or frustrated whilst sitting to McEvoy, surely standing for three hours for a painter who did not talk would be frustrating for anyone. McEvoy's silence is in direct contrast to accounts of his later portrait practice, where his sitters would comment on his humour and comfortable conversation.²⁹⁰ It is possible that McEvoy painted in silence as he was nervous or shy in the company of a young woman whom he clearly liked, and whom he would later be devoted for twenty-five years of marriage. However, it is also possible that his silence instead came from the intense concentration and pressure required to produce accomplished work to exhibit amongst his peers, or 'Slade set', at the NEAC.²⁹¹ Mary was one member of this 'Slade set', having also trained at the school, and with McEvoy was described as one of two 'new names... coming to the front' of the NEAC in the 1901 exhibition.²⁹² This was the same exhibition in which *The Engraving* was shown, and this quotation demonstrates Mary's talent as a competitor and contemporary to

²⁸⁹ NOT/197, MEP.

²⁹⁰ D Cooper, *The Rainbow Comes and Goes*, 92.

²⁹¹ LET/553, MEP.

²⁹² "Gainsboroughs 'Duchess,' And Other Pictures," *The Times*, February 8, 1901, 7.

McEvoy. It is very likely that as she was sitting to McEvoy in 1901, she was also able to offer him advice and insight into his composition.

In the quotation above, Mary writes that McEvoy ‘did not hurry his pictures’, implying that he was slow and methodical, and determined to get each composition right by reworking his paintings until he deemed them satisfactory. This was an opinion also shared by William Rothenstein and Edna Clarke Hall who both commented on McEvoy’s slow progress during his early years.²⁹³ Hall spoke to McEvoy’s daughter in 1971 at the age of ninety-two. She remembered her twenty-first birthday party as being particularly special, shared with her sister Rosa, at their family home in St Albans:

But chiefly I remember Ambrose McEvoy. We were standing alone in sunlight in a very large field that slanted away on all sides of us. He stood still and looking round as if he were seeing visions he said “I would like to paint the *feeling* this day has given me.” And I thought to myself “I wonder if you will ever [get] down to painting anything.” He did of course.²⁹⁴

Mary’s face in *The Engraving* certainly provides evidence for this theory as the impasto is much thicker when compared to other areas of the composition, suggesting that it has been reworked several times. There is also evidence for significant reworking to the face, hands, and the tablecloth in a letter from Frederick Brown who offered to purchase the painting, a letter that was briefly explored on page 60. (fig. 119-120).²⁹⁵

McEvoy must have had another sitting for the hands and face as Brown went on to purchase this work from the artist. Mary recalled in her notebook that McEvoy ‘sold the Engraving to Professor B. for £25 who sold it again to Staats Forbes for £60 giving Ambrose the 35.’²⁹⁶ Professor Brown’s interest in this work as McEvoy’s former tutor, as well as his constructive criticism, emphasises the pressure that McEvoy was under to produce high-quality work even after leaving his formal education. He would have been encouraged by Brown to produce paintings that would assimilate with other works exhibited at the NEAC – works that were considered progressive, fashionable or avant-garde. During the earliest years of his career, following his education at the Slade, McEvoy and his contemporaries led the way with a renewed interest in seventeenth-century Dutch paintings.

²⁹³ Rothenstein, *Men and Memories, Vol II.*, 3.

²⁹⁴ NOT/118/1971.

²⁹⁵ Akers-Douglas and Hendra, *Divine People*, 48-51.

²⁹⁶ NOT/197, MEP.

The Engraving is representative of McEvoy's earliest period of interior paintings which started with this work in 1901 and continued until c.1907. This group of paintings is also the smallest in size measuring between 20 x 15 inches and 25 x 20 inches (50.8 x 38.1cm and 63.5 x 50.8cm). These works were all painted in the same medium, oil on canvas, and were often characterised by an individual woman, often Mary, set in a furnished interior. In *The Engraving*, Mary is standing in McEvoy's small room at Danvers Street dressed in Victorian clothes. Behind her is a table covered with a vermillion tablecloth that is reminiscent in colour and embroidery of the sash of Christine Spartali in Whistler's *The Princess from the Land of Porcelain* – a painting that will be discussed in greater detail in Chapter 4. Mary is posed purposefully, with her hands clasped together and thumbs crossed; her head is slightly tilted to look at an engraving on the mantelpiece. It is not possible to confirm the identity of this portrait engraving, although the pose is a portrait-type used by Godfrey Kneller, which suggests that McEvoy was looking at a range of historical subjects to produce his paintings. It is also possible that it could be a Dutch seventeenth-century portrait of a woman (fig. 121).

Although *The Engraving* is an accomplished picture, demonstrating McEvoy's skill as an artist, the heavily-varnished Victorian woodwork contributes to the composition's yellowing hue, which in turn makes it look old-fashioned. The clothes that Mary is wearing are drab in colour and are not particularly fashionable for 1900, when this work was completed. Her pose might be purposeful but it is also slightly awkward – her posture is rigid and unforgiving, and her hands are stiff – almost certainly the result of arduous sittings with McEvoy and his slow painting process. In contrast, *The Lute (Anaïs)* (fig. 122), has a much more modern quality to it, as would be expected from a painting completed ten years later by McEvoy, and exhibited at the NEAC in 1911.

Anaïs Folin, the young woman modelling in *The Lute (Anaïs)*, was initially brought into the McEvoy household as a French governess. She is dressed in fashionable clothes and looks more relaxed than Mary in *The Engraving*; her body is in a contrapposto pose with her weight directed through her right leg, which forces her left hip outwards. This creates a subtle serpentine line through her body, which Hogarth described as the Line of Beauty (fig. 123). McEvoy cleverly plays with chiaroscuro in this work and successfully manipulates the light entering the room – this can be compared to the more theatrical and arguably less accomplished lighting of his earlier interiors. *The Lute* is distinctly different to *The Engraving* and is one of a number of paintings at this period, 1910-1913, that marks a significant development in the artist's work. However, it is difficult to pinpoint the specific cause of this

development or transition from McEvoy's early to late interiors, and what attributes make *The Lute*, along with other paintings of Anaïs, modern additions to McEvoy's oeuvre.

This chapter will explore whether McEvoy's earliest interiors, produced between 1901 and c.1907, were directly influenced by the artist's ongoing interest in seventeenth-century Dutch paintings and their use of light, by looking at comparable works by artists such as Johannes Vermeer, Gerrit Dou, Pieter de Hooch, and Gerard ter Borch. It will also consider the impact of Dutch-inspired interiors as a popular subject for emerging artists at the turn of the twentieth century, and how a booming secondary market for old masters helped McEvoy and other artists to align their work to a revived interest in the Dutch Golden Age, in order to gain a level of commercial success. There is no doubt that McEvoy's interiors progressed in style and compositional merit in the ten years between *The Engraving* and *The Lute, (Anaïs)*, but it is as though McEvoy was able to consolidate years of Dutch-inspired interiors whilst producing truly original work from 1910. Something had changed for the artist by this date. Although Anaïs had modelled for a number of different paintings, drawings and watercolours between 1910 and 1913, this chapter will examine the paintings of Anaïs, including *Interior, The Lute (Anaïs), The Ear-Ring* and *La Reprise* (figs. 166, 122, 167, 168). Unlike his close friend and contemporary Gwen John, McEvoy rarely repeated compositions or created series of works. These four paintings of Anaïs, all set in McEvoy's studio, are an exception for the artist and demonstrate a prolonged interest in Anaïs as a subject. These works are not comparable to his early interiors, and show a determination to rework and develop Anaïs' portrait across a number of different paintings. This second section will explore the role of Anaïs in McEvoy's work and examine whether she was responsible for McEvoy's transition from his early interiors to his late interiors, and what this meant for his later work and his pursuit of portraiture.

The Influence of Dutch Masters

Throughout the nineteenth and early twentieth centuries The National Gallery and several other public art galleries across Europe acquired seventeenth-century Dutch masters for their collections.²⁹⁷ These acquisitions not only increased the interest of Dutch paintings for the public, but were vital in

²⁹⁷Francis Haskell, *Rediscoveries in Art: Some Aspects of Taste, Fashion, and Collecting in England and France*, Wrightsman Lectures (London: Phaidon Press, 1980), 84-5. Augusto Gentili et al., *Paintings in the National Gallery* (London: Little, Brown and Company, 2000), 7-9.

providing inspiration for young artists, as well as art historians. Publications on Gerard Dou, Rembrandt and Vermeer sought to educate scholars with dozens of detailed black and white plates of paintings in collections across Europe.²⁹⁸ Many of these paintings had never been seen by British audiences and were therefore perceived as new and exciting works. Interest in Dutch masters had increased significantly with the rediscovery of Vermeer by Gustav Waagen and Théophile Thoré-Bürger culminating in the publication of the artist's catalogue raisonné in the *Gazette des Beaux-Arts* in 1866.²⁹⁹ By 1929 the critic R.H. Wilenski referred to Vermeer as a herald of 'the Modern Movement of our day', an accurate observation of Vermeer's influence on early twentieth-century modern artists.³⁰⁰

For artists such as McEvoy working in Britain at the turn of the century, Dutch interiors represented a significant progression from Victorian painting in their shift away from classic Impressionism. At the NEAC, darker and more serious scenes replaced the dappled light and pastel colours of paintings like *The Bathers* by Mark Fisher (fig. 124) and *Hydrangeas* by Philip Wilson Steer (fig. 125). McConkey noted that by 1900 there was a 'distinct preference [for] Dutch and Spanish, as opposed to Italian art... Small, Spartan, perfectly painted interiors became the new distinguishing feature of club exhibitions.'³⁰¹ The interest in Dutch masters was also fuelled by the explosion of the secondary market which saw prices of old masters in 1900 reach 'unprecedented heights.'³⁰² Unfortunately, with a waning contemporary art market, artists of McEvoy's generation, 'not only created alternative circuits of commerce in artists' clubs and associations, but they also latched onto the trade of old masters to market their own works.'³⁰³ McEvoy 'latched onto the trade' by producing small interiors that resembled Dutch masters which he then exhibited at the NEAC. These interiors would have

²⁹⁸ W. Martin and Clara Bell, *Gerard Dou* (London: George Bell and Sons, 1902); Gerard Dou, *The Masterpieces of Gerard Dou (1613-1675): Sixty Reproductions of Photographs from the Original Paintings, Affording Examples of the Different Characteristics of the Artist's Work*, Gowans's Art Books (Glasgow: Gowans and Gray, 1910). Knackfuss, *Rembrandt*. William Bürger, "Van Der Meer de Delft" (Paris: Aux bureaux de la Gazette des beaux-arts, 1866); *Masters in Art A Series of Illustrated Monographs: Vermeer of Delft* (Boston: Bates and Guild company, 1904).

²⁹⁹ Bürger and Vermeer, "Van Der Meer de Delft."

³⁰⁰ R.H. Wilenski, *An Introduction to Dutch Art* (London: Faber & Gwyer Limited, 1929), xix.

³⁰¹ Kenneth McConkey, *The New English: A History of the New English Art Club* (London: Royal Academy of Arts, 2006), 82.

³⁰² Pezzini, "(Inter)National Art", 139 & 129.

³⁰³ Ibid. (Pezzini)

fulfilled McEvoy's intention to create original paintings at this early stage in his career, but they could also be bought as cheaper and unique alternatives to expensive old masters on the secondary market.

The Dutch-inspired interiors by McEvoy and his contemporaries were a reinvention of the old. They were not impressionistic as this style, although still popular, was no longer at the forefront of modernity by the 1900s, as acknowledged by Charles Lewis Hind in *The Academy* in 1902:

The New English Art Club is not quite what it was. With one or two exceptions experimentalism is out of fashion. The public no longer giggles at the New English Art Club pictures. The pendulum has swung back. Time has made the very class of story pictures that the club once fulminated against – new.... The furniture of a room – flowers, books, vases, the patterns of walls and papers – are no longer beautiful smudges that come together miraculously as you retire from the canvas. They are all painted punctiliously as in pre-Victorian days. They have become novelty – *le dernier cri*.³⁰⁴

Hind uses the word 'experimentalism' here to describe Impressionism, as he goes on to state that the paintings of interiors at the NEAC are no longer 'smudges,' or pointillism on a canvas that only come into focus once the viewer steps away from the painting – an effect produced by this genre. Hind writes that these Impressionistic works have now gone out of fashion and have been replaced by paintings like McEvoy's *The Engraving* or *Autumn* that were exhibited at the NEAC in 1901 – paintings of interiors that demonstrate a new interpretation of an old style of realism, 'as in pre-Victorian days.' McEvoy and his contemporaries at the NEAC were looking back to pre-Victorianism for inspiration in order to produce a style of painting that would become the latest fashion, or the *le dernier cri*. It can be argued that the novelty created by McEvoy's realistic interiors was experimental in a different way. Just as Whistler or Manet had been inspired by the work of Velasquez, these twentieth-century artists were scouring the seventeenth century for influential Dutch paintings that had been newly discovered and newly exhibited, in order to create their own novel and thus experimental reinterpretations.

An article in the *Burlington Magazine* dating to 1907, five years after the review by Hind, and titled 'The Case for Modern Painting', again describes the realistic interiors exhibited at the NEAC by artists such as McEvoy as 'novelty'.³⁰⁵ It compares the NEAC to the Royal Academy and describes the RA as an 'oligarchy of old men'; 'The ruling powers at Burlington House are thus for the most part painters

³⁰⁴ Charles Lewis Hind, "Art: New Men and Old Masters," *The Academy and Literature*, no. 1562 (1902): 391-92. McConkey, *The New English*, 84.

³⁰⁵ A Modern Painter, 'The Case for Modern Painting. IV-The Royal Academy and the New English Art Club', *The Burlington Magazine for Connoisseurs* 11, no. 52 (1907): 206.

whose day has long been over.³⁰⁶ The NEAC is, in contrast, described as a democracy of new blood which is ‘dominated by men who are engaged in making their reputations’ – this is certainly a statement that could be used to describe McEvoy who, in 1907, was embarking on his first solo exhibition at the Carfax Gallery with the intention of establishing his reputation as a fashionable contemporary artist.³⁰⁷ This article describes old-master-inspired interiors as ‘the latest thing’ and that they were hung side by side with impressionistic works. The anonymous author regarded the NEAC as maintaining its position at the forefront of fashionable tastes and a forerunner of artistic movements in British art. It continues:

Nor is the club narrow in its tastes, if I may judge by the present exhibition, where works by impressionists pure and simple hang cheek and jowl with the very latest thing in the manner of the old masters. This return to the methods of a bygone age is perhaps the most significant feature in modern English exhibitions. Time after time, the New English Art Club has been the forerunner of movements which have afterwards become the general fashion. Indeed, its comparative lack of success as compared with more conventional institutions is probably due to the fact that it is always several years in advance of its time. It anticipates movement after movement; but before time has been allowed for each movement to be accepted and made successful, it has passed on to some fresh innovation.³⁰⁸

This quotation praises the NEAC with a slightly barbed comment stating that it is so ahead of its time with its experimental exhibits that it is never able to capitalise on its trendsetting by drawing in a vast audience. However, the author does state that although the NEAC is not as popular with the public as the RA, it does attract collectors ‘and it has the reputation in its small way of being one of the best galleries for selling in all London.’³⁰⁹ Both the encouragement to produce avant-garde work at the NEAC, and the potential of selling this work to collectors, would have appealed to McEvoy as a young artist. The balance between creating experimental work and being commercially successful is also reflective of McEvoy’s later portraiture, where he produces recognisable and popular work but with an ethereal quality that can be regarded as highly experimental.

McEvoy was not only influenced by Dutch old masters, but was considered:

An example of the class of painting at the New English Art Club to which our contributor refers. It will be seen at once that in this *Mother and Child* the artist’s aim has been to

³⁰⁶ Ibid., 204-5.

³⁰⁷ Ibid., 206.

³⁰⁸ Ibid.

³⁰⁹ Ibid.

combine something of a modern feeling for light and air with the scientific technique of the great *genre* painters of Holland.³¹⁰

This text is accompanied by an image of McEvoy's *Mother and Child* (fig. 126), a work that is now untraced.³¹¹ This painting is a tender and intimate interior scene of a mother and infant reading at a window together, and is reminiscent of *A Mother's Duty* by Pieter de Hooch (fig. 127), a sober interior of a mother delousing her child's hair. It is likely that McEvoy saw this painting when visiting Amsterdam in 1898 with Augustus John and Benjamin Evans and may have bought a postcard of the work as a souvenir. A postcard of this painting (fig. 128), that I have catalogued as POS/97, is in the McEvoy Estate Papers but does not contain a message, date or recipient on the reverse.

The research that I undertook for this thesis discovered hundreds of postcards amongst the McEvoy Estate Papers, a number of which depict reproductions of Dutch masterpieces. It is likely that these postcards would have served as reminders of inspiring artwork that McEvoy had seen across Europe. The increasing popularity of the postcard, following its invention in 1861, allowed art galleries to reproduce images of works in their collections as an effective advertising tool, to reach people across the world.³¹² Although several of the postcards in McEvoy's estate do not contain messages and were clearly bought as souvenirs, some of them are from friends, and are addressed and dated.³¹³

Although the dominant light source in de Hooch's *A Mother's Duty* (fig. 127) comes from the open doors and windows beyond, the source of light on the figures comes from the high up window to the top right of the composition. Gentle sunlight falls across the child's back and onto the forehead of the female sitter demonstrating chiaroscuro across her face and neck. Although de Hooch's interior has been painted more realistically, strong comparisons can be made with McEvoy's *Mother and Child*. Both mothers can be seen leaning forward, their heads tipped, as if in a position of prayer. Both mothers are undertaking tasks for their children, delousing and reading respectively. Both children are

³¹⁰ Ibid.

³¹¹ It was thought that this painting was in the National Gallery of South Africa, after I researched a letter from Lady Pamela Lytton (LET/174, MEP) in which she wrote about a painting called *Mother and Child*. However, the painting in South Africa of Lytton and her daughter is not the same work as the painting *Mother and Child* which was reproduced in the Burlington – this still remains untraced.

³¹² See David Prochaska and Jordana Mendelson, *Postcards: Ephemeral Histories of Modernity*, (Pennsylvania: Pennsylvania State University Press, 2010) for more on this subject.

³¹³ It is not known if the blank postcards belonged to McEvoy, his wife or his children, Anna and Michael.

simultaneously standing and leaning forward on their parent with their right foot tilted at an angle to show this. This demonstrates that whilst these children are gaining their independence, they are still reliant on their mothers. Their young ages are also demonstrated by the dresses they are wearing, although both children are almost certainly boys. It was not unusual for boys in the nineteenth century to be clothed in dresses for their first few years until they were breeched. Although it is not possible to know definitively if de Hooch's child is a boy, the subdued colouring of his clothes might indicate a male child. McEvoy's child, on the other hand, is almost certainly his son Michael standing next to his wife Mary. Michael was born in August 1904, making him almost three years old at the time the *Burlington Magazine* article was published. Although these paintings are stylistically different, McEvoy is reinterpreting de Hooch's interior by laying claim to certain compositional tropes in order to produce a relevant and avant-garde painting for a twentieth-century audience.

Mother and Child almost certainly depicts Mary and Michael McEvoy next to a first-floor window at their home at 107 Grosvenor Road in Pimlico (fig. 129). Although it is difficult to determine from the poor quality black and white image of *Mother and Child*, it looks as though a sailing boat is on the Thames in the distance, and is similar to McEvoy's composition of *The Thames from the Artist's House*, dating to 1912 (fig. 193-4). The room in which Mary and Michael are sitting is furnished with a chest of drawers, a small table, and a small, framed painting on the wall, leading me to believe that this is the same room with the same sitters as in *Mother and Son* (fig. 130) which was painted two or three years later in c.1910. Michael in *Mother and Son* is tall enough to look out of the window with his mother, and although this painted sketch depicts the ethereality for which McEvoy became known, the gold and white outline of the same picture frame on the wall can be seen behind, as well as the chest of drawers to the left and a similar table against the back wall.

McEvoy was not the only artist at this period to be compared to the 'great *genre* painters of Holland.'³¹⁴ David Muirhead's *A Girl Reading* was called 'a simple and powerful study, which, whether as regards conception or technique, is firmly based on the art of Vermeer of Delft.'³¹⁵ In the same article, William Orpen is said to be 'striving to break through self-imposed barriers' with his painting, also titled, *Mother and Child* which is 'suggesting, at one and the same time, old Dutch and modern

³¹⁴ A Modern Painter, 'The Case for Modern Painting', 206.

³¹⁵ "New English Art Club," *Daily Telegraph*, April 6, 1903, 12. It is not known to which painting this refers and the location of this work remains unknown.

French models.³¹⁶ The influence of Dutch masters on McEvoy's generation of Slade contemporaries has never been fully explored, but looking at the work of William Orpen, McEvoy's close friend and contemporary, as just one example, the influence of these seventeenth-century artists is striking.

As early as 1900, Orpen drew on the motif of the mirror in Jan Eyck's Early-Netherlandish double portrait, *Portrait of Giovanni(?) Arnolfini and his Wife* (fig. 131), for his portrait of Emily Scoble in *The Mirror* (fig. 132).³¹⁷ This would have been a painting well-known to Orpen and McEvoy, as well as their friends, as they worked from paintings in The National Gallery collection – as discussed in Chapters 1 and 2. Further evidence for a collective interest in the Arnolfini portrait is a postcard of this painting which I also discovered in the McEvoy Estate Papers (fig. 133).³¹⁸ *The Mirror* by Orpen was described by McConkey as, 'recalling the surface perfection of the work of seventeenth-century Dutch painters Gerard Terborch or Gabriel Metsu.'³¹⁹ Metsu was an artist also copied by Gwen John.³²⁰ These early examples of Dutch-inspired paintings by Orpen, Muirhead and John clearly demonstrate that McEvoy was not alone in his early exploration of Dutch masters as inspiration for his own work. With paintings such as *The Engraving*, completed prior to its exhibition in spring 1901, McEvoy was at the forefront of this wave of 'fresh innovation' at the NEAC.³²¹

This interest in Dutch masters amongst McEvoy and his contemporaries continued for at least a decade, as demonstrated by Orpen's *The Studio* (fig. 134) and *Self-Portrait* (fig. 135) which both address Golden-Age paintings even more overtly. Both of these works include the striking black and white chequered floors of Vermeer's *The Concert* (fig. 136) and *The Art of Painting* (fig. 137), or Pieter de Hooch's *An Interior, with a Woman drinking with Two Men, and a Maidservant* (fig. 138), and show a similar use of light being cast through the glass of the leaded-light windows. By fixing a variety of correspondence to the wall around the mirror of *Self-Portrait*, Orpen combines the Dutch interior with a trompe l'oeil in the style of Edwaert Colyer (later anglicising his name to Edward Collier) (fig. 139); a Dutch artist who worked in London for a number of years. *Self-portrait* can be seen as more than an interior – it is a homage to Dutch seventeenth-century painting. De Hooch and Vermeer were similarly

³¹⁶ Ibid.

³¹⁷ Alison Smith et al., *Reflections: Van Eyck and the Pre-Raphaelites*, National Gallery Company (YUP) Series (National Gallery Company, 2017), 70.

³¹⁸ POS/253, MEP.

³¹⁹ McConkey, *The New English*, 82.

³²⁰ Taubman, *Gwen John*, 22. Also see page 83.

³²¹ A Modern Painter, 'The Case for Modern Painting', 206.

influential on the work of McEvoy, as has already been shown in the comparison of de Hooch's *A Mother's Duty* and McEvoy's *Mother and Child*, and will be discussed in greater detail with regards to Vermeer later in the chapter. Just as Vermeer can be seen painting his model in *The Art of Painting*, Orpen can be seen painting a draped nude in *The Studio*. Although his model's statuesque qualities are reminiscent of classical sculpture, Orpen's painting bears a striking resemblance to Vermeer's seventeenth-century composition. The complex role of the artist and the model in both *The Art of Painting* and *The Studio*, as well as the relationship between McEvoy and Orpen's interiors will be explored in more detail later in this chapter with regard to McEvoy's *Interior* and his model Anaïs.

Early Interiors, 1901-1907

McEvoy would have encountered a variety of seventeenth-century Dutch paintings at public galleries and private collections in London and across Europe. As Chapter 2 revealed, McEvoy developed an interest in the work of Rembrandt whilst at the Slade with Augustus John and Benjamin Evans. Whilst in Amsterdam, McEvoy would have encountered an array of Dutch interiors by unfamiliar artists that would have almost certainly served as inspiration for his interiors from 1900.

My research into the McEvoy Estate Papers revealed a painted sketch almost certainly after a seventeenth-century Dutch genre painting – although the identity of the original painting is not known (fig. 140).³²² Two figures, one in black and one in white, are sketched in paint on a piece of loose canvas. The canvas has clearly been taken off of a small stretcher as the pin marks and corner folds are still visible. Both figures appear to be female and the seated figure is playing a lute. This quintessentially Dutch instrument was included in McEvoy's later interior *The Lute (Anaïs)* (fig. 122). Although this painted sketch of two figures is unfinished and the facial features of both figures are not visible, the composition is engaging with the figure in black clearly listening intently and looking down towards the second figure. This painting is similar in composition to *A Woman playing a Lute to Two Men* (fig. 141) by Gerard ter Borch in The National Gallery, and may have been copied from another painting by the Dutch artist. It is likely that this painted sketch by McEvoy provided inspiration for *The Music Room* (fig. 142) which was exhibited at the NEAC in 1904. *The Music Room* is different from McEvoy's other early interiors as it feels overpopulated with furniture and figures. There is nowhere for the viewer's eye to explore beyond this enclosure – no open doors or windows that might allow a temporary release

³²² PAI/7, MEP.

from the scene. The inclusion of musical instruments in this painting could be seen as being particularly Dutch in subject matter with a woman to the right holding a violin. She is not playing the instrument but is instead holding it in the same position as lute or theorbo, prominent instruments that featured in Dutch masters.

McEvoy would have also seen a number of Dutch interiors whilst visiting Nuremberg and Frankfurt in Germany in 1903. It is not known where else he travelled on this trip, or with whom, but on 7th September McEvoy sent a postcard to his wife Mary in which he writes that 'we' will arrive back in London on the 25th September. On the front of this postcard is a reproduction of an interior by Pieter Janssens, part of the Städel Museum collection in Frankfurt, which is now titled *Interior with Painter, Woman Reading and Maid* (fig. 143-144). Sending a postcard of a Janssens interior not only demonstrates McEvoy's interest in Dutch interiors but also signifies the commerciality of these lesser-known paintings at this period. A postcard dating to 1907 in the McEvoy Estate Papers thought to be from Ursula Tyrwhitt, signed UT, depicts Jacobus Vrel's *Dutch Interior* (fig. 145-146). This postcard demonstrates that Dutch interiors continued to be popular with these artists in the late 1900s and 1910s. Tyrwhitt writes, 'How many charming painters one never hears of, there are some here & I'm going tomorrow to find others at Antwerp.'³²³ This postcard also demonstrates the ongoing camaraderie between this group of friends at this date. Tyrwhitt sends one postcard to Ambrose McEvoy, and on the same day, posts a different postcard to Mary McEvoy at the same address (referred to on page 93), highlighting the importance of these individual friendships to Tyrwhitt.

Amongst the collection of postcards in the McEvoy Estate Papers are reproductions of paintings by Pieter de Hooch, Vermeer, Pieter Janssens Elinga and Jacobus Vrel.³²⁴ All of these depict Dutch interiors, with the exception of Vermeer's *Girl with a Pearl Earring* (fig. 147). The figures in *A Mother's Duty* (fig. 127), *Man Handing a Letter to a Woman in the Entrance Hall of a House* (fig. 148-149) and *Mother with a Child and a Chambermaid* by Pieter de Hooch (fig. 150-151), *Dutch interior* by Jacobus Vrel (fig. 146), and *Interior* by Pieter Janssens (fig. 143) are dwarfed by the monumental window heights and the architectural features of these interiors. Each painting demonstrates a manipulation of a limited amount of light through the windows and a vast expanse of floor – traits that McEvoy imitates in several of his earliest paintings including *Autumn* (fig. 152) and *The Convalescent* (fig. 153).

³²³ POS/373, MEP.

³²⁴ De Hooch, POS/97, POS/117, POS/224. Vermeer, POS/101, POS/217. Janssens, POS/308. Vrel – previously attributed to Koedyck, POS/373, MEP.

The effect of light, whether it was artificial light as in his later portraits, or natural light as in his earlier interiors, was an important feature in McEvoy's work. The 1907 *Burlington Magazine* article that described both the fashionability of Dutch-style interiors and McEvoy's *Mother and Child* also commented that 'The method employed' by McEvoy for several of his works at the Carfax Gallery exhibition 'offers a singular combination of advantages, since it enables the painter to get much of the vibrant quality of light obtained by the Impressionists without losing the power of delicate and sensitive manipulation of the brush on which all great painting in the past has depended.'³²⁵

By copying Rembrandt's paintings and etchings, as well as the work of other seventeenth-century Dutch painters, McEvoy learnt to successfully imitate the sober atmosphere of sparsely-furnished Dutch rooms, manipulating the light in his compositions in a way that looked effortless to the viewer. In 1909, *Studio Magazine* made this same observation:

In the "interior" genre which the [New English Art] club has now taken up so much, we find that with the majority of the exhibitors it is still the effects of nature herself that are pursued indoors, where the sun is throwing its beams upon flowers in a room. Their problem is that of the artificial conditions in which these pure elements of nature thus come again together. It is an aspect of "interior" work, however, quite different from that adopted by Mr and Mrs. McEvoy, who would, so to speak, call the sun into the room when they wanted it, for the dramatic setting of a psychological moment, but would not dream of hastening to a room with palette set, though even by some strange contrivance of the hours Helios himself had been entrapped therein. They conceive of interior subjects as being in their very nature quite different from those of the open air. The out-of-door world is significant of every aspect of nature; the indoor world is sacred to human nature only – and, perhaps, some privileged cats and parrots.³²⁶

In this quotation *Studio Magazine* highlights and criticises the reliance of other exhibitors to bring nature into their interior paintings as if they are clinging onto the dappled light and natural scenes of classic Impressionism – a genre which, as has been previously mentioned, had fallen out of fashion nearly a decade earlier. The author posits that in attempting to combine Impressionism and Dutch-inspired interiors, there is often a visible disjuncture between the two genres of painting in the work of NEAC exhibitors. Although *Studio Magazine* does not directly express it, a balance between the two genres cannot realistically be achieved and an artist must be well-versed in seventeenth-century Dutch art, as the McEvoy's were, in order to pursue this genre successfully, without compromising the subject. The McEvoy's are described as 'quite different' in this quotation, both able to manipulate light

³²⁵ A Modern Painter, "The Case for Modern Painting.", 206.

³²⁶ T.M.W., "The New English Art Club's Summer Exhibition," *The International Studio an Illustrated Magazine of Fine and Applied Art Volume Thirty-Eight*, 1909.

in their paintings in order to create a ‘dramatic setting of a psychological moment’ in their work. This quotation describes the control the McEvoy family have over their interior settings and pigments. Just as McEvoy was a prime example of a contemporary artist working with the reinvention of Dutch interiors in the 1907 *Burlington Magazine* article, he continues to be referred to as a leading force in this genre for NEAC artists in 1909 – this time also armed with the expertise of Mary.

Unusually, Mary and Ambrose are described as a husband-and-wife team in this quotation and yet it is thought the pair did not work together on paintings. With the commissions of religious scenes at St Columba’s Church, Long Tower in Derry, it is clear that they did, if only on a couple of projects preceding McEvoy’s success as a portraitist, and the birth of their two children.³²⁷ Mary’s changing role alongside McEvoy is something that deserves further consideration, particularly when exploring the role of Anaïs later in this chapter. Mary, like Ambrose, commenced her career following a progressive education at the Slade. Prior to, and during the early years of their marriage in 1902, Mary became Ambrose’s model, yet she was a talented artist in her own right. The two paintings that Mary McEvoy exhibited in the 1909 NEAC exhibition, and which are both referred to by *The Studio*, are *Penelope* and *Autumn Flowers* – both of which are currently untraced.³²⁸ Frederick Brown, Professor at the Slade, wrote to Mary before her marriage to Ambrose, praising her work – a picture that he had purchased at the NEAC. He described it as a ‘triumph’ and a painting to be truly admired.³²⁹ Mary’s role changed between contemporary artist, model, and wife, and yet she remained equal and often dominant to McEvoy in these roles. She was six years older than McEvoy, and married him at the age of thirty-one – an older age for the period, and the letters from McEvoy to Mary in the McEvoy Estate Papers demonstrate McEvoy’s continuous devotion to his wife. She ran the household, arranged his schedule and travels, managed the bills and payments from clients, continued to pursue her own painting (although this became side-lined following McEvoy’s success), was McEvoy’s studio assistant, and looked after their children. She also found herself constantly reassuring and supporting McEvoy through his bouts of depression and acute anxiety.³³⁰ Mary was a collaborator in McEvoy’s success both as his early model and as his supportive spouse, and it is likely that this mentality for collaboration

³²⁷ Refer to Appendix I for more information on church commissions.

³²⁸ Charles Baile de Laperriere, *The New English Art Club Exhibitors 1886-2001, Vol III, L-Q* (Calne: Hilmarton Manor Press, 2002), 85.

³²⁹ LET/1258, MEP.

³³⁰ CER/1/1902, MEP.

was easily transferred to McEvoy's model from 1910, Anaïs; a subject that will dominate the next section of this chapter.

In two of McEvoy's early interiors, *Autumn* (fig. 152) and *The Convalescent* (fig. 153), the artist successfully recreates the vastness of the Dutch interior by positioning Mary in the maximum amount of space. However, the artist would have almost certainly been restricted with the interiors he could create – particularly early in his career – as he was sharing studios and renting temporary rooms across London. *Autumn* depicts a simple interior scene of a woman seated on a chaise longue holding a letter in her hand and looking pensively out of the large window to her right. The shadow created by her body in front of the window throws the end of the chaise longue into darkness. A similar effect is created by the thick curtains to one side of the window. This manipulation of natural light illuminates the sitter by framing her with shadow. *Autumn* was painted at McEvoy's Southampton Street studio in 1901, which was described by Mary McEvoy as 'overlooking the Euston Road. A Squalid neighbourhood & house where rats were sometimes met on the stairs – but of lovely proportion & where he painted Autumn.'³³¹

McEvoy changed the composition from his preparatory sketch of *Autumn* (fig. 154) to his finished painting. He excludes the painting on the wall behind his sitter in his final composition, and he changes the sitter so she is actively rather than passively posed. The perspective has changed and is comparable to Vermeer's *Girl Reading a Letter by an Open Window* (fig. 155-156). He mutes the detail of the outside street and adds a chair under the window. By excluding the art on the wall behind the sitter, McEvoy creates a simpler interior comparable to *Girl Reading*, which also depicts a bare wall behind. *Girl Reading* is one of the paintings reproduced on a postcard found in the McEvoy Estate Papers. By muting the details of the outside street and including another piece of furniture, the chair, McEvoy highlights the architectural and decorative features of the interior of the room rather than what is beyond it.

Two other paintings by McEvoy, *The Convalescent* (fig. 153) and *The Letter* (fig. 157), also depict women directly under or in front of the window, which creates dramatic lighting in both scenes. The light in *The Convalescent* pours downwards from the window and onto Mary, who can be seen in this painting under a blanket reading a book. The curtains are drawn to the centre but pushed back with the window's shutters, forcing the light away from the extremities of the room and onto the sitter.

³³¹ NOT/197, MEP.

Mary wrote that *The Convalescent* was painted at 13 Jubilee Street just after the couple were married, 'here Ambrose worked against incredible difficulties – I was suddenly ill – a succession of illnesses culminating in a [sic] operation. I was worse than no help to him - & we got absolutely penniless. When I came home rather pale & fragile he painted "The Convalescent" ...'.³³²

The Letter, exhibited at the NEAC in London in 1906, and presumably painted earlier that year, then travelled to Bath in January 1907. This painting again shows chiaroscuro across the face of the sitter and throughout the room. It was reviewed by the *Bath Chronicle* as 'an instructive object lesson in light and shade.'³³³ The sitter stands directly in the natural light of the window as she pulls back the net curtain. This painting, although it is still considered an early work by McEvoy, lacks the controlled brushstrokes of his other interior scenes. Although in subject *The Letter* can be compared to Vermeer's *Girl Reading a Letter by an Open Window*, in style and technique it is comparable to Gwen John's early work, for example *Winifred John* (fig. 158). Gwen John also explores the subject of women reading in front of the window in two paintings produced four years later, *A Lady Reading* (fig. 159) and *Girl Reading at the Window* (fig. 160). *Girl Reading at the Window*, with its inclusion of the net curtain drawn into the interior and chiaroscuro separating the sitter's face into two distinct halves, is analogous to McEvoy's *The Letter*.

The influence of Dutch interior painting on McEvoy's early work is referred to several times in contemporary literature and even after his death. 'Still more delightful are the little interiors with figures, "The Engraving" of 1900, and the exquisite "Evening" of 1904-5, with its soft, all-pervading lighting worthy of a Dutch seventeenth-century genre painter.'³³⁴ 'The brilliant young Slade School student, a master of drawing to the entire satisfaction of Professor Tonks, spends his time copying in the National Gallery and painting very slowly and conscientiously those interiors in the Dutch manner.'³³⁵ However, one of McEvoy's most interesting interiors and one that was never reviewed or compared to seventeenth-century Dutch painting was *In a Doorway* (fig. 161), painted in 1905 but not exhibited until 1907 at McEvoy's solo exhibition at the Carfax Gallery. This is a painting of a young woman wearing a floor-length Edwardian dress, standing in a simple interior reading a book, with her back turned to the viewer, obscuring her face. To her left is a glass-fronted cabinet reminiscent of the

³³² NOT/197, MEP.

³³³ "New English Art Club: Opening of the Bath Exhibition", *The Bath Chronicle*, Jan 24, 1907, 4.

³³⁴ Frank Rutter, "The Galleries," *The Sunday Times*, Jan 17, 1928, 7.

³³⁵ The Times, "Ambrose McEvoy: A Cautionary Tale Re-Told."

leaded-light windows of several of the Dutch interiors previously mentioned. *In a Doorway* appears to take direct influence from Gerard ter Borch's *Gallant Conversation, known as 'The Paternal Admonition'* (fig. 162), purchased by the Rijksmuseum in 1809. It is likely that McEvoy would have seen this work during his trip to Amsterdam in 1899.

Ter Borch has kept the facial features and the expression of his central figure a mystery, and instead the viewer can only admire the delicate textures of her satin dress from behind. McEvoy mimics the sitter's pose in *In a Doorway* but turns her body to a slight angle to reveal that she is reading. McEvoy keeps his female figure central to the composition by erasing all of the other figures from the scene. Dutch dress is replaced by current material and, although not satin, the dress is delicately gathered from the waist and falls gracefully across the floor. *In a Doorway* is a clear demonstration of McEvoy's skill to reinterpret one of Gerard ter Borch's most famous paintings.

By 1907 and his first solo exhibition at the Carfax Gallery (founded by his close friend William Rothenstein in 1899), McEvoy had produced a number of small interior paintings with varying degrees of success. These interiors 'low in tone, tranquil in mood...McEvoy did not emerge as a quite distinct personality. Frederick Brown, his master, in *Hard Times*, and other members of the New English Art Club had painted pictures which contained, in a somewhat robust form, most of the elements of McEvoy's.'³³⁶ By 1907, McEvoy's interiors were no longer at the forefront of fashionability and, to an extent, were becoming stale. At this time, Mary was busy producing her own work which she continued to exhibit at the NEAC until 1910, whilst also raising their son Michael who had been born in 1904. These competing responsibilities would have made modelling for McEvoy's paintings almost impossible. McEvoy's small interiors were not particularly lucrative, especially when taking into consideration the meticulous detail required for each painting and the time spent producing each work – regardless of their small size. The detailed method of these interiors led to McEvoy being described as the 'slowest of painters' by John Rothenstein, whilst his close friend and Slade contemporary Edna Waugh, on remembering McEvoy in his early years, wrote 'And I thought to myself "I wonder if you will ever get down to painting anything."' ³³⁷ McEvoy is known to have struggled financially since his education at the Slade until the early 1910s, and was often described by contemporaries including Charles Cheston and his wife Mary McEvoy as being almost penniless. There are also several diaries in the McEvoy Estate Papers in which he jotted down his daily expenditure, in an attempt to keep costs

³³⁶ Rothenstein, *Modern English Painters*, 205.

³³⁷ *Ibid.*, 206. NOT/118/1971, MEP.

to a minimum.³³⁸ This suggests that he was not making adequate income from the sale of these interiors, even though he was selling them to collectors and exhibiting them at the NEAC.³³⁹

Although it has not been possible to locate a copy of the catalogue from McEvoy's 1907 Carfax Gallery exhibition, it was reviewed in *The Bath Chronicle* in its opening month. The journalist reported:

Mr. Ambrose McEvoy's pictures at the Carfax Gallery, London, vary as much in style as in merit. He seems undecided as to whether he shall studiously record detail or work in a freely suggestive fashion. There are paintings in which he essays one plan, others in which he follows an opposite manner, and some that are indicative of an attempt at combination of the two methods.³⁴⁰

Considering some of the paintings that McEvoy exhibited at the Carfax that year, this statement seems apt. The subjects and styles of McEvoy's paintings varied hugely from *The Rickyard* (fig. 163) and *Le Puy* which are landscapes, to *Autumn*, *The Convalescent* and *The Thunderstorm* (fig. 164), to *In a Doorway* and *Rosalind and Helen* (fig. 165).³⁴¹ The *Bath Chronicle* failed to record that these compositions were painted over a period of six years, with McEvoy's style unsurprisingly subject to change during this early period. However, with such a lack of consistency in McEvoy's style and 'merit', it would have been difficult for patrons to commission McEvoy to produce paintings for fear of receiving inadequate or stylistically incongruous work. McEvoy was an artist in flux, with little direction in either the genre of painting he wished to produce, or the clients he wanted to entice. In order to be a successful artist, capable of gaining regular commissions, McEvoy needed to be more consistent and develop a recognisable and individual style of painting that would attract potential patrons and build his reputation as an artist.

Although it was another eight years from 1907 until McEvoy focused solely on portraiture, there was a transitional period between 1910 and 1913 when his work became more consistent, but continued to draw on the subject of Dutch-inspired paintings. Over a period of three years McEvoy produced a series of works that not only depicted the same model, Anaïs, in the same room, but included several identical decorative features and furnishings. These paintings were larger in scale and arguably more ambitious than McEvoy's earlier interiors. They also demonstrated an increased element of

³³⁸ MEP.

³³⁹ Johnson, *The Work of Ambrose McEvoy, Compiled by "Wigs."*

³⁴⁰ "Mr. McEvoy's Pictures," *Bath Chronicle*, June 6, 1907, 4.

³⁴¹ Claude Johnson, *The Works of Ambrose McEvoy*, 1919.

portraiture where Anaïs took precedence over the setting. As Chilston correctly observed, up until this series McEvoy had been painting compositions where the sitter and the interiors were of 'equal value and interest.'³⁴² Consequently, the paintings of Anaïs demonstrate a significant development in McEvoy's work that allowed him to focus on the dynamic poses of his model, and explore different elements of portraiture whilst continuing to paint within the confines of a familiar interior setting – his studio.³⁴³ It can be argued that the four main paintings in this series – *Interior, The Lute (Anaïs)*, *The Ear-ring* and *La Reprise* (fig. 166, 122, 167, 168) – provided McEvoy with the means to transition from interior paintings to portraiture.

Later Interiors, 1910-1913

Genealogical research and research into the McEvoy Estate Papers has demonstrated that Anaïs Folin was the only long-term model that McEvoy had during his career, other than his wife Mary who, as it has already been mentioned, was preoccupied with her own work and raising their son from 1904. McEvoy is thought to have met Mademoiselle Folin in 1910. She was a young woman from the Basque region of south-west France who had been brought into the McEvoy household as a French governess for Ambrose and Mary's son Michael.³⁴⁴ McEvoy was said to have been captivated by Anaïs and the artistic potential that she posed for his work – painting Anaïs was certainly a turning point for McEvoy's interior paintings and she provided him with an outlet for his creativity, away from the pressure and prying eyes of Slade School contemporaries. McEvoy quickly monopolised her time as his model, painting 'her & only her for [at least] two years' and possibly until her marriage to the artist – and a friend of the McEvoy's – Gerald Brockhurst in 1914.³⁴⁵ Mary McEvoy wrote that Anaïs was 'the best model he ever had I think – having never sat for any one, her poses were perfectly natural & in

³⁴² Akers-Douglas and Hendra, *Divine People*, 67.

³⁴³ Ibid.

³⁴⁴ Anaïs Folin, born 17th February 1892, died 1980. 'Deaths Registered in January February March 1980', General Register Office, UK, Vol. 32, 579. It is certain that Anaïs met her husband Gerald Brockhurst through the McEvoy's as these artists were friends. The marriage of Folin and Brockhurst was registered in the Civil Registration Marriage Index, 1837-1915, October, November and December 1914. The ODNB incorrectly states their marriage as 1911. McEvoy and Brockhurst spent summer 1914 together in France, during which the outbreak of the First World War was announced. Christine Campbell Thomson, "Foreword" (Belfast: Ulster Museum, 1968).

³⁴⁵ NOT/197, MEP.

obedience to his directions & it appeared to her, as a mission in life'; an accurate observation when looking at the ease with which Anaïs is posed and painted by McEvoy in *The Lute (Anaïs)* (fig. 122).³⁴⁶

Although Mary provides a unique insight into this period of Ambrose's career by writing her reminiscences in a notebook after Ambrose's death, it is thought that McEvoy actually painted Anaïs for a period longer than two years. *The Lute (Anaïs)* (fig. 122) was exhibited in spring 1911 at the NEAC and would have commenced months prior, most likely at the end of 1910. Anaïs sat for her last oil painting, *Myrtle* (fig. 169), which was exhibited at the NEAC in summer 1913, and would have almost certainly been completed a few weeks before its exhibition. It is likely that Anaïs also sat for *Interior* (fig. 166) painted in 1910, a nude seated behind an easel in the artist's studio, and exhibited at the NEAC that summer. This was the first painting in this series of later interiors. The face of the nude in profile is certainly similar to that of Anaïs in *La Reprise* (fig. 170), although the identity of the nude cannot be confirmed.

McEvoy was clearly captivated by Anaïs, but to fully comprehend this series of interior paintings and Anaïs' role in them, it is important to recognise the relationship between the artist and his model. Unlike several of his contemporaries, including William Orpen and Augustus John, both of whom had numerous affairs with their models, McEvoy appears to have had a purely professional relationship with Anaïs.³⁴⁷ This theory can be supported by the close friendship between Mary McEvoy and Anaïs. There were several letters and postcards that were exchanged by the two women as friends – several of which are amongst the McEvoy Estate Papers.³⁴⁸

The platonic nature of the relationship between McEvoy and Anaïs affected the way in which McEvoy painted her. She is depicted in *The Ear-Ring* (fig. 167) *The Lute (Anaïs)* (fig. 122), and *La Reprise* (fig. 168) as feminine but not overtly sexualised. She is illustrated as an equal and a collaborator in McEvoy's interiors, rather than as an unidentifiable model – she is identified by her name in *The Lute (Anaïs)*, and in another work that is yet to be discussed, *Siana* which is an anagram of *Anaïs* (fig. 171). She becomes a familiar sitter in this series of paintings connected by repeated motifs. These interiors present innocent and thoughtful scenes with Anaïs immersed in domestic tasks comparable to the

³⁴⁶ Ibid.

³⁴⁷ David Peters Corbett and Lara Perry, *English Art, 1860-1914: Modern Artists and Identity*, Barber Institute's Critical Perspectives in Art History Series (Manchester University Press, 2000), 254.

³⁴⁸ POS/336, MEP.

women in Dutch old master paintings, sewing and fastening jewellery, with very little of her figure on display. *The Lute (Anaïs)* is more suggestive with Anaïs painted full-length striding into the room holding a lute; her body and face playfully cast into chiaroscuro. Although *Interior* (fig. 166), the fourth painting of this group, is thought to illustrate Anaïs, the nude is depicted at a distance and she is seated in a modest pose. Her legs are crossed at her ankles and her arm can be seen across her torso in a position comparable to an ancient sculpture of Venus. This is very different from the sexualised nudes painted by artists such as Philip Wilson Steer or Henry Tonks ten years previously, when McEvoy commenced his career (fig. 172-174).

The 1911 census records that Anaïs did not live with the McEvoy's whilst she was employed by them, but was a lodger in a female household in Fulham, with her occupation documented as 'student'. It is thought that she might have been an art student studying in London at this time, and teaching French to Michael McEvoy for some extra income, although this cannot be confirmed.³⁴⁹ If this was the case then she would have had the opportunity to study McEvoy's artistic methods first hand, a useful insight for an ambitious young artist. Mary McEvoy confirmed Anaïs' interest in art in her notebook. 'She [Anaïs] told me long after that her greatest happiness, up to that time, was his [McEvoy's] saying he had "got on" – she was inspired by him with a love of pictures & felt it as a vocation.'³⁵⁰

Each of the paintings in McEvoy's series of interiors depicts Anaïs as part of an individual narrative, and yet they are all set in the same location, McEvoy's house at 107 Grosvenor Road, London. McEvoy uses several of the same decorative motifs in these paintings, including a painted seascape and a specific carpet and chair, and exhibits the paintings in different biannual exhibitions at the NEAC over a period of three years (except for *La Reprise* which was bought by the Contemporary Art Society (CAS) after its completion and before it could be exhibited). By repeating these decorative motifs across different exhibitions McEvoy's work would have become familiar to the regular visitors of the club, giving his work a sense of consistency that was lacking in his 1907 solo exhibition at the Carfax Gallery.

The first painting in this series, titled *Interior* (fig. 166), was owned by the founder of the CAS, Cyril Kendall Butler in the 1920s. Unfortunately, the current whereabouts of this work is not known and it does not appear to have been sold on the art market in recent years. *Interior* was an unusual choice

³⁴⁹ Thomas B Brumbaugh et al., *The Art of Gerald Brockhurst* (Georgia Museum of Art, University of Georgia, 1993), 28. Census of England and Wales, 1911. 6 Moores Park Road, Fulham, signed by Mary Jane Mallett.

³⁵⁰ NOT/197, MEP.

of both subject and composition for McEvoy. There are very few examples in McEvoy's oeuvre of nudes painted in oil, and this work is thought to be a unique example of a nude set in a large interior. Although the artist drew and painted several nudes whilst working from life at the Slade, the majority of his other nudes are sketches in watercolour. The only other comparable oil painting by McEvoy is a sketch, *Nude Facing a Mirror* (fig. 175), in the collection of Philip Mould & Co.

It can be argued that *Interior* was the painting that initiated McEvoy's transition from small Dutch-inspired interiors to a new phase of more ambitious compositions. Rather than being loosely inspired by Dutch Golden Age paintings, McEvoy's *Interior* directly draws on Vermeer's *The Art of Painting* (fig. 176), reinterpreting the seventeenth-century work in a modern, pared-down studio setting. At first glance McEvoy's painting does not compositionally make sense as the easel and the chair, where the artist would sit, are facing the opposite direction to the model. However, on closer inspection it becomes clear that both the artist and the sitter are taking a break from their work. The artist has left the room, and the model has pulled up a chair to the fireplace where it can be imagined that a fire is ablaze. Although most of the hearth and the grate are blocked by the easel, the mantelpiece and part of a fender juts out to one side of the sitter, announcing its presence. It is possible that the viewer of this painting is the artist walking back into the room and surveying the scene that he left momentarily. In creating this composition, it is possible that McEvoy was also inspired by William Orpen's sketch of their friend Albert Rutherston seated next to his nude model and warming themselves by the fire (fig. 103). This sketch was produced ten years prior to McEvoy's *Interior* but it is likely that McEvoy would not only have seen this sketch, but possibly even witnessed it being produced in the friends' shared studio in the late 1890s.

By comparing McEvoy's *Interior* to Vermeer's *The Art of Painting*, it can be seen that McEvoy's model is facing the opposite direction to Vermeer's female sitter. Just as Whistler inverts Manet's *Lola de Valence* (fig. 203) in *Harmony in Grey and Green: Miss Cicely Alexander* (fig. 201), inverting Vermeer's model would have been a conscious decision for McEvoy to make his composition a homage to the original. In both the McEvoy and the Vermeer, the sitters turn to look over their left shoulder with one arm bent across the torso. The arm of McEvoy's model crosses the torso in order to create a pose of modesty similar to the Venus de Medici, whereas Vermeer's model clutches a book in order to create the same bend at the elbow. Facing the opposite direction to the Vermeer, McEvoy paints an easel holding a large canvas and an empty chair facing the same direction as the empty chair in Vermeer's composition. By purposefully concealing his canvas, McEvoy could be interpreted as presenting modesty in his abilities, however, this concealment also leaves the quality of the canvas open to

suggestion and plays on the viewer's imagination. The viewer is left asking, how did McEvoy interpret his model and what does the composition look like behind the easel?

The stool on which Vermeer sits has been playfully elongated and accentuated into table form in McEvoy's painting in order to hold a Dutch-style, possibly terracotta, jug. The map on the wall behind Vermeer's sitter is replaced by several small artworks propped up on the fireplace and surrounding furniture in McEvoy's interior, including a sparse and modern-looking landscape painting. As a homage to his earlier interiors, McEvoy includes *Bessborough Street* (fig. 177) to the left of the landscape which he painted in 1900. McEvoy recreates the diagonal positioning of the floor tiles in Vermeer's composition with the patterned carpet; this is a feature of all four of McEvoy's interiors in this series and an example of a reoccurring motif. The ceiling can be seen in both Vermeer and McEvoy's paintings but whereas the ceiling in Vermeer's interior displays an ornate brass chandelier, the ceiling in McEvoy's painting is modern, minimal and purely functional, delivering the natural source of light for his work through a skylight. It is known that *Interior* was painted in McEvoy's studio at 107 Grosvenor Road as both McEvoy's grandson, and McEvoy's sitter Diana Manners, remembered the studio's skylight as it has been depicted in this work.³⁵¹

Vermeer's interior could be described as lavish, with a heavy curtain drawn back to the left of the painting to reveal an intimate moment between the artist and the sitter. The intimacy in McEvoy's composition is implied by the model being unclothed and alone in the room. The viewer has a voyeuristic perspective in both compositions, and intrudes on private scenes in which the sitters are unaware. Directly behind the curtain in Vermeer's painting is a table laden with expensive silk clothes, presumably different costumes for Vermeer's model to try on in order to create the perfect composition. A sculptural head has been laid to rest on the table along with several different papers. All of these props have been incorporated by Vermeer in order to demonstrate to the viewer the different compositions that he is able to create in different works. The table in McEvoy's painting is in the same location as the Vermeer but it has been stripped bare to display only what he needs; which from the black and white reproduction appears to be two long-handled paintbrushes. With this gesture, a bare table containing only two tools, McEvoy is making a statement that he is confident in his abilities, and that with a largely unfurnished and sparse interior, and two paintbrushes, McEvoy can create a masterpiece comparable to Vermeer.

³⁵¹ I spoke to McEvoy's grandson in 2020 and he remembers the skylight in McEvoy's studio. Cooper, *The Rainbow Comes and Goes*, 92.

As has been previously mentioned, McEvoy was not the only artist at this date looking at Vermeer's *The Art of Painting* for inspiration; Orpen was also using this work to create *The Studio* (fig. 134). Orpen includes the same chequered floor as Vermeer and can be seen seated at an easel. His model, like Anaïs, has been inverted but she is similarly standing with her arm raised almost identically to Vermeer's sitter. Behind her is a painting in a comparable position to Vermeer's map wall hanging, and light streams into a bright white studio through the leaded-light windows and Venetian blinds. Although Vermeer's model has the perspective of being at a distance from the viewer, Vermeer has captured the detail of her face including the reflection of light on her bottom lip and her coy smile. In contrast, Orpen has chosen to paint his model much closer in perspective but has decided to abstract her facial features, only drawing attention to the chiaroscuro on her face created by the window instead of her specific characteristics as an individual. This woman has been stripped of individuality, unlike McEvoy's paintings of Anaïs, and is almost statuesque in quality, whereas Orpen himself has been painted in considerable detail considering that only part of his face can be seen – there is highlighting on the end of his nose and a translucency to the skin of his ear.

Like Vermeer in *The Art of Painting*, Orpen is in the foreground of his composition. Both of these male artists include themselves as the dominant figure of their work – Orpen paints himself in greater detail than his model and Vermeer is inviting the viewer to watch him paint. This is not the only composition by Orpen to feature himself rather than his model as the primary subject. *Summer Afternoon*, (fig. 178) is set in the same studio and in front of the same window as *The Studio*. A seated nude holds her hands up as if powerless and vulnerable to the artist, and Orpen can be seen just off-centre standing with his legs hip-width apart and gesturing phallically with an unidentifiable object – possibly a palette – towards his sitter. Again, Orpen chooses not to elaborate on the model's features but emphasises his own in detail. The models are reliant on Orpen and Vermeer, and there is very little, if any, collaboration between the painters and the models of these works. The models serve a purpose for the artists and without Vermeer and Orpen the visual representation of these women would cease to exist – Vermeer and Orpen are all powerful, they are the creators of their own scenes. In contrast, McEvoy does not collude with Orpen and Vermeer in their approach, but instead collaborates with his sitter Anaïs in the *Interior*. She is positioned centrally to the composition and although she is painted at the greatest distance of all three works, she is surprisingly detailed. McEvoy has eliminated himself entirely from the composition and although his easel and canvas are at the centre, the viewer cannot see the progress he has made. Anaïs, however, can view McEvoy's work from her position next to the

fire, making both model and artist privy to McEvoy's artistic progress. McEvoy has made his model the focus for the viewer, and thus invited Anaïs as his collaborator.

The second interior painting by McEvoy in this series was *The Lute (Anaïs)* (fig. 122) which was exhibited at the NEAC the season after *Interior*. It was the only painting to be exhibited by McEvoy in the 1911 spring exhibition and depicts Anaïs walking in to the same room, McEvoy's studio at 107 Grosvenor Road. Although *The Lute* has been painted in a different aspect from *Interior*, the two paintings are constructed on similar-sized canvases, giving these works a sense of partnership. However, in contrast to *Interior*, McEvoy has brought Anaïs' portrait to the forefront of his composition in *The Lute*, clearly positioning her, rather than the surrounding room as the primary focus of the composition. McEvoy's studio is recognisable by the green walls and the red and cream patterned carpet on the floor. If there was any doubt that this was the same interior, McEvoy has also included the same chair that was behind the easel in *Interior* but has now been placed in the corner of the room in this composition. Although Anaïs is posed in a different area of McEvoy's studio, the artist has not attempted to make her surroundings look different; he has, instead, done the opposite, drawing on the similarities of his previous composition by including three of the same decorative features and the same model. This would have been the first painting in this series to look familiar to a NEAC audience having visited the summer 1910 exhibition and having already seen *Interior*. By painting *The Lute*, and exhibiting it the following year at the NEAC, McEvoy was beginning to make his work more consistent and recognisable to potential patrons, with the inclusion of reoccurring motifs.

The Lute was positively reviewed in the *International Studio* under the title *Anaïs* whilst it was being exhibited at the NEAC in 1911:

Anais, which marks a development upon preceding works, not in character only, but in interest of style. Mr. McEvoy's strong literary bent seemed inclined to exclude from his interiors the sensitiveness of still-life interpretation that we have here.³⁵²

Although it is difficult to identify the elements of still-life outlined in this quotation, this painting does mark a development in McEvoy's interiors. It excludes the literary elements that are present in McEvoy's earliest works, including the books and letters grasped by his female sitters in *Autumn* (fig. 152), *In a Doorway* (fig. 161) and the *Convalescent* (fig. 153), produced between 1901 and 1907. He instead replaces these with a lute; an instrument that would have had strong associations with Dutch

³⁵² "The New English Art Club's Exhibition," *The International Studio* 44, no. 173 (1911): 119.

Golden-Age paintings for McEvoy and his contemporaries at this period. Not only does this painting draw on the inspiration of Dutch masters through the inclusion of the lute, but it also creates a 'through-view' from McEvoy's studio where Anaïs stands, to an interior hall up a set of stairs and through to another well-lit doorway. The elongated perspective of a 'through-view' was a common feature of Dutch interior paintings and was used across Europe by artists of the early 1900s including Vilhelm Hammershøi. It can be seen in *A Mother's Duty* (fig. 127) and *Man Handing a Letter to a Woman in the Entrance Hall of a House* by Pieter de Hooch (fig. 149), two of the paintings reproduced on postcards amongst the McEvoy Estate Papers.³⁵³ A 'through-view' creates a deeper and more complicated perspective to an interior and ultimately creates an ambitious composition that demonstrates the skill of the artist.

Just as McEvoy used chiaroscuro in some of his earliest interiors, such as *Autumn* and *The Convalescent*, by manipulating the light through the window, he takes this method a step further in *The Lute*. The natural light sources in this painting are both behind and in front of Anaïs, a difficult effect to create, as it casts two thirds of her figure, including her face, into shadow. It looks as though she is walking towards a window, in the direction of the viewer. As she walks forward the light will move up from her torso and hands, which clutch the musical instrument, up to her face. McEvoy has chosen not to light her face but teasingly begins the process of moving the light upwards by gently highlighting the end of her nose, mouth and chin, just enough that her features come into view. By lighting Anaïs' hands, which are holding the neck of the lute in two different positions, McEvoy is demonstrating his skill as a painter as hands are known for being notoriously difficult to paint. In *The Lute*, McEvoy creates a similar fragmentation of light through the net curtains behind Anaïs, just as the trees and window frames create a fragmentation through the door in de Hooch's *A Mother's Duty*. McEvoy also includes similar reflected light on the open Victorian door as on the door in de Hooch's composition.

The clothes that Anaïs is wearing in this composition become an important feature of this series of interiors. The pink embroidered top with a balloon-sleeve white blouse underneath is another repeated and familiar feature of McEvoy's work. This outfit is reused by McEvoy across at least six different paintings during this period, including *Siana* (fig. 171), the watercolour *In a Mirror* (fig. 179), *The Letter* (fig. 180), *The Ear-ring* (fig. 167), *The Lute* (fig. 122) and *Myrtle* (fig. 169). It is as though McEvoy is building on the number of familiar motifs with each painting, from the green walls, carpet

³⁵³ POS/97 and POS/373, MEP.

and chair, to Anaïs' outfit, but making them different enough each time to retain an aspect of novelty and interest for the viewer. The repetition of these motifs in different compositions suggests that McEvoy is experimenting with these paintings, and yet through these motifs he conveys a sense of increased continuity within his work. It is likely that by repeating particular features of these interiors, the audience at the NEAC would recognise his Dutch-inspired interiors as qualitatively different from those of his contemporaries. That being said, *The Lute* bears a striking similarity to Hammershøi's *Danish Interior, Strandgarde 30* (fig. 181).³⁵⁴ It is not known if McEvoy had ever seen this 1902 painting by the Danish artist but the positioning of the lone chair to the left of the composition and the through-view to the rear of the property, as well as the lone female sitter, who will undoubtedly enter the room to the foreground to continue sweeping, are all similarly addressed in McEvoy's 1911 painting.

The third painting in this series is *The Ear-Ring* (fig. 167), which was exhibited alongside *Siana*, *The Letter* and *In a Mirror* at the NEAC in the winter exhibition of 1911. Through extensive research into *The Letter* (fig. 180), I have been able to confirm that this is not the same painting as *The Letter* in The New Art Gallery, Walsall (fig. 157) which was exhibited in 1906 at the NEAC, but it is almost certainly a newly discovered painting with the same title.³⁵⁵ This newly discovered composition depicts Anaïs holding a letter and standing in the same corner of McEvoy's studio as depicted in both *Interior* and *The Ear-Ring*, with the same wooden panelling, fireplace and seascape painting, as featured in *The Ear-Ring* and *La Reprise*. Although the detail of the seascape cannot be seen, it has an identical gold and wooden frame as the painting in the other two interiors. Anaïs is almost certainly wearing the same pink embroidered top as in the other five aforementioned paintings, and the same blue skirt and the shawl around her shoulders as in *In a Mirror* (fig. 179). This painting can be compared to several seventeenth-century Dutch interiors depicting women reading, including Vermeer's *Girl Reading a Letter at an Open Window* (fig. 155). The positioning and expression of Anaïs' face in *The Letter*, as well as the use of chiaroscuro, is almost identical to the reflection of Vermeer's sitter in *Girl Reading a Letter*.

By mid-September 1911, McEvoy wrote that he was progressing well with *The Earring* (fig. 167) in three letters to his wife Mary, dated between the 18th and the 21st September, 'I got on very well with

³⁵⁴ 19th century European paintings sale, Sotheby's, 12th December 2018, lot 23, accessed Feb 14, 2021, <https://www.sothebys.com/en/auctions/ecatalogue/2018/19th-century-european-ptgs-l18102/lot.23.html>.

³⁵⁵ Laperriere, *The New English Art Club Exhibitors, Vol III*, 82-83.

the earring picture again. It is a [sic] partly in blue – the Kimono but I believe a glaze will finish it.³⁵⁶ It is possible that McEvoy was describing Anais' fashionable dress in this letter as a 'kimono' – a looser fitting embroidered top and skirt which belonged to a more modern style than traditional Edwardian dress. However, it is also possible that the pigment colour that he was using for her blue skirt is named 'kimono'. Deep blue colours made from lapis lazuli were closely associated with Vermeer, who was known for his copious use of expensive pigments. McEvoy, in painting these Dutch-inspired interiors, had become increasingly interested in the effects of different pigments and the use of blue in his own compositions.³⁵⁷ It is very possible that he was trialling new pigments with modern names and also mixing his own pigments during this process.

The Ear-Ring depicts Anais seated at a mirror being held by an easel, and fastening an earring into her left ear. The viewer is instantly drawn to her face in the reflection, as McEvoy has carefully illuminated and framed this part of his composition as its own separate portrait. On the wall is, again, the same seascape. This painting has not been identified but it is likely that it is Dutch, as it is reminiscent of the work of Willem van de Velde II (1633-1707); for example, *English Ships at Sea Beating to Windward in a Gale* (fig. 182). An article dating to 1923 in *The Sunday Times* describes *The Earring* as a key example of McEvoy's earlier style of painting and his reinterpretation of the work of Vermeer:

[McEvoy] made his first appearance as an exhibitor at the New English Art Club about the beginning of this century, when his art appeared to be modelled on that of the Dutch School, and his interiors won general praise for their exquisite illumination and tender precision. "The Earring" of 1911, now at the Tate Gallery and reproduced in this volume, as an admirable example of Mr. McEvoy's early style, in which the influence of Vermeer dominates.³⁵⁸

Vermeer, as emulated by McEvoy, often painted women performing every-day, yet intimate, tasks such as fastening jewellery; for example, in his painting *Woman with a Pearl Necklace* (fig. 183) in the collection of the Staatliche Museum in Berlin. Vermeer also plays with the theme of reflection as can be seen by *A Lady at the Virginals with a Gentleman* in the Royal Collection (fig. 184), in which a young woman's face is reflected in the mirror on the wall above her; and *Girl Reading a Letter at an Open Window* in which a young woman is reflected in the leaded-light window.

³⁵⁶ LET/544/1911, MEP.

³⁵⁷ ESS/4, MEP.

³⁵⁸ Frank Rutter, "Ambrose McEvoy," *The Sunday Times*, Jun 24, 1923, 9.

The most striking comparison, and almost certainly McEvoy's primary influence for *The Earring* is the Dutch Golden Age interior by Gerard, or Gerrit, Dou, *A Young Woman at her Toilet* (fig. 185), painted in 1667. This painting depicts a young woman, accompanied by her maid, arranging her hair in a mirror. On her left ear she wears a large drop-pearl earring, and it could be mistaken that the reflected gesture is of her fastening the other earring into her opposite ear. The woman's loosely clasped fingers cupping a lock of hair is almost identical to the pose used by McEvoy in *The Earring*. Both women's delicate wrists and forearms are exposed, their loose-fitting upper garments hanging away from the body, both red and pink respectively. Even the colours in the carpet below Anais' feet in McEvoy's portrait are mirroring the patterning and colours in the cloth covering Dou's table. Dou's painting was displayed in Munich Art Gallery at the time McEvoy painted *The Earring* and he almost certainly did not see this painting first-hand. However, it was reproduced in at least two publications *Masters in Art: Gerard Dou* published in 1903 and *The Masterpieces of Gerard Dou*, published a year before *The Earring* in 1910.³⁵⁹

A similar effect of the carpet covering Dou's table in *A Young Woman* and in Vermeer's *Girl Reading a Letter at an Open Window* can be seen in McEvoy's *La Reprise* (fig. 168). It is possible that in this last painting McEvoy was continuing to borrow inspiration from these same Dutch works. "La Reprise," by A. McEvoy, in purple browns, yellows, and low-toned reds, represents a plain-looking girl, but the scheme of colour is convincing.³⁶⁰ Just as Dou includes the silver water jug and dish, McEvoy includes a blue and white Delftware-inspired water jug. This would have been recognisable as a Dutch object to the British public and is also reminiscent of Vermeer's 'kans' in *Lady at the Virginals* (fig. 184) and *The Procuress* (fig. 186). McEvoy has painted Anais working on a piece of cloth, either darning, sewing or embroidering. By including this cloth, McEvoy again harks back to the Dou interior and the linen cloth discarded next to the silver water jug and basin. It can also be seen in direct comparison in subject to *The Lacemaker* (fig. 187), celebrated by the Impressionists and the Post-Impressionists as a masterpiece. McEvoy, like Vermeer, attempts to intrude on the domestic privacy of the scene. The deep purple grapes and sumptuous oranges on the dish in front of Anais emulate the toppling fruit from the bowl in *Girl Reading* by Vermeer (fig. 155).

³⁵⁹ Dou, *The Masterpieces of Gerard Dou. Masters in Art, A Series of Illustrated Monographs Issued Monthly: Gerard Dou* (Boston: Bates and Guild company, 1903).

³⁶⁰ "Art Exhibition: Criticism of Pictures at Laing Gallery", *Newcastle Daily Chronicle*, Oct 19, 1912, 6.

This chapter commenced with an analysis of one of McEvoy's earliest interior paintings, *The Engraving*, exhibited by McEvoy at the NEAC in spring 1901 and representative of McEvoy's early Dutch-inspired interiors which continued between 1900 and 1907. These interiors were influenced by the work of Vermeer, de Hooch, and ter Borch, and strove to replicate the manipulation of natural light, the sober colours, and the sparsely-furnished interiors achieved by seventeenth-century Dutch artists. McEvoy used every resource available to him to learn about Dutch seventeenth-century artists and how best to incorporate aspects of their compositions and tone into his own work. Hundreds of postcards in the McEvoy Estate Papers have provided evidence of McEvoy having had contact with these artists' works and he would have seen several Dutch paintings whilst travelling Europe in 1898 and 1903, and in London. During this early period, McEvoy's paintings were meticulously produced. His process was slow and silent and, although works such as *Autumn* and *The Convalescent* were original and accomplished, they lacked the creativity and modernity expressed in McEvoy's later interiors – his series featuring Anaïs.

McEvoy's earliest interiors represent an important first stage in the artist's career, and help generate an initial understanding of his early motivations for success. They signify his growing interest in producing a genre of painting that was becoming *le dernier cri* at the NEAC from 1900 and it has been demonstrated that McEvoy was at the forefront of this innovative reinterpretation of Dutch interior paintings, along with several of his contemporaries including William Orpen. It has been established that McEvoy's interiors, although they may look back to the seventeenth century for inspiration, are experimental in their conscious superseding of classic Impressionism – a genre that had, until the early 1900s, dominated the exhibitions at the NEAC. Two articles reviewing NEAC exhibitions in *The Burlington Magazine* in 1907 and *Studio Magazine* in 1909 recorded McEvoy as a leading example of a contemporary artist working within this genre of interiors. Yet McEvoy's first solo exhibition at the Carfax Gallery in 1907 received mixed reviews and was deemed inconsistent in style and merit.

Anaïs provided a turning point for McEvoy's work from 1910. She worked with the artist in a way that other models could not, and provided him with a release from his Slade set, giving him an outlet for his creativity. Anaïs was responsible for McEvoy's transition from his early period of Dutch-inspired interiors, to his later period – a period that would pave the way for portraiture. As it has been seen from Mary's account of Anaïs, she was a natural model – beautiful, modern, and able to hold a pose for long periods of time. It is as though McEvoy's paintings of Anaïs between 1910 and 1913 consolidated years of artistic exploration of seventeenth-century Dutch interiors and yet he personalises at least two of her portraits by using her name – *The Lute (Anaïs)* and *Siana*, an anagram

of Anaïs. This is significant as McEvoy presents Anaïs as a person in her own right, not just as a model. McEvoy paints Anaïs in the same location at 107 Grosvenor Road, and often dresses her in the same modern clothes. Although this repetition could be interpreted as McEvoy perfecting his compositions by replaying Anaïs time and again, it can also be interpreted as McEvoy wanting to provide some consistency to his work by using a setting and a model that works well for a contemporary audience. The interiors also become progressively less significant through repetition of the same space and furnishings, and Anaïs, as a subject of portraiture, begins to supersede.

Anaïs' time with the McEvoy's was fleeting as she married the artist and McEvoy's friend Gerald Brockhurst in 1914. The couple relocated to Ireland and eventually returned to London in 1919 – by this date McEvoy had achieved success as a portraitist. Anaïs went on to inspire her husband's work and was his primary model until the early 1930s when he met sixteen-year-old Kathleen Woodward whom he re-named Dorette. Brockhurst was a domineering individual who controlled those closest to him. Anaïs went on to describe herself, not as a collaborator as she had been with McEvoy, and certainly not respected, 'I was simple material. But Brock remoulded and moulded it again into what he wanted for his drawing...Mentally I was completely dependent upon Brock.'³⁶¹ Brockhurst demanded of Anaïs that he should be granted sexual freedom in their marriage and when she disagreed, he sent her to Dieppe 'so he would be free from any emotional restraint.'³⁶² After affairs with both Anaïs' sister and Dorette, who would later go on to describe Brockhurst as psychologically controlling, Anaïs filed for divorce from Brockhurst and won \$35,000 a year and custody of their fourteen-year-old daughter.

During the period in which McEvoy painted Anaïs, she can be interpreted as a collaborator in his work. She provided the artist with a new lease of inspiration, and was responsible for creating a defined period of separate interiors that are markedly different to his earliest works. Anaïs not only provides McEvoy with new inspiration from 1910, but the interior paintings in which she is depicted provide McEvoy with a gateway or a transition into his new interest in portraiture – a theory that can be proven by looking at the portraits he produced subsequently. Portraits of Virginia Graham and the artist's mother (figs. 200 & 73), both of which will be looked at in more detail in Chapter 4, were painted soon after McEvoy's series in 1914 and 1915 respectively. Both use the same studio setting as a backdrop,

³⁶¹ "Famous British Artist Demanded Free Love," *San Antonio Sunday Light*, May 26, 1940, 3.

³⁶² *Ibid.*

without the influence of Dutch old masters, and behind both figures is the same seascape on the wall, the fireplace from *Interior*, and the red and cream patterned carpet.

CHAPTER 4

WHISTLER AND CRITICAL POINTS IN MCEVOY'S CAREER, 1911-1916

Mr. McEvoy becomes more and more transcendental in his "Honble. Mrs. Cecil Baring," whom one expects every moment to dissolve into a rainbow.³⁶³

In 1916 McEvoy reached success as a society portraitist. This success resulted from one painting, *Mrs Cecil Baring* (fig. 188), a dazzling full-length portrait of an American sitter, a daughter of the tobacco magnate Pierre Lorillard IV. By the time McEvoy painted Maude Baring, he had invested four years in creating a portrait-type that suggested an intimacy between the artist and the sitter, and which had been significantly influenced by James McNeill Whistler. Whistler had left a noticeable void in British art after his death in 1903, and it is possible that McEvoy was aiming to fill his role. *Mrs Cecil Baring* is markedly different to other works produced by McEvoy up until this point and, according to Claude Johnson, marked the 'beginning of the second epoch in McEvoy's artistic career.'³⁶⁴ It is not a portrait dominated by an interior, it exudes confidence in its unusually large-scale and demonstrates a consistency of accomplished impressionistic technique. This portrait can be understood as the pivotal work in McEvoy's career, when he became successful with high society and the transatlantic elite, the clientele that he hoped would be responsible for his posterity as an artist. Most importantly, this portrait enabled McEvoy to establish a portrait-type, a recognisable formula inspired by Whistler and the unremitting motif of the mirror, that he would use for portraits until his death eleven years later.

At first glance, it looks as though McEvoy has placed Maude Baring in a ballet pose, her left arm is slightly curved and her right arm is gesturing outwards. However, on closer inspection, this portrait looks to be a reinvention of Whistler's *The Princess from the Land of Porcelain* (fig. 189) painted between 1863 and 1865. Whistler has placed his sitter, Christine Spartali, in a crowded interior dominated by colour and oriental decoration, including a painted room-divide, three fans, a blue and white carpet, and a vase. There is very little space around Spartali, with her kimono breaching the edge of the canvas. Whistler focuses on variations of blue and red, and although these colours are used several times across the canvas, the array of different patterns in this composition gives it a decorative rather than an ethereal style, as achieved by McEvoy. He strips down Whistler's

³⁶³ 'Art: The International', *Truth*, 24 May 1916, 869.

³⁶⁴ Johnson, *The Work of Ambrose McEvoy*, 1923, 22.

composition and demonstrates that portraiture no longer needs opulent, decorated interiors but instead should demonstrate simplicity. McEvoy has inverted his sitter and if these two paintings were placed side-by-side, Baring would be looking directly at Whistler's Spartali, challenging her, perhaps as an updated version of aesthetic portraiture. Through *Mrs Cecil Baring*, McEvoy is not only influenced by Whistler's work, but is offering a reinvention of this earlier portrait.

Mrs Cecil Baring can be described as displaying a modern bohemianism. Baring was wealthy and yet, except for her Poiret dress, the artist does not paint her with any trappings of wealth. Instead, McEvoy has stripped her of the luxuries traditionally included in a portrait. She wears very little jewellery, only earrings, and there are no props or furniture that would suggest her status beyond this painting. This is very different to Whistler or Sargent's carefully chosen furniture and opulent interiors – Sargent's portraits will be a dominant topic of Chapter 5 of this thesis. McEvoy's minimalist approach to portraiture may well have appealed to Mrs Baring, as it has enabled the artist to focus entirely on her as a subject. Without a narrative that is often told through the inclusion of material possessions, Baring's portrait explores her as an individual and as a woman. McEvoy's focus is not on unnecessary decoration that could have distracted the viewer, but instead the important focus of portraiture, his sitter. This portrait was painted in 1916, during the First World War and, in its minimalism, can be interpreted as demonstrating the changing attitudes towards excessive wealth and opulence.

McEvoy reinforces this minimalism through her pose. Just as Whistler chose to arrange his sitter in a contrapposto pose, with Spartali's left hand caressing the delicate material of her kimono and her right hand holding a fan, McEvoy has endeavoured to pose Baring identically, without props. McEvoy has cleverly imitated the exact position of Spartali's left hand, although Baring is facing the opposite direction, and she also runs her fingers through the fabric of her dress (fig. 190). Her right hand, although seen from a different angle to Whistler's portrait, is also positioned in the same pose as Spartali. By mirroring the gesture of Spartali's right hand without the floral-patterned fan, McEvoy is not only drawing attention to his lack of props and furniture but also the importance of excluding these trappings of wealth, in order to create an authentic and unhindered likeness.

Mrs Baring is wearing a dress by Paul Poiret, the French fashion designer. Poiret was extremely modern in his design and is best remembered for liberating women from the corset. His clothes were

not tailored but were constructed from rectangular pieces of cloth, carefully draped over the body.³⁶⁵ He favoured the chemise and was inspired by both the antique and oriental dress such as the kimono. Although Poiret's reputation waned following the First World War, Maude Baring in 1916 is empowered by Poiret's liberating and fashionable garment in this full-length portrait. Her evening dress could be interpreted as a modern reinterpretation of Whistler's kimono, it is feminine but unrestrictive, her arms are laid bare and her décolletage is left exposed.

McEvoy has successfully captured the iridescent material of Mrs Baring's dress in a way that Whistler has failed to achieve with *The Princess*. Whistler has attempted to paint the floral details of his sitter's kimono, and yet the section above the red obi is unconvincing with a confusion of half-painted flowers, across broadly painted folds of fabric. Several layers of thin coloured glazes have been used and yet the paint above the obi is so thin that the vertical stripes of the canvas weave have surfaced, shattering the illusion of realistic material. Whistler's fabric also lacks the lustre expected of kimono silk. McEvoy, in comparison, uses a more impressionistic technique than Whistler, as well as thicker layers of oil paint. His multitude of colours, often with several tones in one stroke, offer a more realistic sheen to the fabric's surface. On close inspection, the brushstrokes, particularly on the lower half of the sitter's dress, are almost abstract in form. His paintwork is not the carefully formed flowers of Whistler's kimono but rapid and fluid strokes of colour.

Whistler believed that creating a harmony of tone was the most important quality for a painting, and yet in his portrait of Maude Baring, McEvoy has used Whistler's philosophy more effectively than Whistler himself. The aesthetic artist emphasises contrasting colours in his composition and, although these colours have been used consistently across the canvas, they cannot be described as creating a harmony of tone. Each colour stands alone in illustrating defined areas of pattern – a red flower, or green leaves. McEvoy, on the other hand, has used a greater variety of coloured oils across the entire canvas; the same pinks and blues have been used in Baring's dress as in the background, the floor and even in parts of her face and hair, thus giving his portrait an effective harmony.

McEvoy has taken his composition a step further than Whistler's inspiration by giving his portrait an ethereal quality, not only in the colours used, but also in the method of its creation, as if Baring is

³⁶⁵ Met Museum, "Exhibition Overview. Poiret: King of Fashion," 2007, accessed Feb 12, 2020, <https://www.metmuseum.org/exhibitions/listings/2007/poiret>. Lynne Cooke, "'Poiret: King of Fashion'. New York," *The Burlington Magazine* 149, no. 1253 (2007): 584–86.

being viewed through water or reflected in a mirror. It is this ethereality, inspired by the motif of the mirror, a recurring theme in McEvoy's work, that sets his portraits apart from other artists of the period. Ethereality is an individual aesthetic choice that McEvoy continues to make for his portraits throughout his career. The topic of ethereality will be discussed in greater detail later in the chapter. Both his intense interest in Whistler's work, and the ethereal style that resulted in McEvoy's portraits, were responsible for McEvoy's success in 1916. It can be argued that whilst being inspired by Whistler, McEvoy succeeds in exploring a new perspective of aestheticism, and fills an artistic void that resulted from Whistler's death in 1903.

Introducing Mirrors, 1911

Mr. A McEvoy, an artist who used to paint accomplished but not very interesting pictures, has suddenly found himself. He has never painted anything that even gave promise of his oil and water-colour portraits in this exhibition (42 and 159). In both he shows a new and very individual sense of form, and this makes his colour, quiet as it is, suddenly significant. He is like a skilful writer whose style is transformed by the fact that he has discovered something new and urgent to say.³⁶⁶

Clutton-Brock defines this exhibition, at the New English Art Club in 1911, as the transformative moment in Ambrose McEvoy's career. The critical point when he stops producing 'not very interesting pictures' and finds his individual style. The two paintings that lead Clutton-Brock to this conclusion are *Siana* (fig. 171) and *In a Mirror* (fig. 179) numbers 42 and 159 in the exhibition.³⁶⁷ These two paintings are certainly different to previous works by McEvoy both in painterly technique and compositional format. Both works are experimental but neither show the consistency of style or technique that he later masters in 1915 and 1916 with *Madame* (fig. 205) and the portrait of Mrs Cecil Baring.

These two pictures, *Siana* and *In a Mirror*, are certainly important additions to McEvoy's oeuvre, as was Anaïs' role in establishing McEvoy's success, but *Siana* and *In a Mirror* do not represent the pivotal or critical moment in McEvoy's career when he establishes himself as a successful society portraitist. Instead, *Siana* and *In a Mirror* demonstrate a notable step in the development of McEvoy's mature style and introduce the motif of the mirror into the artist's work. From 1911 until his success in 1916,

³⁶⁶ Arthur Clutton-Brock, "The New English Art Club," *The Times*, Nov 22, 1911, 11.

³⁶⁷ Laperriere, *The New English Art Club Exhibitors, Vol III*, 83. Johnson, *The Works of Ambrose McEvoy* vol. II.

the mirror motif becomes a medium through which McEvoy is able to work through key pieces in Whistler's *oeuvre*, in order to develop his own unique style of portraiture.

In a Mirror is an interior set in the same studio as *The Earring* (fig. 167), *La Reprise* (fig. 168) and *Anais*, *The Lute* (fig. 122). In all four of these interiors, McEvoy does not disguise the fact that they were painted in the same location at 107 Grosvenor Road. Instead, McEvoy produces these works as simple yet accomplished interiors with very few props; the same chair, easel, wall colour and carpet are repeated by McEvoy in several compositions until at least 1915, as previously discussed. *In a Mirror* depicts the same easel as in *The Earring* and in both of these compositions, as well as *Siana* and *Anais*, *The Lute*, McEvoy has depicted Anaïs in an identical costume. By producing several paintings in the same location, with limited yet recognisable furniture, a sense of coherence is created across these works. However, the reason for McEvoy using the same few pieces of furniture in his interiors was almost certainly due to financial constraints, rather than just artistic effect as explored in Chapter 3. *The Sketch*, a British periodical that focused on high society, mocked McEvoy's interiors and their lack of furniture:

I remember him in the days when he was devoting himself to painting scantily furnished interiors inhabited by one somewhat disconsolate model. A joke against McEvoy at the period was the inadequacy of his means. "Hullo, McEvoy, got a table at last! Where is it?" a friend asked one day. In the latest picture the acquisition was there for all to see, but in the actual room there was only the same chair, the same easel, the same round mirror, the same vase – not on a table, but on the usual shelf. "No, I've not got it yet," said he; "that's only So and So, who very kindly for on his hands and knees, with the rug over him. You see, I wanted to paint that vase of flowers in a new light." Such are the legends that stick all the closer because of McEvoy's present successes in the world of Duchesses.³⁶⁸

This article has been written to undermine McEvoy by suggesting he was poor and desperate in his early years (which he was) and reminding the affluent readers of the *Sketch* that McEvoy is not one of them. However, what the *Sketch* cannot comprehend is that from these early interiors, which display an overt bohemianism, McEvoy inadvertently advertised a raw, stripped-down version of high society, a new modernism for those tired with the opulence of Sargent and Whistler. From 1916, having seen his sparsely-furnished but delicately painted interiors, McEvoy's sitters were intrigued by the potential of his work and began to invest in his new simplicity of portraiture. McEvoy plays to this bohemian minimalism in his portrait of Maude Baring, where she is depicted with nothing but her Poiret dress.

³⁶⁸ "Crowns Coronets Courtiers," *The Sketch*, October 18, 1916, 56.

In a Mirror (fig. 179) depicts Anaïs sat at a table and reflected in a mirror, held by an easel. The wainscoting of McEvoy's studio can be seen just beyond the frame. Unlike *The Earring*, which also features a mirror, *In a Mirror* is a watercolour rather than an oil painting. The fluidity and unforgiving nature of this medium makes it difficult to layer paint and manipulate effects as it dries. There are two accounts which describe McEvoy's unusual techniques in creating a finished watercolour. The model Irene Dineley described how McEvoy:

would lift the picture off the easel without a word of explanation, run with it to the bathroom, and throw it in the bath which was full of water...At first I thought this was due to temperament, but I understood later that it was just his way of working.³⁶⁹

Daphne Pollen (née Baring), again a former sitter to McEvoy, wrote to Eric Chilston in the 1970s, also describing the artist's experimentations with watercolour:

He used "double elephant" Whatman paper for his watercolours. He started these with a faint, lightly shade pencil drawing; then daubed this boldly with washes of "Artist's Black"; then blotted this off or put the whole thing under the tap, dried it with blotting-paper or in front of the fire, introduced some colour and eventually ink lines, using a quill...I once saw him dancing about on a drawing which had been under the tap and which he had put between sheets of blotting-paper on the floor. This was another occasion for merriment.³⁷⁰

From these quotations it is possible to understand how *In a Mirror* was built up into a final composition. The watercolour was laid on and washed off a number of times before completion. McEvoy scratched into the paint and added definitive lines in graphite to try and contain his subject. He has focused on darker, more muted tones, with only a slight hint of colour in the table and Anaïs' clothes. It has a haunting, otherworldly quality to it and certainly embodies the 'ethereal' quality for which the artist became known. Anaïs' form is fluid and translucent, and on first glance it is difficult to define where the background ends and her outline begins. It is as though the sitter has been imagined by the artist, created from the reflection itself. The angle that McEvoy has painted this work is the same angle that an artist would use to create a self-portrait in a mirror. This gives the link between the sitter and the artist an even greater intimacy, with the indication that this painting is a collaboration between McEvoy and his sitter. The conscious lack of colour which is described in Clutton-Brock's review as 'quiet', makes this composition appear unfinished. However, it also successfully captures the effect of a reflection which, 'creates the sensation of an ethereal world

³⁶⁹ Akers-Douglas and Hendra, *Divine People*, 88.

³⁷⁰ LET/859/1971, MEP.

looming beyond the mirror, inviting the eye to cross through it. Like a prism the mirror can disrupt the field of vision because it hides as much as it shows.³⁷¹ The reflection in *In a Mirror* channels the viewer's focus by only depicting the sitter, a chair and a table. The motif of the mirror allows McEvoy to be selective with his inclusion of furniture or other distractions within the room, as well as colour.

In his exhibition catalogue *On Reflection*, Jonathan Miller asks, how can someone distinguish between a reflective and an unreflective surface?³⁷² This is a question that McEvoy would have grappled with when producing *In a Mirror*. Using watercolour allowed McEvoy to wash down the areas of wet paint where he required the effect of a metallic or reflective sheen, thus producing a more convincing mirror surface. In some areas, for example the sitter's left hand and parts of the shawl, McEvoy has stripped back the watercolour by rubbing it right back to the paper. These palest areas give the effect of light distorting Anaïs' reflection on the surface of the mirror. By stripping back the paint to create the appearance of a reflective surface, rather than building it up as one would with oil paint, McEvoy has maintained the effect of a reflective surface from every angle of viewing. Oil paint, built up in layers, can become abstracted at close viewing, with the effect of the reflection then lost.

Although Anaïs' reflection in *The Earring* (fig. 167) is more clearly defined than *In a Mirror*, McEvoy has suggested the surface of the mirror in *The Earring* with patches and streaks of lighter-coloured paint across the mirror's surface. This is comparable to the 'white dashes or bars of light' used in paintings to depict reflections on water, a trope described by the critic John Ruskin as 'vain and absurd.'³⁷³ The tonal inconsistencies introduced by McEvoy to suggest a reflective surface in *The Earring* are less effective than the surface in the watercolour composition *In a Mirror*. Anaïs is sat close enough to the mirror in *The Earring* that there is no doubt that this is her reflection. The inclusion of the highlighted patches of paint, suggesting a reflective surface, can therefore be deemed unnecessary. The reflective surface depicted in *In a Mirror*, on the other hand, is intrinsic to the overall effect of this composition, which deems reflection the most important feature of this work. In both paintings, McEvoy is experimenting with a challenging motif, the mirror and the effects of reflection. McEvoy was not the only artist to experiment with mirrors during the late nineteenth and early twentieth centuries. His contemporary and friend William Orpen used the motif of the convex mirror

³⁷¹ Melchior-Bonnet, Jewett, and Delumeau, *The Mirror: A History* (London: Routledge, 2001), 101-2.

³⁷² Jonathan Miller, *On Reflection* (London: National Gallery Publications, 1998), 10.

³⁷³ Miller, *On Reflection*, 16.

in his painting *The Mirror* (fig. 132), which was inspired by the fifteenth-century Arnolfini portrait in the National Gallery (fig. 131) and which was mentioned in Chapter 3.

The second painting reviewed by Clutton-Brock in his 1911 NEAC exhibition review is *Siana* (fig. 171). This painting has a 'jewel-like quality', set in a purpose-built frame, hand-painted in blue and gold by the artist.³⁷⁴ The frame is intrinsic to this work and gives the object a sense of craftsmanship. Although McEvoy has not directly included a mirror in *Siana*, it can be argued that the artist is continuing to experiment with reflection and the motif of the mirror in this painting. Firstly, McEvoy plays with the theme of reflection through his title *Siana*, which is a mirror of the name of his sitter Anaïs. Secondly, considering the composition's unusual format, the close perspective of the head and shoulders combined with the impressionistic style of painting, it is possible that McEvoy was trying to recreate a face reflected in the surface of a mirror. Anaïs' features have been painted slightly out of focus with almost a sponged technique. This distortion has softened her likeness and creates the impression that she is not being viewed directly but through a secondary medium, such as water, a mirror or thick glass.

McEvoy has chosen to exclude the streaks of highlighted paint in *Siana* which would have suggested a reflective surface, a feature that he chose to include in *The Earring*. Anaïs is wearing the same pink embroidered top, coral necklace and gold hooped earrings as she wore in *The Earring*. Although *The Earring* is set in an interior and Anaïs is surrounded by furniture, the dominant feature of this painting is her portrait, reflected in the mirror. McEvoy allows the viewer to focus on her face through his manipulation of light, casting the chair, Anaïs' body and her closest surroundings into shadow. Her reflected image, strongly lit and framed by the mirror, could be lifted out of this interior as a stand-alone portrait. It could be interpreted that *Siana*, dressed in the same clothes and jewellery, is the result of McEvoy removing Anaïs' portrait from *The Earring*, thus concluding that *Siana* depicts Anaïs' reflection.

Returning to the quotation from Clutton-Brock's 1911 review, he wrote that McEvoy's *Siana* and *In a Mirror* show 'a new and very individual sense of form'. This form, comprising the impressionistic technique of *Siana* and the haunting and ethereal quality of Anaïs' reflection in *In a Mirror*, were made possible through McEvoy's experimentation with the motif of the mirror. Both paintings demonstrate

³⁷⁴ The present owner described this painting as having a 'jewel-like quality'. It has not been possible to see this painting in person.

an important step in the development of McEvoy's mature style of painting, a style which was inspired by the effects of reflection and then later the work of James McNeill Whistler. McEvoy employs the motif of the mirror again in 1913 and 1915 to produce *Myrtle* (fig. 169) and *Madame* (fig. 205), both of which were inspired by Whistler's *Symphony in White, No. 2, The Little White Girl* (fig. 207).

Reflecting Whistler, 1912-1915

Following McEvoy's success at the NEAC in 1911 with *Siana* and *In a Mirror*, he continued to experiment with the theme of reflection and the motif of the mirror in his work. Even as late as 1926, McEvoy was using mirrors to produce ethereal likenesses. Tallulah Bankhead wrote that McEvoy had a peculiar style, 'He painted me in profile while looking at my reflection in a mirror.'³⁷⁵ From 1912 until 1915, he was interested in Whistler's use of reflection in both his river scenes and his portraits. It was this interest and the reinterpretation of Whistler's work that led McEvoy to establish himself as a successful portraitist with his painting *Mrs Cecil Baring*.

Unlike many of his contemporaries, McEvoy had a familial connection to Whistler. McEvoy's father, Captain Charles Ambrose McEvoy, became friends with a Dr William Whistler whilst fighting with the Confederates in the American Civil War. When Captain McEvoy emigrated to England and eventually settled in London, Dr Whistler introduced him to his brother, the artist James McNeill Whistler. The two men became good friends and a colloquial letter from Whistler to Captain McEvoy, in the McEvoy Estate Papers, is evidence of their familiarity.³⁷⁶ It has been suggested that Whistler mentored Captain McEvoy's son Ambrose but there is no evidence for this, other than documented hearsay.³⁷⁷ However, McEvoy was so enamoured with Whistler in his early years that he even modelled his appearance on the aesthetic artist.³⁷⁸ With such a close personal connection to Whistler, it seemed likely that McEvoy would have been artistically inspired by his work. However, up until 1912 McEvoy does not appear to have been influenced by Whistler in any direct way. Instead, as it has already been outlined in the first three chapters of this thesis, McEvoy pursued copying old masters and produced his own small interiors inspired by Dutch Golden Age artists from 1898.

³⁷⁵ Bankhead, *Tallulah: My Autobiography*, 179. Also refer to page 208 of this thesis.

³⁷⁶ LET/11, MEP.

³⁷⁷ Akers-Douglas and Hendra, *Divine People*, 30.

³⁷⁸ John, *Chiaroscuro*, 26. See page 32.

In 1912 McEvoy was no longer a young artist emerging from the Slade. He had turned thirty-five in August that year and traditionally would have been established in his artistic practice by that stage in his career. However, in 1912, as well as incorporating Anaïs into several of his paintings, McEvoy's work continued to change as he introduced Whistler's style and techniques into his own increasingly accomplished portraits. The question that needs to be asked is what changed in 1912 to inspire McEvoy to reinterpret Whistler's work, as a path to his own success? Was there one defining moment in 1912 that caused McEvoy to change path from his own compositions *Siana* and *In a Mirror* to directly reinterpret Whistler's work?

Although McEvoy was selling some of his paintings, he was not achieving the level of success that he had envisaged when he wished 'to be a painter of excellence', and in August 1911 Mary McEvoy gave birth to their second child Mary Annabel, known as Anna.³⁷⁹ The financial pressure of another child to support would have certainly contributed to McEvoy's drive for success as an artist. However, the trigger of 1912 was a loan exhibition of Whistler's work at the Tate Gallery, the National Gallery of British Art, which ran from July until October that year.³⁸⁰ This was the first time that McEvoy would have seen dozens of Whistlers hanging together in one exhibition since the artist's death in 1905. This exhibition was much anticipated by the British public and proved to be an inspiration to McEvoy. *The Leicester Daily Post* wrote:

Whistler has not been seen in bulk in London since the memorial exhibition organised at the New Gallery – now, alas! no longer devoted to art – just after his death. Everyone went to that show, and it is to be expected that the new collection at the Chelsea gallery will draw admirers of Whistler in crowds from America this year.³⁸¹

The Tate was an easy twenty-minute walk from McEvoy's house on the embankment and he is thought to have visited the exhibition during its opening month with Mary, as 'Tate' is marked in Mary's 1912 diary on 17th July that year.³⁸² The day after McEvoy visited the Whistler exhibition, *The Times* reviewed it and described Whistler as, 'the last of the Old Masters, and the slightest and most exquisite of them all. Perhaps there will never be another painter like him again until a new art has arisen and

³⁷⁹ NOT/364, MEP.

³⁸⁰ National Gallery of British Art, "Catalogue of Loan Collection of Works by James McNeill Whistler," 1912.

³⁸¹ "A Whistler Exhibition," *Leicester Daily Post*, July 11, 1912, 5.

³⁸² DIA/6/1912, MEP.

grown old.³⁸³ It is not known if McEvoy read this review, however, he appears to interpret the last two lines as a means to challenge Whistler and his former success. The painting that inspired McEvoy in this exhibition was Whistler's *Grey and Silver: The Thames* (fig. 191). This painting incorporates the theme of reflection, a theme that McEvoy was already exploring at this date, and the result was a number of paintings directly inspired by the aesthetic artist.³⁸⁴

Grey and Silver: The Thames was painted by Whistler between 1871 and 1873 and is classified as one of his nocturnes. It depicts a view of the Thames and south bank from what is now the Savoy Hotel. It was painted with thin oil glazes to give the appearance and texture of a watercolour and depicts a small sailing boat – the focus of this painting – as well as distant buildings and chimneys reflected in the river. Whistler would have seen and been inspired by the river every day as he lived on the embankment at 96 Cheyne Walk, half an hour's walk from McEvoy's house on the same side of the Thames (fig. 192).

In response to seeing *Grey and Silver* at the Tate in July 1912, McEvoy painted his own hazy riverscape, *The Thames from the Artist's House* (fig. 193-194). Through the smog, McEvoy also painted the industrialised south bank reflected in the river, with a similarly solitary sailing boat, sat on the calm water. The central focus of this painting is not the boat in the foreground, as chosen by Whistler, but two industrial buildings on the bank behind. McEvoy has captured the detail of these buildings, the gas works, as they loom out of the sunlight. Their reflections have been carefully documented by the artist who has illustrated them as a mirrored sheen on the surface of the water. McEvoy's confidence in capturing the reflection of these buildings has, fortunately, not led to his use of streaks of highlighted paint, as demonstrated in the mirror of *The Earring*, or the 'white dashes or bars of light' described by Ruskin to clumsily record reflection on water.³⁸⁵ The resemblance of *The Thames from the Artist's House* and *Grey and Silver: the Thames* is uncanny, with both depicting a calm, misty, murky view of the river. McEvoy's landscape is a little brighter but in both the sun is trying to force its way through the mist and onto the water. The colours and tones that both artists have used are comparable, although Whistler's scene is unusual with its unfamiliar perspective and its portrait, rather than landscape, format. There is a preliminary sketch for *The Thames from the Artist's House* by McEvoy which is titled *The Gas Works* (fig. 195). This sketch also highlights the buildings which are depicted in

³⁸³ The Times, "Whistler At The Tate Gallery," *The Times*, February 25, 1912, 10.

³⁸⁴ National Gallery of British Art, "Catalogue of Loan Collection of Works by James McNeill Whistler."

³⁸⁵ Ruskin quoted in Miller, *On Reflection*, 16. John Ruskin, *The Elements of Drawing*, (London: G. Allen, 1904).

ink, rather than the sailing boat which is lightly sketched in pencil. In the McEvoy Estate Papers there is also an early photograph of almost this exact scene, excluding the boat, thought to have been taken by the artist (fig. 196).³⁸⁶ Finally, there is a similar view of the river with a boat in a sketchbook in the MEP (fig. 197).³⁸⁷ All of these compositions signify that McEvoy had viewed this scene as an artistic possibility on more than one occasion before painting his own 'nocturne' in 1912.

Three years later, McEvoy was again influenced by *Grey and Silver: The Thames* by Whistler, following another exhibition, this time at the Colnaghi Galleries in New Bond Street, London. On the 1st June 1915 during the First World War, a review appeared in *The Times* advertising a 'Whistler Exhibition'. The proceeds of the exhibition were to raise funds for the Professional Classes War Relief Council and Whistler was described as representing the 'freedom of the artist'.³⁸⁸ However, *The Times* did not celebrate Whistler's work in this review, as it did in 1912. Instead, it described the portrait of the artist's wife, *Harmony in Red: Lamplight*, as 'a mere waste of red' with 'figures posed for the sake of the pose, colours tinted for the sake of their prettiness.'³⁸⁹ However, the review was concluded with some positivity:

"The Thames: Grey and Silver", and remember that no one could imitate that. There is not the master...but the poet who did succeed now and again, among many failures, and when he succeeds we forget the failures.³⁹⁰

Reminded of *Grey and Silver*, McEvoy took the colours from Whistler's title and formed his own Whistlerian portrait *Silver and Grey: Mrs Charles McEvoy* (fig. 198), a portrait of his sister-in-law Marjorie Gwendoline McEvoy (née Notley). This is arguably one of McEvoy's most accomplished portraits. The sitter's delicate features are carefully combined with a balance of tone and simplicity of form. Although the brushwork extends to incorporate McEvoy's uniquely fluid style, his portrait owes much to Whistler's earlier portraits in the subtlety of colour. By giving this portrait a Whistlerian title, McEvoy is not only challenging Whistler's legacy, but is also conferring upon his sitter an intangible status. McEvoy incorporates the ongoing theme of reflection in this portrait by drawing parallels with *The Thames from the Artist's House*, the initial painting inspired by Whistler's *Grey and Silver: The*

³⁸⁶ PHO/8, MEP.

³⁸⁷ SKE/4, MEP.

³⁸⁸ *The Times*, "A Whistler Exhibition," *The Times*, December 11, 1915.

³⁸⁹ *Ibid.*

³⁹⁰ *Ibid.*

Thames. Turned ninety degrees clockwise, the background of *Silver and Grey* is comparable in form and tone to the water and its reflections in the foreground of *The Thames from the Artist's House*, with the colours of Mrs Charles McEvoy's cardigan gently reflected in the paint behind her (fig. 199).

Using a Whistlerian title for his portrait of Mrs Charles McEvoy not only closely associates McEvoy with Whistler but it also instils a new confidence in his mature, impressionistic style of portraiture. The sitter's face has been delicately worked up with small brushstrokes comprising thin, coloured glazes. This technique is accomplished and demonstrates the skills of old masters that McEvoy previously studied. The colours in her cheeks have been made up with at least six different tones and McEvoy has used touches of blue to enhance her cheek and around her eye. Her clothes, however, have been painted with a very different method and on close inspection look almost abstract in style. There are areas of paint that are raised from the surface of the canvas, particularly on her clothes and across the background. These are made from quick, broad brushstrokes and a thick, almost dry oil paint. The tones, although often complementary, are various, with multiple colours even in the same stroke. McEvoy has outlined the sitter's sleeves with rapid serpentine strokes of darker-coloured paint, an intrepid decision implemented by an artist confident in his individual style.

Like *Silver and Grey*, McEvoy painted several portraits of family members in 1915, allowing him to adapt his practice to include Whistler's influence, without the pressure of a paying client. During this period, he painted his sister-in-law, his mother and his wife, Mary. In his portrait *The Artist's Mother* (fig. 73), McEvoy uses a more impressionistic technique than he used for *Silver and Grey*. This demonstrates that McEvoy is still in the process of developing his mature style of portraiture by experimenting with difference techniques. His mother's face does not comprise the delicate, glossy brushstrokes used for the portrait of his sister-in-law. Instead, her face is made up of almost mottled paintwork laid on with a broader brush. Her clothes are again loosely painted and it is clear that McEvoy has used a large square brush for some of his last details, for example, the white and grey highlights on her dark clothes. Instead of the serpentine lines detailing the sleeves, McEvoy has worked against the natural direction of the paint with thick perpendicular brushstrokes to create folds in her garments. Although his mother's clothes are Edwardian in style, McEvoy's method has made this portrait modern.

The Artist's Mother, a portrait of Mary Jane McEvoy (née Huggins), can be compared to Whistler's *Arrangement in Grey and Black, No. 1* (fig. 64). On the most basic level both paintings depict the artists' mothers, yet they were also produced as a visual family history. Creating such a legacy, the paintings

align the artists' statuses with those of their patrons who could afford to commission family portraits. Just as Whistler alludes to his ongoing experimentation with prints by including *View of the Thames* in the background of his portrait, McEvoy includes a reminder of his earlier interiors, such as *The Earring* and *La Reprise*, by including the same seascape on the wall behind.

Set in this same interior at 107 Grosvenor Road, in front of the same fireplace and seascape, is McEvoy's portrait of Virginia Graham. Virginia was not a family member but it can be presumed that this was a portrait commissioned by Captain Graham, a family friend or close acquaintance. *Virginia, Daughter of Captain Harry Graham* (fig. 200), also painted in 1915, alludes to Whistler's *Harmony in Grey and Green: Miss Cicely Alexander* (1872-4) (fig. 201) in stance, with one leg forward, posed in a formal party dress and looking out at the viewer. In using this same pose McEvoy inserts his portrait into a chronology of famous European painters. Francisco Goya painted *The Black Duchess, Portrait of the Duchess of Alba* (fig. 202) in this same stance in 1797, and inspired Edouard Manet in 1862 for his portrait of *Lola de Valence* (fig. 203). Whistler chose to reverse Goya and Manet's image by painting Cicely facing in the opposite direction. McEvoy then reverses this again for his portrait of Virginia Graham.

McEvoy's portrait challenges Whistler's *Harmony in Grey and Green*, not only by reversing the sitter's pose but also by producing a more ambitious composition. McEvoy eradicates the strict horizontal and vertical contours of Whistler's room by painting his interior at a more-complicated angle. The chaise longue, almost certainly the same piece of furniture used by McEvoy in *The Convalescent* (fig. 153), replaces Whistler's black wainscoting in *Harmony in Grey and Green*. Instead of the carefully chosen, subdued grey carpet in Whistler's scene, Virginia stands on the boldly patterned rug of McEvoy's studio. This carpet, predominantly red in colour, appears in several of his paintings including *The Earring* and *The Lute (Anais)*. McEvoy purposefully eliminates the restrictions of *Harmony in Grey and Green* and introduces a modern bohemianism into his portrait. Virginia is formally dressed yet she stands in a comfortable and inviting room, her blond ringlets move freely in paint. Unfortunately, only black and white images of this painting survive. It is not possible to see the vibrancy of the portrait or understand how McEvoy created this painting, as it was destroyed in a fire at the owner's home.³⁹¹ However, some of the colours were recorded in a review of the Royal Scottish Academy exhibition in May 1916. This review also draws on McEvoy's comparison to Whistler:

³⁹¹ Akers-Douglas and Hendra, *Divine People*, 82.

Mr. Ambrose McEvoy, whose art is coming into high repute, and whose name certainly suggests a Northern origin, has one of the most original and powerful pictures in the exhibition, "Virginia Graham" (213), a child who, from her pose, might be a relation of the Miss Alexander whom Whistler made famous. She has flaxen hair, wears a white dress, is seen against an emerald sofa, and is painted with an easy mastery that is quite delightful, while the pictorial value of the colour scheme is great.³⁹²

The combination of the emerald green sofa and the red patterned carpet contrasts Whistler's dreary tones and sparsely-furnished interior. McEvoy has been influenced by the pose of Cicely Alexander but has made his portrait of Virginia Graham a 'McEvoy portrait' in both artistic style and composition.³⁹³ All three of these 1915 portraits, *Virginia, Daughter of Captain Harry Graham*, *Silver and Grey* and *The Artist's Mother*, are recognisable as McEvoy portraits and demonstrate a new style of portraiture for the artist, with detailed faces, and drapery and interiors made up of looser brushstrokes. Each portrait is realistically painted and yet, unlike the highly-finished, almost photographic likenesses of John Singer Sargent, McEvoy has introduced an increasingly impressionistic style in to his work, evoking a sense of movement in his sitters.

Although 1915 was the year that McEvoy predominantly worked through the influence of Whistler in order to develop his individual style of portraiture, McEvoy also revisited the motif of the mirror in his painting *Madame* (fig. 205), a portrait of the artist's wife, Mary. This painting represents a critical point in the artist's career as its success made McEvoy famous overnight. McEvoy commenced this work in the latter half of 1914 but it was completed in the early weeks of 1915, before it was exhibited at The National Portrait Society in March.³⁹⁴ The society must have predicted that this work would be successful with the British public as it was 'given a place of honour in the large gallery.'³⁹⁵

Madame depicts Mary McEvoy leaning on a mantelpiece, dressed in a black dress and shawl with her right hand over her shoulder. She looks directly at the viewer and her profile is reflected in a large, gilt mirror. The mirror in *Madame* was described in the *Westminster Gazette* as a 'remote world of half-being [where] Madame's soul is poised', an interesting analogy giving this painting the suggestion of

³⁹² "Royal Scottish Academy," *Yorkshire Post*, May 9, 1916, 4.

³⁹³ Same pose used for portrait of 'Tink', Joan Claudia Johnson (fig. 204) (1920) "'Tink' by Ambrose McEvoy," *Colour Magazine*, April 1921.

³⁹⁴ Johnson, *The Works of Ambrose McEvoy 1919*, 4.

³⁹⁵ "Portraits at the Grosvenor Gallery," *Newcastle Journal*, Mar 15, 1915, 5.

the supernatural.³⁹⁶ The strong lighting that McEvoy uses in this portrait gives the room added depth and the sitter displays intense chiaroscuro across her face and body. McEvoy has experimented with this composition previously with a pencil sketch of a woman, presumably Mary, holding a baby above the same fireplace and reflected in the same mirror (fig. 206) and in 1913, with his composition *Myrtle* (fig. 169). Comparisons between both *Myrtle* and *Madame* and Whistler's *Symphony in White no. 2: The Little White Girl* (fig. 207) can be made.³⁹⁷

However, what is most striking about *Madame* is the visual effect that McEvoy creates using the motif of the mirror. At first glance the reflection recorded by McEvoy in *Madame* is easy to overlook. The sunlight streams into the room from an unseen source and refracts off of the back of the glass, to create a patch of hazy blue colouring. This is a familiar effect but not one that is often captured by artists. This painterly detail was noticed by P.G. Konody, writing for *The Observer*, in his review of *Madame* in the 1915 National Portrait Society exhibition:

Whilst a full discussion of the unusually interesting exhibition of the National Portrait Society at the Grosvenor Gallery must be deferred until next week, common justice demands that a few words should be said about a picture which is not only the *clou* of the entire exhibition, but which may without exaggeration be described as a masterpiece. This term is too often lightly used, but Mr Ambrose McEvoy's "Madame" is one of those rare modern works of art which, without any striking artifice, without any striving either to rival the achievement of some famous master or to produce a thing from startling novelty, holds you spellbound from the moment you enter the gallery.

"Madame" represents a woman wrapped in a faded black shawl, standing in a room, with her right elbow and left forearm leaning on a mantel-board, above which is a gilt-framed mirror with a reflection of the woman's face and bust. That is all. And it is painted with a palette almost exclusively confined to golden yellows and browns and greys. But it is, to use Chardin's words, not painted with pigments: it is painted by feeling, with the rarest appreciation of values, of the play of light, of surfaces and textures. The very slight blue on the reflection in the mirror is a marvel of subtle observation. The way in which the right hand is lost in the shadow under the chin will make every artist catch his breath. And there is a general cohesion of design and atmosphere, a knowledge of what exactly to accentuate and what to leave out, a loveliness of tone and quiet colour, that are bound to arouse enthusiasm. In some way the picture is Rembrandtesque – but only in so far as it suggests that Rembrandt might have painted like that, if he had lived through the age of Impressionism.³⁹⁸

³⁹⁶ J.M.M, "National Portrait Society," *Westminster Gazette*, March 30, 1915, 3.

³⁹⁷ Just as Whistler includes a pink azalea in his composition, McEvoy includes a sprig of common myrtle known for its white flowers, giving *Myrtle* its title. By including a white flower in this painting, McEvoy also alludes to Whistler's 'white' title.

³⁹⁸ P.G. Konody, "The National Portrait Society," *The Observer*, March 21, 1915, 9.

What Konody inadvertently reviews is McEvoy's new-found confidence in producing this portrait. *Madame* is the outcome of several attempts exploring the motif of the mirror over a number of years through works including *In a Mirror*, *The Earring*, *The Thames from the Artist's House* and *Myrtle*. This picture was created from an increased knowledge of technical skill, resulting from both independent and formal training, and the influence of Whistler between 1911 and 1915. Just as Clutton-Brock in 1911 used the adjective 'quiet' to describe McEvoy's use of colours, Konody describes McEvoy's tones in *Madame* as a harmony of 'golden yellows and browns', and suggests that this work was 'painted by feeling' rather than pigments. This is a painting that illustrates a cohesion of design and a knowledge of what to accentuate and what to exclude. Almost certainly unaware of McEvoy's earlier interest in Rembrandt, Konody compares *Madame* to the Dutch golden-age artist, as if it were a modern reinvention of Rembrandt's work.

Madame, 'hailed by the leading critics of the day as a masterpiece', has been described as the pivotal work in McEvoy's career when he reached success as one of the leading portraitists of the early twentieth century.³⁹⁹ However, he was yet to achieve notable success with the upper classes. *Madame* was well-reviewed and, having taken inspiration from Whistler's *Symphony in White, No. 2, The Little White Girl* (fig. 207), it continued McEvoy's association with the aesthetic artist. The *Westminster Gazette* wrote that *Madame* was the 'finest work' that McEvoy had produced.⁴⁰⁰ However, *Madame* is a portrait of the artist's wife rather than a portrait commission. It has all the characteristics of an interior rather than a portrait and it is certainly not representative of the portraits for which McEvoy became known, produced between 1916 and his death in 1927. By 1915, McEvoy had created an intimate portrait-type which was becoming increasingly appreciated by the public and increasingly saleable. However, *Madame* is representative of a significant step in the artist's career but is not the pivotal work responsible for his success as a society portraitist.

Mrs Cecil Baring, 1916

Mrs Cecil Baring (fig. 188) was the pivotal portrait in McEvoy's career when he established himself as a successful portraitist. It reinterpreted and challenged Whistler's work in its compositional format

³⁹⁹ Akers-Douglas and Hendra, *Divine People*, 79.

⁴⁰⁰ J.M.M, "National Portrait Society."

and painterly technique and, as it has previously been discussed, is comparable to *The Princess from the Land of Porcelain* (fig. 189). Although the pose that McEvoy chose for Mrs Baring has been inspired by Whistler's *Princess*, it can also be argued that both Whistler and McEvoy's sitters are posed similarly to Giovanni Arnolfini's wife in the *Arnolfini Portrait* (fig. 131). The *Arnolfini Portrait* inspired a fascination with the motif of the mirror for both McEvoy and Whistler's generations of artists.

As this chapter has already examined, McEvoy experimented with the motif of the mirror from 1911 until 1915 with paintings such as *In a Mirror* (fig. 179), *The Earring* (fig. 167) and *Madame* (fig. 205). Although, like *Siana* (fig. 171), McEvoy has not included a mirror in his portrait of Mrs Baring, he is still playing with the effect of reflection in this composition. He chooses to mirror Whistler's sitter in *Princess from the Land of Porcelain* by inverting Mrs Baring to face the opposite direction. McEvoy has painted around Mrs Baring's figure, following the direction of her body rather than the horizontal planes of her surroundings, allowing the body and the background to become almost interchangeable. Although it is likely that this aura of paint covers pentimenti, particularly the position of Baring's right arm which appears to have changed position (fig. 208), this aura contributes to the overall effect of the reflective surface of a mirror.

The floor, skirting board and wall have been painted as though distant and out of focus, giving the background the effect of a reflected image. Very little detail in the background has been described by the artist. Although Baring's face can be interpreted as detailed, on closer analysis the impressionistic paintwork does not provide the sharp and focused contours of a realistic likeness, but a clouded effect of an image as if seen through a secondary medium. Although less overt than the reflection in *The Earring*, McEvoy has created a similar effect in the background of *Mrs Cecil Baring to Anaïs'* reflected image. His inclusion of streaks of lighter-coloured paint on the surface of the mirror in *The Earring* to highlight the glass surface can be seen more subtly through the vertical brushstrokes of paint on either side of Mrs Baring's dress. The production of *Mrs Cecil Baring* resulted in McEvoy establishing a unique impressionistic portrait-type, an ethereal formula that he would continue to use for portraits until his death. The detailed face of Mrs Baring, the loose and abstract brushstrokes of her clothes and lower body, and her setting in an impressionistic background, can be seen in dozens of McEvoy portraits thereafter. He replicates several characteristics of Baring's full-length portrait, including the strong frontal lighting casting a dominating shadow on the wall behind the following year in his portrait of Consuelo, Duchess of Marlborough (fig. 209).

It was important for McEvoy to light *Mrs Cecil Baring* effectively in order to create the portrait's phosphorescent quality. Daphne Pollen (née Baring), in her memoirs, recalled how McEvoy manipulated artificial light in order to produce her mother's portrait:

One or two naked electric light bulbs, their flexes recklessly pierced by the drawing-pins which fixed them to handy pieces of furniture, provided warm light from below. It was this use of mixed lighting which enabled him to work all day throughout London winters. The canvas was over 7ft high, and to reach the face area of the picture McEvoy sprang on to a box and leapt back off it to the other side of the room with amazing agility. He worked fast and furiously with great concentration. This picture was shown at the Grosvenor Gallery and, for better or worse, made McEvoy's name as a "fashionable portrait painter". It was followed by one of Consuelo Marlborough, now at Blenheim.⁴⁰¹

Although Maude Baring is lit predominantly with artificial light, as seen by the warm glow on her skin, there is the effect of chiaroscuro on her face and neck, and the shadow cast with her body on the wall behind. There is a silver-coloured natural light reflecting from her glossy black hair and on the top of her right shoulder. This light is from a skylight, fitted into the ceiling of McEvoy's studio and remembered by both Daphne Pollen and McEvoy's grandson who visited the studio as a small child. This source of natural light, however, would not have been able to produce the metallic effect of the reflective material of Mrs Baring's dress. By experimenting with light and the way it reflects off of different surfaces in this portrait, McEvoy has been able to create the iridescent quality that made his portraits identifiable amongst the work of his contemporaries.

McEvoy was not the only artist to experiment with light, although he is perhaps one of the earliest artists to use artificial light to create different artistic effects. Several years later in 1930, William Orpen's newly renovated home and studio was illustrated in an article by *Country Life*. Orpen can be seen experimenting with different effects using natural light, allowing sitters to be lit from both sides with varying strengths. 'From the ceiling hang a couple of colossal witches' balls, and here and there on the walls is a convex mirror... the light is set dancing and curving by half a dozen chandeliers and glass balls hanging high up in the roof-shaped ceiling.'⁴⁰² McEvoy, having also experimented with the use of mirrors in his portraits and interiors, is working much earlier than Orpen on the changing effects of light in his portrait of Mrs Cecil Baring.

⁴⁰¹ Daphne Pollen, *I Remember I Remember*, 156.

⁴⁰² P.G. Konody and Sidney Dark, *Sir William Orpen, Artist & Man*. (London: Seeley Service, 1932), 342. Christopher Hussey, "London Houses: Sir William Orpen's Studio, 8, South Bolton Gardens," *Country Life*, 68, no. 1757 (1930): 342–47.

Mixing artificial and natural light not only allowed McEvoy to create the effect of reflection on Mrs Baring's dress but also encouraged the artist to illustrate the separation of different colours across the composition. The inclusion of a multitude of different colours in close proximity, combined with McEvoy's impressionistic technique of erratic brushstrokes, creates a prismatic effect, as though the light is being refracted between the material of the dress and the surface of the canvas. This effect is described by *Truth* in a review of *Mrs Cecil Baring* at the IS exhibition at the Grosvenor Gallery in 1916: 'Mr. McEvoy becomes more and more transcendental in his "Honble. Mrs. Cecil Baring," whom one expects every moment to dissolve into a rainbow.'⁴⁰³ The prismatic colours combined with McEvoy's impressionistic technique reinforce the theory that McEvoy is trying to imitate the characteristics of reflection and the surface of a mirror in his portrait of Maude Baring.

From 1916, McEvoy's portraits are described as ethereal on several occasions, 'His ethereal vision of his subjects is one of his chief characteristics...'⁴⁰⁴ It is this quality of ethereality that makes McEvoy's portraits unique and modern during this period. In 1917, *Truth* reviewed the National Portrait Society exhibition and described McEvoy as:

He has the trick of making all of his sitters phosphorescent – and many women like being phosphorescent and fair and satiny – and he is succumbing to this tendency more and more. It is, of course, very jolly to paint mother-of-pearl better than anyone else, and gleaming skins and satins are no doubt delightful subjects – if you like that sort of thing.⁴⁰⁵

The description of McEvoy painting 'mother-of-pearl better than anyone else' draws on his prismatic use of colours and the characteristic iridescent effect he creates. The mixture of artificial and natural light, combined with a rich palette of different tones has led to McEvoy's portraits being described as both ethereal and phosphorescent. Both descriptions conjure the iridescence of a fairy world belonging to a scene from *A Midsummer Night's Dream* or a painting by Edward Robert Hughes (fig. 210). These ethereal and phosphorescent effects, alongside McEvoy's sparsely furnished interiors and his association with Whistler, certainly made the artist's work recognisable and increasingly popular with the British and American elite. However, there were other reasons why McEvoy's style of ethereal portraiture was popular in 1916. At the time McEvoy painted this portrait of Mrs Cecil Baring, Britain

⁴⁰³ 'Art: The International', 869.

⁴⁰⁴ "Pictures from the National Portrait Society's Exhibition," *Illustrated London News*, November 5, 1921, 617.

⁴⁰⁵ "Art: The National Portrait Society," *Truth*, April 25, 1917, 637.

was half way through the First World War. Although the war did not change 'the routine of daily life' for the Barings, like most families they knew several friends and colleagues, as well as a cousin Dermont Browne, who were killed on the front line.⁴⁰⁶ Daphne Pollen recalled that 'one saw sorrow reflected on every face' during the war.⁴⁰⁷ This war was unprecedented in its devastation and McEvoy's portraiture was able to provide escapism for clients, particularly for women who were unable to contribute to the efforts on the front line.

The success of *Mrs Cecil Baring* appears to have increased the prices of McEvoy's portraits even whilst it was being exhibited at the Grosvenor Gallery between May and July 1916. A month into the exhibition, the gallery wrote to McEvoy to confirm the changes made to his price list.⁴⁰⁸ Initially McEvoy agreed to paint Mrs Baring for £250 in a 50x40 inch format, a format that later changed to full-length.⁴⁰⁹ During this 1916 exhibition McEvoy changed his price to 400 gns (£420) for a 50x40 portrait, a considerable sum of money. Although it is not surprising that McEvoy charged more for an exhibited portrait at the IS as the Grosvenor Gallery would have taken commission on sales, a mark-up of £170 is a substantial increase within a year. This increase is an indication of McEvoy's accelerating success within just a few months of painting Mrs Baring. This portrait maintained its importance in McEvoy's *oeuvre*. It was exhibited at McEvoy's solo exhibition at the Duveen Brothers galleries in New York in 1920, it was one of the largest portraits exhibited in the exhibition, and it contributed to the artist's popularity in the United States.

McEvoy, with his portrait *Mrs Cecil Baring*, had reached a success that would continue until his death in 1927. He had become 'the only painter in the world.'⁴¹⁰

⁴⁰⁶ Pollen, *I Remember I Remember*, 150.

⁴⁰⁷ *Ibid*, 149.

⁴⁰⁸ LET/76/1916, MEP.

⁴⁰⁹ LET/313 and LET/706/1916, MEP.

⁴¹⁰ LET/706/1916, MEP.

CHAPTER 5

SARGENT AND THE NEW 'NEW WOMAN'

When John Singer Sargent died in 1925, British art sought to find his successor. Sargent had dominated portraiture as the leading painter of his generation, and although there had been several portraitists such as Giovanni Boldini and Antonio de la Gándara working in Europe and America during the late nineteenth and early twentieth centuries in similar styles, 'Sargent had no serious competition in the field from the mid-1890s until he painted almost the last of his portraits in oil in 1908.'⁴¹¹ He had, however, inspired a younger generation of artists who became contenders to succeed him, including John Lavery and the eminent Philip de László, who 'effortlessly... assumed Sargent's mantle as society's favourite painter', according to Richard Ormond and Elaine Kilmurray.⁴¹² McEvoy's friend William Orpen was also considered a contender for the role of leading portraitist by his biographer Bruce Arnold, and most recently Bruce Redford proposed a '*both/and* interpretation' which argues that both de László and Orpen were equal candidates for the position.⁴¹³

However, the portrait that is written about as a highlight of the RA exhibition the year of Sargent's death, and is mentioned almost in the same breath as the search for Sargent's successor is *Meraud Guinness* by Ambrose McEvoy (fig. 225):

⁴¹¹ Gary A. Reynolds, 'Sargent's Late Portraits', in *John Singer Sargent* ed. Patricia Hills. (New York: Harry N. Abrams, 1987), 176-7.

⁴¹² Elaine Kilmurray and Richard Ormond, *John Singer Sargent: Complete Paintings Volume III: The Later Portraits*. (New Haven: Yale University Press, 2003), 11. Both Sargent and McEvoy had artistic exchanges with the artist John Lavery. Lavery wrote to McEvoy in 1916 to thank him for sending a picture which will be hung in Mrs Peto's art stall (probably Mrs Ralph Peto), and Sargent and Lavery physically exchanged pictures as gifts – Sargent produced a portrait of Lavery's wife, Lady Hazel Lavery, which Sargent inscribed 'To Lady Lavery l'échange amical/John S. Sargent 1923' and the same year Lavery gave Sargent a portrait of Joe Childs inscribed 'To John Sargent from John Lavery 1923.' LET/178/1916, MEP. Sir John Lavery, Portrait of Joe Childs, 'Irish Pictures' sale, Christie's London, May 19, 2000, Lot 60.

⁴¹³ Arnold, *Orpen: Mirror to an Age*, 106. Bruce Redford, *John Singer Sargent and the Art of Allusion* (New Haven: Yale University Press, 2016), 189.

The successor to Sargent is not yet in sight. Still there is one portrait at least that may well remain in the memory of the visitor. This is Miss Meraud Guinness, by Ambrose McEvoy. The artist seems to have floated his vision of a young girl on to the canvas by some curious magic. The effect may be for many too ethereal and unsubstantial. It may be said there is a lack of structure beneath the vague drapery, no bones in the hand or fingers. But then it is not in the unseen skeleton of the sitter that the interest in a portrait lies. Doubtless if very many artists saw with the eyes of Mr. McEvoy or Mr. Sims, there would be a sense that the truth that “we are such stuff as dreams are made of” was being insisted on too strongly.⁴¹⁴

There is no evidence amongst the McEvoy Estate Papers, that McEvoy and John Singer Sargent knew each other well, if at all. They would have undoubtedly crossed paths, as both artists exhibited at the same galleries and societies, including the NEAC, and they would have had artist friends in common. However, Sargent was twenty-one years older than McEvoy – he was at the peak of his career when McEvoy was still a child and by the time McEvoy had reached his own fame and success in 1916, Sargent had closed his studio and retired from painting society portraits.

From an early age, McEvoy would have known the work of Sargent . He would have seen his work exhibited in London and it is likely that McEvoy aspired to follow in his footsteps and become the leading portraitist of his generation.⁴¹⁵ Superficially, these two artists can be compared as they were both predominantly portrait painters; their sitters were primarily the upper classes, and it can be argued that their most accomplished works were portraits of women. However, Bruce Redford, in his most recent book *John Singer Sargent and the Art of Allusion*, does not even entertain the idea that McEvoy was a contender for Sargent’s succession as the leading portraitist, after Sargent’s death in 1925. De Laszlo and Orpen were considered active contenders but not McEvoy, even though his style of portraiture was directly compared to Sargent after his death:⁴¹⁶

Though he worked with Mr. John and Mr. Sickert, it is questionable if Mr. McEvoy had not more affinity with Mr. Sargent of whose methods in painting his might be called a sublimation. His aim was to get the essence of a scene of a personality by suggestion, reducing the actual statement to the interplay of coloured light, often warm and cold contrasted.⁴¹⁷

⁴¹⁴ “Vhe [sic] Royal Academy,” *The Clifton and Redland Free Press*, May 21, 1925, 3.

⁴¹⁵ Marc Simpson et al., *Uncanny Spectacle: The Public Career of the Young John Singer Sargent*, (New Haven: Yale University Press, 1997), 34.

⁴¹⁶ Redford, *John Singer Sargent and the Art of Allusion*, 189-200.

⁴¹⁷ “Art Exhibitions,” *The Times*, January 30, 1935, 10.

Was Redford wrong to discount McEvoy as Sargent's successor, or was *The Times* author misguided in comparing these two artists who have, seemingly, so little in common? As this quotation illustrates, both artists strove to capture the personality of their sitters by using an intense understanding of tone, as well as creating an effective likeness of their sitter. Both artists also capitalised on a market of portrait commissions that was driven by the transatlantic elite, and both were later criticised for their success by being undermined as outmoded and old-fashioned:

While John S. Sargent was alive – and especially in his later years – it was the fashion of superior persons to regard him as representative of an outworn mode, or even, where two or three of the very highest brows were gathered together, as a mere mass-producer of decorations for the homes of the idle rich.⁴¹⁸

In the same way McEvoy's attitude, though charming, was "old-fashioned," or at any rate it was not the attitude that the modern woman likes us to believe she desires from men. For who can deny that the modern woman wants us to think of her not as a romantic individual but rather as one example out of thousands of a new clean-cut, and alarmingly efficient type?⁴¹⁹

Although it is easy to argue that Sargent and McEvoy only painted the 'idle rich', a view that will be explored in greater detail throughout this chapter, both artists also painted a number of upper-class women who were professionally-motivated and wanted to break free of societal restraints.

Sargent was at the height of his popularity during the age of the New Woman in the 1890s, an early feminist movement that surely would have influenced his portraiture. In comparison, McEvoy's ethereal and contemporaneously impressionistic portraits of women in shapeless, almost androgynous garments of the 1920s also reflect the changing tastes of a new generation of women, and can be considered different in style and subject when compared to the tiny corseted waists and minute feet of Sargent's delicate beauties of the 1880s and 1890s. It has been argued that the 'clinched-in waists and tiny feet' of Sargent's upper-class portraits 'declare the women's exemption from useful labour'.⁴²⁰ Contrastingly, McEvoy's upper-class sitters in their loose-fitting and less restrictive garments had the physical ability to undertake a profession and several of these women did, particularly during the First World War.

⁴¹⁸ Alan Kemp, "The Literary Lounger: John Sargent," *The Sketch*, June 22, 1927.

⁴¹⁹ R.H. Wilenski, "R.H. Wilenski on - Ambrose McEvoy - a Painter of Romantic Visions," *Woman's Journal*, September (n.d.): 6-7, MEP, ART/31.

⁴²⁰ Elizabeth Prettejohn, *Interpreting Sargent* (London: Tate Gallery Publishing, 1998), 45.

Although the New Woman was predominantly an 1890s phenomenon that effected the middle-classes, can these upper-class women of the 1910s and 1920s be considered new-age New Women and if so, how? In this chapter it will be argued that McEvoy was responsible for bringing the concept of the 1890s New Woman to portraiture of the upper-classes in the mid-late 1910s and 1920s. However, in order to do this, McEvoy had to establish himself as a leading portraitist of the elite just as Sargent had done twenty years before. In order to assess whether McEvoy was directly influenced by Sargent and his portraiture in order to succeed in gaining a similar class of clients, I will conduct a clear comparison of the two artist's works early in this chapter. Individual sitters will then be explored to establish the role of the New Woman, if any, in Sargent and McEvoy's portraits from the 1890s until McEvoy's death. This will be conducted with the intention of demonstrating that McEvoy did not romanticise his sitters, but by using Sargent's influence, he capitalised on the changing role of women during this period by giving a new class of New Woman a visual platform with which to express themselves.

A Brief Comparison

As McEvoy and Sargent's sitters were predominantly upper-class members of the transatlantic elite, there is a distinct overlap in their sitters, with many of these women wishing to have their portraits painted on several occasions over a number of years by the latest modern artists. Several of Sargent's sitters were also painted by European artists based in France and Italy, for example Giovanni Boldini, and Antonio de la Gándara – a favourite artist amongst the Parisian elite. Gándara, like Sargent, also painted Virginie Amélie Avegno Gautreau (best known as Madame X). With Sargent's style presiding, it became necessary for McEvoy to produce portraits that to some degree resembled Sargent, but also to produce something novel for his sitters to justify the portrait's expense. McEvoy achieved this through his ethereal-style, which not only set him apart from other artists, but was partially responsible for his popularity as a portrait painter. Several articles described McEvoy as a leading society portraitist with a distinctive and recognisable style from the mid-1910s. *The Tatler* in 1917 wrote that, 'The Ambrose McEvoy's *swarm*, of course, for no society beauty *is* really one, is she, nowadays, until the McEvoy has duly immortalised her features and endowed her, too, with that touch of the *spirituelle* and devilment which is the most industrious artist's most priceless charm?'⁴²¹ *The Sketch* in 1919 wrote that, 'Mr. Ambrose McEvoy is, perhaps, the most popular Society portrait-painter

⁴²¹ "The Letters of Eve," *The Tatler*, December 5, 1917, 285.

of the day, and the list of his sitters includes nearly every beautiful, fashionable and well-known woman. Discussion as to his present method of – apparently – careless and unfinished work is rife.⁴²² Finally, the *Illustrated London News* wrote that ‘Mr. Ambrose McEvoy has for some time been one of the most popular of Society portrait-painters. His ethereal vision of his subjects is one of his chief characteristics...’.⁴²³

There are certainly comparisons to be made between Sargent and McEvoy’s portraits. For example, *Helen Dunham* by Sargent and Mrs Claude Johnson in *Blue and Gold* by McEvoy (fig. 211-212) have both been similarly posed, as have Sargent’s *Mrs Louis Raphael* and Mary McEvoy painted by her husband in *Madame* (fig. 213 & 205), which could suggest that McEvoy was taking direct influence from Sargent’s work.⁴²⁴ The portraits of McEvoy’s elite do bear a resemblance to Sargent’s portraits – as a comparison of four full-length portraits by McEvoy and by Sargent directly shows (fig. 214). Sargent often places his sitters in classical scenery, drawing inspiration from eighteenth-century portraiture by Reynolds, as well as seventeenth-century portraiture by Velasquez and Van Dyck. McEvoy and Sargent dress their sitters fashionably, they are often directly engaging with the viewer, and each portrait exudes luxury, although McEvoy has stripped back the traditional trappings of wealth from their interior settings, leaving his sitters against mottled, dream-like backgrounds. McEvoy continues Sargent’s tradition of realistically painting sumptuous clothing in a variety of different textures. For example, Sargent has constructed the texture of the Duchess of Portland’s dress by painting it in angular sections of colour (fig. 215); each area is defined by a different tone and it is these combined sections that give the effect of a satin texture when viewed at a distance. This is different to but no less effective than McEvoy’s rendering of the iridescent and metallic shine of Mrs Baring’s dress (fig. 216) which is made up of dozens of individual stripes of varying tones.

There are also some examples of the same sitters commissioning portraits from both Sargent and McEvoy. Eugenia Errázuriz was one such example and was painted and sketched several times by Sargent (fig. 217-218). She went on to be painted by McEvoy in 1919 in his later portrait style including bold strokes of red and black in order to capture the patterning of her dress (fig. 219). This portrait

⁴²² “Much Discussed: Some of the New ‘McEvoy’s,’” *The Sketch*, October 29, 1919, 159.

⁴²³ “Political and Social Celebrities by Modern Artists: Pictures from the National Portrait Society’s Exhibition,” *Illustrated London News*, November 5, 1921, 616-617.

⁴²⁴ As it has been stated in Chapter 4, *Madame* can also be directly related to Whistler’s *Symphony in White, No. 2: The Little White Girl*.

was exhibited at the IS the year it was completed. Errázuriz would have almost certainly met McEvoy through her nephew, the Chilean diplomat Antonio 'Tony' de Gandarillas, and his wife Juanita who was painted along with her children by McEvoy in 1917. Errázuriz herself was considered a patron of modernism and a leader of fashionable society in Paris. Amongst her friends were Picasso, Stravinsky, and Jean Cocteau. She was responsible for introducing Picasso to the art dealers Nathan Wildenstein and Paul Rosenberg, as well as Sergei Diaghilev the founder of the Ballet Russes.⁴²⁵ McEvoy's portrait of Errázuriz will not be discussed in detail in this chapter as so little is known about it. There are no surviving letters from Eugenia in the McEvoy Estate Papers and her portrait remained in the possession of Mary McEvoy until it was acquired by Bolton Museum and Art Gallery. It almost certainly remained in the artist's estate after it was painted as Eugenia Errázuriz did not like it as a portrait, or possibly did not pay for it. Bolton Art Gallery and Museum deaccessioned this work and sold it through Bonhams in 2011 as 'Madame Errasuz' with no research accompanying this work and no mention of the importance of this pioneering modernist sitter. Errázuriz was also painted by several other artists of the period including Paul Helleu, Augustus John, and Giovanni Boldini whose style of portraiture has often been compared to Sargent although Boldini was fourteen years older.

McEvoy and Sargent also painted members of the Astor family. These women were from one of the wealthiest families in the world and each artist chose to interpret their sitters differently. Sargent famously painted Nancy Astor in 1908 (fig. 220), two years after her marriage to Waldorf Astor. Her tiny waist is representative of the Victorian age of beauty rather than that of the New Woman. Although Sargent had predominantly abandoned portrait commissions by this time, he painted Astor in 1909 not in a new or modern style, but as he had depicted women in the 1880s and 1890s, set in a classical landscape, contained by a series of Doric columns with sunlight and trees beyond. This likeness is similar to that of her sister-in-law, Pauline Astor (fig. 221) who was painted by Sargent ten years previously also dressed in white, a blue satin shawl draped over her arms, teasingly pulled at by the King Charles cavalier spaniel at her heels. Pauline Astor is set in a Gainsborough-esque landscape amongst autumn leaves with a lake behind her, presumably taking a walk through her country estate.

Although both portraits of Nancy and Pauline Astor are accomplished, neither break free from the influence of eighteenth-century Grand Manner portraiture, nor challenge public perceptions of these individuals as New Women. They are disconnected from their personal achievements. Nancy Astor was the first female MP to sit in parliament and in 1937 Pauline Astor, who had become Mrs Spender

⁴²⁵ Lydia Lopokova who McEvoy also painted, toured with the Ballet Russes from 1910.

Clay in 1904, had been asked to stand as prospective Conservative candidate for Tonbridge to replace her late husband.⁴²⁶ Mrs Pauline Spender Clay is almost unrecognisable in McEvoy's 1916 portrait (fig. 222) which was described by the *Newcastle Chronicle* as a 'dainty likeness'.⁴²⁷ She does not appear to have aged since her 1898 portrait and her slim figure is dressed as a modern bohemian rather than, as in Sargent's portrait, a Victorian reinvention of an eighteenth-century socialite. Mrs Spender Clay wears a loose-fitting dress drawn in at the waist with a contemporary haori jacket over the top; her hair is loosely pulled back and wrapped around her neck is a string of beads. This painting is a forerunner to portraits of the 1920s, such as Paul Swan's portrait of Isadora Duncan (1922) (fig. 223) which depicts the dancer wistfully looking over her shoulder, hand at her chest in a loose-fitting dress and a comparable string of beads around her neck. McEvoy has chosen not to depict Pauline Spender Clay in a setting, instead concentrating on her likeness and her clothes in a half-length portrait.

McEvoy also painted the younger generation of Astors in a portrait of the fifteen-year-old Ava Alice Muriel Astor, known as Alice (fig. 224). Alice was described as 'beautiful in a haunting fashion, bright over a broad spectrum of knowledge and, of course, rich.'⁴²⁸ She was the daughter of Ava Lowle Willing and John Jacob Astor IV who died on the Titanic in 1912. This portrait by McEvoy is thought to have been painted five years after her father's death and seven years before her first marriage to Russian Prince Sergei Platonovich Obolensky Neledinsky-Meletsky in 1924. Although Alice looks more mature than fifteen in this portrait, it is thought to have been completed by McEvoy in August 1917 as two letters mentioning this portrait survive amongst the McEvoy Estate Papers. Her age might also account for the fact that this portrait does not appear to have been exhibited at the time of its completion.⁴²⁹ McEvoy writes to his wife Mary that, 'All well, got on with Lady Wimbourne very well today. Alice Astor did not come.'⁴³⁰ A half-length portrait of Lady Wimbourne was completed in 1917 and exhibited at the Grosvenor Gallery in November of that year. In a second letter to his wife McEvoy writes 'I have finished Miss Astor today which is a good thing – a great success. So I feel more cheerful.'⁴³¹ In this

⁴²⁶ "The By-Election. The Hon. Mrs. Spender Clay to Be Asked to Stand," *Sevenoaks Chronicle and Kentish Advertiser*, February 19, 1937, 20.

⁴²⁷ "The International: Pictures in Bond Street," *Newcastle Daily Chronicle*, October 12, 1916, 8.

⁴²⁸ John D Gates, *The Astor Family* (New York: Doubleday, 1981), 269.

⁴²⁹ Alice Astor did not come out in fashionable society until 1919 when she was presented at court as a debutante. "Fashionable and Personal," *Kent & Sussex Courier*, January 10, 1919, 5.

⁴³⁰ LET/995, MEP.

⁴³¹ LET/993, MEP.

same letter McEvoy wishes his son Michael 'many happy returns' presumably in celebration of his birthday which dates the completion of Alice Astor's portrait to August 1917.

Both portraits by McEvoy of Pauline Spender Clay and Alice Astor contrast strikingly with Sargent's paintings of Pauline and Nancy Astor. Both of Sargent's portraits are full-lengths set in exterior scenes and painted with soft and carefully-applied brushstrokes giving these portraits a highly realistic finish. In contrast, McEvoy creates abstracted impressionistic backgrounds and paints both sitters half-length in a more intimate format. It is easier to see McEvoy's working technique in Alice Astor's portrait, as the portrait of Mrs Spender Clay is untraced. At first glance it looks as though Alice is looking directly at the viewer, but on closer inspection her eyes look beyond the canvas and the viewer to her left. Similar tones have been used to paint both the background and Alice's clothes and jewellery. This portrait has been produced quickly, areas of canvas grounding that has not been covered can be seen in the bottom right of the canvas and at the top in the centre. McEvoy uses quick, thin layers of oil paint to produce this likeness, the exception being Alice's face which, typical for McEvoy, is much more carefully built up and detailed. Her face and neck display chiaroscuro and a warm lighting, suggesting that McEvoy lit Alice using artificial rather than natural light. As the string of beads drops from her neck, their painted detail decreases into shapes almost as abstract as the bold brown and orange brushstrokes that make up her painted clothes. As was noted in one of the letters from McEvoy to his wife, Alice Astor did not turn up for one of her sittings. The result of this may have been a quicker portrait produced in just a couple of sittings, which is why this portrait has the appearance of one of McEvoy's sketchier but still confidently-produced works. In both portraits McEvoy suggests a change in portraiture from Sargent's Victorian full-lengths to intimate likenesses enhanced by his unique ethereality. Although there is a distinct overlap in the class and identity of McEvoy and Sargent's sitters, McEvoy's portraits are increasingly modern in style, intended to appeal to a new generation of aristocracy and an upper-class New Woman for the twentieth century.

Meraud Guinness, 1925

Meraud Guinness (fig. 225) by McEvoy would have almost certainly been completed by the artist in the months leading up to the RA exhibition which took place in May 1925, and would have been

painted to celebrate Meraud's twenty-first birthday in June.⁴³² Unlike many of McEvoy's other sitters at this time, Meraud is not wearing one of the typical shapeless dresses of the 1920s but is dressed in a party dress reminiscent of a turn-of-the-century debutante. It should be noted that the comparison to Charles Sims' portrait of *Mrs Konstam* in the same exhibition, and written about in this quotation is apt (fig. 226).⁴³³ Meraud's figure, tall and thin, is almost pre-pubescent, with her tiny waist pulled in to contrast the plumes of organza-style fabric that adorns both her skirt and her off-the-shoulder sleeves. Her dress is similar in both style and material to the dresses worn by Sargent's sitters, including *Mrs Carl Meyer* and *Lady Agnew of Lochnaw* (figs. 246 & 249). Meraud is similarly posed, looking out towards the viewer. Although arguably not one of McEvoy's most accomplished portraits, it was well received whilst on display at the RA and was reviewed as, 'A triumph of virtuosity is Mr McEvoy's portrait of Miss Meraud Guinness [sic]. It is altogether a charming thing, the sweetest and prettiest picture any fond mamma could ever desire.'⁴³⁴ *The Tatler* described *Miss Meraud Guinness* as:

The beauties among the *débutantes* and young married women are conspicuous by their absence, but the almost solitary one, Ambrose McEvoy's portrait of Miss Meraud Guinness, in which he has caught the very spirit and aura of youth, would do more towards the reaction to the less modern type of girl than all the wide trousers in the kingdom. It is surely one of the best things he has ever done.⁴³⁵

In many ways McEvoy is going against the modern girl in his portrait of Meraud in both her style of clothes, as previously mentioned, and the way she is sitting. As this author implies, McEvoy's portrait is only as modern as the fashion of 'wide trousers' in the way in which he successfully captures her youth. Meraud is described as a 'girl' and can be seen nervously fiddling with her fingers, and her doe-eyed expression demonstrates slight bewilderment. The awkwardness or nervousness of Meraud's pose can also be compared to Sargent's portrait of Helen Dunham (fig. 211). After McEvoy's death, the critic Frank Rutter used Meraud's portrait as an example of McEvoy's child portraiture, '[McEvoy was] Vastly superior to Romney as a draughtsman...Not even Sir Joshua [Reynolds] himself ever painted a child portrait with more charm and winsomeness than McEvoy's "Daphne" and "Meraud

⁴³² Royal Academy, *The exhibition of the Royal Academy, 1925. The 157th., 1925* (London: Royal Academy, 1925), 15.

⁴³³ 'The Royal Academy, 1925: Some Outstanding Portraits of Women in This Year's Exhibition', *Illustrated London News*, May 9, 1925, 894-895.

⁴³⁴ "Archdeacon's New Seal," *West Daily Press*, May 11, 1925, 5.

⁴³⁵ "Letters of Evelyn," *The Tatler*, May 13, 1925, 284.

Guinness [sic]...⁴³⁶ However, Meraud was not a young debutante in McEvoy's portrait, she was not pre-pubescent, she was a twenty-one-year-old woman in 1925 but still single and still under the control of her plutocratic family.

Reproductions of *Meraud* do not do this portrait justice. Amongst the McEvoy Estate Papers were two poor-quality black and white reproductions of this portrait and at first glance, it appeared as though contemporary reviewers of this work were delusional in their enthusiasm for McEvoy's skill. However, through substantial investigative research into Meraud's family and the history of this portrait, I was able to trace this work to a private house in London and had the opportunity to see it in person. Even in the luxurious room in which the portrait of Meraud Guinness hangs, this painting cannot fail to captivate the viewer. It is a 50x40 inches canvas and although the colour looks quite uniform from this photograph, it is made up of fragments of luminescent blues, pinks and whites. Lit from above, this portrait radiates colour and ethereality with the way in which McEvoy has structured the layers of pigments. The face, neck and hands have been painted with careful coloured glazes but the fabric of her dress has been painted entirely differently. The brushstrokes are erratic and abstract. They display a kinetic energy that gives the portrait the illusion of continuous movement or fluidity. This portrait currently hangs next to a portrait of Meraud's mother, Mrs Bridget Guinness (fig. 227), which is also a 50x40 inches canvas and was probably the painting completed in 1920 and exhibited at the Grafton Gallery.⁴³⁷ Bridget faces the same direction as her daughter but is contrastingly painted in black, exuding confidence through her pose. Both women look directly at the viewer and their familial connection can be seen from their similar coloured hair and hairstyle in these two portraits. It is as though by placing Meraud's portrait alongside the portrait of her mother, there is an expectation or a longing for Meraud to follow a similar path. However, this was not the case.

Meraud Guinness, as part of the generation of 'Bright Young Things' like Lois Sturt and Zita Jungman who will be studied in more detail later in this chapter, became 'bored with the more vacuous occupations of her own social set'.⁴³⁸ She studied at the Slade School of Fine Art under Henry Tonks, just as McEvoy had thirty years before and went on to continue studying in New York and Paris. Meraud pursued an unconventional life for an upper-class young woman born at the turn of the twentieth century. She became an artist and author, and was involved with the artist Christopher

⁴³⁶ Rutter, "The Galleries", 7.

⁴³⁷ Johnson, *The Work of Ambrose McEvoy*, 77. "Mrs. Benjamin Guinness," *The Times*, February 20, 1931, 7.

⁴³⁸ "Meraud Guevara," *The Times*, February 20, 1993, 17.

Wood with whom she planned to elope. She then studied painting with Francia Picabia and at the Galleries Van Leer in Paris, where Meraud was setting up her work to exhibit, she met Alvaro Guevara, the Chilean artist. The work that Meraud exhibited at this Parisian exhibition is said to have been surrealist in genre and was well reviewed, although considered unusual. She signed her work at that time under the pseudonym Michael.⁴³⁹ Three months later, Meraud and Guevara married and they had a daughter, Bridget, who was known as Nini or Alladine. Alladine Guevara published a biography of her mother in 2007 in which she stated that after her mother left her father for an artist known as Maurice, Alladine was taken away from her mother at the age of five by her grandfather Benjamin Guinness. Guinness disinherited his daughter Meraud and kept her child from her for ten years until Alladine eventually made contact.⁴⁴⁰ Although at the time that McEvoy was painting Meraud she was a socialite and art student, and the daughter of a wealthy banker, there were several other women that McEvoy painted including Meraud who would defy their traditional roles as upper-class women to take on an independent and professional life as a new 'New Woman' of the 1920s and beyond.

Butlers, Sitwells and Swintons

Although McEvoy was directly compared to Sargent in *The Times'* 1935 article on page 174 of this thesis, and it was implied that McEvoy had the potential to be Sargent's successor in the RA exhibition review of *Meraud Guinness* in 1925, it is not known if McEvoy either wanted or aspired to be like Sargent. Sargent was known for his accomplished portraits of Victorian and Edwardian women from the 1880s and was 'among America's most famous citizens in 1900.'⁴⁴¹ However, unlike Whistler who maintained a reputation as an experimental artist throughout his career, Sargent's portraits have sometimes been considered a compromise between traditionalism and modernism.⁴⁴² This could make his work problematic, with some writers expressing that he was merely 'a populariser or vulgariser of avant-garde methods', an opinion that was also associated with the later portraits by Ambrose McEvoy.⁴⁴³ Art critic Roger Fry criticised Sargent, writing that 'it seems to me he brings no new or individual insight to the interpretation even of social values. Here he moves, and it is one secret

⁴³⁹ "Meraud Guevara", 17.

⁴⁴⁰ Alladine Guevara, *Meraud Guinness Guevara, Ma Mère* (Monaco: Du Rocher, 2007).

⁴⁴¹ Prettejohn, *Interpreting Sargent*, 7.

⁴⁴² A viewpoint of art historians that Prettejohn discusses as unjust. Prettejohn, *Interpreting Sargent*, 7.

⁴⁴³ *Ibid.*, 9-11. *The Times*, "Ambrose McEvoy: A Cautionary Tale Re-Told," 11.

of his effect, quite naturally in step with the crowd'.⁴⁴⁴ Yet Sargent's popularity, not only as an artist but also as a 'tastemaker', sparked 'a movement within himself' dubbed Sargentolatry by Walter Sickert in 1910.⁴⁴⁵

It is likely that McEvoy wanted to succeed Sargent as the leading portraitist of his day, as implied by his comment that he 'wish[ed] to be a painter of excellence.'⁴⁴⁶ However, the work that provides direct evidence that McEvoy was looking to Sargent for inspiration is one of his earliest portraits, a double portrait of the Butler children, Mary and Daphne, painted in 1903 (fig. 228). Mary and Daphne Butler were the children of Cyril Kendall Butler, a commissioner in the Ministry of Food and a founder of the Contemporary Art Society, and one of McEvoy's most important early clients. Mary McEvoy later described the relationship with Butler and the first painting that McEvoy painted for him:

Suddenly Sir Cyril Butler – advised (I believe) by Tonks or Steer – gave A[mbrose] a commission to paint his two girls at Bourton at the same time offering us a farm house to live in –
There we at once migrated – getting rid of our little home in Jubilee Place & at Bourton we lived for nearly three years.⁴⁴⁷

Mary and Daphne were not painted by McEvoy at Bourton, Shrivvenham in Oxfordshire (previously Berkshire), the Butlers' primary residence, but at their London house, 38 Gloucester Square. It is possible from Mary McEvoy's account that *Mary and Daphne at Gloucester Square (Children of Mr C.K. Butler)* was the second commissioned portrait of the children by McEvoy in 1903. However, it is also possible that Mary McEvoy mistook this picture as being painted at their country home when in fact it was painted in London.

Mary and Daphne can be compared to Sargent's *The Sitwell Family* (fig. 229) in its interior setting, with each family member surrounded by ornate wooden furniture, small porcelain bowls and statuettes. Every piece of decoration gleams – the table on which Mrs Sitwell stretches out her gloved fingers is so polished that it reflects both the glass bowl filled with flowers and her dress. The glass bowl itself is shiny, as is the bright white and lightly-coloured porcelain on the sideboard behind. The hard

⁴⁴⁴ Roger Fry, *Transformations: Critical and Speculative Essays on Art* (New York: Chatto & Windus, 1927), 129.

⁴⁴⁵ Liz Renes and Emily Moore, "Sargentology – New Perspectives on the Works of John Singer Sargent," *Visual Culture in Britain* 19, no. 1 (2018): 1–5.

⁴⁴⁶ NOT/364, MEP.

⁴⁴⁷ NOT/197, MEP.

surfaces of these delicate objects are contrasted by the soft, delicate material of the sitters' clothes and the luxurious heavy tapestry wall-hanging. The inclusion of all of these furnishings is a comment on the sitters' taste and status – Sargent is fulfilling the wish of the sitters to be painted surrounded by their possessions, all carefully chosen to create a visual narrative of their history as seventeenth-century landed gentry.

The indistinct objects surrounding the children in McEvoy's painting conjure a similar image. Behind the Butler children are two Parian figures, probably copies of well-known classical sculptures, although they are unidentifiable, from McEvoy's simplified reinterpretations. Above these figures is a painting again unidentifiable but framed similarly to works sold by the Impressionist and modern art dealer Durand-Ruel. On the shelves of the glass-fronted cabinet that radiates light, outstretched across the wall like the sideboard in Sargent's *Sitwell Family*, is indistinct glassware and porcelain. As in the *Sitwell* portrait, these objects glisten in the light. Arguably the most intriguing object in the room, under a glass dome on the desk in front of the cabinet, is presumably a piece of natural history, perhaps a large piece of coral, although the twisted shape of it is almost reminiscent of Rodin's *The Kiss* (fig. 230). McEvoy has purposefully left the identity of all of these objects to the viewer's imagination. The viewer is not supposed to be able to identify these treasured keepsakes as their purpose is to give an overall understanding of a particular taste in the room. Parian porcelain had been developed around 1847 by both Messrs Minton & Co. and W.T. Copeland. It was a highly vitrified ceramic which was sold as an alternative to marble to the middle classes. Although by the 1880s Parian porcelain had declined in popularity, by the time McEvoy painted this double portrait in 1903, Belleek Pottery in County Fermanagh had begun trading in this material again with Parian making a comeback between 1903 and 1920.⁴⁴⁸ Cyril Kendall Butler was from a professional family – his father was a barrister and it is possible that Butler wanted to include these figurines as a means of looking back at his middle-class beginnings and the height of Parian porcelain popularity during his own childhood.⁴⁴⁹ This would make these statuettes unfashionable at this period. However, it is more likely that these figurines were included as Butler wanted the revival of Parian to be depicted by McEvoy. Butler had a reputation for wanting to acquire new and exciting works and in doing so supported young artists by buying their early paintings and sculptures. His taste for novelty would surely not have supported the inclusion of outdated Parian figurines in a portrait of his daughters.

⁴⁴⁸ Kim Newell, PhD candidate University of York: 'A Taste for Parian: Production, Distribution and Reception of Parian ware 1847 - 1900', June 2020.

⁴⁴⁹ 1881 census.

McEvoy was not the only contemporary artist to take inspiration from *The Sitwell Family* by Sargent; William Orpen recreates this same scene in his group portrait *The Family of George Swinton* (fig. 231). Just as Lady Ida Sacheverell Sitwell dominates Sargent's composition, dressed in white and towering over her husband in her oversized hat, Mrs Elizabeth Ebsworth Swinton is elegantly dressed in pink with a matching hat and is the only sitter standing in this group portrait. Her 'Renaissance elbow' mirrors Edith Sitwell and exudes confidence and authority over her family.⁴⁵⁰ Orpen even copies Sargent's inclusion of the family dog, a focus for the youngest children in both compositions, although Orpen offers a humorous pastiche by posing the dog as if it is greedily awaiting food from the youngest child's sticky hands. It is not a coincidence that Orpen looked at Sargent's *Sitwell Family* specifically for inspiration. In research for this thesis, I have discovered that George Swinton, the Scottish politician seated in Orpen's composition, was related to the Sitwells in Sargent's group portrait (fig. 232). Although several other scholars have noted the similarity between Sargent and Orpen's compositions, it doesn't appear as though the family connection between the Sitwells and the Swintons has previously been made in art historical literature.⁴⁵¹ This connection, of course, provides the reason for Orpen reinterpreting Sargent's family composition and it is possible that George Swinton himself requested the visual connection as he was described by his son Osbert Sitwell as having 'possessed a love and knowledge of the arts and was one of the first patrons – if not *the* first – of both Orpen and Sargent.'⁴⁵² Kenneth McConkey notes that '*The Swinton Family*, 1901, could almost be a swift riposte to Sargent's *The Sitwell Family* exhibited at the Royal Academy in that year.'⁴⁵³ Although McConkey is correct that Sargent exhibited *The Sitwell Family* in the 1901 Royal Academy exhibition, I do not believe that Orpen's intention to reinterpret this composition was as a 'riposte', but was instead, like McEvoy, providing a homage to an artist whom he admired, and was outlining the connection between the two families. It could even be interpreted that Orpen was challenging or

⁴⁵⁰ Emily Louisa Moore, 'John Singer Sargent's British and American Sitters, 1890-1910: Interpreting Cultural Identity within Society Portraits' (PhD diss., University of York, 2016), 99. Joaneath Spicer, 'The Renaissance Elbow', in *A Cultural History of Gesture: From Antiquity to the Present Day*, ed. Jan Bremmer and Herman Roodenburg (Cambridge: Polity Press, 1991), 84–128.

⁴⁵¹ The following sources do not make the familial connection between the Sitwells and the Swintons: Arnold, *Orpen: Mirror to an Age*. McConkey, *Edwardian Portraits: Images of an Age of Opulence*, Images of an Age of Opulence (Woodbridge: Antique Collectors' Club, 1987). Moore, "John Singer Sargent's British and American Sitters, 1890-1910." Konody, *Sir William Orpen, Artist & Man*.

⁴⁵² Osbert Sitwell, *Left Hand Right Hand!* (London: The Reprint Society, 1946), 224.

⁴⁵³ McConkey, *Edwardian Portraits*, 42.

aligning his work with that of Sargent as an upcoming young portraitist eager to impress and gain new clients through modern reinterpretation. Orpen includes a portrait of himself in the oval mirror behind the family, again a homage to the *Arnolfini Portrait*.

Orpen also draws on an earlier portrait of Elizabeth Ebsworth Swinton, known as Elsie, which was painted by Sargent in 1897 (fig. 233). *Mrs George Swinton* depicts Elsie in a full-length satin dress wearing a tiara and holding on to a pink-covered, rococo-style chair that almost matches the colour of her pink sash. Commissioned as a wedding present, this portrait is the epitome of femininity and Sargent has captured his sitter as an upper-class socialite verging on royalty.⁴⁵⁴ Orpen has chosen to paint Elsie similarly in pink in *The Family of George Swinton* and positions her in an identical pose to that used by Sargent – even down to her arm on her child’s chair. However, Elsie’s position in Orpen’s painting is one of authority and theatricality. She is standing whilst her husband and children are sitting, and she is cast in the brightest light which draws the viewer’s eye immediately to her. Elsie has been painted by Orpen not as a socialite like Sargent but as a New Woman – she is the matriarch of this scene. Her face is cast in chiaroscuro representing the two roles that she plays – the socialite mother and wife, and her role as an amateur singer ‘of some distinction’ which she continued to pursue after her marriage.⁴⁵⁵ Osbert Sitwell, who was one of the children in Sargent’s *Sitwell Family* portrait, wrote that ‘the incomparable warmth of her voice cast a strange spell that served to keep even a fashionable audience quiet.’⁴⁵⁶ Orpen is creating a clever and modern reinterpretation of Sargent’s works by depicting Elsie, her husband George, and their children playing the role of a middle-class family, the sort of rising family that would be commissioning young and fashionable artists like Orpen and McEvoy at this period to paint their portraits. The room is not filled with pretentious decorations and expensive furniture, like those chosen in Sargent’s *Sitwell Family*, but this is a sensible and functional room for a modest family. The year that Orpen painted this family portrait, George Swinton unsuccessfully ran as the Conservative candidate for Paisley, and it is possible that this portrait was intended to depict him as a modest family man intent on working for the public, away from the glamour of high society that had been frequented by his counterpart Sir George Sitwell, the subject of Sargent’s group portrait, and also a Conservative politician.

⁴⁵⁴ Suzanne Raitt, ‘The Singers of Sargent: Mabel Batten, Elsie Swinton, Ethel Smyth’, *Women: A Cultural Review* 3, no. 1 (1992): 24.

⁴⁵⁵ Raitt. ‘The Singers of Sargent’, 25.

⁴⁵⁶ Sitwell, *Left Hand Right Hand!*, 224.

Although McEvoy's double portrait *Mary and Daphne at Gloucester Square (Children of Mr C.K. Butler)* (fig. 228) can be compared to *The Sitwell Family*, an even stronger comparison can be made to Sargent's *The Daughters of Edward Darnley Boit* (fig. 234) – a group portrait of four children, Florence, Jane, Mary Louisa, and Julia Boit, playing in the foyer of their parents' Parisian apartment. Edward Darnley Boit and his wife Isa (Mary Louisa) can be described as nouveau riche like Cyril Kendall Butler, the father of Mary and Daphne. Edward, known as Ned, had studied law at Harvard but had given up his profession to pursue fine art. The couple lived on Isa's substantial inheritance that came from the China Trade in Boston and paid for a fashionable apartment in Paris. Looking closely at the quickly-applied brushstrokes of Mary Louisa's painted dress, the girl to the left of the composition with her hands clasped behind her back as if mischievously concealing something, a close comparison can be made with the painted clothes of McEvoy's later portraits (fig. 235). McEvoy and Sargent have used a range of different tones with an alla prima technique to create realistic folds across different fabrics. In Sargent's portrait the fabric is a stiffly starched and pristine white pinafore and in McEvoy's portrait *Silver and Grey: Mrs Charles McEvoy* a thin, more delicate cardigan has been depicted, possibly made out of cotton. Although the fabrics are clearly different, the way the paint has been laid on to the canvas uses a similar technique.

Although Henry James described the Boit group portrait as a 'happy play-world...of charming children', later criticism has explored the psychological qualities, with some even describing the painting as unsettling.⁴⁵⁷ Whether consciously interpreted or not, McEvoy has recreated the disconcerting atmosphere of Sargent's portrait in *Mary and Daphne* with the distinct feeling that these girls are out of place in their surroundings. Like the Boit girls who are dressed in white pinafores, the Butler children are also familiarly dressed in white. McEvoy, like Sargent, has used a patterned carpet to provide the room with perspective, emphasising its vastness. The table, the statuettes and the painting on the wall above in McEvoy's composition replace Sargent's laden mantelpiece and similarly orientated mirror. Just as Sargent has used the recesses of the room to divide his interior, allowing the continuation of the room to fade ominously into darkness, McEvoy has divided his composition into three, using two walls at a corner and a large alcove. The alcove, with its large glass-fronted cabinet, looms over the children like a giant mouth ready to swallow up their delicate forms. Just as the Boit children are dwarfed by the oversized Japanese vases, McEvoy's furniture overwhelms his sitters who are almost secondary to the interior in their portrait.

⁴⁵⁷ For more information on this subject see: Erica Hirshler, *Sargent's Daughters: The Biography of a Painting* (Boston: Museum of Fine Arts, Boston, 2019).

Whereas the Butler children look nervously at the viewer, clasping each other's hands for reassurance as though they have entered the room without permission, the Boit children with their unusual positions imply that the viewer is intruding on a game in which they cannot possibly understand or partake.⁴⁵⁸ The Boit children own this space, they are strangely intimidating with three out of the four girls staring at the viewer and the fourth girl on the cusp of being lost to the darkness that pervades the back room. The Boit girls do not reach out for physical contact or support but display confidence both as individuals and as a collective. Their occupation of the space is calculated with Mary Jane, the little girl on the left, mimicking the shape of the vase to her right with her white pinafore pulled in at her waist, whereas her sister Florence, to her right, and seen side-on mimics the half-view of the vase opposite her. These girls in pristine and matching outfits among their parents' material treasures have been cultivated, like their surroundings, in to a particular function and societal role of young women of this period.

Neither of these rooms – the room featuring the Boits or the room with the Butler children – are locations in which children would traditionally play with an abundance of breakable ceramics. The Butlers are depicted in what appears to be a study; a desk is laid with papers ready to be reviewed. The empty chair which takes the central position in the room is a reminder of their father's patriarchal absence. He is presumably the dominant inhabitant of this study, the central figure of his family, and the commissioner of this portrait. The colour of the children's dresses is continued in the white Parian figurines on the table behind them. In contrast to the children, these figures are distant and leaning away from each other. The artist's juxtaposition of the conjoined children and the detached objects could signify the divergence of the girls' futures as they embark upon the prospect of married life.

The fragility of their childhood is represented by McEvoy in the glass-fronted cabinet to the left of the Butler girls. McEvoy experiments with reflection in his early works with this double-portrait comparable to Vermeer's *Girl reading a letter at an open window* (fig. 155). The large vases that adorn Sargent's interior, made in Arita, Japan, are also fragile.⁴⁵⁹ Their porcelaneous quality is accentuated by the reflecting light from a window just out of view – the window is also seen reflected in the mirror behind the children. Regardless of the vase's fragility, one of the eldest Boit girls leans precariously against it, perhaps signifying the fragility of her remaining childhood as she enters adulthood.

⁴⁵⁸ Prettejohn, *Interpreting Sargent*, 23.

⁴⁵⁹ Hirshler, *Sargent's Daughters*, 81.

McEvoy was correct in his premonitory view of the Butler sisters' separation, though sadly it was not due to marriage. Mary, the eldest girl, seen on the left of the composition, was recorded as 'completely deaf' in the 1911 census.⁴⁶⁰ Presumably she developed this deafness later in her childhood, as her disability was not previously recorded in the 1901 census when she is four years old.⁴⁶¹ On 28th December 1914 Mary died following an operation; she was nineteen years old. The double-portrait of Mary and Daphne was one of the only paintings to remain in the family collection following a sale of Cyril Butler's possessions, thought to have taken place in 1944. Perhaps its survival in the family was at the insistence of Daphne who wanted to remember the close relationship with her sister as captured by McEvoy. Daphne died in 1983 at the age of 85.

Although critics like Roger Fry criticised Sargent's individuality as a painter, a younger generation including both McEvoy and Orpen sought to emulate Sargent's compositions early in their careers, in order to establish their own model of contemporary portraiture, and to ensure commissions from upper-class sitters. McEvoy is directly looking at Sargent's group portraits of the Sitwell family and the Boit children for inspiration for his portrait of Mary and Daphne Butler, and key comparisons between these works have been made. However, this section has only analysed McEvoy and Sargent's group portraits rather than their individual portraits of women, and the possibility of visually representing the New Woman in the upper classes.

The 'New Lady' and the 'New Woman'

The 'New Woman' was an 1890s cultural phenomenon which described 'the evolving nature of female identity' and sparked a significant change in attitude towards the role of women outside of the traditional domestic sphere.⁴⁶²

The New Woman – free of the double standard of sexuality, free to dress 'rationally', to ride bicycles and, above all, free to reconsider the basis of marriage and work – was a conspicuous figure in the nineties.⁴⁶³

⁴⁶⁰ 1911 England Census.

⁴⁶¹ 1901 England Census.

⁴⁶² Moore, 'John Singer Sargent's British and American Sitters, 1890-1910', 98.

⁴⁶³ David McWhirter, *Henry James in Context*, (Cambridge: Cambridge University Press, 2010), 42.

The term originated from two articles by the novelists Sarah Grand (Frances Elizabeth Bellenden Clarke) and 'Ouida' (Maria Louise Ramé) in 1894; the New Woman was educated, aware, independent and often middle-class. 'By the turn of the century the New Woman type was generally a university-educated suffragist working for progressive reform and remaining unmarried', though in reality, this ideal was not always fulfilled in conjunction with societal and familial pressures.⁴⁶⁴ The concept of the New Woman does not appear to have penetrated the upper classes to the same degree as the middle classes at this time.

In America, a country closely associated with Sargent and many of his sitters, the Gibson Girl was created in 1898 by American illustrator Charles Dana Gibson. The Gibson Girl had transatlantic appeal, as she was also a popular character in Britain, and represented a modern ideal of femininity. She was educated and accomplished, playing musical instruments and painting, and was athletic enjoying cycling, nature and playing golf (fig. 236-238). Gibson's wife, Irene Langhorne and her four sisters provided inspiration for the artist. One of Irene's sisters was Nancy Astor whose portrait by Sargent has already been discussed. The Gibson Girl was not the intimidating or combative New Woman suffragette but a more palatable individual, 'an authoritative, independent woman working in conjunction with previous more domestic tropes of the feminine.'⁴⁶⁵

Although Sargent did not paint the archetypal middle-class New Woman, art historians have debated the complex role of Sargent's women within this first wave of feminism. Sargent painted professional avant-garde New Women including actor and theatre manager Ellen Terry (fig. 239), author and theorist Clementina Anstruther-Thomson (fig. 240), and her lover Vernon Lee (fig. 241) who contributed to work on aesthetics and was an author of supernatural fiction. Besides their professional lives, these women's personal lives were also unconventional. By the time Ellen Terry was painted as Lady Macbeth by Sargent she had married the artist George Frederic Watts at the age of sixteen, separated from him just ten months later, begun a relationship with the progressive architect-designer Edward William Godwin, and had two children out of wedlock. Vernon Lee and Clementina Anstruther-Thomson lived together openly as lovers and co-authors during a period when being gay was illegal.

⁴⁶⁴ Moore, 'John Singer Sargent's British and American Sitters, 1890-1910', 100.

⁴⁶⁵ *Ibid.*, 102-103.

The double-portrait of *Mr and Mrs I. N. Phelps Stokes* (fig. 242) by Sargent is arguably another example of Sargent's New Woman. Like the New Woman that has been previously described, Edith Stokes assumed professional and community roles as a modern woman. She became a philanthropist, President of the New York Kindergarten Association, and ran a sewing school for immigrant women.⁴⁶⁶ Sargent painted her casually dressed in daywear, wearing a shirt waister or 'waist', rather than the evening dress originally intended for this portrait:

The uniform of the New Woman was the 'tailor made' and shirt waister, a look which referred to masculinity in its plainness and tailored cut, yet retained the lines of conventionally fashionable female dress.⁴⁶⁷

The black bow tie worn by Mrs Stokes matches that of her husband, giving the pair a sort of masculine unity, even equality. It is not her husband that takes centre stage in this portrait but Edith herself. This portrait, which was commissioned as a wedding present for the young couple, was intended to be a singular portrait of the bride, with the inclusion of her Great Dane by her side.

Edith's husband Isaac Newton Phelps Stokes, who had wanted to be painted by Whistler, 'offered to assume the role of the Great Dane in the picture' after the dog became unavailable.⁴⁶⁸ From this quotation Isaac Newton's role could be considered subservient to Edith, and he is of course seen in the shadow in the background of this portrait. However, although this picture undoubtedly focuses on Edith, her tall and seemingly overbearing husband looms over her from behind. His arms are crossed authoritatively, almost disapprovingly. It is as though Isaac has allowed Edith to monopolise the limelight of this portrait with his permission as an overseer. He stands in the shadow and yet his form has pushed Edith slightly off-centre in her own portrait – she is not centred on the canvas as the viewer would assume on first glance. Although her clothes have been rightly compared to the attire of a New Woman, a prominent engagement ring can be seen on her left hand – a reminder that she is not independent, but tied to her husband through matrimonial vows (fig. 243).⁴⁶⁹ Another portrait of

⁴⁶⁶ Barbara Weinberg, *American Impressionism & Realism: A Landmark Exhibition from the MET*, (New York: Metropolitan Museum of Art, 2009), 214. Exhibition catalogue.

⁴⁶⁷ Hilary Fawcett, 'Romance, Glamour and the Exotic: Femininity and Fashion in Britain in the 1900s', in *New Woman Hybridities: Femininity, Feminism and International Consumer Culture, 1880-1930*, ed. Ann Heilmann and Margaret Beetham (London and New York: Routledge, 2004), 145.

⁴⁶⁸ "Mr. and Mrs. I. N. Phelps Stokes," Metropolitan Museum of Art, accessed February 18, 2021, <https://www.metmuseum.org/art/collection/search/12140>.

⁴⁶⁹ For more information see: Carter Ratcliff, *John Singer Sargent* (New York: Abbeville Press, 1982).

Mrs Phelps Stokes in more traditional Victorian rather than New Woman attire was painted by Cecilia Beaux the following year (fig. 244). This second portrait offers an interesting comparison to Sargent's choice of dress and destabilises the view that Edith was, uncompromisingly, a New Woman. She is instead part of the transition from 1890s Victorian to modern woman, and is representative of the infancy of the concept of the New Woman.

Although Sargent painted Ellen Terry, Vernon Lee, Clementina Anstruther-Thomson and Edith Phelps Stokes, arguably all New Women in their personal and professional pursuits and painted as such, it has also been argued that Sargent depicted a contrasting figure to the New Woman in many of his female portraits:

What might be called "the New Lady" rather than "the New Woman" ... [is] underworked rather than overworked, she exhibits symptoms ranging from listlessness to "stringiness," exhaustion to hypertension.⁴⁷⁰

The 'New Lady' that has been described by Redford can be interpreted in Sargent's work in three ways. First, the reclined and sleeping female figure swaddled in countless layers of fashionable dress and most aptly represented by *Nonchaloir (Repose)* (fig. 245) painted in 1911. The conspicuous brushstrokes that make up the drapery of the sitter's dress in *Nonchaloir* are long and angular, giving the material the crisp texture of taffeta. This is very different from the fabric textures constructed by McEvoy who always used a mixture of different brushstrokes from the pointillistic dabbing of the paintbrush to longer patterns of serpentine lines. The theme of the sleeping upper-class woman is revisited at least a dozen times by Sargent across different interior and exterior settings. These paintings represent the listless and underworked New Lady described by Redford rather than the New Woman. McEvoy's sitters are rarely depicted in such passive roles.

The second representation of Sargent's New Lady is the overtly glamorous upper-class wife, a figure that, superficially, can also be seen in McEvoy's work. These women are often depicted teetering awkwardly on the edge of ornate and uncomfortable furniture and described by Tate as unapologetically wealthy.⁴⁷¹ Their tiny feet protruding from ostentatious dresses seem incapable of holding up the heavy layers of frivolous fabric.⁴⁷² Mrs Carl Meyer (fig. 246) and Mrs Hugh Hammersley

⁴⁷⁰ Redford. *John Singer Sargent and the Art of Allusion*, 133.

⁴⁷¹ Tate, "John Singer Sargent: Mrs Carl Meyer and Her Children 1896," Tate Online, 2016, <https://www.tate.org.uk/art/artworks/sargent-mrs-carl-meyer-and-her-children-t12988>.

⁴⁷² Prettejohn, *Interpreting Sargent*, 42-44.

(fig. 247) are prime examples of the female figures painted by Sargent that have been described by critics and art historians as displaying an intense tenseness.⁴⁷³ Their carefully choreographed seated positions are clearly uncomfortable for the sitters, and often uncomfortable for the viewer. Their prolonged poses across several sittings have caused the slight parting of the sitters' lips, displaying a smile easily mistaken for a grimace. Although McEvoy depicts several women seated, their interiors are almost always secondary to his sitters from 1913-4 onwards. His portraits of both Mrs Charles McEvoy in *Silver and Grey* (fig. 198) and Mrs Claude Johnson in *Blue and Gold* (fig. 212) are seated on unidentifiable pieces of furniture, set in unidentifiable interiors; the furniture's only function is to contribute to the sitters' comfort. McEvoy distinguishes his work from that of Sargent by excluding the traditional trappings of wealth in the form of decorated interiors. Instead, he focuses on the sitter herself, often beautifully dressed, but without possessions and often without jewellery.

From Mrs Carl Meyer and Mrs Hugh Hammersley to Mrs Cecil Wade (fig. 248) and Lady Agnew of Lochnaw (fig. 249), each of their restrained waists produce a painfully perfect triangular torso of forced femininity, irreconcilable with the New Woman's identity. Yet, Adele Meyer was an important British campaigner for social reform for women. She visited the poor, arranged cooking lessons for women in their own homes and established the first rural health centre in Britain, providing women and children with a dental clinic, a school for mothers, and penny dinners for schoolchildren.⁴⁷⁴ Her portrait by Sargent does not depict the straightforward and stereotypical New Woman often described in art historical literature. Mrs Meyer, like many upper-class women, was a New Woman in transition. She took an active role in social reform independent of her husband and yet is depicted as a French rococo object within an interior presumably financially controlled by her husband. Redford accurately describes Sargent's 'display of the sitter's sumptuously clad body rather than her well-furnished mind'.⁴⁷⁵ However, to describe her merely as a 'Jewish plutocrat's wife' with no mention of her notable achievements is not only insulting but displays a lack of understanding for the transitional New Woman painted by Sargent at the *fin de siècle*.⁴⁷⁶

⁴⁷³ Royal Cortissoz, 'Sargent, the Painter of Modern Tenseness - the Nature of His Genius', *Scribner's Magazine* 75, no. Jan-June (1924), 348.

⁴⁷⁴ Serena Kelly, "Meyer [Nee Levis], Adele, Lady Meyer (1862/3-1930)," *Oxford Dictionary of National Biography*, 2006, accessed June 29, 2021, <https://www-oxforddnb-com.ezproxy2.londonlibrary.co.uk/view/10.1093/ref:odnb/9780198614128.001.0001/odnb-9780198614128-e-58576?rkey=PW3Uyb&result=1>.

⁴⁷⁵ Redford, *John Singer Sargent and the Art of Allusion*, 103.

⁴⁷⁶ *Ibid.*, 107.

As Elizabeth Prettejohn succinctly explains ‘Sargent’s portraits dramatised the precarious glamour of an upper class in rapid transition.’⁴⁷⁷ Upper class women such as Mrs Meyer were undertaking the roles of New Women, and were often at the forefront of social reform but their publicly displayed portraits continued to portray their feminine and almost ornamental glamour as socialites. The multiplicity of women’s roles at this time reflects the complicated changes in class during this period. No longer was there the simplified three-class system in Britain, but there was now an expanding middle-class and an increasing number of stratifications and overlaps between the middle and upper classes. William Gladstone, the Liberal Party prime minister, ‘concluded that the British aristocracy was no longer behaving as the disinterested trustees of the whole nation, but had become motivated by the narrow, selfish spirit of its own ‘class’ interest’, thus destabilising public support for the upper classes.⁴⁷⁸ Lloyd George denounced the House of Lords, which comprised only of upper-class men, in stark contrast to men in active employment:

five hundred men chosen randomly from among the ranks of the unemployed’, and the ‘millions of people’ who, by contrast, were ‘engaged in the industry which makes the wealth of the country.’⁴⁷⁹

There was also an increasing number of ‘super-rich bankers, financiers and businessmen’, a new plutocracy ‘which merged (and bought its way) into traditional aristocracy.’⁴⁸⁰ Sargent’s portraits encapsulate both traditional and new-monied upper classes that were desperate to hold on to the glamour and leisure of a bygone age. Yet to some extent, with the influence of the middle-class New Woman of the 1890s, women such as Adele Meyer were breaking free of their ‘unemploy[ment]’ as the privileged elite by undertaking new roles as semi-professional women.⁴⁸¹

Finally, the third example of Sargent’s New Lady can be seen in his Grand Manner portraiture; full-length portraits of female sitters, often set outside.

The majority of Sargent’s work for aristocrats and plutocrats is marked by a similar aura: Both Millicent Sutherland and Daisy Leiter, the Stuart duchess and the rococo dollar princess, enact “attitudes” that conjure up the past in order to negotiate the present.

⁴⁷⁷ Prettejohn, *Interpreting Sargent*, 7.

⁴⁷⁸ David Cannadine, *Class in Britain* (Bury St Edmunds: Yale University Press, 1998), 108-109.

⁴⁷⁹ *Ibid.*, 110.

⁴⁸⁰ *Ibid.*, 117.

⁴⁸¹ *Ibid.*, 110.

Fear underlies flair; the hyper-theatricality of such portraits suggests a performance anxiety that pervades the old order and the new alike. Simultaneously props, icons, and fetishes, these dazzling images strain to make life imitate art.⁴⁸²

Although the portraits of Millicent, Duchess of Sutherland (fig. 250) and Daisy Leiter (fig. 251) have been compared in this quotation to the Stuart and rococo periods, they clearly attempt to imitate and reinterpret eighteenth-century British portraiture by artists such as Joshua Reynolds. Millicent, Duchess of Sutherland is comparable to Reynolds' portraits of Jane Fleming, Countess of Harrington (fig. 252) or Lady Bampfylde (fig. 253) in its outdoor setting, classical guise and garden ornaments. The breezy location of Daisy Leiter's portrait, the inclusion of a rough landscape in the background and rolling clouds is comparable to *Mrs Hale as Euphrosyne* (fig. 254). However, Sargent's portrait of Millicent, Duchess of Sutherland seems to bestride the portraiture of Reynolds in the eighteenth-century and 'an approach to the modern that offers a significant alternative to the avant-garde 'mainstream'.⁴⁸³ Sargent is both looking back at established historical portraiture prior to the Victorian age and looking forward to modern portraiture that revives impressionistic techniques. The mixture of modern and classical tropes could be interpreted as 'strain[ing] to make life imitate art' and yet in other ways, this portrait paves the way for McEvoy's redevelopment of modern portraiture for the New Woman in the late 1910s and 1920s.⁴⁸⁴

Sutherland stands in a shaded garden with one hand on an ornamental fountain. On her wrist is a delicate gold bracelet that is the same colour as the delicate laurel crown that adorns her red hair. The off-the-shoulder dress that Sutherland is wearing is fashionable and modern, with its rich green colour and embroidered pink roses complementing the natural scene that surrounds her. Sargent has not painted this with the licked finish of a Reynolds portrait. Instead, his bold brushstrokes in a variety of different tones capture the realistic folds of the drapery in an impressionistic style. On close analysis, the bottom of her dress and the olive branch become entwined, and the quickly sketched paintwork of each object become almost indistinguishable. The foliage behind her is thinly painted with areas of the tan-coloured grounding and canvas weave surfacing. This is very different to Reynolds' richly painted landscape backgrounds which would have been painted by a studio assistant.

⁴⁸² Redford, *John Singer Sargent and the Art of Allusion*, 129.

⁴⁸³ Prettejohn, *Interpreting Sargent*, 7.

⁴⁸⁴ Redford, *John Singer Sargent and the Art of Allusion*, 129.

It can be argued that Sargent paints the Duchess of Sutherland in the guise of Greek goddess Athena. The laurel crown, a symbol of victory and triumph in Ancient Greece and Rome, is fitting for a sitter assuming the role of the goddess of warfare. The olive branch that she holds in her left hand, combined with the inclusion of the fountain, also substantiates this new interpretation of Sargent's Sutherland portrait. In Greek mythology, Poseidon and Athena fought to be the patron of Athens. In an attempt to win over the Athenians, Poseidon struck his trident on the ground and from it water sprung. Athena, on the site of the well, planted an olive tree which not only provided the city with shade but also food, fuel and tools. Athena was declared the winner and Athens was named after her. Although it is not possible to definitively identify the bust behind the Duchess, turned away from her as if mirroring her stance, further investigation would almost certainly determine this to be a bust of Athena.

It is not known why Sargent painted the Duchess of Sutherland as Athena in 1904 or whether it was at the request of the sitter, but it is possible that the choice of Athena is representative of the changing roles of women during this period. Although superficially Sutherland plays the role of eighteenth-century socialite dressed up as a mythical character, the chosen goddess of warfare could be a political statement referring to women's suffrage and their right to vote – prominent topics in 1904. Perhaps Sargent's portraits of Mrs Meyer in her frilly pink dress, in the role of a wife and mother, and the Duchess of Sutherland depicted as a socialite in fancy dress have been incorrectly identified as these simplistic portraits. In fact, they are not representative of the upper-class New Ladies described by Redford as underworked and listless, but of New Women with a subtle statement. Sargent may not have overtly painted these women as the campaigner, activist and social reformer for which Mrs Meyer should be celebrated, nor is Millicent, Duchess of Sutherland depicted in her position as a social reformer and author but as Athena, Sargent cleverly brings the role of the New Woman into society portraiture. At a politically-tense period when women across all classes were questioning their roles – both in relation to the New Woman and also women's suffrage – these two portraits would have been acceptable and non-confrontational to the conservative audience of the Royal Academy exhibitions. Adele Meyer's portrait was exhibited at the RA in 1897 and Millicent, Duchess of Sutherland was exhibited in 1904. Although the New Woman may have been suppressed below Sargent's painted surfaces, they were clearly on the walls of the Royal Academy for those who were looking closely enough.

The 20th Century 'New Woman'

Having considered the New Woman of the 1890s and the dichotomy between the depiction of the New Woman and Redford's 'New Lady' in Sargent's portraits, it is important to understand whether the concept of the New Woman continued into the twentieth century, and whether McEvoy's female sitters and their portraits can be considered visual realisations of this same concept in the 1910s and 1920s. Literature on the New Woman often focuses on her emergence and development within the 1890s and early 1900s, then replacing her with the 'flapper' in the 1920s. However, in order for McEvoy to become a leading portraitist, working within the same market as Sargent and with the potential of becoming Sargent's successor, he needed to master the female portrait for the upper classes – a class of women that hadn't directly benefitted from the New Woman phenomenon of the '90s, but was becoming increasingly independent and less tightly bound by societal expectations. McEvoy needed to empower his sitters within this changing movement of early feminism. The question therefore remains, did the concept of the New Woman continue into the 1910s and 1920s and if so, how did McEvoy use this concept to become one of the leading portraitists of the day?

An article in the *Manchester Courier* asked the same question in 1913 in an article titled 'The New Woman: Is she a spent force? Or a factor in our future history?' Here the New Woman is described as having:

[a] broader and a wider experience of life than the most modern of men. She need not have been to prison for that. Has she not been for years one of the army engaged in what has developed from a punitive expedition against apathy into a spiritual crusade against a vicious civilisation? Women started to force a ballot box; they may end by remoulding the national ideal.⁴⁸⁵

This quotation answers its own question by concluding that the New Woman is part of 'our future history' and that they will change the 'national ideal' to include women in decision-making alongside their male contemporaries. By 1913 the New Woman is very much spoken about in conjunction with women's suffrage and gaining the right to vote, rather than in the 1890s with a focus on leisure and social freedoms for the New Woman. Although still called the New Woman, the 1913 version (which could be called the 'new New Woman') is politically driven, she has experienced the small freedoms of the Gibson Girl, riding a bicycle or standing 'posing on a golf course in a stylish suit, while her ardent

⁴⁸⁵ Cecilia, "The New Woman: Is She a Spent Force? Or a Factor in Our Future History?," *The Manchester Courier*, April 1, 1913, 5.

admirers feverishly search for her lost ball' – she has substantially progressed to want equality in both her right to vote and her right to have a profession.⁴⁸⁶ She is no longer a woman to be admired by men for her novelty of wanting small freedoms, she is an educated woman with financial means and the ability to force societal change.

An article written in 1921 looked at the changing view and attitude towards the New Woman over the course of a decade from c.1909. This article is important and will be quoted extensively, as it provides a vital understanding of how the New Woman was viewed in the period that McEvoy was working, and the complex views of the public towards this female figure:

At the close of the first decade of the twentieth century the observant might have marked a slight but definite change in the attitude of the sexes to each other. Women everywhere were making a certain tentative reaching out for a freer and less restrained expression of the sex in their practical relations with men; men, dismayed and troubled for want of precedent either opposed or advanced haltingly to meet them. Then the war came, shedding a new light on the status of the female of the race, creating fields of mutual labour with man, sweeping aside old and hitherto valued conventions that had limited possibilities of co-operation. The result has been a deepening of mental and spiritual intimacies, the breaking down of age-long barriers of intellectual intercourse. "Young men and women," said Sir Michael Sadler, not long ago, "now talk openly about subjects which in former days were regarded as unsuitable for frank discussion." Out of this changed condition of things has arisen what is termed the problem of the "new woman," which has for some time been occupying the attention of the London "Daily Telegraph." For the benefit of the uninitiated [sic], a recent issue categorised the females of the species from the "succubus" through the "grand amoureuse" and the "elective celibate" to the "maternal," in closely reasoned differentiation, seeking by a process of more or less exhaustive research to discover the essential characteristics of this imagined disturber of modern society. Success, however, has proved somewhat elusive. For this problem of the new woman is but in reality an illusion, arising out of the distorted viewing of two main series of data connected with the woman of the day, against totally false backgrounds.⁴⁸⁷

The author, possibly a woman, goes on to write that the New Woman of today 'is measured against an artificial type of another and less plastic age'. She is compared to the Victorian woman of the previous generation, and is the woman understood by Redford to have been painted by Sargent – the New Lady – a woman that is dressed appropriately, that acts cautiously and knows her position in

⁴⁸⁶ Trina Robbins, 'The Day of the Girl: Nell Brinkley and the New Woman', in *New Woman Hybridities: Femininity, Feminism and International Consumer Culture, 1880-1930*, ed. Ann Heilmann and Margaret Beetham (London and New York: Routledge, 2004), 179-181.

⁴⁸⁷ "The New Woman," *The Yorkshire Post*, September 8, 1921, 6.

society. In this quotation, the author writes that the *Daily Telegraph* has been a dominant source of criticism for the New Woman but has failed to categorise her consistently as an abhorrent figure.

It cannot be denied that the new New Woman was different from her 1890s counterpart and was, by comparison, occupying a larger spectrum of society, from being increasingly politically motivated to enjoying social liberties. 'The New Woman [of the 1890s] was essentially middle class and attached to conservative notions of taste. By 1918 and up to the mid-1920s, the term New Woman was identified with the modern woman: the independent, cigarette-smoking, fashionable flapper.'⁴⁸⁸ She was now:

Seated on the pillion of a motor bicycle going full speed ahead in clouds of dust and vapour, and leaving behind her the obnoxious odour of burnt petrol, she flew along the street where the old gentleman in the grey top hat and white spats was standing. He belonged to the old school. One could see by the way his eyes followed the apparition that to him the New Woman – as she is popularly called – was anathema. Turning to me, he said – “Nobody likes to get old, but I am thankful I was born in an age when such spectacles were unknown. What are girls coming to, I wonder?” With a shake of his head he passed on, and was soon lost to view.⁴⁸⁹

Another key difference between the 1890s and the 1920s New Woman was that the new New Woman could drive and was not reliant on her husband for transportation. This ability liberated women, particularly of the upper classes, as they had the potential to travel anywhere, with friends or on their own. In 1926 the *Western Daily Press* covered the Olympia Motoring Exhibition and wrote an article to report the increased interest of the New Woman in motoring:

Three or four years ago Eve was content to play the part of a potential passenger, but to-day she is as intelligent and instructed in her knowledge, and perhaps even a little more critical than Adam. She is no longer satisfied with sampling the comfort of upholstery and the ease of the back seats. She demands to sit at the wheel, to test the driving position, and the accessibility of controls. She asks searching questions about gear change, and insists upon looking under the bonnet and inquiring closely into the quality of the engine and everything relating to the purely mechanical side of the car. The stands of all the popular light car manufacturers yesterday were thronged with eager women, and it was surprising how few were the comments one heard about colour, and how many about general design and engine efficiency. The salesman at Olympia, cunning in psychology, are the first to recognise the new woman, and they treat Eve respectfully, no longer as a passenger, but as a keen and penetrating critic.⁴⁹⁰

⁴⁸⁸ Fawcett. 'Romance, Glamour and the Exotic', 145.

⁴⁸⁹ Olivia, "The New Woman," *The Dundee Courier*, October 31, 1921, 4.

⁴⁹⁰ "Olympia Motor Exhibition - The New Woman in Motoring," *Western Daily Press*, October 23, 1926, 5.

Although there is a sinister overtone of male control in this article, in that the New Woman is still able to be manipulated by the clever salesman at Olympia, this article in the *Western Daily Press* does provide an interesting insight into the increased interest women have in purchasing and driving cars. This article, presumably written to attract female readers, is also cleverly placed next to a car advert for the 1927 Essex Coach which depicts a drawing of a large car stopped outside a quaint countryside cottage with a woman behind the wheel (fig. 255).

In the 1910s and 1920s the New Woman was no longer embodied by the Gibson Girl as had been seen in the 1890s but by the characters created by Nell Brinkley, a popular illustrator at this period in both England and America who published in *Harper's*, *Cosmopolitan* and *Good Housekeeping*. As Trina Robbins explains, unlike the Gibson Girl, who, 'despite her pretensions to independence, was a static creature', Brinkley created a New Woman of the 'twentieth century, a woman who went to work, played an important part in the First World War, got to vote, removed her corsets, and became a flapper, smoking and drinking with the boys.'⁴⁹¹ Whereas the Gibson Girl had come from wealth, Brinkley focused on working women 'from factory to farm workers.'⁴⁹² These women did not smile, according to Robbins, but laughed raucously with their mouths wide open.

McEvoy's New Women

Brinkley's art, with a focus on working-class women, could be considered a world away from the upper-class sitters painted by McEvoy during this same period. However, unlike the 1890s New Woman which had predominantly penetrated only the middle classes, the new New Woman of the 1910s and 1920s seems to have also successfully infiltrated the upper classes. 'The independent, cigarette-smoking, fashionable flapper', as described by Fawcett, or the 'flapper, smoking and drinking with the boys', as described by Robbins, can be seen amongst McEvoy's upper-class sitters including Lois Sturt.⁴⁹³ McEvoy painted several members of the Bright Young Things, or Bright Young People, a group of young aristocrats and socialites known for their lavish parties, extravagant lifestyles and bad behaviour – they smoked, drank heavily and consumed drugs – and several of them, including Lois Sturt, died young. Sturt was born into one of the wealthiest families in the country. She was described

⁴⁹¹ Robbins, 'The Day of the Girl', 179.

⁴⁹² *Ibid.*, 181.

⁴⁹³ Fawcett. 'Romance, Glamour and the Exotic', 145. Robbins, 'The Day of the Girl', 179.

as ‘the most beautiful brunette in England, Lois was perilously wild for the period, turning up to fashionable West End establishments without a hat, smoking cigarettes and showing off her ‘red and blue scars from being savagely bitten on the neck whilst making love’.⁴⁹⁴ She was arrested in July 1924 for driving at 51 miles per hour through Regent’s Park on a Bright Young People treasure hunt – she told the arresting officer that she had no idea there were speed limits.⁴⁹⁵ On a separate occasion she hit and killed a pedestrian with her car in 1926.⁴⁹⁶

Lois was part of a new generation of upper-class women who no longer had to, or wanted to, conform to societal norms. They had enough financial independence and social freedom, as well as the support of several like-minded friends, to do whatever they wanted. The phrase ‘live fast, die young’ could easily have been coined to describe this excessive group of young people who had no comparable role models from which to gauge their impending mistakes. With the role of women fundamentally changing during this period, with women over the age of thirty who met a property qualification able to vote from 1918, these upper-class young women were also bored with their expected roles as society hostesses. Lois was intelligent – she spoke several languages and studied to be an artist at the Slade between September 1915 and 1920, and was almost certainly taught by Ambrose McEvoy.⁴⁹⁷ In an undated letter in the McEvoy Estate Papers from Lois, she asks whether McEvoy might be able to recommend a place to work during the Slade summer holiday:

Friday night
38 Portman Square. W.

Dear Mr. McEvoy,
Forgive me for bothering you so much, but I wonder if you could possibly tell me of any place where I could draw for the next 6 weeks as the Slade has shut now – It’s so tiresome having weeks to wait & nothing to do, so I thought that perhaps you knew of some studio or place which would answer that purpose as I shall be up here till the end of July, & its such awful waste of time!

⁴⁹⁴ William Cross, *Lois Sturt, Wild Child: A Glance at Hon. Lois Ina Sturt, Viscountess Tredegar* (Privately published: William P. Cross, 2014), 63. Lydia Miller, “The Hon. Lois Sturt (Later Viscountess Tredegar) (1900-37), 1920,” *Historical Portraits*, Philip Mould, 2016, accessed June, 29, 2021, <http://www.historicalportraits.com/Gallery.asp?Page=Item&ItemID=2216&Desc=The-Hon.-Lois-Sturt-%7C-Ambrose-McEvoy>.

⁴⁹⁵ Marius Hentea, ‘The End of the Party: The Bright Young People in “Vile Bodies, Afternoon Men”, and “Party Going”’, *Texas Studies in Literature and Language* 56, no. 1 (2014): 90. Cross, *Lois Sturt, Wild Child*, 57.

⁴⁹⁶ Cross, *Lois Sturt, Wild Child*, 76.

⁴⁹⁷ Cross. *Lois Sturt, Wild Child*, 112.

Please forgive me for being such a nuisance.

Yours v. sincerely

Lois Sturt⁴⁹⁸

This letter was presumably written before Lois acquired the studio next to Augustus John in Chelsea.⁴⁹⁹ McEvoy, as well as almost certainly teaching Lois, also painted her on several occasions in both oils and watercolours (figs. 256-257), and in each work made her look decidedly different. Lois' look was both fashionable and versatile and, with her wild reputation, she quickly became one of the most painted and photographed women in Britain during the early 1920s. As well as an artist and exhibiting at the Grosvenor Gallery, Lois also became a racehorse owner (a male-dominated role at this time), and she even learnt to fly after her marriage in 1928 and gained her pilot's licence. Both driving and being able to fly an aeroplane physically liberated Lois and gave her even more independence as a New Woman – she would often make solo trips to the Netherlands and the Riviera. Although Lois was expected to marry, particularly in her position of wealth, she did not want her freedom curbed by a husband and so married, out of mutual convenience, Evan Morgan, later 2nd Viscount Tredegar, who was known to be gay. The pair lived together but embarked upon separate lives and relationships with other people.

Although Lois was only twenty when McEvoy produced his 1920 oil painting, Lois' extravagant lifestyle and carefree bohemianism had already solidified her reputation as someone unconventional. In order to represent this new breed of upper-class woman, a new New Woman of the late 1910s and early 1920s, McEvoy had to adapt his painting style. McEvoy would have known that women of Lois' social status, as a member of the wealthy elite, had and would be painted by every well-known artist of the period. By 1921 she had already become 'the most popular "subject" of the moment with modern portrait painters', overtaking the aristocrat Lady Diana Cooper who had previously been most popular and who will be explored in more detail later in this chapter.⁵⁰⁰ McEvoy had to produce a portrait that was not only a flattering and realistic likeness of Lois, but also achieved an individual and modern style that was unique to him as an artist. In relation to Sargent who was producing portraiture during the early period of photography, Elizabeth Prettejohn stated that 'Now, more than ever, the portrait

⁴⁹⁸ LET/112, MEP.

⁴⁹⁹ Cross, *Lois Sturt, Wild Child*, 6.

⁵⁰⁰ "Seven Portraits in a Single Exhibition!", *The Sketch*, January 26, 1921, 143.

painter must offer something more than likeness. As Blanc put it: 'The painter endowed with spirit can evoke the spirit of the sitter; but how can a machine evoke a human soul.'⁵⁰¹ McEvoy, like Sargent, was competing with even more advanced studio photographers, as well as a new generation of modern portraitists, and an aging generation of pioneering nineteenth-century portraitists including Sargent himself.

At first glance or at a distance, McEvoy's portrait of Lois (fig. 256) is almost photographic. She sits with her arms across her lap, her face delicately painted – as is typical of McEvoy – with huge almond eyes and a slight shine on her bottom lip. Her hair is not pristine, it is unruly and bohemian, but it is also stylish, beautifully cut and tied with a blue ribbon or small headscarf that matches the lapis lazuli blue of the background. However, on closer inspection, McEvoy has created a painted tapestry of different colours and textures. No one area of canvas is the same, with different thicknesses of paint, different brushes and different paces of line created with every stroke. By painting Lois' clothes, he has produced an abstract landscape of dozens of different colours laid like a patchwork to accentuate different contours and folds in the fabric (fig. 258). He uses a full palette from whites, blacks and browns to ochres, the most vibrant blues and deep reds, oranges and purples. With so many conflicting tones this portrait should not be harmonious and yet McEvoy has drawn every part of the canvas together by including the same colours throughout. For example, in the top left and top righthand corners of the canvas are vertical patches of orange hues, as well as in her hair, which are the same tones as used in Lois' clothes. The same blues as the background have been used in Lois' hair, and through greater mixing, in her clothes. It appears as though McEvoy has painted parts of her hair a number of times and rubbed out the colour and then painted it back on in darker tones, including areas of black in delicate wet wisps of paint (fig. 259-260). He has left huge dollops of congealed paint in places which gives this work both an increased texture and a carefree modernism that could be categorised as abstract, and yet in other areas of the canvas McEvoy has dripped thin, wet oil paint down the surface – a method that he also uses with his watercolours.

Although McEvoy's watercolour of Lois Sturt (fig. 257) is much less vibrant in tone than his oil painting, Lois is still recognisable from certain characteristics and colours emphasised by McEvoy. It was thought that this work also dated to 1920, and might have been a painted sketch produced at the same time as the oil. The comparable blue background and the flashes of deep oranges on her left arm, cheek and lips may signify that this work was produced at the same period. He has also emphasised the

⁵⁰¹ Prettejohn, *Interpreting Sargent*, 22.

shape of her hair with similar wisps of black paint. However, McEvoy has successfully created a very different painting in his watercolour. Lois is no longer posed as an overtly feminine and beautiful socialite but she has been painted as almost androgynous in appearance. Painted in profile, her angularity is comparable to paintings by the Vorticists or the Futurists such as *A Dawn* by Christopher Nevins (fig. 261) which depicts similarly angular faces emphasised with chiaroscuro, set in a sea of blue and orange tones. The black shadow directly behind Lois' face partly mirrors her profile but also takes on an identity of its own – a large flick of black looks like a protruding tongue curling out from the shadow's mouth. This shadow along with the black outline of Lois' figure is also reminiscent of the shadow created by a sculptural relief and may recall the work of McEvoy's friend and fellow artist Eric Gill (fig. 262). Lois' stark white skin, made from paper that has been left unpainted, and her flat chest devoid of detail mimics the white marble busts of Roman emperors. Although comparable to Roman sculpture, this is also one of McEvoy's most modern and striking watercolours and I do not believe that it was intended as just a sketch for the final oil painting. It was painted as a visual realisation of the new New Woman of this period. This work depicts some of the same experimentalism as displayed in McEvoy's oil painting – such as the dripping paint down from the neckline (fig. 263) – but using a very different and much less controllable medium. With her modern and bohemian haircut – cut short – with traditionally masculine tones, the blues, greys and blacks, are contrasted with Lois' full and bright feminine lips, and flushed cheek. McEvoy is blurring the lines of traditional gender in this piece in order to bring to the forefront a new interpretation of what the New Woman looks like in 1920. It should be noted that McEvoy's watercolour of Lois Sturt is quite different in style to the watercolours of her friend and Bright Young Things contemporary Zita Jungman who was also painted by McEvoy on several occasions. In two of McEvoy's most accomplished portraits of Zita she is depicted with a greater realism than Lois, but is again depicted with a modern androgyny synonymous with the new New Woman – close cropped hair and a military style dark coat with the collar up (fig. 264). The second watercolour by McEvoy of Zita Jungman (fig. 265) displays similar experimentalism as the watercolour of Lois Sturt, but her face and hair are more figuratively painted in a style more typical of his oil portraits.

Finally, the format of McEvoy's watercolour of Lois Sturt, cut off at the arms to create a triangular and disconnected torso, is reminiscent of Sargent's earlier portrait *Mrs George Batten* (1897) (fig. 266), and is a format that McEvoy had also used in his portrait of the sculptor *Lady Ridley* (1916) (fig. 267), painted four years before Lois. *Mrs George Batten*, Mabel Batten, was the foremost amateur mezzo-soprano of her day and composed her own music. Sargent painted her mid-song and although The Met has described this work as being deliberately cropped by the artist to emphasise her intense

expression, and other critics remarked that she appeared to be yawning, her expression could be interpreted as overtly sexual.⁵⁰² By cropping the composition and taking Mabel Batten out of context, away from the stage and with most of her clothes out of view, Sargent has positioned Batten, her head tilted back and her mouth open, as if she is having an orgasm. This expression of female sexual liberation seems fitting for a woman who, like Lois Sturt, did not conform to the social conventions of the period. In 1880, Batten had an affair with the poet Wilfred Scawen Blunt and in 1907 she met author Radclyffe Hall with whom she had a long-term relationship. The couple lived together until Mabel's death in 1916.⁵⁰³

Lois Sturt's brother, Napier, who was openly bisexual, was a close friend of McEvoy and was also painted by the artist on numerous occasions. Both Lois and Napier, or Naps as he was known by friends, visited McEvoy in Paris in May 1922 and Napier saw McEvoy almost every day whilst he was in New York in early 1921. In a letter which is thought to date to February 1921, Napier writes to Mary McEvoy reassuring her that she has not been forgotten, 'I can never tell you adequately – how more than charming - & what a help Ambrose is – my existence without him here would have been more than harmful – I see him nearly every day...'.⁵⁰⁴ Napier had been sent to New York by his mother Feo who had set him up with a job in banking, although he spent most of his time out drinking with friends.⁵⁰⁵ It was whilst Napier was in New York that he met Tallulah Bankhead, the rising American star with whom he had a long-term and intermittent relationship, and Teddie Gerard the Argentine film actor and entertainer.⁵⁰⁶ McEvoy painted both of these women in his new New Woman format that he was establishing during this period – an increasingly impressionistic and abstracted form of painting drapery and backgrounds, whilst maintaining a delicately painted face and a sufficient likeness of his sitter. Rather than full-length portraits like *Mrs Cecil Baring* (fig. 188) or the *Duchess of Marlborough* (fig. 209), McEvoy was also painting these women as half-lengths at this period. This not only allowed McEvoy to paint these portraits with greater speed, but it also created an intimacy between the sitter and the viewer, and the sitter and the artist. Each of these portraits are personal, and these women are positioned without jewellery or overt wealth. Without an interior surrounding

⁵⁰² "Mrs George Batten", The Met, accessed July 30, 2021, <https://www.metmuseum.org/art/collection/search/21412>.

⁵⁰³ Raitt, 'The Singers of Sargent: Mabel Batten, Elsie Swinton, Ethel Smyth', 28.

⁵⁰⁴ LET/212, MEP.

⁵⁰⁵ Cross, *Lois Sturt, Wild Child*, 28-9.

⁵⁰⁶ Akers-Douglas and Hendra, *Divine People*, 190.

them, these individuals should be vulnerable in these stark portraits and yet McEvoy seeks to empower them as New Women.

Like his portrait of Lois Sturt, McEvoy painted Tallulah Bankhead (fig. 268) half-length and seated with her head slightly turned to look directly at the viewer. Bankhead is almost unrecognisable in McEvoy's painting which dates just prior to McEvoy's death, though he also painted her earlier in watercolour in 1923, when Bankhead first arrived in London. This portrait was illustrated in *The Graphic* which reviewed McEvoy's exhibition at the Leicester Galleries in April 1923 (fig. 269).⁵⁰⁷ The erratic, brightly coloured, and bold brushstrokes of Lois Sturt represented her wild-child character, but Bankhead is not depicted as the flamboyant, outspoken young woman known for her outrageous behaviour, and her relationships with both men and women. Instead, McEvoy has produced a personal portrait for her away from the bright lights of her stage career. He has captured her in both a calm and reflective state. His tones are muted and his brushstrokes are less elongated than with McEvoy's portrait of Lois Sturt. Instead, McEvoy has painted Bankhead with a chalkier effect of thicker, drier oil paint in muted tones that we have come to expect from his contemporary, Gwen John. McEvoy's portrait of Tallulah Bankhead directly relates to a review of McEvoy's work dating much earlier to 1917. This review, although written almost a decade before McEvoy painted Bankhead, describes the effect of the artist's portrait style at an exhibition at the National Portrait Society and questions what makes a 'satisfactory portrait':

What exactly constitutes a satisfactory portrait is impossible to define. But in order to strike home finally a painter must not play about. Mr. McEvoy, with all his industry, plays about. He has the trick of making all his sitters phosphorescent – and many women like being phosphorescent and fair and satiny – and he is succumbing to this tendency more and more. It is, of course, very jolly to paint mother-of-pearl better than anyone else. And gleaming skins and satins are no doubt delightful subjects – if you like that sort of thing – but it isn't business. It is indulgence, and such indulgence for a painter of Mr. McEvoy's capacity is regrettable, the more so that when once you are confirmed a fashionable painter, you may as well bid farewell at once to anything but the fashion you have made, and, incidentally, that has made you. I do not feel that any of these portraits are real people. They are nymphs, sirens, what you will. And both nymphs and sirens are types which are in the end more monotonous than mere mortals.⁵⁰⁸

McEvoy is described as playing about with his work, as if photographic realism or the sort of restrained Edwardian female portraits produced by artists like Sargent, are the only means to produce effective

⁵⁰⁷ Johnson, *The Work of Ambrose McEvoy*, 1923, 80.

⁵⁰⁸ "Art: The National Portrait Society," 637.

portraits. The words and phrases that particularly stand out in this quotation are ‘phosphorescent’ and that he can paint ‘mother-of-pearl better than anyone else’. Although the idea of McEvoy’s portraits being ‘phosphorescent’ was touched upon in Chapter 4, this word along with mother-of-pearl, not only describes a unique palette of complementary tones used by McEvoy to create this effect, but conjures up a dream-like quality to his portraits that provide an escapism for his sitters. Although Tallulah Bankhead was painted a decade after this quotation was written, this review provides evidence that McEvoy’s portrait style did not significantly alter between 1917 and 1927 as Tallulah’s portrait can also be described as ‘phosphorescent’, and demonstrating a palette comparable to ‘mother-of-pearl’. Whereas this 1917 quotation is critical of McEvoy’s style, perhaps even insinuating that it will not weather well, McEvoy’s portraits continued to be extremely popular with the wealthy elite, in particular with women, until McEvoy’s death in 1927.

The 1917 review comments that McEvoy’s portraits are not, ‘business. It is indulgence’, implying a triviality to his style. Whereas his freeing and ethereal style of portraits could be interpreted as giving these women a personal and intimate likeness, yet physically freeing them from societal restraints through his impressionistic technique. McEvoy does not physically outline his female figures, and except for their faces, their clothes and bodies cannot be contained within their specific shape. The background, clothes and skin, transpose the painterly restraints of conventional brushstrokes, just as these women transcend the societal norms with which the public expect them to conform. These women, like Tallulah Bankhead, are not surrounded by wealth. Tallulah is not painted as an object within a patriarchally-financed interior, instead this portrait is entirely about the way in which she wanted to be painted, as an independent woman, not identifiable by the clothes or jewellery that she wears. The only jewellery that is visible in McEvoy’s portrait, and that have been faintly outlined by the artist, is a string of pearls. This is an interesting choice for McEvoy and his sitter, as pearls seem to be synonymous with Tallulah and recall several key moments in her life. They symbolise her independently-gained financial security, and her ability to take London by storm as a capable American actor – as outlined in her autobiography. When she first arrived in London, she wrote that her clothes were on the ‘seedy side’ and she had to:

accept the challenge of the well-dressed women in the after-theater restaurants and supper clubs, I splurged, well beyond my means you may be sure. Since a thirty-pound salary was incompatible with the Ritz...I set myself up in a service flat. Even there I felt I must have a personal maid, in addition to the charwoman who kept the place in some semblance of order. To further complicate matters I bought a pearl necklace to prove to the toffs and my fellow players that I knew the score. What I proved was that I didn’t

know the score. Eager to drive my own car, I hocked the pearls to buy a Talbot coupé, sold it after six months that I might redeem the pearls.⁵⁰⁹

Pearls became a symbol of status for Tallulah. These were a commodity, like her acting, which had the potential to be traded within particular circles of society in order to gain something better. By trading the feminine jewellery of pearls for a traditionally masculine car, we can see the aspirations of the New Woman changing during this period. Tallulah was ahead of her time as a New Woman, as it has already been explored earlier in this chapter through the 1926 Olympia Motor Exhibition review, women during the 1910s and 1920s realised they could gain greater independence if they learnt to drive, and had the finances to buy their own car.

Pearls also became a symbol of Tallulah's sexual liberty as she recalled Reginald Arkell in *London Calling*:

Everybody knows that Tallulah is one of those girls who could lure a Scotch elder into any indiscretion. Positively! Her lips are as scarlet as a guardsman's coat, and her diamonds make the flashing signs of Piccadilly look like farthing dips. She plays "He loves me, he loves me not" with pearls that are as big as potatoes.⁵¹⁰

Tallulah's iconic red lips can be seen in McEvoy's portrait. Here the author insinuates Tallulah's manipulation of men and yet he implies that she is dangerous in her independence and non-conformity – she is able to lure men 'into any indiscretion.' Pearls are mentioned again when Tallulah proudly recalled a weekend holiday with her sister and her sister's husband in c.1926 in the south of France. Down to her last £50, her pearls in this story represent the façade of her public image. She was so lucky gambling in the local casino that she was able to pay for the trip for them all and stay for three weeks in total. 'Our first night in the casino a crusty dowager nodded at me, then said to Sister, "Wouldn't you know that that rich young American in those huge pearls would make a killing?" My pearls were paste, put out by Chanel.'⁵¹¹ Along with her lucky streak, her pearls, although fake costume jewellery, had provided Tallulah with a new identity. They contributed to how she wanted to be portrayed, just as McEvoy produced a personal portrait for Tallulah away from her public person, a façade, and overt sexuality.

⁵⁰⁹ Tallulah Bankhead, *Tallulah: My Autobiography* (New York: Harper & Bros., 1952), 129.

⁵¹⁰ *Ibid.*, 164.

⁵¹¹ *Ibid.*, 106.

It is known that McEvoy's portrait of Tallulah Bankhead was supposed to be a private rather than a public portrait, as, according to the sitter, it had been promised to her by the artist himself, and was painted as a favour for her sitting to McEvoy at an earlier date. She was also painted by Augustus John three years after McEvoy's death in 1930 and she wrote that this work is her 'most valuable possession' (fig. 270).⁵¹² 'When shown at the Academy my portrait created a great stir. John had done me in pale pastels, after the manner of El Greco, said one critic, wispy, a little gaunt and eerie. One judge called it "the greatest portraiture since Gainsborough's 'Perdita.'"⁵¹³ Neither the comparisons to El Greco or Gainsborough's *Perdita* are well-founded and although John created a likeness of Bankhead, it is a portrait that is typical of his later style that can be interpreted as garish in finish and caricaturesque.

John would have undoubtedly seen McEvoy's portraits of Tallulah dating to the 1920s and would have made his portrait decidedly different. It recalls the cartoons of figures like the Brinkley girl, rather than highly-finished fine art. It could be argued, however, that with Tallulah's established reputation at this period John has also successfully depicted her as a new New Woman, reminiscent of 'Too Busy', a sketch of the Brinkley girl which was published in 1914 (fig. 271). In John's portrait, Tallulah sits with her arms crossed, her index finger pointing upwards as if mid-tap and losing patience with this sitting. Her legs are defiantly crossed and she looks out beyond the canvas, almost entranced. In a similar pose with legs crossed is Brinkey's New Woman. Unlike John's sitter who had established her reputation as a New Woman – an actor, successful and wealthy, popular and sexually liberated – Brinkey spells out her fictional character's achievements. She sits in an oversized chair, initially designed for a larger man, she is immaculately dressed in a modern-style female jacket, skirt and shirtwaister reminiscent of *Mrs Phelps Stokes*, and she is surrounded by objects related to her achievements. Books on art and architecture adorn her desk, plans and drawings, laboratory apparatus, a plaque for 'Real Estate' and a book on the floor is titled 'Medicinal'. On the accompanying image (fig. 272), the outside of her office door can be seen with cupid sat outside patiently waiting with a cigarette in hand. On the New Woman's door is 'Miss 1914' along with a list of her credentials 'Real Estate, Dr of Medicine, Lawyer, Architect, Chemist, Broke, Politician, Scientist, Consulting Engineer, Editor, Voter'. This is, of course, an idealised version of what women hoped they could achieve in the near future, with 'Voter' being a liberty that hadn't yet been achieved in 1914. However, women such as Tallulah Bankhead, like many of the other women that will be looked at who were

⁵¹² Bankhead, *Tallulah: My Autobiography*, 176.

⁵¹³ *Ibid.*, 178.

painted by McEvoy, were the first generation to really gain independence as women – more so than the 1890s New Woman. By 1930 when Tallulah was sitting to John, all women in Britain had gained the right to vote.

Tallulah Bankhead describes John's likeness alongside McEvoy's portrait in her autobiography, and it is apparent that perhaps her greatest possession would have been her McEvoy portrait, had she secured it before it was sold:

My insistence on getting the John portrait, even though I had to go in hock, was due to an earlier disappointment. Some years before I had sat to Ambrose McEvoy, who had a great vogue in London as well as connections at Court. He had an odd technique. He painted me in profile while looking at my reflection in a mirror. My sideview brought him a stack of sterling. Since I had sat for him as a favor, McEvoy painted me a second time, full face, with the promise that the portrait would be mine once he had shown it. Shortly thereafter he died. The day my likeness was hung, along with that of Princess Pat, I had a matinee. When I got to the Leicester Galleries the next day I was shocked to find that McEvoy's Tallulah bore a red seal. This meant it had been sold. But out of respect for his family, I didn't start a donnybrook. After all, ours had only been a verbal agreement.

When I learned it had been purchased by Anthony Rothschild, of the British branch of that house, I called the gentleman up. Although I didn't have a guinea to my name I said: "I know you bought the McEvoy portrait for six hundred pounds. I'm prepared to purchase it from you for something more than that." Mr. Rothschild was gentle but firm. McEvoy was his favorite painter. He had a room full of McEvoy's, and he was particularly fond of the Bankhead, me in a pale blue dress against a pale pink background, slightly unfinished in the McEvoy style.⁵¹⁴

In the McEvoy Estate Papers is a copy of the Leicester Galleries exhibition catalogue dating to May-June 1927, and annotated, presumably by McEvoy's widow Mary. Portrait *Miss Tallulah Bankhead* is listed as number 13 and next to it is the figure 600 guineas – £50 more than Bankhead remembers in her autobiography.⁵¹⁵

Like Tallulah Bankhead, McEvoy would have almost certainly met the Argentinian actor Teddie Gerard through Napier Sturt. On her arrival in Britain, Teddie became part of a close circle of female friends in London with Radclyffe Hall at its centre – the novelist who was mentioned in relation to Mabel Batten earlier in this chapter. These friends were 'artistic and theatre types', several of whom were

⁵¹⁴ Bankhead, *Tallulah: My Autobiography*, 179.

⁵¹⁵ EXH/11/1927, MEP.

lesbians and bisexuals, including Tallulah Bankhead and Teddie, who was described in Virginia Nicholson's book *Singled Out*:

There was the American revue star Teddie Gerard, who stunned audiences in 1915 with her appearance in a backless gown while behind her a chorus of male crooners sang, 'Glad to see You're Back, Dear Lady'. The defection of Teddie's lover Etheline to Eileen Bliss got everyone gossiping, but Teddie herself seemed unperturbed. She was a hard-drinking, promiscuous adventuress with a drug habit.⁵¹⁶

As Nicholson goes on to describe in her publication, lesbians within the social elite during the interwar years, like Teddie Gerard, experienced unprecedented freedom to express their sexuality more publicly. In London these women would often meet with artists such as McEvoy and Augustus John at the Café Royal, a hub for artistic individuals and bohemians at this period. 'McEvoy is a living rebuff to the aesthetic hooliganism that flourishes on certain beats between the Café Royal and Flood Street.'⁵¹⁷ Unlike gay men, identifying as a lesbian was not illegal in Britain, although it was not an accepted societal norm in the 1920s. That being said, actors like Teddie Gerard and Tallulah Bankhead were extremely popular with the public – regardless of their sexuality which was well-known and discussed – and McEvoy was at the forefront of immortalising these emancipated New Women in paint, often for the first time. By painting portraits of women such as Tallulah Bankhead and Teddie Gerard alongside the upper classes who had not experienced liberation to the same degree until this period, for example Lady Diana Manners who will be described in more detail later in this chapter, McEvoy was creating an *oeuvre* of comparable female portraits of like-minded women and successfully bringing the concept of the New Woman to the upper classes.

McEvoy painted Teddie Gerard in 1921 (fig. 273) in a similar style to his portrait of Lois Sturt - he even used similar brown and orange tones to highlight her hair. Teddie's body has also been painted using the same bold and impressionistic brushstrokes as Lois, which suggest the movement of her body and clothes but does not contain her figure to any one outline. Like the majority of McEvoy's portraits at this date, he highlights Teddie's face by painting it in greater detail whilst drawing his palette together by using a variety of similar browns and greens across the entire canvas. Teddie Gerard wrote to McEvoy from the SS France, a luxury transatlantic ocean liner that catered to the international elite,

⁵¹⁶ Virginia Nicholson, *Singled Out: How Two Million British Women Survived Without Men After the First World War* (Oxford: Oxford University Press, 2008), 204.

⁵¹⁷ "Crowns, Coronets, Courtiers," *The Sketch*, March 21, 1917, 248.

to thank him for the portrait. From this letter it is clear that Teddie is on her way to Europe, leaving McEvoy and Napier Sturt in New York to continue partying:

Ambrose –

Goodbye. I am sorry to leave you & Nappier [sic, Napier Sturt]– it has been so heavenly this last week – This is a scrawl before the boat pulls off – We are off & I must hurry – Forgive me for making you fall all over yourself. But didn't you adore the party – it was a good one alright alright [sic] & oh I am desperately tired & you would not think me a bit pretty to look at – Haggard disorder I calls it.

Well, see that Naps has a good time – I can't tell you how much I adore the lovely picture – I am longing to tell every-one & to see it & you soon again.

I send you all the dearest of thoughts

Teddie.⁵¹⁸

McEvoy had a tendency to befriend his sitters which allowed him to produce much more personal and intimate portraits of his subjects. It also ensured that his subjects modelled for him more than once and recommended him as an artist. McEvoy used his sociability as an important tool for his portrait practice, leading him to become arguably the leading portrait painter of the early twentieth century. This can be contrasted to Sargent and Whistler who, although very popular in the late nineteenth and early twentieth centuries as artists, had a reputation for not getting along with their sitters.

McEvoy painted actor Lillah McCarthy twice in 1919, and both portraits were exhibited at the National Portrait Society between March and April that year (fig. 274-5). Although the portrait that is now in the collection of the National Portrait Gallery is larger (40 x 30 ins (101x76.2) and arguably more experimental than the 30 x 25 format (76 x 63cm) at the Crawford Art Gallery, McEvoy maintains the same colours in each portrait and dresses McCarthy in the same clothes. The portrait at Crawford Art Gallery was used to advertise the season of plays featuring Lillah McCarthy at the Kingsway Theatre in 1919 and it is likely that McEvoy produced these two portraits with this outcome in mind (fig. 276). McCarthy is pale and theatrically lit with stark artificial lighting in the Crawford version, and there is a definite contrast between her detailed face and the brightly coloured patterned background which has been made to look like a stage curtain. By positioning McCarthy to look towards the viewer, in contrast to the NPG portrait, she arouses attention from passers-by, drawing them in to read the rest of the advertisement. The NPG portrait is much more abstract in its use of brushwork and is much more typical of McEvoy's later style as it has already been seen with his portraits of Lois Sturt and Teddie Gerard. McEvoy, however, takes his impressionistic style a step further with this portrait and

⁵¹⁸ LET/75, MEP.

creates almost a patchwork of colour. When looking closely at this work, the thick layering of different pigments has the effect of a collage rather than an oil painting. McCarthy's face has not been delicately painted in this portrait but has been brought into focus by highlights created by larger round brushes of pale flesh colours and even blues on her nose and forehead. McCarthy is dressed in a bohemian-style top, low-cut with flowing sleeves and not pinched in at the waist.

Lillah McCarthy would presumably not have wanted to be painted in a more traditional style and certainly would not have wanted to have been dressed in Edwardian clothes at this date. She was the embodiment of the New Woman, and is the primary representative of McEvoy's New Woman of the late 1910s. Although McCarthy was a lot older than Tallulah Bankhead and Teddie Gerard when McEvoy painted her at the age of forty-four, McEvoy has depicted McCarthy as their contemporary in age and profession. Like McEvoy and his female contemporaries at the Slade, Lillah McCarthy would have been a teenager when the concept of the New Woman was first discussed in the 1890s. Unlike Tallulah Bankhead who was born in 1902 or Teddie Gerard who would have been an infant in the 1890s, McCarthy and McEvoy, as a team, were able to bring their personal experience of the 1890s New Woman to Lillah's portrait and depict her as a New Woman of 1919 – in a modern and more abstract portrait style than that previously offered by artists such as Charles Haslewood Shannon, or Harold Speed.

It can be argued that McCarthy grew up in a progressive household with a father who home-schooled her, and encouraged her to declaim Milton, Shakespeare and Blake. When the opportunity arose to recite part of Shakespeare's *King John* for Frank Benson's company of actors, McCarthy's father arranged for his daughter to audition. After Benson announced that McCarthy had talent, her father moved the entire family to London so that Lillah could study elocution. She acted in London in 1895 and 1896 before joining Wilson Barrett's company for eight years and touring England, Australia, New Zealand and South Africa.⁵¹⁹ When McCarthy returned to London in 1905, she was a talented and well-trained actor, and was cast as the part of Ann Whitefield for George Bernard Shaw's *Man and Superman* alongside Harley Granville Barker – who would later become her husband. This role was transformative for McCarthy, and she would later describe the effect it had on her in her autobiography *Myself and My Friends*:

⁵¹⁹ Dennis Kennedy, "McCarthy, Lila Emma [Lillah] [Married Names Lila Emma Barker; Lila Emma Keeble, Lady Keeble] (1875–1960), Actress and Theatre Manager" ODNB online, accessed Jan 2, 2021, <https://doi.org/10.1093/ref:odnb/34682>.

I played Ann Whitefield in “Man and Superman”. She was a “new woman” and she made a new woman of me. The women of the previous day, on or off the stage, had been of the stage, stagey. Ann was of the earth, earthy. What an affront to tradition! A real woman on the stage! No wonder people were scandalised. They pulled Ann to pieces, and the more they did so the more real she appeared. But oh! The disappointment to look for sawdust and find only flesh and blood. From being a horrid warning, Ann became a model. Men may have looked askance at her – she was not nice – but women with truer courage stared at her and discovered that she was no mannequin owing the semblance of life to draperies. She was a living woman – one of themselves.... She was insistent when she should have been submissive....She had a will of her own instead of one of theirs....Whenever the slim girl of the present day lights up a cigarette whilst she stands waiting for a train, I feel I must go up to her, as Shaw once said to me: “Why, you’re Ann Whitefield,” and when Amy Johnson flies across the deserts and the seas from here to Cape Town and back again, I want to tell her “Ann Whitefield gave you those strong and lovely wings.” Mrs. Pankhurst, who Heaven knows never lacked resolution, herself told me that Ann Whitefield had strengthened her purpose and fortified her courage...At one of the rehearsals, Louis Calvert, touched by the scene, turned to me and said “You would be a great dramatic actress – a great tragedienne – away from plays like this” Maybe! But away from plays like that I should never have developed as a woman.⁵²⁰

Although McCarthy claims that this play transformed her into a ‘new woman’, along with pioneering women of the day including suffragette Emmeline Pankhurst and Amy Johnson, the first woman to fly solo from London to Australia, it can be argued that McCarthy was already a New Woman prior to this date. She had been encouraged to pursue a profession by her father at a young age and then travelled internationally as a young woman with a company of actors. She describes the character she played, Ann Whitefield, in the third person and yet what McCarthy describes in this quotation is a merging of herself and Ann in order to discover herself as a modern woman. Ann, as a Shavian character, was well-developed and, according to McCarthy, as the public unpicked her, she became more real – made out of flesh and blood rather than sawdust. Although men on the whole disapproved of her character, New Women in the audience were able understand her motivations.

McCarthy was cast in several Shavian roles, ‘almost all of them parts for passionate, domineering women, including four of five written specifically for her.’⁵²¹ She married Barker, and after several of his projects failed, Lillah took it upon herself to fix his problems and leased the Little Theatre in Adelphi in 1911 in order for her husband to direct there. McCarthy acted at the Little Theatre and then managed Kingsway Theatre where she also took on a lead role.⁵²² She then began managing a series

⁵²⁰ Lillah McCarthy, *Myself and My Friends* (London, England: Thornton Butterworth, 1933), 63-65.

⁵²¹ Kennedy, “McCarthy, Lila Emma [Lillah].”

⁵²² McCarthy, *Myself and My Friends*, 30.

of Shakespearean plays at the Savoy with her husband 'that revolutionized British production of the national dramatist.'⁵²³ Henry Granville Barker is often remembered as the influential driving force behind modern British theatre, with McCarthy's role often overlooked. However, without McCarthy's involvement by taking on a managerial position alongside her acting profession, Barker would never have achieved success. After McCarthy was married, she was pursued by several men including Lord Howard de Walden and Lord Lucas. McCarthy successfully capitalised on their interests in her and persuaded Walden to finance her management in 1911, and Lucas to finance the Shakespearean plays at the Savoy, as an entrepreneur.

McEvoy sought to capture McCarthy in her role as a New Woman – as a successful actor but also a businesswoman who managed several theatres. He has chosen not to depict her in any of her acting roles, a typical portrait-type for actors of the eighteenth and nineteenth centuries, and a type that was attempted in at least three earlier portraits of McCarthy by other artists. Charles Haslewood Shannon painted McCarthy twice, once in the role of 'Donna Anna' in 1907 (fig. 277) and then a decade later in 1917-18 in the role of 'The Dumb Wife' in *The Man who Married a Dumb Wife*, a play by Anatole France (fig. 278). Shannon's portrait of McCarthy as 'Donna Anna' depicts the actor on stage but is also reminiscent in style of Velasquez's *Las Meninas*, whereas 'The Dumb Wife' portrays McCarthy again playing a role but this time heavily costumed with a large headdress decorated with a gold butterfly. The third known portrait of Lillah McCarthy is by Harold Speed (fig. 279) who painted the actor in 1913 in the role of Jocasta, Oedipus' wife and mother, in *Oedipus Rex* by Sophocles. This highly finished portrait captures a terrified Jocasta with her hands firmly clenched. However, none of these portraits depict Lillah McCarthy as a New Woman, instead they depict her superficially in dramatic roles. McEvoy does not title his work 'Lillah McCarthy in the role of X' but instead names her as an independent woman separated from her career. When McEvoy painted McCarthy's portrait in 1919, she had already divorced Henry Granville-Barker and was single. She would go on to marry the botanist Professor Sir Frederick William Keeble the following year in 1920. Her career by this point was finished according to her Oxford Dictionary of National Biography entry, but, as it has been previously mentioned, McEvoy's 1919 portrait was used to advertise McCarthy's productions at Kingsway Theatre which proves her continued involvement in theatre productions at this date.⁵²⁴

⁵²³ Kennedy, "McCarthy, Lila Emma [Lillah]."

⁵²⁴ Ibid.

McCarthy also sat to William Rothenstein for a portrait, although the whereabouts of this work, or whether he painted McCarthy in a dramatic role is unknown.⁵²⁵

As well as several actors and members of the Bright Young Things, McEvoy also painted a number of notable women across different professions, all of whom can be considered New Women of the early twentieth century, and all working against the societal norms of the period in order to gain greater female emancipation. Unfortunately, little is known about McEvoy's relationship with these individuals and his portraits were almost certainly exclusive commissions rather than portraits of friends or close acquaintances, as we have seen previously. The lack of personal connection to these women had an effect on some of McEvoy's portraits, including his portrait of the ballet dancer Lydia Lopkova (fig. 280) who would become closely associated with the Bloomsbury group, marrying John Maynard Keynes in 1925. This portrait lacks experimentalism and has been posed awkwardly by the artist. Lopkova's arms, although more realistically painted than some of McEvoy's other portraits, are devoid of detail and are inelegantly outlined. It is thought that this portrait was cut down in the twentieth century which does not help the overall awkward aesthetic of the work.⁵²⁶ McEvoy also painted Rue Winterbotham Carpenter (fig. 281) in 1920, presumably whilst McEvoy was visiting America, although it is possible that it was instead painted in 1921 when McEvoy was exhibiting in Chicago. This is a much more accomplished portrait and demonstrates the skill of McEvoy's later portrait style. Luritia 'Rue' Winterbotham Carpenter was an American philanthropist and art collector, who founded the Arts Clubs of Chicago and McEvoy's portrait now resides in the collection of the Art Institute of Chicago.

Some of McEvoy's most accomplished portraits are of the wealthy upper classes and transatlantic elite – Lois Sturt being one example already explored. Although, superficially, these works can be viewed as fashionable society portraits, McEvoy was also instrumental in bringing the New Woman to the upper classes. Not only was he painting professional New Women such as Tallulah Bankhead, Teddie Gerard, Lillah McCarthy and Lydia Lopkova in the same portrait style as the upper classes, but McEvoy was also giving upper class women, who had recently gained greater societal freedom, in fashion, transportation, sexual liberty, and rights to property and money earned, a visual platform in which to express themselves as twentieth-century New Women. A prime example of this upper-class New Woman was Lady Diana Manners, who, like many women of her generation was denied a formal

⁵²⁵ McCarthy, *Myself and My Friends*, 290.

⁵²⁶ Akers-Douglas and Hendra, *Divine People*, 202.

education and was educated at home by a governess. Like Lois Sturt who was a member of the Bright Young Things, Lady Diana Manners and her aristocratic and intellectual friends were part of a group known as the Coterie. Although arguably less-overtly wild than the Bright Young Things and slightly older, The Coterie were also a group with new-found freedom and the means to live extravagantly and to excess, often to the detriment of others. The Coterie hosted a party on the Thames in 1914, just before the outbreak of war, and encouraged fellow member Sir Dennis Anson to swim in the river late at night. Anson quickly got out of his depth and drowned. A young musician who was part of the quartet playing that night jumped in after Anson with the hope of rescuing him, and although returning to the shore, also later died.⁵²⁷ Diana was blamed as the ringleader and this accident haunted her for the rest of her life. It also served as a precursor for the First World War and the many friends she would lose on the front line.

Like Lois Sturt, Diana Manners also studied at the Slade School of Fine Art for a period, and first met McEvoy whilst she was his student:

There was the Slade School season. Letty [her sister Violet Manners] and I both went to Gower Street by bus and sat shivering in the vast studios, absorbed in fixing the Discus Thrower on to our drawing boards. A dear myopic man (the great Ambrose McEvoy, but I didn't realise it till later) would shyly tell me what was wrong – everything, really, but he made it sound as though the hopeless drawing was very nearly first-class...Having no talent and knowing it, I did not hope to improve, but the life was new and absorbing and here I learnt to love McEvoy. Lessons over, he took me to his little slum studio in Millbank. The lean-to in which he painted was not wide or high enough to hold his canvases...

McEvoy would crouch on a camp-stool, his face close to his water-colour. Above me was a cruelly unbecoming skylight and in my eyes a strong electric bulb. He was surprised that I was surprised at the unnatural elaboration of light. That and a stiff toothbrush which he took to his all-but-finished portrait account for the strange etherealness- the blue lights and the yellow, the day and the flame -that strikes one in his pictures.

It was a joy sitting to McEvoy. His conversation prattled and laughed, and friends – beautiful women and their admirers – crushed into the lean-to and talked scandal and art and love. Augustine Birrell would sit and read aloud to stop my chattering tongue. McEvoy painted me several times. Some pictures I have lost sight of. One I sought, sorrowing, for years – a water-colour of me in a big black dress and a serious top hat (“That silly Welsh hat Diana wears,” Margot Asquith said). One I still have. It was christened “The Call to Orgy.” He was fond of orgies and would love to come to our wilder parties. We took him to our hearts, and when he died, too young, a knife went through mine.⁵²⁸

⁵²⁷ Cooper, *The Rainbow Comes and Goes*, 111.

⁵²⁸ *Ibid.*, 92.

The little slum studio that Manners describes in this quotation was actually a substantial lean-to at the back of McEvoy's house at 107 Grosvenor Road which was then extended just before his death. On visiting the house in November 2019, I discovered that the studio no longer exists. The garden had also been substantially reduced in size as a housing development of blocks of flats had been built on the site of Churchill Gardens behind the house between 1946 and 1962. The owner of McEvoy's house, who has lived there since the McEvoy's moved out, took down the studio in the 1960s as it became unstable. Manners correctly remembers the skylight in McEvoy's studio which was explored in Chapter 3, as well as McEvoy's use of artificial light – a modern and experimental method for the period and at a time when most people did not have electric lights in their homes. Manners also describes, for the first time, how McEvoy created the ethereality of his portraits for which he became known – by using a stiff toothbrush that would have stripped a lot of the paint away, allowing him to build up increasing layers of different colours.

In contrast to Mary who described McEvoy as a silent painter when they first met at the turn of the century (see page 120) Diana Manners comments on McEvoy's conversation that 'prattled and laughed'. His studio had become a location of sociability for the elite – a meeting place for them to discuss 'scandal and art and love.' McEvoy provided a comfortable environment for his female sitters which allowed them to feel as though they could confide in him and which allowed them to express their experiences and feelings as New Women of a modern age. His painting methods, using a toothbrush, jumping backwards and forwards to the canvas and running watercolours under the tap, as described by Daphne Pollen (née Baring) as well as Manners, conjures an image of a theatrical performance to his art.⁵²⁹ McEvoy is entertaining his sitters as well as painting them and, unlike Sargent, or Whistler, who was renowned for not getting on with some of their sitters and being purposefully difficult at times, McEvoy had created a portrait practice for the New Woman that could not fail, by being accommodating and offering a non-judgemental space in which to talk. McEvoy was described in one article two days after his death as 'the friend and painter of all of us and such a "darling".'⁵³⁰ The insight into the lives of his subjects allowed McEvoy to produce arguably more accomplished portraits that would be considered rich in what critics would refer to as the sitter's character, but it would also encourage the sitter to return to be painted again by the artist, and recommend McEvoy to their friends and acquaintances.

⁵²⁹ LET/859/1971, MEP.

⁵³⁰ ART/9, MEP.

It is clear from this quotation that McEvoy was accepted by Diana Manners and her group of friends and often attended their wild parties. She speaks of him as a close friend, rather than just an artist responsible for capturing her likeness. However, in her autobiography she does not recall the letters that she sent to McEvoy, which are part of the McEvoy Estate Papers, and which describe a particularly difficult period of her life. Unlike the majority of upper-class women in the 1890s, who did not pursue a profession, whilst the concept of the New Woman significantly affected the middle classes, several upper-class women from 1914 trained to become nurses and became members of the Voluntary Aid Detachment (VAD) to contribute to the war effort. This set them apart from their predecessors and gave them a similar professional responsibility to the middle-class New Women of the 1890s. A black and white reproduction mount of a portrait thought to be by McEvoy (fig. 282), although possibly by his wife Mary, depicts a First World War VAD nurse. It is not known who the nurse was, when it was painted, or where this portrait now resides. It is possible that it was painted whilst McEvoy was in France as an official war artist or it could be a portrait of Diana Manners – although her mannerisms are not as flamboyant as other portraits of her – or perhaps another member of the VAD at a London hospital. A photograph of Diana Manners in her nurse's uniform (fig. 283) does bear a resemblance to this portrait. The full-length of the nurse's pinafore and dress suggests that it was painted during the First World War by Ambrose McEvoy rather than the Second World War, which saw its nurses with slightly shorter dresses, just below the knee.

Several of Manners' letters, thought to date between 1916 and 1918, express the familiar desperation and depression experienced by those left behind during the First World War.⁵³¹ She questioned her own mortality, having seen several of her friends killed in battle, and many injured soldiers during her nursing role as a member of the VAD at Guy's Hospital in London. She also nursed injured officers at The Rutland Hospital for Officers, established by her parents at their home at 16 Arlington Street. In a letter, dating to 1916, Manners cancels her sitting with McEvoy and informs him of the death of her brother-in-law, Lord Elcho, killed at Katia on Easter Sunday that year:

32 Montagu Square

Dear Mr McEvoy,

I am so sorry but I cannot come to you this afternoon – we have had official news that Ego [Hugo] Elcho was killed at Katia. I am really so miserable that I should be of little good to you besides which I cannot leave my poor despairing sister – I am very sorry if I disappoint you – but you are so good & sympathetic & will understand. I know what

⁵³¹ Paper amongst MEP lists McEvoy's sittings on 'Tuesday 2nd January' NOT/111, MEP. Diana Manners is listed among them. 2nd January 1917 was a Tuesday and this list of sittings is thought to date from then. This can be confirmed as Mrs McLaren is also listed as a sitter, whose portrait was completed in March 1917.

tortured things we have become. Next week it will be a little better & I will come Monday afternoon – if you will have me. L Diana Manners⁵³²

Although Manners is evidently upset by the death of her brother-in-law, she remains strong for her sister Letty whom she describes as ‘despairing’, and with whom Manners was particularly close. She writes again to McEvoy having not sat to the artist for some time and it is in this undated letter that she manifests the ‘tortured things we have become.’ She describes feeling dead and that a personified death has been responsible for robbing her. At this point, McEvoy’s sitter is undoubtedly suffering from depression, resulting from the effects of the First World War, and yet she demonstrates a desire for everyday life to continue. She writes that she wants to ‘come back’ and sit to McEvoy and the daily ritual of ‘tea-time’ is mentioned. She finishes the letter like a soldier asking for her ‘orders’:

The Rutland Hospital for Officers – 16 Arlington Street
My Dear MacEvoy [sic]- I have been silent so long because I felt so dead. Death robs me too often. I felt you must not see me in such conditions – but I want to come back – shall I? or will you come & see if I’m worth it at tea-time or before 12 – write me my orders.
Yrs – Diana Manners.⁵³³

The most striking portrait of Diana Manners which was painted by McEvoy in 1918, was nicknamed a ‘call to orgy’ (fig. 284). It depicts Manners with her arm raised in confidence, flaunting her youthful beauty. This portrait, later exhibited at McEvoy’s solo exhibition at the Duveen Brothers Galleries in New York in 1920, is an empowering portrait of a young woman overcoming grief, death and the destruction of the First World War. In this portrait, Diana was said to have ‘a gesture like Pallas Athene’ the patron of Athens, goddess of wisdom and most notably a warrior, often depicted with a breastplate and helmet.⁵³⁴ There are similarities between the *Athena Mattei* at the Louvre (fig. 285) and McEvoy’s portrait of Diana Manners – both gesturing outwards, the material of their clothes creating a dominant v-shape across the chest and decorated with a Medusa head and flowers at the sternum of both figures respectively. The comparison to Athena accurately suggests that Manners is capable of emerging from darkness, the bleak black background of the portrait which could symbolise war, to become stronger, having fought despair and blossoming like the pink flowers at her chest. This is an unusual background colour for McEvoy and may have been at the request of the sitter. This portrait could also symbolise her maturing as an adult – breaking away from the innocence and rebelliousness of The Coterie to becoming a New Woman capable of undertaking a significant role in

⁵³² ‘Deaths’, editorial, *The Times*, 5 July 1916, 11. LET/136, MEP.

⁵³³ LET/137, MEP.

⁵³⁴ ART/9, MEP.

caring for soldiers during the war. She is immortalised and renewed by McEvoy in paint and this portrait, that remained in the sitter's possession until her death, would have served as a reminder that life can recover following tragedy. McEvoy, by painting Diana's portrait, provides his sitter with a visual platform with which to be viewed as a new New Woman by friends, family and the international public when this portrait was exhibited at the Duveen exhibition in New York in 1920. Sitting to McEvoy had a significant effect on Manners. Her letter, which is not dated but may have been written when sittings had resumed following Lord Elcho's death in 1916, provides evidence that McEvoy uplifted his sitter in her darkest hour, and encouraged her to enact her role as a New Woman of the post-war age:

16 Arlington Street
Dearest MacEvoy, [sic]

A word to tell you of my thanks & love. You never fail me, always please me with such dear grace and interest.

My life is the better for having you in its present – to say nothing of my chances of perpetuity – always believe that one of my triumphs & enthusiasms is to be your model.

Bless you,

Diana⁵³⁵

A small watercolour version of this portrait which depicts Manners in a three-quarter-length format in a large taffeta dress and gesturing with the same arm is recorded in a reproduction mount in the McEvoy Estate Papers (fig. 286).⁵³⁶ The whereabouts of this watercolour portrait is currently unknown but interestingly Diana's mother, Violet, sat with her daughter and documented McEvoy working. A reproduction of a drawing titled *Diana Sitting to Mr McEvoy 1918* depicts Diana Manners sat close to McEvoy on a sofa, and McEvoy can be seen delicately painting his sitter with a small paintbrush (fig. 287).⁵³⁷ The scene is intimate and personal and gives a good insight into McEvoy's practice and the close relationship and trust that he had with his sitters. Violet Manners was an artist, although she had no formal training, and she was a prominent member of The Souls, a group of aristocrats and intellectuals similar to and preceding The Coterie. Although Violet had been part of a circle of intellectuals and in some respects can be considered an upper-class New Woman of the 1890s, although she did not have a profession, she chooses to chaperone her daughter to her sittings with McEvoy on at least one occasion.

⁵³⁵ LET/133, MEP.

⁵³⁶ REP/18/1918, MEP.

⁵³⁷ REP/526/1918, MEP.

Finally, although perhaps not an obvious New Woman herself but part of a growing generation of upper-class New Women that had gained greater freedom, McEvoy also painted Irene de Pourtalès in 1921 (fig. 288), four years before her marriage to Dominique de Dietrich in 1925.⁵³⁸ This was a work that remained unfinished in the artist's estate at the time of McEvoy's death and was purchased by Cartwright Memorial Hall in Bradford from Mary in 1930.⁵³⁹ It is impressionistic in style but has certainly been left unfinished as Pourtalès' arms and hands have not been completed or corrected – her right arm is mis-shaped below the elbow. The composition is quite different to many portraits by McEvoy at this period as Pourtalès stands in an opulent interior – probably belonging to the sitter – with a mirror behind her and objects on the mantelpiece including a statuette of a south-east Asian opera performer. Pourtalès contrasts her green background, dressed in an orange-coloured dress and holding a large pink ostrich-feather fan. Although McEvoy's style of painting is typical of the period, the traditional trappings of wealth surrounding his sitter is unusual for the artist at this date and recalls portraits of the previous generation by Sargent, as well as mirror paintings including *Madame* by McEvoy and Whistler's *Symphony in White, No. 2: The Little White Girl* (fig. 207) in which the sitter is also holding a fan, and a Chinoiserie vase adorns the mantelpiece. It is possible that the commissioner of this portrait requested a more decorated interior. It is not known why this painting remained in the artist's estate but it is possible that the sitter did not return for the remaining sittings, they did not like the portrait, or perhaps McEvoy did not feel able to finish it.

The Pourtalès family were probably introduced to McEvoy through the Barings, as the two families were related – Irene was the second cousin of Daphne and Calypso (McEvoy's portrait of Mrs Baring was examined in detail in Chapter 4 and he painted Baring's daughters Daphne and Calypso on several occasions).⁵⁴⁰ However, it does not appear as though Irene was the person who commissioned this portrait from McEvoy, nor her father who had died several years earlier. Instead, two business cards in the McEvoy Estate Papers belonging to 'La Comtesse Hermann de Pourtalès', Hélène de Pourtalès, suggest that Irene's mother commissioned the portrait of her daughter (fig. 289). Both business cards have handwritten notes scribbled on them in pencil: one has Helen's Mayfair phone number 'Mayfair

⁵³⁸ In a letter to Mary from McEvoy dated 18th March 1921 from 222 West 59th Street, New York, McEvoy wrote that 'I have not finished Lady Granard or her son, so if I come back there will be those two pictures to do in England, and the Pourtales picture anyway.' LET/203/1921, MEP. McEvoy returned to England in May 1921 and this portrait would have then been completed.

⁵³⁹ LET/652/1930, MEP.

⁵⁴⁰ Philip Mould & Co., *Divine People, Exhibition Catalogue*, 34.

1738' and on the second card is written a New York address 'c/o Mrs(?) Barbey [Helen's mother lived in New York and this is possibly her address] 145 E. 35th St. N.Y'.⁵⁴¹ On the reverse of the Mayfair business card are three words written in ink in McEvoy's handwriting: 'oranges', 'cohen' and 'chenine'. Although the meaning of the last two words is unclear, the first word, 'oranges' could refer to the bright orange hues McEvoy used for Irene's dress in her portrait. H  l  ne de Pourtal  s, Irene's mother and the owner of these business cards, was a New Woman of the 1890s and would have almost certainly encouraged her daughter to pursue greater interests than just marriage. She represents a generational transition from the rare upper-class New Woman of the 1890s to the liberated upper-class New Woman of the late 1910s and 1920s, embodied by her daughter Irene. Born Helen Barbey, Pourtal  s was the first woman to compete at the Olympics and the first woman to win an Olympic gold medal.⁵⁴² On the 22nd May 1900, Pourtal  s who was then thirty-two, along with a crew that included her husband Hermann, won a gold medal in sailing representing Switzerland on the yacht *L  rina*. Three days later the same crew won a silver medal.

After exploring several of McEvoy's most accomplished female portraits, it can be concluded that McEvoy brought a new New Woman to portraiture in the late 1910s and 1920s. He recognised the changing role of women within the upper classes and gave them a visual platform with which to express themselves. These portraits and the unique ethereal style with which he painted them resulted in McEvoy becoming one of the leading portrait painters of his generation, arguably succeeding Sargent after his retirement and certainly after his death in 1925. It is hard to understand why Bruce Redford does not consider McEvoy as a contender to fill the significant void left by Sargent after his death.⁵⁴³ As this chapter has explored, the two artists pushed the boundaries of female portraiture in their own time. Although it is easy to argue that several of Sargent's sitters were the idle rich – the New Lady as Bruce Redford described them – and to some extent this argument rings true, there are examples of upper-class women painted by Sargent who do buck the trend. Adele

⁵⁴¹ Two business cards for La Comtesse Hermann de Pourtales, NOT/100 and NOT/95, MEP.

⁵⁴² David Miller, *The Official History of the Olympic Games and the IOC: Athens to Beijing, 1894-2008*, Official History of the Olympic Games & the IOC (Edinburgh: Mainstream, 2008), 47.

⁵⁴³ Bruce Redford in his book *John Singer Sargent and the Art of Allusion* concluded that although 'there is no clear consensus...on the identity of the principal heir', a combination of Philip Alexius de L  szl   and William Orpen would have been the most obvious choice. Bruce Redford, *John Singer Sargent and the Art of Allusion* (Yale University Press, 2016), 189.

Meyer and Millicent, Duchess of Sutherland, as well as actresses and writers including Ellen Terry and Vernon Lee, were New Women of the 1890s.

McEvoy, on the other hand, painted the upper-class women who had broken free of their societal restraints during and following the First World War, and chose to pursue professional positions. These women learnt to drive cars and fly planes, and for the first time had gained a significant degree of sexual emancipation – and their androgenous and liberating fashions reflected this. Like Sargent whose popular reputation led to Sickert coining the term Sargentolatry, McEvoy had a similar cult-following of upper-class women sitters known as:

The Ambrosians. A Scotch name linked with girls, and the effect may sound Bohemian, but, Ambrose McEvoy and his maidens do not really conform to this tradition. McEvoy is a living rebuff to the aesthetic hooliganism that flourishes on certain beats between the Café Royal and Flood Street. High-spirited, high-voiced, he is enthusiastic enough to have flourished in the bitter-sweet Chelsea of the Rossetti and Whistler period.⁵⁴⁴

He was also named the ‘prince of fashionable portrait painters’, just as Sargent had been named the ‘prince of the *atelier*’.⁵⁴⁵ McEvoy’s success can be measured by the prices he was charging and receiving for his portraits, particularly in comparison to Sargent who was considered the leading portraitist of his generation. McEvoy wrote to Mary on Monday 3rd May 1920 whilst visiting New York. He had made a list of seven portrait commissions that he had agreed to paint during his stay, ‘This is the list now and I don’t want to start any more’, he tells his wife.⁵⁴⁶ These seven portraits total a staggering \$32,500, which McEvoy has then worked out to be £8,125. The largest commission is a portrait for a Mrs Sinclair at \$12,000 – the letter does not state that this commission was a group portrait, although this is of course possible. Pettejohn wrote that, ‘Late in the 1890s Sargent raised his fee for a full-length portrait to 1000 guineas, equivalent to at least £50,000 in the money of the 1990s; a single portrait by Sargent cost a multiple of the annual salary of a reasonably well-off member of the middle-class.’ Sargent’s 1000-guinea portraits in the late 1890s were the equivalent of £82,080.81 in 2017 using the National Archive Currency Converter.⁵⁴⁷ In 1920, McEvoy’s portrait of

⁵⁴⁴ Unknown, “Crowns, Coronets, Courtiers.”

⁵⁴⁵ Fry, *Transformations: Critical and Speculative Essays on Art*. Akers-Douglas and Hendra, *Divine People*, 201. A. Bennett, quoted in ‘Painters and Models’ *Queen* 21st Jan 1921.

⁵⁴⁶ LET/385/1920. MEP.

⁵⁴⁷ The closest year that this amount could be calculated to was 1900. ‘Currency Converter: 1270-2017’, *The National Archives*, 2017, accessed Mar 15, 2021 <https://nationalarchives.gov.uk/currency-converter/>.

Mrs Sinclair, which was the highest price for a McEvoy at this time at £3000, was equivalent to £87,173.10 in 2017 – more than a Sargent.

CONCLUSION

It took twenty-three years from his first attending the Slade in 1893 for McEvoy to achieve success as a portraitist, and to fulfil his wish to be ‘a painter of excellence.’ He achieved this by expertly positioning his work in relation to other artists – his contemporaries, Dutch old masters, Whistler, and Sargent – learning from their techniques, use of tone, and compositional arrangements, in order to incorporate elements of their work into his own. This was an important tactic that McEvoy employed in order to ensure that his work remained relevant at a time when young artists working at the turn of the twentieth century were living in the shadow of an aging generation of Victorian artists including Whistler and Sargent, and amidst a booming secondary market that was beginning to favour old masters over contemporary art. Pezzini succinctly describes McEvoy’s generation:

in parallel with a thriving art market and growing scholarly investigations, it could be argued that British artists of the turn of the century aimed to live up to the comparison with the old masters and created a diverse cosmopolitan language, part Whistlerian, part French, and significantly inspired by the European art of the past, to generate critical, commercial and popular interest. This art was not modernist, in the sense that it did not present the extreme simplifications and distortions that we have come to associate with that movement, and certainly had strong stylistic connections with British fin-de-siècle aestheticism, but that does not mean that it was not representative of topical concerns. At least until 1910, as shown in the Whitechapel exhibition *Twenty Years of British Art*, this current represented a vital element of modern art in Britain and possessed enough of its own character to be distinctive and hence worthy of independent consideration.⁵⁴⁸

By positioning his work in relation to other artists, McEvoy was not only ensuring that he delivered the best paintings possible, with techniques that could rival old masters, but he was also inadvertently gaining the trust of clientele that were familiar and comfortable with established artists of the previous generation.

As was explored in Chapter 1, McEvoy embarked upon an early period of self-education during which he meticulously copied old master paintings in the National Gallery, the Soane and the Wallace Collection, in order to further develop his Slade education. McEvoy’s formal education at the Slade had provided him with progressive artistic training, but his tutors went above and beyond their

⁵⁴⁸ Pezzini, ‘(Inter)National Art’, 159. McEvoy was represented by three paintings in the *Twenty Years of British Art* exhibition at the Whitechapel art gallery. Whitechapel Art Gallery, “*Twenty Years of British Art (1890-1910)*” May 10-June 19” (London, 1910).

traditional role as teachers and provided him with introductions to clients, a space in which to exhibit (the NEAC), and encouraged him to study ‘the pictures in the National Gallery’ over more popular works.⁵⁴⁹ This early encouragement to embrace the influence of other artists’ works was fundamental in the development of McEvoy’s artistic practice over a number of years. His early imitation of old masters was complemented by several years working alongside Slade school friends who were also directly responsible for influencing his early work, and who shared his interest in seventeenth-century Dutch old masters.

The impact of this influence placed McEvoy at the inception of a fashionable movement in British art at the turn of the twentieth century – an increasing interest in seventeenth-century Dutch paintings. From 1901, McEvoy was influenced by Dutch masters, on display in London and across Europe, to produce his own Dutch-inspired interiors, and from 1910 until 1913 these interiors became increasingly sophisticated and original. As this thesis has demonstrated, McEvoy’s model Anaïs provided him with the inspiration to transition from interior paintings to portraiture. Anaïs’ influence, as well as the experimental techniques and combinations of pigments that he had learnt during the process of studying old masters and working with his contemporaries, led to McEvoy developing a recognisable portrait-type. This portrait-type was unique amongst his contemporaries, it was popular with his clients, and it was described on several occasions as ‘ethereal’. ‘His art is an art of suggestion, of fragile, brief, unfinished paintings, each conveying an atmosphere, a gesture or an impression.... he realised how transient and ephemeral are human moods and manners.’⁵⁵⁰

The ethereality of McEvoy’s portraits, as discussed in Chapter 4, was also born from the influence of James McNeill Whistler. Although McEvoy would have been well-versed in Whistler’s work from a young age, it was argued in Chapter 4 that it was not until 1912, several years after Whistler’s death, that the aesthetic artist’s work had a profound impact on McEvoy and his portraiture. McEvoy was deeply influenced by the tone used in Whistler’s nocturnes and portraits, and by imitating these elements of Whistler’s work, it is likely that McEvoy intended to fill the void left by Whistler after his death in 1903.

The majority of McEvoy’s later portraits depict women, and these are the portraits on which this thesis has focused. These women were often painted by McEvoy without an interior or exterior setting, in

⁵⁴⁹ Chitty, *Gwen John*, 37 & 38.

⁵⁵⁰ H.N., “A Painter of Eyes,” *Hull Daily Mail*, July 5, 1933, 5.

order to create a singular and uninterrupted narrative of his sitter. McEvoy built his recognisable portrait-type using an ethereality influenced by Whistler and the reoccurring motif of the mirror in his work, and yet his later portraits were also strongly influenced by John Singer Sargent. As Chapter 5 examined, Sargent's portraits of upper-class sitters started to touch upon the 1890s concept of the New Woman. In McEvoy's pursuit of succeeding Sargent as the leading portraitist in Britain, McEvoy also revisited the subject of the New Woman and brought the concept to the upper classes for the first time in the late 1910s and 1920s.

McEvoy gave his wealthy and professional female sitters a visual platform on which to define themselves. They were the solitary focus of their portraits, and often it was the sitters themselves who commissioned these works. These women were McEvoy's friends, he would have encouraged their independence and, as the correspondence from Diana Manners and Teddie Gerard confirm, they confided in him.⁵⁵¹ Unlike so many of his contemporary artists, McEvoy fostered an intimacy between himself and his sitters that led to a deeper understanding of his subjects, and their expectations from their portraits. Reginald Gleadowe described the impact of McEvoy's relationships with his sitters by positioning him alongside several other successful British artists:

Constable painted not by reason, or guidance, but, in all humility, by eye; first the leaves and grass, and then the wind and showers. And Gainsborough painted by eye not only what he saw but what he felt. He, too, is Reynolds' opposite – a landscape painter, bored with society and success, and painting his personal reaction to his sitters. He paints his daughters best, as Hogarth his servants, and McEvoy his friends. Hogarth, Gainsborough and McEvoy – these are more English than Reynolds or even Blake. Through them runs the authentic strain of fine calligraphy, of muted harmonies, of cool reticence, of intimacy, of delicate form and pearly colour.⁵⁵²

Gleadowe defines McEvoy's portraits as quintessentially English, although it has been concluded in this thesis that his influences were predominantly European and transatlantic, rather than British. The intimacy between McEvoy and his sitters is expressed in the delicate paintwork of the faces of his sitters, as well as the varying degrees of abstraction of the clothes they are wearing. It has been said that McEvoy successfully painted his sitter's character or 'spirit' rather than producing a photographic likeness. This was described by the art critic Martin Wood as particularly innovative:

I believe that future art will press towards the point at which he [McEvoy] is arriving – striving to reach the spirit of the subject, the spirit of the sitter, impatient of detail

⁵⁵¹ MEP.

⁵⁵² R.M.Y Gleadowe, "The Ways of English Painting," *The Listener* (London, February 1934), 284.

except in the light of personality, and quite unable to dwell on it with the old solemn belief in its importance.”⁵⁵³

In a letter to the Editor of *The Times*, William Rothenstein wrote that, ‘McEvoy seems to have approached each sitter with an enchanted excitement, drawing and painting with the curiosity, the interest, and the experimental research for colour, pose, and expression that artists usually reserve for their private work.’⁵⁵⁴ The strength of McEvoy’s relationship with his sitters also meant that he did not have to rely on the open market to sell his work, as the majority of these portraits were commissions with repeat clients.

McEvoy’s tutors, Henry Tonks and Philip Wilson Steer believed, ‘Let an artist’s work be remarkable; but he himself...should pass unnoticed.’⁵⁵⁵ Although McEvoy’s tutors were not describing McEvoy specifically, this is a particularly poignant statement with which to conclude this project. The word ‘remarkable’ is subjective, and recalls McEvoy’s need to be a ‘painter of excellence’ – the quotation that commenced this thesis. For many of McEvoy’s sitters, and reflected in his transnational popularity, McEvoy’s portraits were remarkable. His likenesses of the wealthy elite and celebrities of the 1920s brought McEvoy’s portraits to the fore of fashionable society and he was celebrated as, ‘the most successful painter of the modern Society woman’.⁵⁵⁶ Over a hundred of McEvoy’s paintings are dispersed across thirty-five public collections across the UK, and international collections boast dozens of McEvoy oils, watercolours and drawings. Regardless of his fame, McEvoy remained ‘the same unassuming quietly charming companion and seemed unspoiled by success.’⁵⁵⁷

At the height of his popularity in the 1920s, McEvoy’s ‘touch’ was described as ‘godlike’ by Reginald Gleadowe:

out of the fire and gossamer of colour and line he can weave beauties which need not be justified by their content, forms which may be divinely insignificant. What he sees are the things eternally worth seeing; you must go to the flowers, the clouds, the waves to match his faultless rhythms, his pure fantasies. Untouched by theory or faction,

⁵⁵³ Johnson, *The Work of Ambrose McEvoy, 1923*, 23.

⁵⁵⁴ William Rothenstein, “Mr. McEvoy’s Portraits,” *The Times*, January 17, 1928, 8.

⁵⁵⁵ Rothenstein, *Men and Memories, Vol I.*, 334.

⁵⁵⁶ Unknown, “The Modern Touch in Portraiture: Society Women on Canvas at the Grafton Galleries,” *Illustrated London News*, January 29, 1921, 146-7.

⁵⁵⁷ LET/857/1946, MEP.

trusting his eye, practising untiringly his hand, he will enrich the world with inventions, born of his taste, and patiently wrought in the image of god.⁵⁵⁸

The powerful language of this quotation which describes McEvoy's work as remarkable, could have been used to describe any of the great painters in European art history. Gleadowe is attempting to align McEvoy to the reputations of artists who influenced his work. Art critic Martin Wood believed that McEvoy's success would continue for posterity, 'I believe there will never come a time when a really characteristic portrait by Mr. McEvoy will not retain its value.'⁵⁵⁹ However, McEvoy's posthumous legacy significantly deteriorated after his death in 1927. There were of course some articles that continued to praise McEvoy's work, and in 1945 a review of an exhibition at the Beaux Art Gallery at 1 Bruton Place in Mayfair wrote:

Imaginative, intensely refined, McEvoy's place in English art is distinctive. The reputation of this "Shelley among painters" has by no means declined since his death in 1927 – it is indeed likely to rise still higher. It will be to McEvoy's lasting credit that he contrived to combine popularity with artistic integrity.⁵⁶⁰

A contradictory review of the same exhibition in 1945, this time written by Eric Newton, commented on the precariousness of McEvoy's portraits as if they were temporary in their quality, 'One has the uncomfortable feeling that his sitter may, at any moment, shatter the dream by rushing off to play tennis.'⁵⁶¹ The criticism of McEvoy's work reached a crescendo in 1953 when a review of the Leicester Galleries retrospective exhibition was published in *The Times*:

...the startling vulgarity of his productions as a fashionable portrait painter, will not do for any but the most uncritical minds...McEvoy succumbed so completely that even the best of the portrait sketches and those that were most obviously done to please himself are in this respect as tricky as Lawrence at his very worst.⁵⁶²

However, the precariousness of McEvoy's portraiture, described by Eric Newton, is also a characteristic that makes McEvoy's work inherently modern, as Claude Johnson described:

For the value of Mr. McEvoy's art is that it is so finely expressive of our age. His view of the subject is particularly that of his time, owing nothing whatever to tradition, and

⁵⁵⁸ Gleadowe, *Ambrose McEvoy*, 1924, 29.

⁵⁵⁹ Johnson, *The Work of Ambrose McEvoy*, 1923, 23.

⁵⁶⁰ *The Times*, "Beaux Arts Gallery," *The Times*, January 19, 1945, 8.

⁵⁶¹ Eric Newton, "Ambrose McEvoy," *The Sunday Times*, January 19, 1945, 3.

⁵⁶² *The Times*, "Ambrose McEvoy: A Cautionary Tale Re-Told," 11.

revealing to us that we live in a different world from that which was depicted in eighteenth-century art.⁵⁶³

Although McEvoy's portrait-type can be considered modern and individual in its ethereal style, this quotation fails to recognise the different historical influences on his work. Johnson writes that McEvoy's work owes 'nothing whatever to tradition' which, as this thesis has illustrated, is simply not the case. There are complex reasons for the decline of McEvoy's reputation in the years following his death, which deserve further exploration beyond this thesis. However, if Johnson, a close friend of McEvoy writing during the artist's lifetime, failed to recognise that McEvoy was both original and modern in his portraiture, whilst also being closely influenced by old masters and contemporaries, then how could an art historian working twenty or fifty years after McEvoy's death be expected to unpick this complicated narrative of an artist and an oeuvre that does not easily fit into the art historical mould of modernist values? Following the 1953 review, McEvoy's life and work faded into obscurity and eventually 'pass[ed] unnoticed' in British art history.⁵⁶⁴

There are a number of possible reasons for the neglect of McEvoy's work. McEvoy died quietly of pneumonia at the age of forty-nine, and was quickly overshadowed by his gregarious, controversial and long-lived friend Augustus John. McEvoy was working over a transitional period and across the 19th/20th century divide. This divide has led to the separation of Victorian and modernist artists in art history, with many of the artists that fall into neither group – including McEvoy and a number of his contemporaries – having subsequently been excluded from scholarship.⁵⁶⁵ British art has celebrated a number of war artists working during the First and Second World Wars, and with a growing interest in this area over a number of years, it has led to the systematic exclusion of artists, like McEvoy, working during the interwar period. Following the Second World War, as has been briefly mentioned in this thesis, societal tastes also began to change and portraits of the wealthy elite amidst rationing and a war-torn Britain were no longer welcome in the canon of British art. This meant that McEvoy's portraits were relegated to art gallery storerooms and have never returned to public view. Finally, in the quotation above, Pezzini writes that McEvoy's generation of artists were not modernists in the sense that they 'did not present the extreme simplifications and distortions we have come to associate with that movement', for example, the simple colours and shapes created by the Bloomsbury Group,

⁵⁶³ Johnson, *The Work of Ambrose McEvoy, 1923*, 27.

⁵⁶⁴ Rothenstein, *Men and Memories, Vol I.*, 334.

⁵⁶⁵ This is a subject that was also explored by Sam Shaw in his thesis. Shaw, "'Equivocal Positions': The Influence of William Rothenstein, c.1890-1910."

or work by the Vorticists, or Picasso.⁵⁶⁶ Pezzini writes that until at least 1910, 'this current represented a vital element of modern art in Britain and possessed enough of its own character to be distinctive and hence worthy of independent consideration.'⁵⁶⁷ McEvoy's portraits, although his work was influenced by other artists in a variety of ways, maintained their own distinctive character and popularity until his death in 1927, and then intermittently in the twenty years that followed.

It was a struggle for McEvoy to reach success, or as McEvoy defined it, 'to be a painter of excellence'. It took a number of years negotiating the work of Dutch masters, Whistler, Sargent, and his Slade contemporaries, in order to develop a distinctive style of portraiture. This thesis focuses on the work of Ambrose McEvoy, but the narrative of British art in which he sits is broader than his life and oeuvre. McEvoy is representative of an under-researched period in British art which constitutes several artists who have been excluded or side-lined in art historical scholarship. Art historians have cherry-picked convenient areas of modern British art, or specific artists and groups, to research. As more is written on these pockets of British art, so the field becomes increasingly narrow. It is now time to broaden this field and populate British art history at the turn of the twentieth century, and throughout the interwar years, with every artist that contributed to the narrative. The natural progression from this thesis would be to research the female artists that attended the Slade School of Fine Art with McEvoy. As was explored in Chapter 2, these women influenced McEvoy and their other male contemporaries, but often did not reach their potential as artists once entering the domestic sphere as wives and mothers.

This thesis has given a comprehensive and unprecedented insight into the life and work of Ambrose McEvoy from an art historical perspective, but it has also provided a foundation on which to build a new narrative of British art at this period. As the art collector, and friend of McEvoy, Edgar Vincent, 1st Viscount D'Abernon wrote in McEvoy's obituary in *The Times* two weeks after his death:

What will be McEvoy's place in the judgement of posterity? What will be his level in the auction rooms of 2027 A.D.?... No one can predict. The verdict will certainly depend upon something entirely different from artistic merit as preached in the jargon of today. But if the tide of Transatlantic fashion, or the fancy of the then richest country, possibly our Colonial Empire or some South American community, turns in the direction of the graceful, the delicate, and the imaginative, we believe that none of the moderns has a better chance of being classified and compared with Gainsborough than the

⁵⁶⁶ Pezzini, '(Inter)National Art', 159.

⁵⁶⁷ Ibid.

strange and illusive painter whose premature death English art has to-day such good reason to deplore.⁵⁶⁸

Although we live in a very different world from that of 1927, and 2027 now draws near, McEvoy's work, particularly his focus on women in portraiture, has never been more relevant. This thesis is the beginning of a new generation of scholarship on McEvoy, and the work of his contemporaries, as part of a neglected period of British modernism. McEvoy was an experimental artist who worked through a transitional period of British art at the turn of the twentieth century, an unprecedented world war, and a unique period of intense glamour and reckless indulgence, the 1920s. The McEvoy Estate Papers have confirmed that McEvoy was a leading portraitist of his generation and that he built his successful practice by negotiating the influence of other artists and their work – de Hooch, Rembrandt, Sargent, Titian, Vermeer, Whistler – McEvoy gleaned techniques from these artists, he copied and reinterpreted their compositions in order to create a truly unique and recognisable style of portraiture. These artistic influences truly shaped this 'painter of excellence.'⁵⁶⁹

⁵⁶⁸ Viscount D'Abernon, "Obituary, Ambrose McEvoy, An Appreciation," *The Times*, January 19, 1927, 9.

⁵⁶⁹ NOT/364, MEP.

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VOLUME II

ILLUSTRATIONS

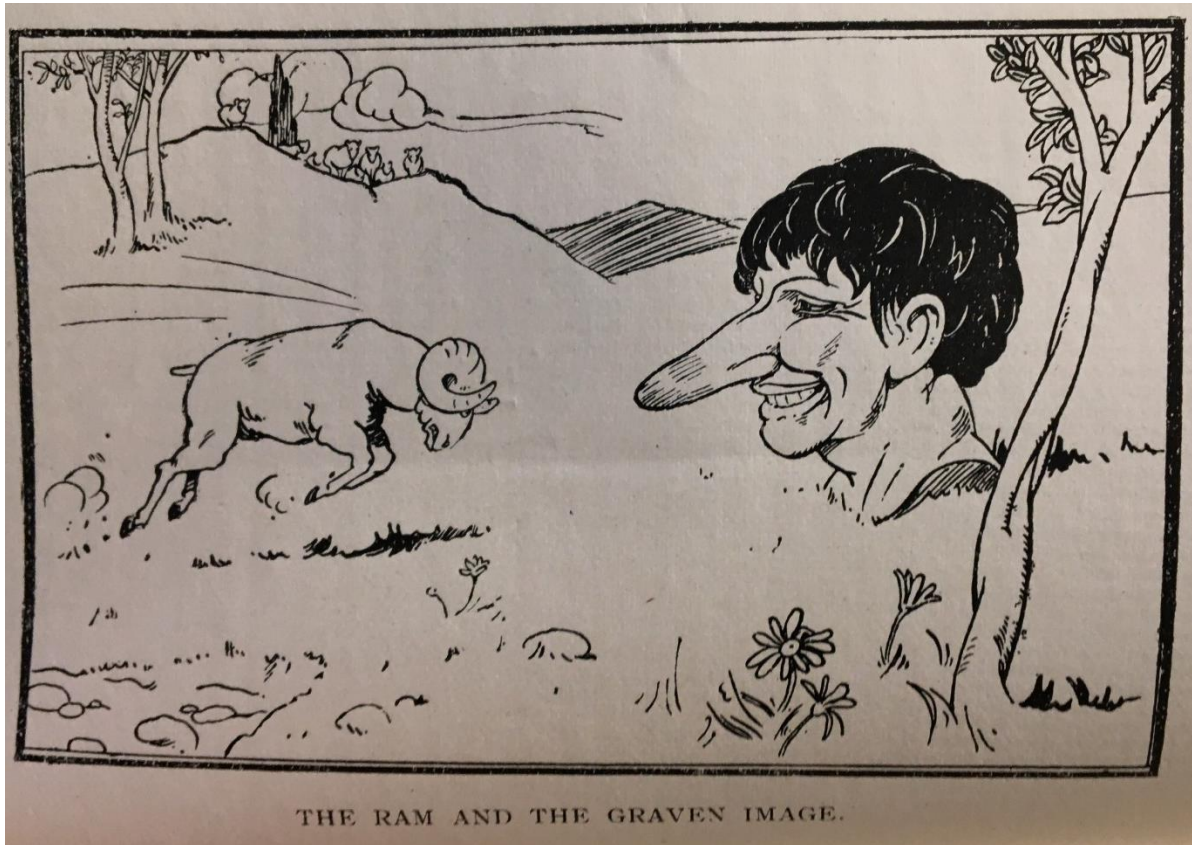


Figure 1: 'The Ram and the Graven Image' by Ambrose McEvoy in *Fableland* by William Morant (London: T. Fisher Unwin, 1898), 44-45, British Library, General Reference Collection 012305.i.3 (photograph by Lydia Miller).

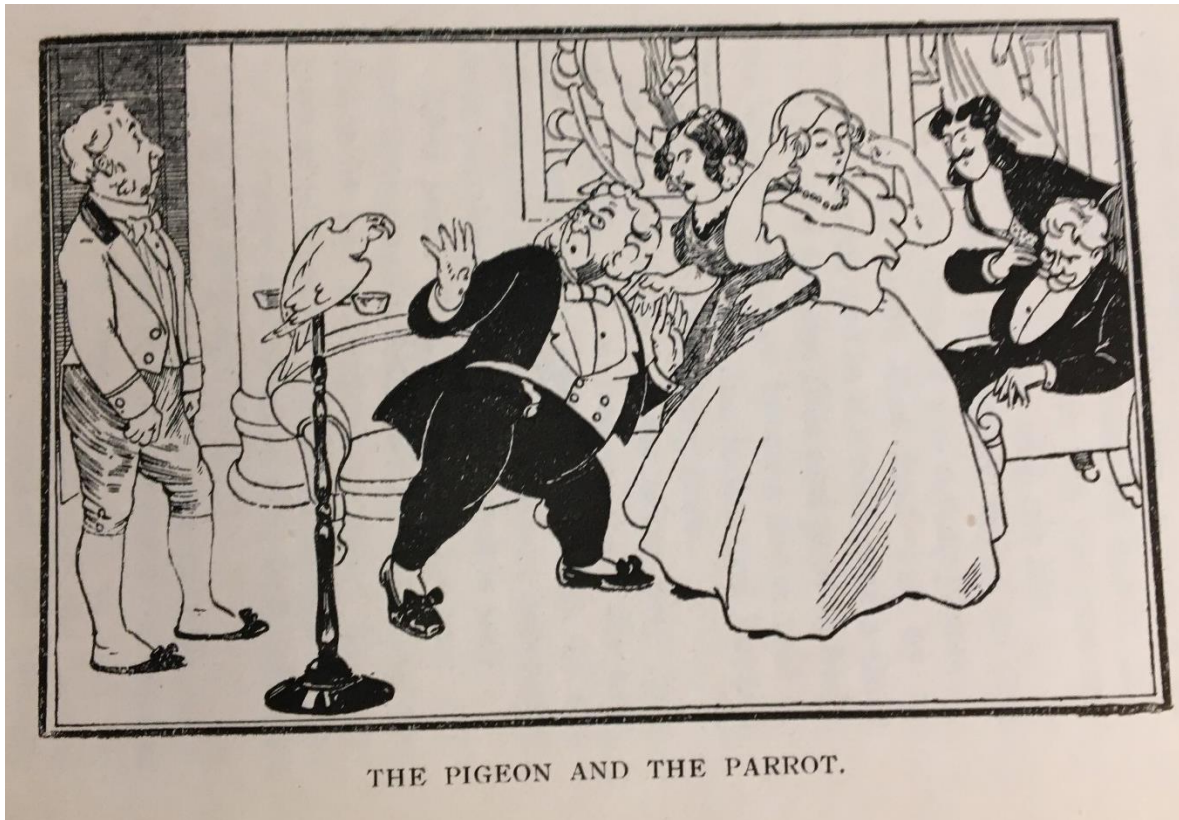


Figure 2: 'The Pigeon and the Parrot' by Ambrose McEvoy in *Fableland* by William Morant (London: T. Fisher Unwin, 1898), 44-45, British Library, General Reference Collection 012305.i.3 (photograph by Lydia Miller).



Figure 3: 'A Ballad' Illustrated by Ambrose McEvoy in *The Quarto, An Artistic, Literary & Musical Quarterly for 1896* (London: J.S. Virtue & Co., 1896), 64-5, British Library, General Reference Collection K.T.C.37.b.6 (photograph by Lydia Miller).



Figure 4: Unknown photographer, *Ambrose McEvoy*, c.1898, photograph, McEvoy Estate Papers, PHO/1.



Figure 5: F. Hollyer, *English illustrator Aubrey Vincent Beardsley (1872-1898)*, 1892, photograph, Getty Images, HE6494.


CERTIFIED COPY of an ENTRY
Pursuant to the Births and Deaths Registration Act 1953

Registration District Malmesbury										
1877. Birth in the Sub-District of Malmesbury West in the County of Wilts										
Columns:- 1	2	3	4	5	6	7	8	9	10	
No.	When and where born	Name, if any	Sex	Name, and surname of father	Name, surname and maiden surname of mother	Occupation of father	Signature, description and residence of informant	When registered	Signature of registrar	Name entered after registration
129	Twelfth August 1877 Crudwell	Arthur Ambrose	Boy	Charles Ambrose McEvoy	Mary Jane McEvoy formerly Muggins	Civil Engineer	Mary Jane McEvoy Mother Crudwell	Nineteenth September 1877	George Emerson Registrar	/

Certified to be a true copy of an entry in a register in my custody.

R Hunter Deputy Superintendent Registrar
 10th January 2017 Date

CAUTION: THERE ARE OFFENCES RELATING TO FALSIFYING OR ALTERING A CERTIFICATE AND USING OR POSSESSING A FALSE CERTIFICATE. ©CROWN COPYRIGHT

WARNING: A CERTIFICATE IS NOT EVIDENCE OF IDENTITY.

Figure 6: An authorised copy of McEvoy's birth certificate from Wiltshire and Swindon History Centre, 10th January 2017, signed by R. Hunter, Deputy Superintendent Registrar.

UNIVERSITY COLLEGE, LONDON.

SLADE SCHOOL OF FINE ART.

Admit *M^r A. A. McEvoy*

2nd Term Session 189 ~~7-9~~⁸.

3 days a week
Admitted,

No. 213 sat

£3:3:0.

THREE GUINEAS.

Frederick Brown
Professor.

This Ticket must be presented for
signature to the Professor of the
Class for which it is issued.

No. 159

Figure 7: Admittance Ticket, University College London, Slade School of Fine Art, Ambrose McEvoy, 2nd term, 3 days a week, 1897-1898, admitted by Frederick Brown.



Figure 8: Unknown, *Cast of the Dancing Faun*, c.1781, plaster cast, 151cm high, Royal Academy of Arts, 03/1462.



Figure 9: Elinor Proby Adams, *A Faun Playing Cymbals (and a study of a Left Arm)*, 1906, black chalk, unknown dimensions, UCL Art Museum, 8921.



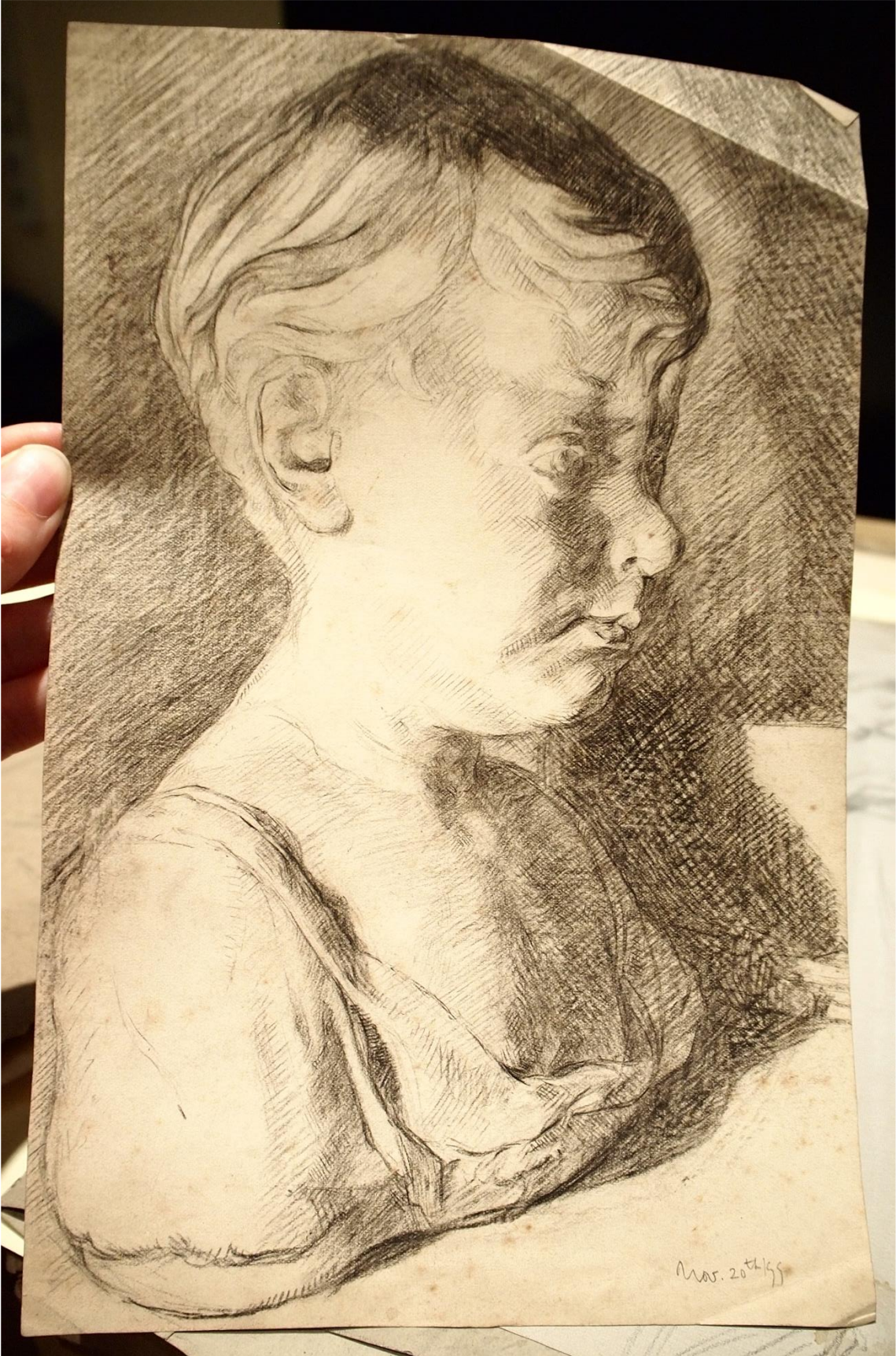
Figure 10: Desiderio da Settignano, *The Christ Child (?)*, c.1460, marble, 30.5 x 26.5 x 16.3cm, National Gallery of Art Washington, D.C.



Figure 11: Ambrose McEvoy, *Drawing after Desiderio da Settignano, The Christ Child*, date unknown, ink on paper, McEvoy Estate Papers, DRA/653.



Figure 12: Ambrose McEvoy, *Drawing after Desiderio da Settignano, The Christ Child*, February 27th unknown year, pencil highlighted with white chalk on paper, McEvoy Estate Papers, DRA/14.



Caption next page

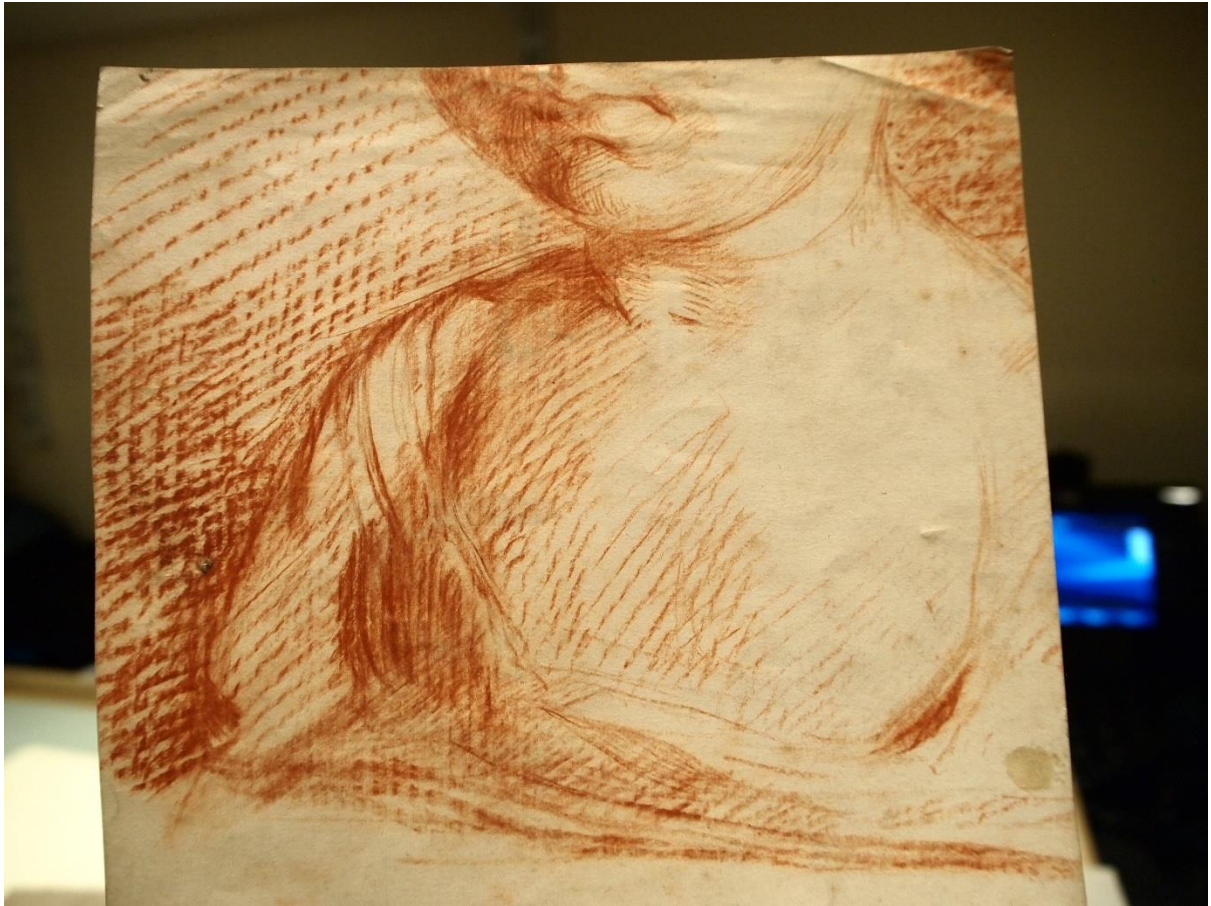


Figure 13: Ambrose McEvoy, *Drawing after Desiderio da Settignano, The Christ Child*, 20th November 1899, graphite on paper, McEvoy Estate Papers, DRA/19 (recto and verso).



Figure 14: Ambrose McEvoy, *Drawing after Desiderio da Settignano, The Christ Child*, unknown date, pencil on paper, McEvoy Estate Papers, SKE/3.



Figure 15: Ambrose McEvoy, *Drawing after Desiderio da Settignano, The Christ Child*, unknown date, ink and pencil on paper, McEvoy Estate Papers, DRA/687.



Figure 16: Ambrose McEvoy, *Drawing after Desiderio da Settignano, The Christ Child*, February 1900, pencil on paper, McEvoy Estate Papers, DRA/506.



Figure 17: Ambrose McEvoy, *Drawing after Desiderio da Settignano, The Christ Child*, unknown date, ink on paper, McEvoy Estate Papers, SKE/3.



Figure 18: Maggie Laubser, *Still Life with Bust of a Young Boy and Orange*, 1920-21, oil on board, 40 x 31cm, Stellenbosch University, DM269.



Figure 19: Ambrose McEvoy, *Study of a male nude*, date unknown, pencil on paper, McEvoy Estate Papers, DRA/1205.



Figure 20: Ambrose McEvoy, *Sketch of a female nude*, date unknown, pencil on paper, McEvoy Estate Papers, DRA/1230.



Figure 21: Ambrose McEvoy, *Sketch of a female nude*, date unknown, pencil on paper, McEvoy Estate Papers, DRA/1239.



Figure 22: Ambrose McEvoy, *Sketch of a female nude*, date unknown, pencil on paper, McEvoy Estate Papers, DRA/1245.



Figure 23: Ambrose McEvoy, *Sketch of a female nude*, date unknown, graphite on paper, McEvoy Estate Papers, DRA/1317.



Figure 24: Ambrose McEvoy, *Two sketches of male nudes*, date unknown, pencil on paper, McEvoy Estate Papers, PAI/91.



Figure 25: Walter Sickert, *The Camden Town Murder or What Shall We Do about the Rent?* c.1908, oil on canvas, 25.6 x 35.6cm, Yale Center for British Art, B1979.37.1.

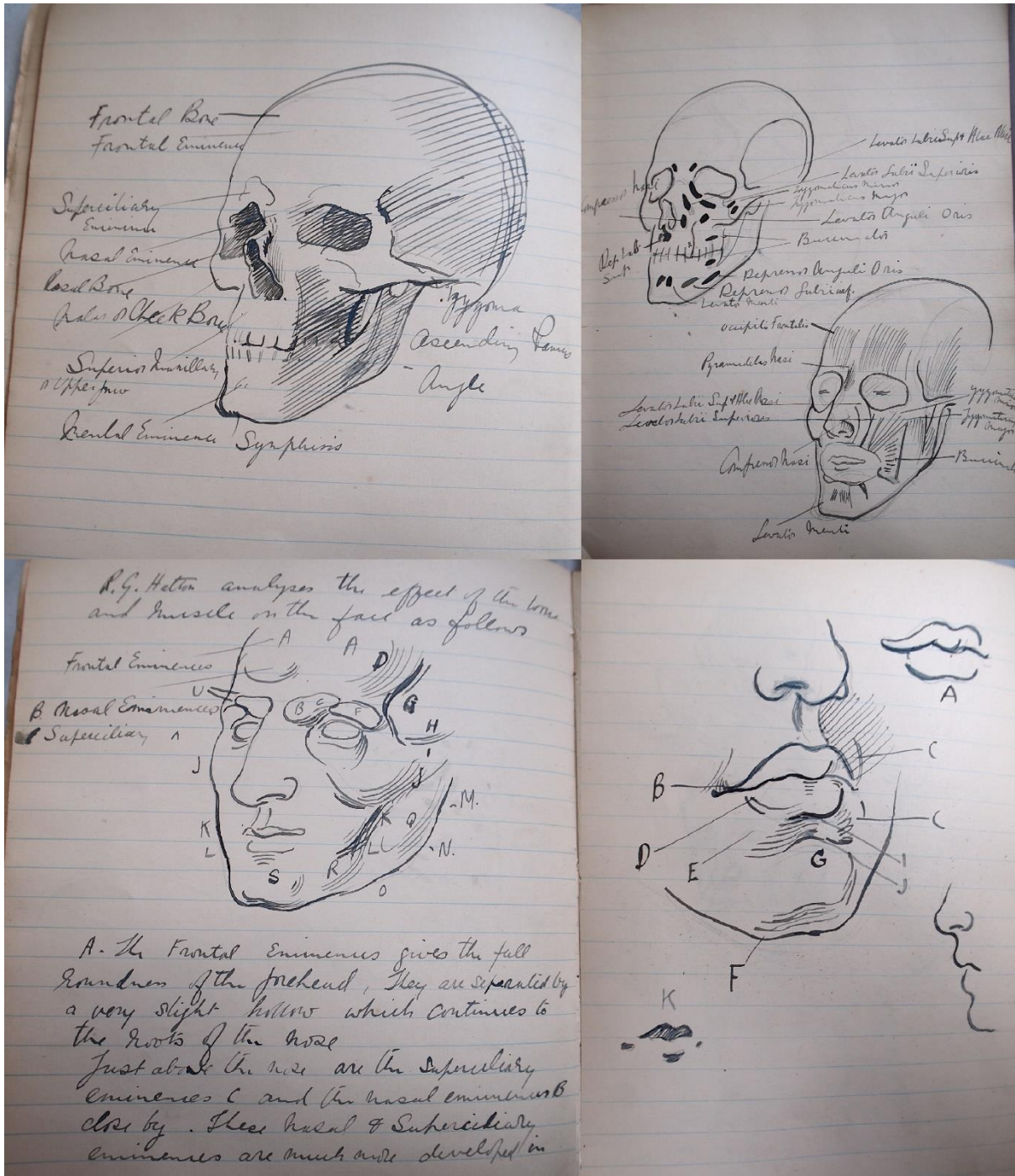


Figure 26: Ambrose McEvoy, pages from a sketchbook depicting the human head, date unknown, pen on paper, McEvoy Estate Papers, SKE/33.

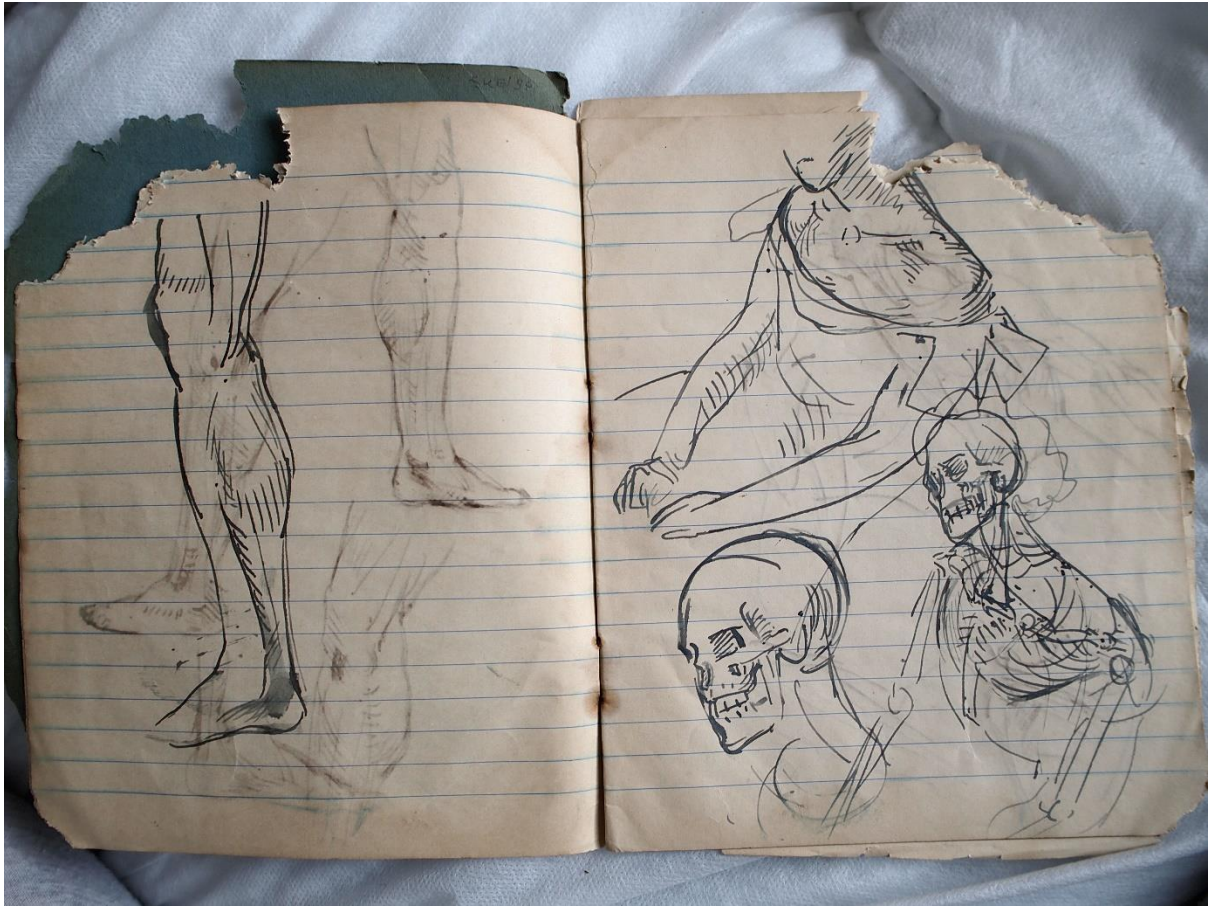


Figure 27: Ambrose McEvoy, pages from a sketchbook depicting the human figure, date unknown, pen on paper, McEvoy Estate Papers, SKE/30.

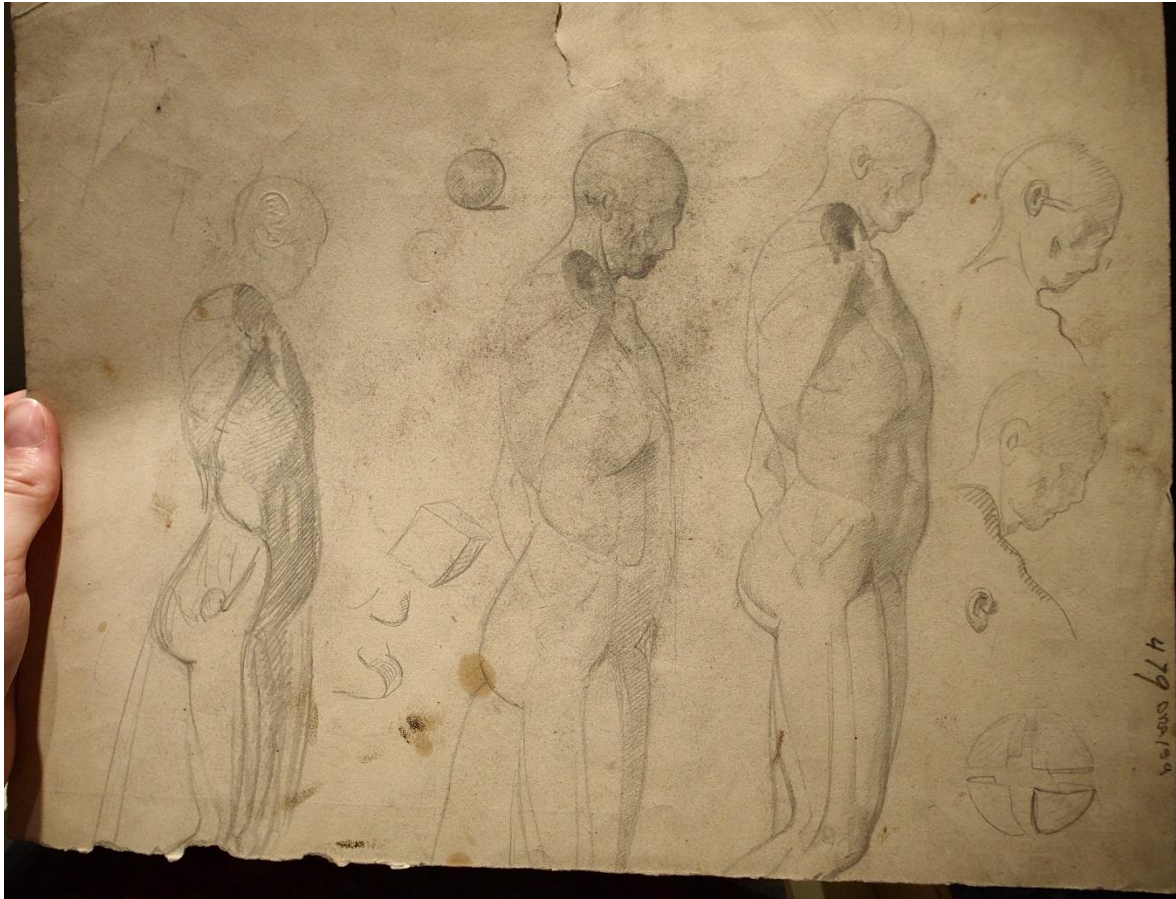


Figure 28: Ambrose McEvoy, *Sketch of standing male nudes*, date unknown, pencil on paper, McEvoy Estate Papers, DRA/59.



Figure 29: Augustus John, *At the National*, date unknown, ink on paper, McEvoy Estate Papers, DRA/1319.



Figure 30: Augustus John, *Leaving the National*, date unknown, ink on paper, McEvoy Estate Papers, DRA/1319.



Figure 31: Vincenzo Catena, *St. Jerome in his Study*, c.1510, oil on canvas, 75.9 x 98.4cm, National Gallery, London, NG694.



Figure 32: Paolo Veronese, *The Rape of Europa*, c.1570, oil on canvas glued to oak panel, 59.5 x 70cm, National Gallery, London, NG97.



Figure 33: Ambrose McEvoy, *The Rape of Europa after Veronese*, date unknown, oil on canvas, McEvoy Estate Papers, PAI/32.



Figure 34: Titian, *Noli me Tangere*, c.1514, oil on canvas, 110 x 91.9cm, National Gallery, NG270.

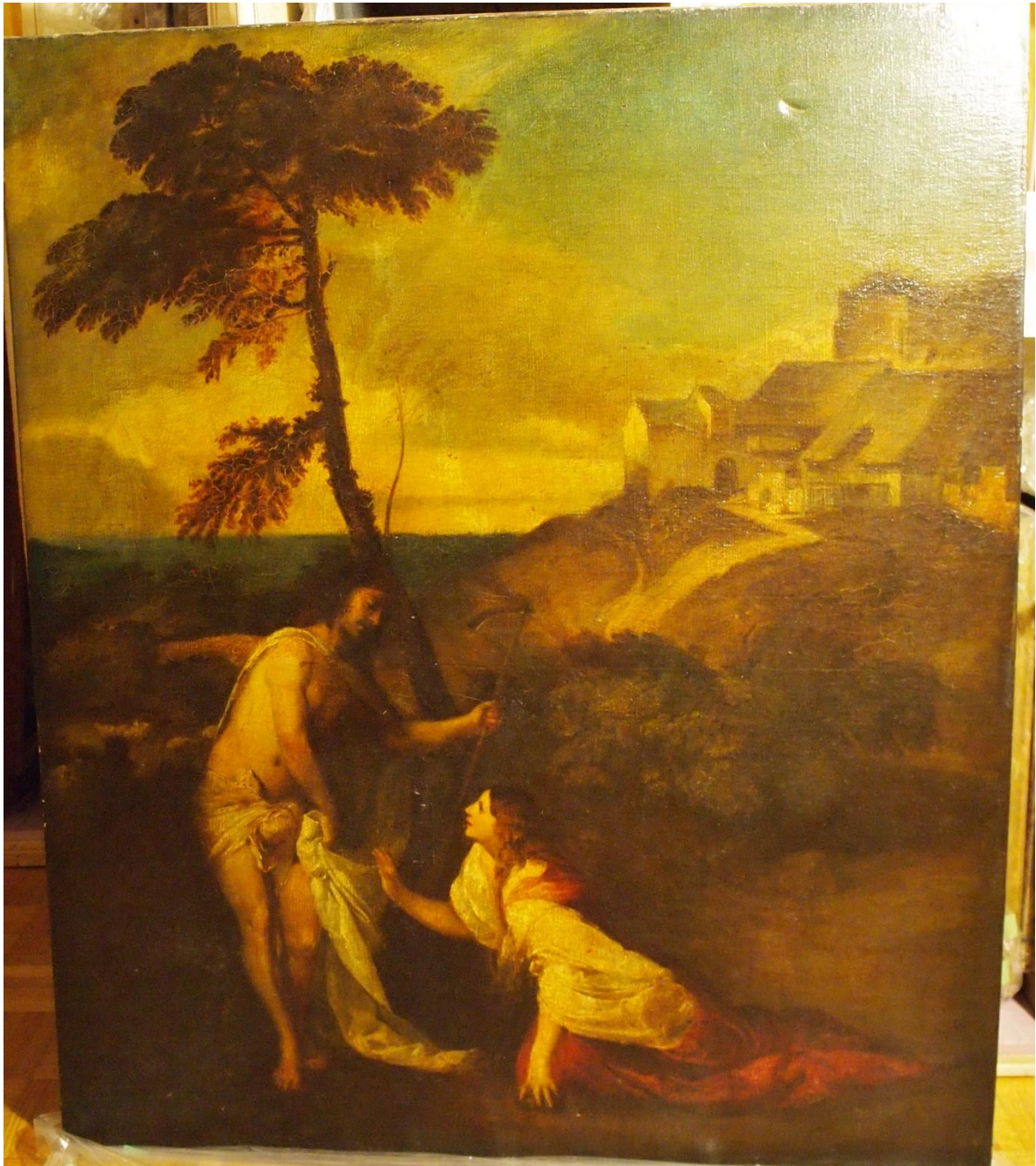


Figure 35: Ambrose McEvoy, *Noli me Tangere after Titian*, date unknown, oil on canvas, McEvoy Estate Papers, PAI/46.

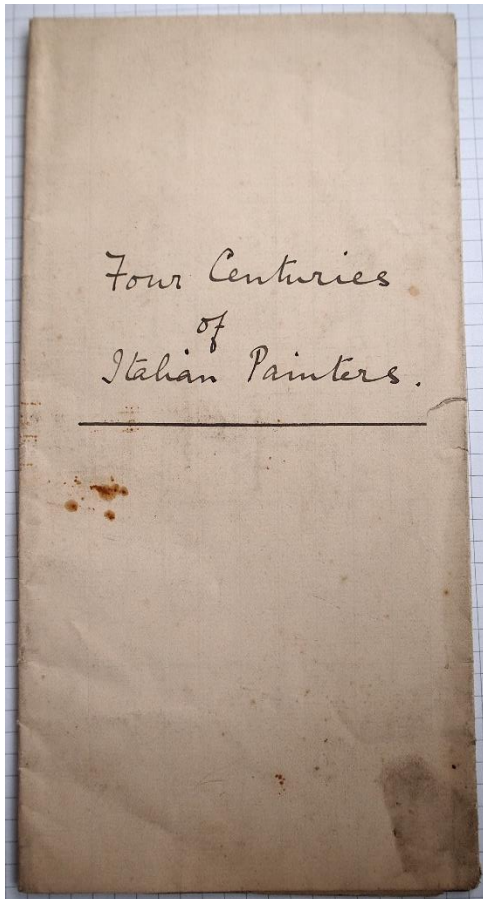


Figure 36: Ambrose McEvoy, *Four Centuries of Italian Painters*, large sheet of paper documenting Italian artists from 1275 to 1650, date unknown, ink on paper, McEvoy Estate Papers, NOT/81. (Images 1 and 2 of 6)

	<u>Schools of Tuscany.</u>		<u>Umbrian School.</u>
	<u>Florence.</u>	<u>Siena.</u>	<u>Perugia.</u>
<i>Period of Byzantinism.</i>	1275. Louis IX (S. Louis) S. Thomas Aquinas. Niccolo Pisano. Sicilian Vespers. Roger Bacon. Marco Polo. Brunetto Latini. Giovanni Pisano.	Cimabue Giotto.	Duccio da Siena. Simone Martini. Ugolino da Siena. Guido da Siena.
<i>Period of Gothic and allegorical style.</i>	1300. Dante. Clement V at Avignon. Andrea Tafi. 1325. Petrarch. Edward III in England. 1350. Boccaccio. Sir John Mandeville. Tyrant of Sicily. Milan. in Scala. Verona. Italy. Este. Ferrara. 1375. Wycliffe. William of Wykeham. Chaucer. Langland. Froissart. Andrea Pisano.	1300. Giotto. 1325. Bernardo Daddi. 1350. Taddeo Gaddi. 1375. Masaccio. 1400. Fra Filippo Lippi.	1300. Palmarca. 1325. Bartolo di Fredi. 1350. Taddeo Bartoli. 1375. Giovanni di Paolo. 1400. Ottaviano della Fiesca. 1425. Benedetto Bonifati. 1450. Perugino.
<i>Period of Italian and Northern.</i>	1400. Brunelleschi. Masaccio. Ghiberti. Bella Gueraia. Hubert van Eyck. Donatello. 1425. Luca della Robbia. Jeanne d'Arc. Jan van Eyck. 1450. Invention of Printing. Cosimo dei Medici. 1475. Lorenzo dei Medici.	1400. Fra Angelico. 1425. Masaccio. 1450. Fra Filippo Lippi. 1475. Raphael.	1400. Sano di Pietro. 1425. Benedetto Bonifati. 1450. Perugino. 1475. Raphael.

scany.		Umbrian School.		North Italian Schools -	
<u>Siena.</u>		<u>Perugia.</u>		<u>Venice.</u>	
Duccio da Siena. Simone Martini. Ugolino da Siena Giotto da Siena.		Oderisi da Gubbio		Padua.	
		Palmerucci.		Bologna.	
				Lombardy.	
Bartolo di Fredi Ambrogio Lorenzetti Pietro Lorenzetti.		Allegretto Rusio.		Guariento.	
Taddeo Bartoli. Bernardo Rossini.		Gentile da Fabriano		Alchicuro da Zevio. Jacopo d'Amigo.	
Giovanni di Paolo Lepina di Poggio				Giovanni da Padova Giovanni da Padova Antonio da Padova	
Sano di Pietro.		Ottaviano Nelli		Jacopo Bellini.	
Piero della Francesca		Piero della Francesca		Jacopo del Fiore Giovanni da Poggendorf Alessandro Antonio Vivarini or de' Vivarini	
Benedetto Bonifazi		Gentile Bellini.		Squarcione.	
Perugino.		Giovanni Bellini		Pizzolo.	
		Pesanello.		Mantegna	
Giovanni Santi Nicola da Tolentino		Bartolomeo Vivarini Luigi Alberti Vivarini Antonio da Messina Carlo Crivelli.		Schiavone.	
Melozzo da Forlì		Titian.		Marco Zoppo.	
		Giorgione.		School of Ferrara.	
				Francesco Costa.	
				Francis	
				Timoteo della Valle	
				Vincenzo Foppa.	
				Bernardino da	
				Mazzone.	
				1300.	
				1400.	
1475		1500		1525	
1550		1575		1600	
1625		1650			

(Images 3 and 4 of 6)

The vertical lines below the names show the length of the painter's life, marked as far as possible about the culminating point of his career -

1475	<p>1475-1500</p> <p>1500</p> <p>1525</p> <p>1550</p> <p>1575</p> <p>1600</p>	<p>1475-1500</p> <p>1500</p> <p>1525</p> <p>1550</p> <p>1575</p> <p>1600</p>	<p>1475-1500</p> <p>1500</p> <p>1525</p> <p>1550</p> <p>1575</p> <p>1600</p>	<p>1475-1500</p> <p>1500</p> <p>1525</p> <p>1550</p> <p>1575</p> <p>1600</p>	<p>1475-1500</p> <p>1500</p> <p>1525</p> <p>1550</p> <p>1575</p> <p>1600</p>
------	--	--	--	--	--

The vertical lines below the names show the length of the painter's life, marked as far as possible about the culminating point of his career -

1475	<p>1475-1500</p> <p>1500</p> <p>1525</p> <p>1550</p> <p>1575</p> <p>1600</p>	<p>1475-1500</p> <p>1500</p> <p>1525</p> <p>1550</p> <p>1575</p> <p>1600</p>	<p>1475-1500</p> <p>1500</p> <p>1525</p> <p>1550</p> <p>1575</p> <p>1600</p>	<p>1475-1500</p> <p>1500</p> <p>1525</p> <p>1550</p> <p>1575</p> <p>1600</p>	<p>1475-1500</p> <p>1500</p> <p>1525</p> <p>1550</p> <p>1575</p> <p>1600</p>
------	--	--	--	--	--

the of the painter's life. When there is no vertical line the painter's name is a point of his career -

(Images 5 and 6 of 6)



Figure 37: Ambrose McEvoy, several sketches of hands, pen, pencil, graphite, red chalk on paper, date unknown, McEvoy Estate Papers, DRA/1316, DRA/673, DRA/674, DRA/675, DRA/676, DRA/678, DRA/679, DRA/681.



Figure 38: Titian, Detail of *Noli me Tangere*, c.1514, oil on canvas, 110 x 91.9cm, National Gallery, NG270.



Figure 39: Thomas Gainsborough, *The Artist's Daughter Margaret*, c.1772, oil on canvas, 75.6 x 62.9cm, Tate, N01482.



Figure 40: Ambrose McEvoy, *The Artist's Daughter Margaret after Thomas Gainsborough*, date unknown, oil on canvas, McEvoy Estate Papers, PAI/55.



Figure 41: William Hogarth, *Mrs Salter*, 1741, oil on canvas, 76.2 x 63.5cm, Tate, N01663.



Figure 42: Ambrose McEvoy, *Mrs Salter after William Hogarth*, date unknown, oil on canvas, McEvoy Estate Papers, PAI/133.



Figure 43: William Hogarth, *The Sleeping Congregation*, 1762, etching and engraving, 26.7 x 20.8cm, The Metropolitan Museum of Art, 91.1.1.



Figure 44: Ambrose McEvoy, *The Sleeping Congregation after William Hogarth*, date unknown, ink on paper, McEvoy Estate Papers, SKE/3.

No 2
 Sir John Soane's Museum,
 13, Lincoln's Inn Fields.

Admit Mr A Ambrose McEvoy as a
 student & reader for 6 months from this date
 (to sign name and address in the Book
 kept for that purpose) to see the Museum on
 any week day between the hours of 11 AM & 5 PM
 Saturdays 11 AM to 2 PM

Jan 7. 1899

GEORGE H. BIRCH, F.S.A.
 Curator.

Figure 45: A reader's ticket for Sir John Soane's Museum, addressed to Mr A. Ambrose McEvoy. 7th January 1899.



Figure 46: Ambrose McEvoy, *Syndics of the Drapers' Guild after Rembrandt*, date unknown, ink and pencil on paper, McEvoy Estate Papers, SKE/3.



Figure 47: Ambrose McEvoy, *Jean Pellicorne with His Son Caspar after Rembrandt*, date unknown, pencil on paper, McEvoy Estate Papers, SKE/3.



Figure 48: Ambrose McEvoy, *Susanna van Collen, Wife of Jean Pellicorne with Her Daughter Anna after Rembrandt*, date unknown, pen and wash on paper, McEvoy Estate Papers, SKE/3.



Figure 49: Ambrose McEvoy, *Susanna van Collen, Wife of Jean Pellicorne with Her Daughter Anna after Rembrandt*, date unknown, pencil on paper, McEvoy Estate Papers, SKE/3.



Figure 50: Rembrandt, *The Rat Catcher*, 1632, etching, 14 x 12.5cm, The British Museum, 1847,1120.5.



Figure 51: Ambrose McEvoy, *The Rat Catcher after Rembrandt*, date unknown, ink on paper, McEvoy Estate Papers, DRA/670.



Figure 52: Gwen John, *Group Portrait*, c.1897, watercolour and pen over pencil, 28 x 38cm, UCL Art Museum, 3451.



Figure 53: Samuel van Hoogstraten, *Vue d'intérieur, ou Les Pantoufles (The Slippers)*, c.1658, oil on canvas, 103 x 70cm, Louvre Museum, RF 3722.



Figure 54: Henri Fantin-Latour, *A Studio at Les Batignolles*, 1870, oil on canvas, 204 x 273.5cm, Louvre Museum, RF 729. (Annotated by Lydia Miller)



Figure 55: Unknown photographer, *Slade School country picnic*, April 1899, vintage bromide print, 17.3 x 25.5cm, National Portrait Gallery, NPG x38484.



Figure 56: Gwen John, reverse of *Group Portrait*, c.1897, red chalk, pen and black ink over black chalk, 28 x 38cm, UCL Art Museum, 3451.



Figure 57: Raphael, *Drawing, Study for a Nude Soldier in a Resurrection*, 1498-1520, pencil on paper, 29.1 x 32.5cm, The British Museum, 1854,0513.11.



Figure 58: Gwen John, Detail of 'Raffaello' signature, bottom right of the reverse of *Group Portrait*, c.1897, red chalk, pen and black ink over black chalk, 28 x 38cm, UCL Art Museum, 3451.



Figure 59: Gwen John, *Self-Portrait*, 1902, oil on canvas, 44.8 x 34.9cm, Tate, N05366.

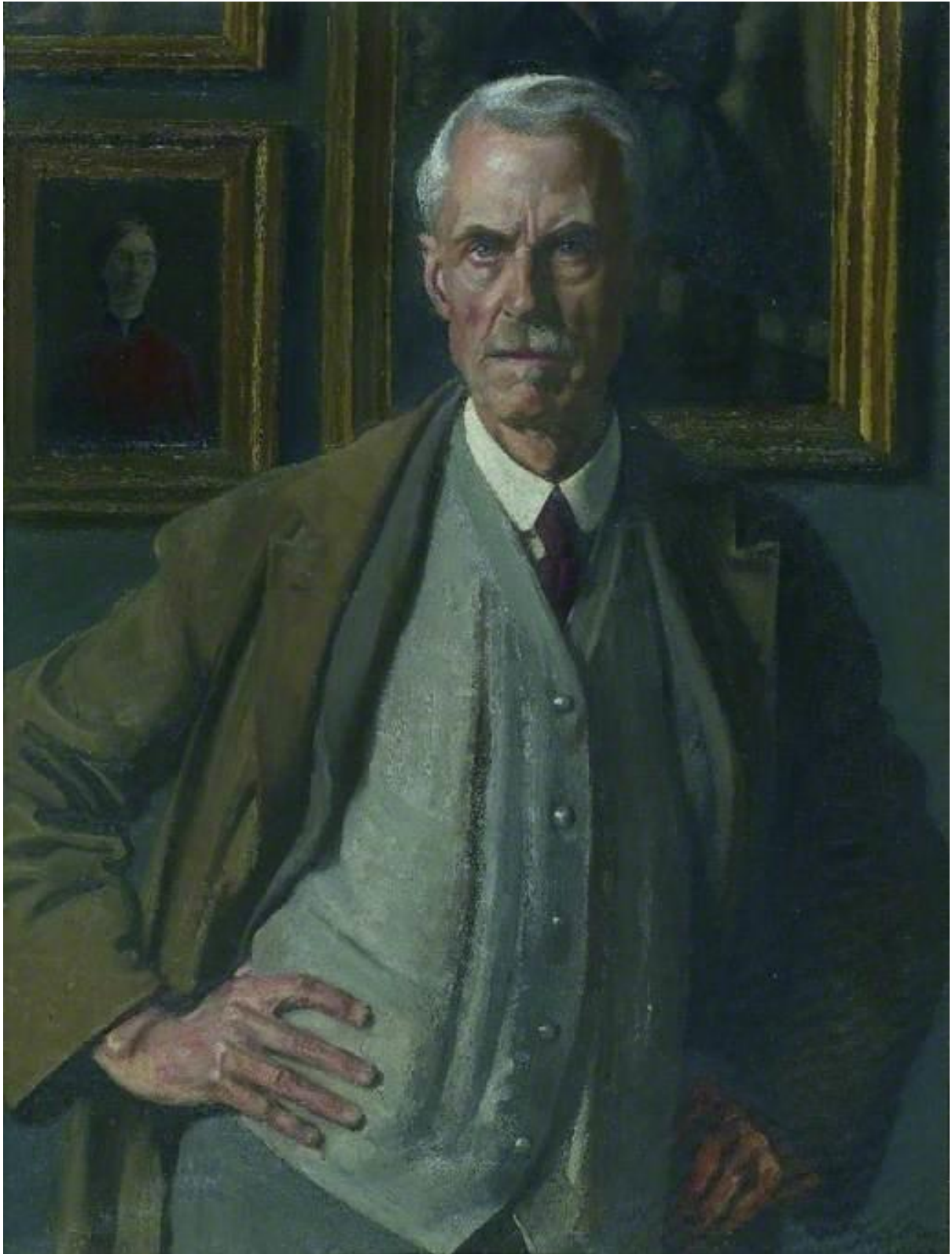


Figure 60: Frederick Brown, *Portrait of the Artist*, 1926, oil on canvas, 97.5 x 66cm, Ferens Art Gallery, KINCM:2005.4784.



Figure 61: Dutch School, *Portrait of a Young Woman*, c.1653-5, oil on canvas, 66 x 58.5cm, The National Gallery, NG237.

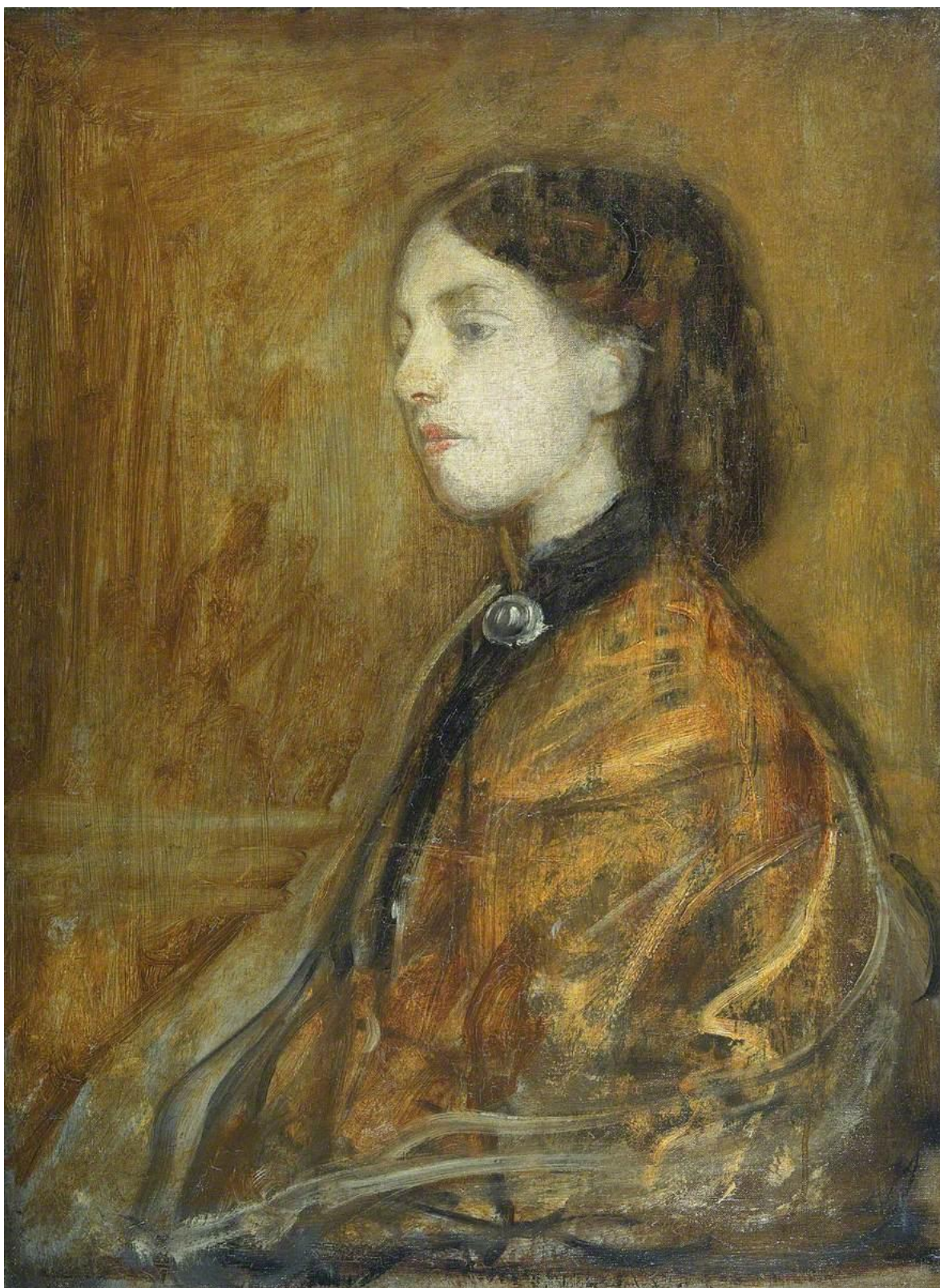


Figure 62: Ambrose McEvoy, *Gwen John*, c.1900, oil on canvas, 68.7 x 51.1cm, National Museum of Wales, NMW A 12827.



Figure 63: Gwen John, *Mrs Atkinson*, ca. 1897-98, oil on wood, 30.5 x 31.1cm, The Metropolitan Museum of Art, 1979.135.27.



Figure 64: James McNeill Whistler, *Arrangement in Grey and Black No. 1*, 1871, oil on canvas, 144.3 x 162.5cm, Musée D'Orsay, RF 699.



Figure 65: Gwen John, *Mrs Atkinson*, ca. 1897-98, oil on wood, 30.5 x 31.1cm, The Metropolitan Museum of Art, 1979.135.27 and Gwen John, *Group Portrait*, c.1897, watercolour and pen over pencil, 28 x 38cm, UCL Art Museum, 3451.



Figure 66: Ambrose McEvoy, *Sketch after Mrs Atkinson by Gwen John*, date unknown, pencil on paper, McEvoy Estate Papers, SKE/3.

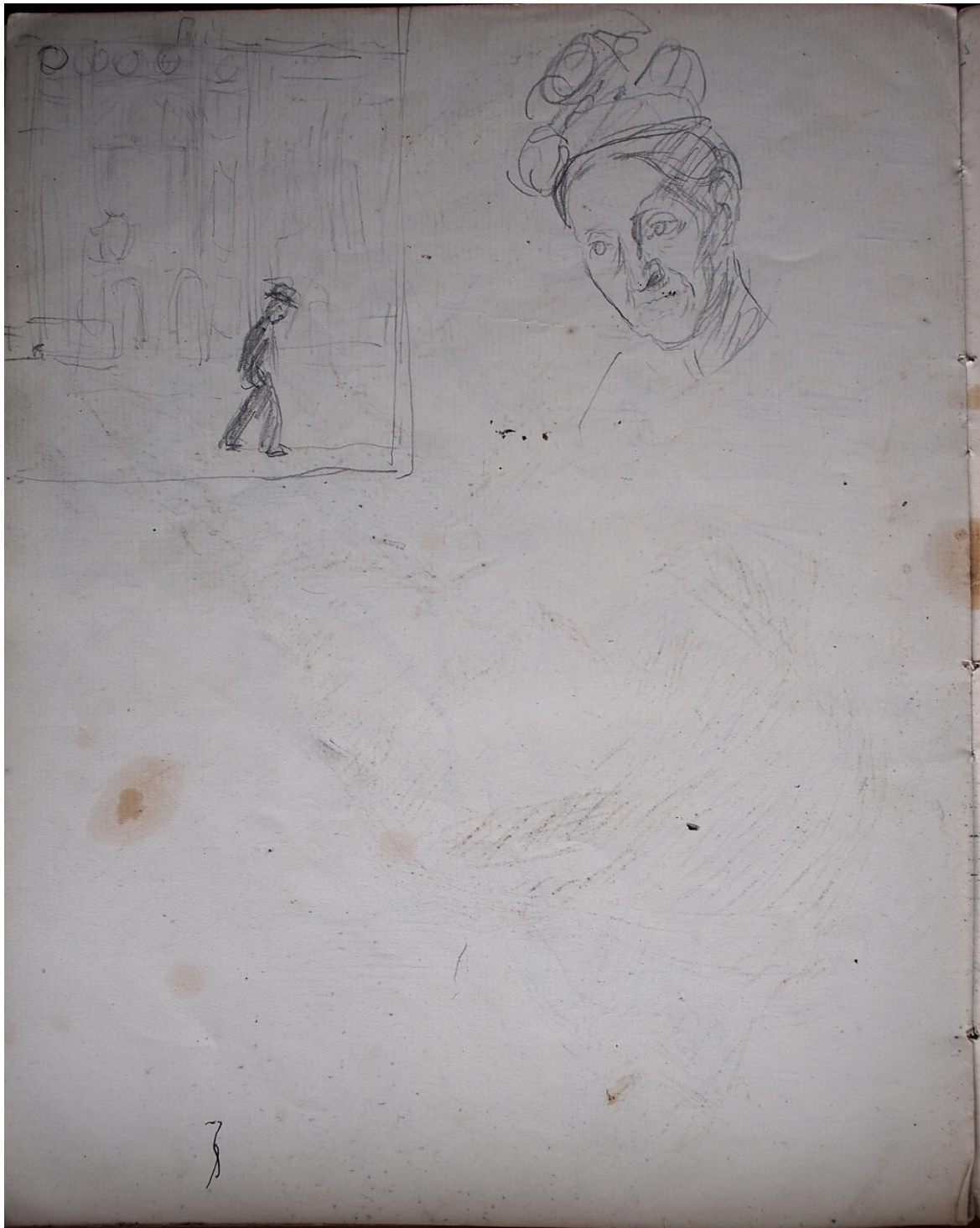


Figure 67: Ambrose McEvoy, *Sketch after Mrs Atkinson by Gwen John*, date unknown, pencil on paper, McEvoy Estate Papers, SKE/3.



Figure 68: Ambrose McEvoy, *Sketch after Mrs Atkinson by Gwen John and other figures*, date unknown, pencil on paper, McEvoy Estate Papers, SKE/3.

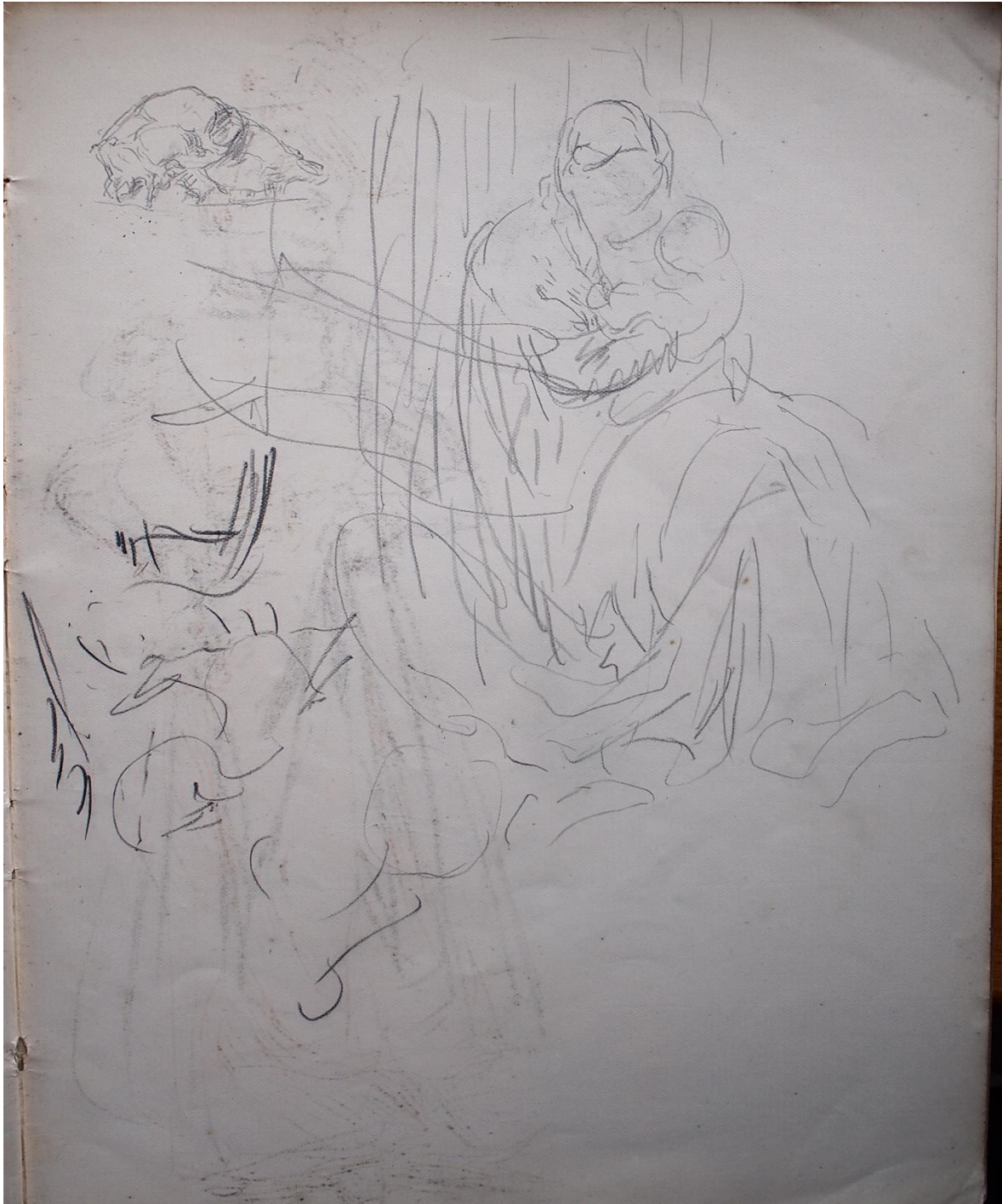


Figure 69: Ambrose McEvoy, *Sketch of skull after Mrs Atkinson by Gwen John*, date unknown, pencil on paper, McEvoy Estate Papers, SKE/3.

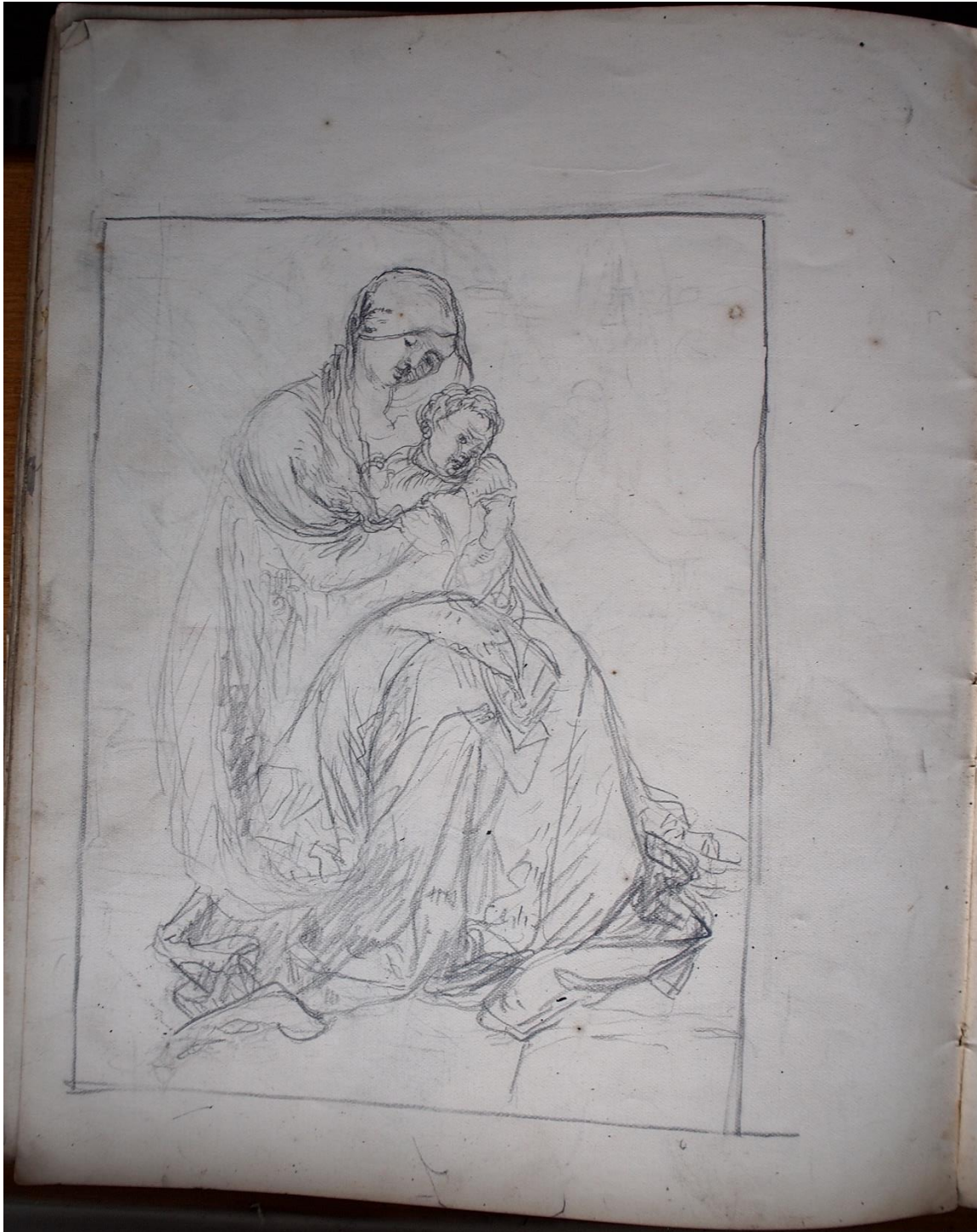


Figure 70: Ambrose McEvoy, *Sketch after Albrecht Dürer Virgin and Child Seated by the Wall*, date unknown, pencil on paper, McEvoy Estate Papers, SKE/3.

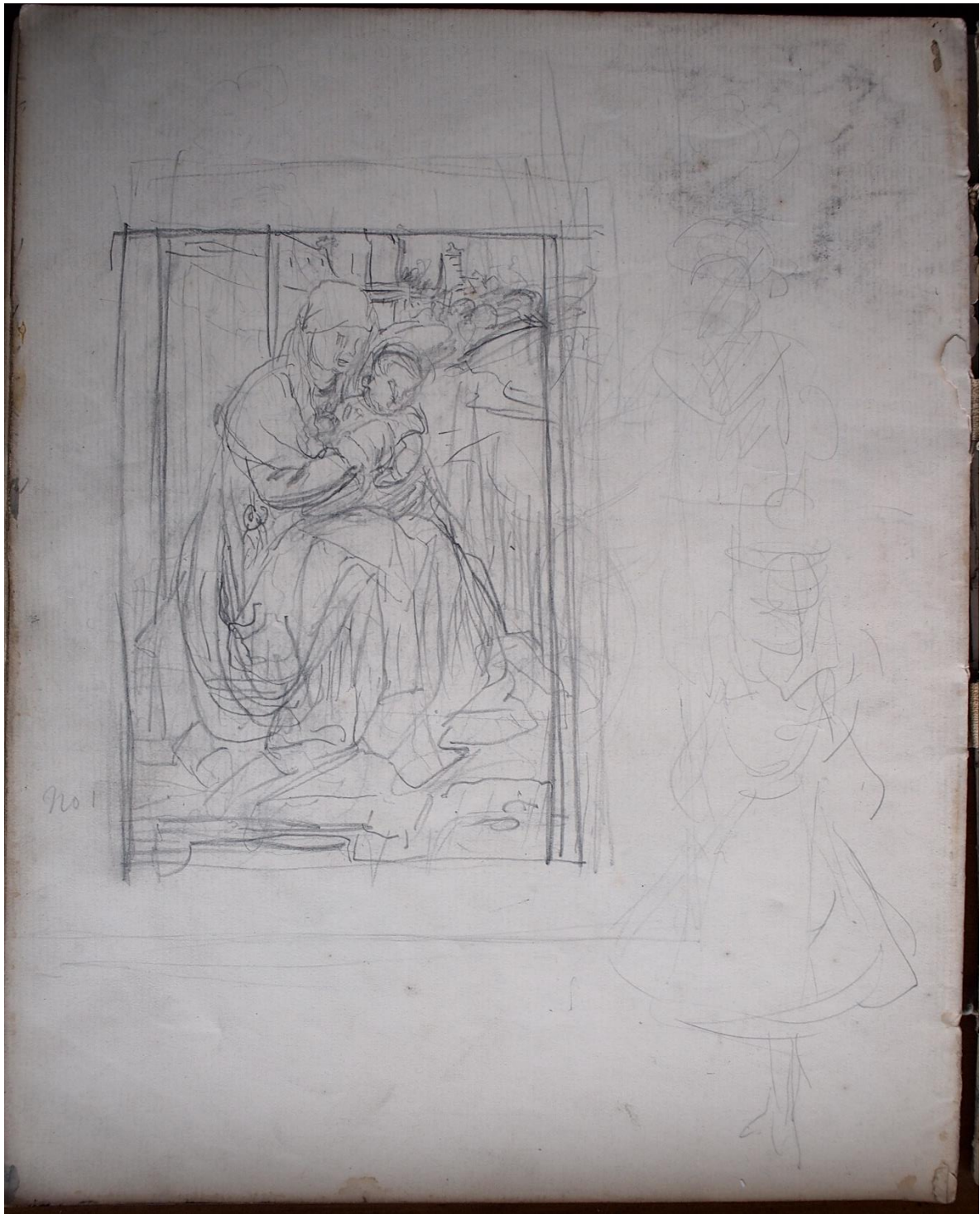


Figure 71: Ambrose McEvoy, *Sketch after Albrecht Dürer Virgin and Child Seated by the Wall*, date unknown, pencil on paper, McEvoy Estate Papers, SKE/3.



Figure 72: Albrecht Dürer, *Virgin and Child Seated by the Wall*, 1528-1563, etching on paper, 22.4 x 15.6cm, The British Museum, 1845,0809.1430.



Figure 73: Ambrose McEvoy, *The Artist's Mother*, 1915, oil on canvas, 111 x 98cm, Walker Art Gallery, WAG 3141.



Figure 74: Augustus John, *An Old Lady*, 1898-9, oil on canvas, 68.6 x 55.8cm, Tate, N05259.



Figure 75: Postcard of Joos van Cleve, *Le Repos pendant la fuite en Égypte*, Musées Royaux de Beaux-Art de Belgique, McEvoy Estate Papers, POS/326.



Figure 76: Joos van Cleve, *Le Repos pendant la fuite en Égypte*, date unknown, oak, 54 x 67.5cm, Musées Royaux de Beaux-Art de Belgique, 2928.



Figure 77: ‘The Carroty Salamander’ in Logie Whiteway, “The Slade Animal Land, as Seen by the Lo. With Help in Ideas from the Jeff and Other Friendly Animals,” 1898, unpublished manuscript, National Library of Scotland, MS.20347 (photograph by Lydia Miller).

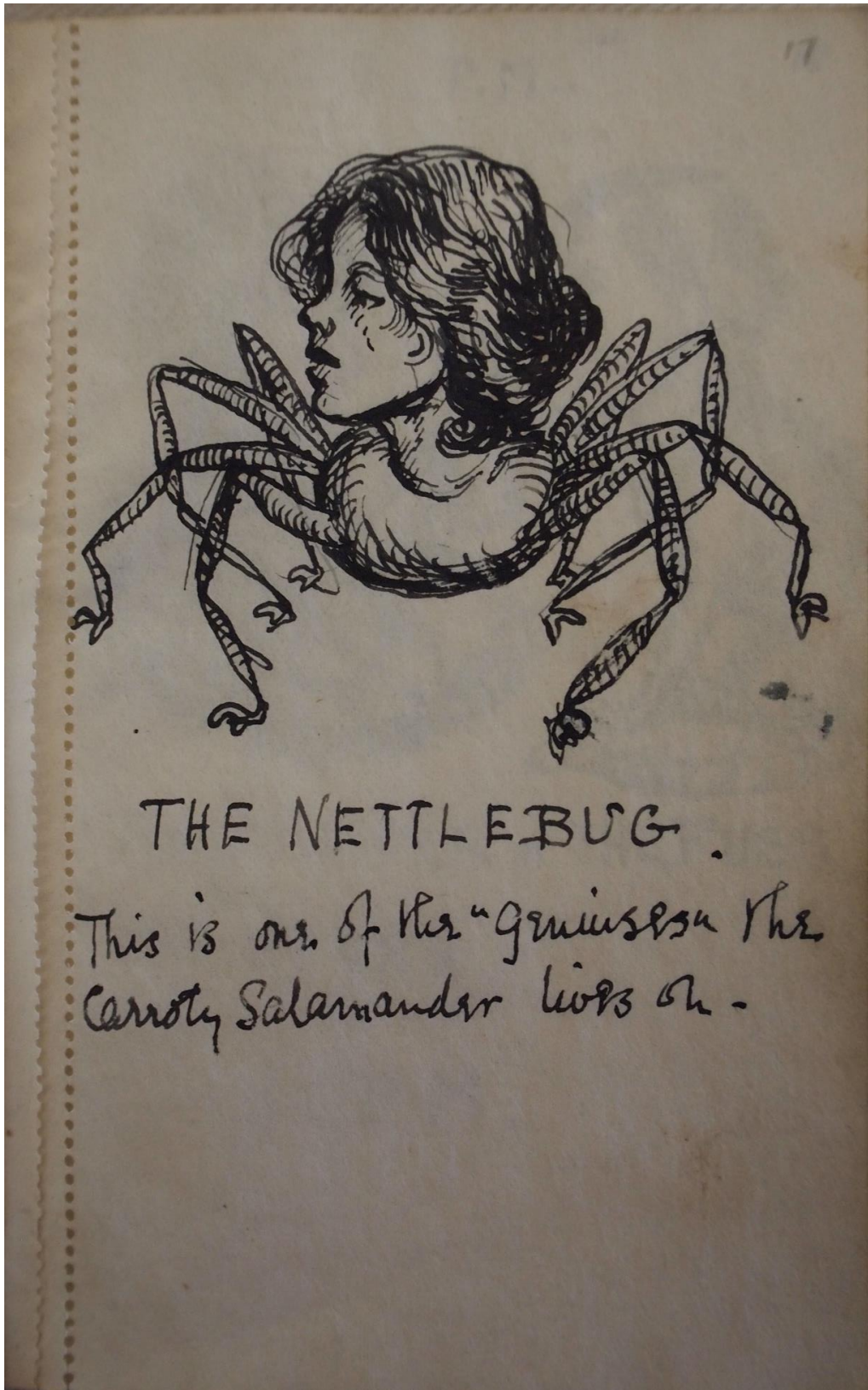


Figure 78: 'The Nettlebug' in Logie Whiteway, "The Slade Animal Land, as Seen by the Lo. With Help in Ideas from the Jeff and Other Friendly Animals," 1898, unpublished manuscript, National Library of Scotland, MS.20347 (photograph by Lydia Miller).

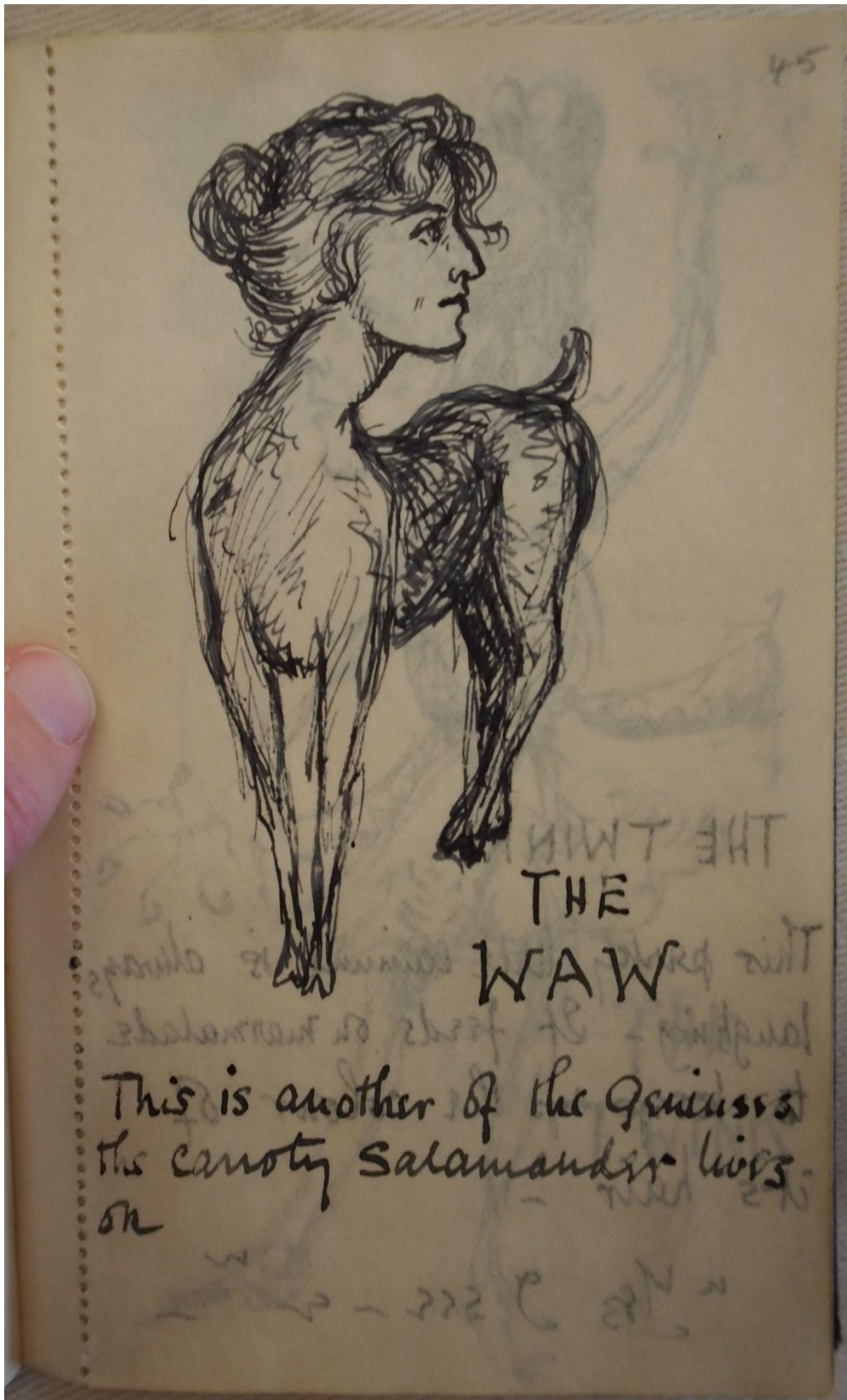


Figure 79: 'The Waw', in Logie Whiteway, "The Slade Animal Land, as Seen by the Lo. With Help in Ideas from the Jeff and Other Friendly Animals," 1898, unpublished manuscript, National Library of Scotland, MS.20347 (photograph by Lydia Miller).



Figure 80: Ida Nettleship, *A Study of a Nude Male Figure*, 1895, black chalk on paper, size unknown, UCL Art Museum, 6529.

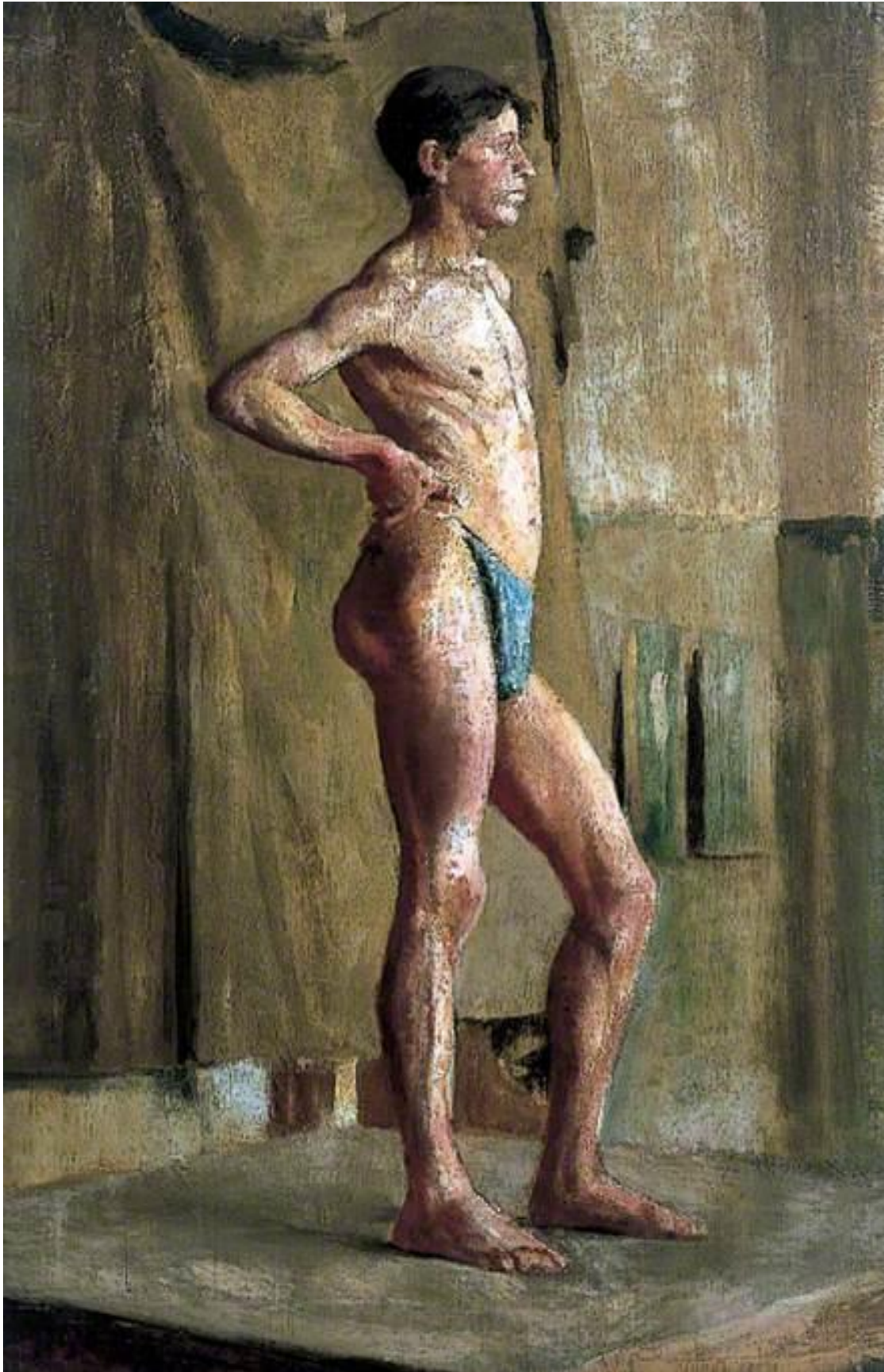


Figure 81: Thora E. Peppercorn, *Male Figure Standing*, 1916, oil on canvas, size unknown, UCL Art Museum, 5212.



Figure 82: Ursula Tyrwhitt, *Flowers*, 1912, watercolour on paper, 40.6 x 38.4cm, Tate, N04814.



Figure 83: Gwen John, *Interior with Figures*, c.1898-1899, oil on canvas, 46 x 33.4cm, National Gallery of Victoria, 1737-4



Figure 84: William Orpen, *The Old Circus: The Three Musketeers*, 1898-9, oil on canvas, 89 x 68.5cm, private collection.



Figure 85: Anthony van Dyck, *Charles I*, 1635-6, oil on canvas, 84.4 x 99.4cm, Royal Collection, RCIN 404420.

and the coming of that
glorious sun of fit
revels of thy appearance
worth spectators of our
embraces.

Write and appoint
a meeting place -

I hesitate to enquire
after Evans - but
affection bursts the
strongest bonds of
discretion.

Yours John



Figure 86: Letter to Ambrose McEvoy from Augustus John, no date, no address, McEvoy Estate Papers, LET/83.

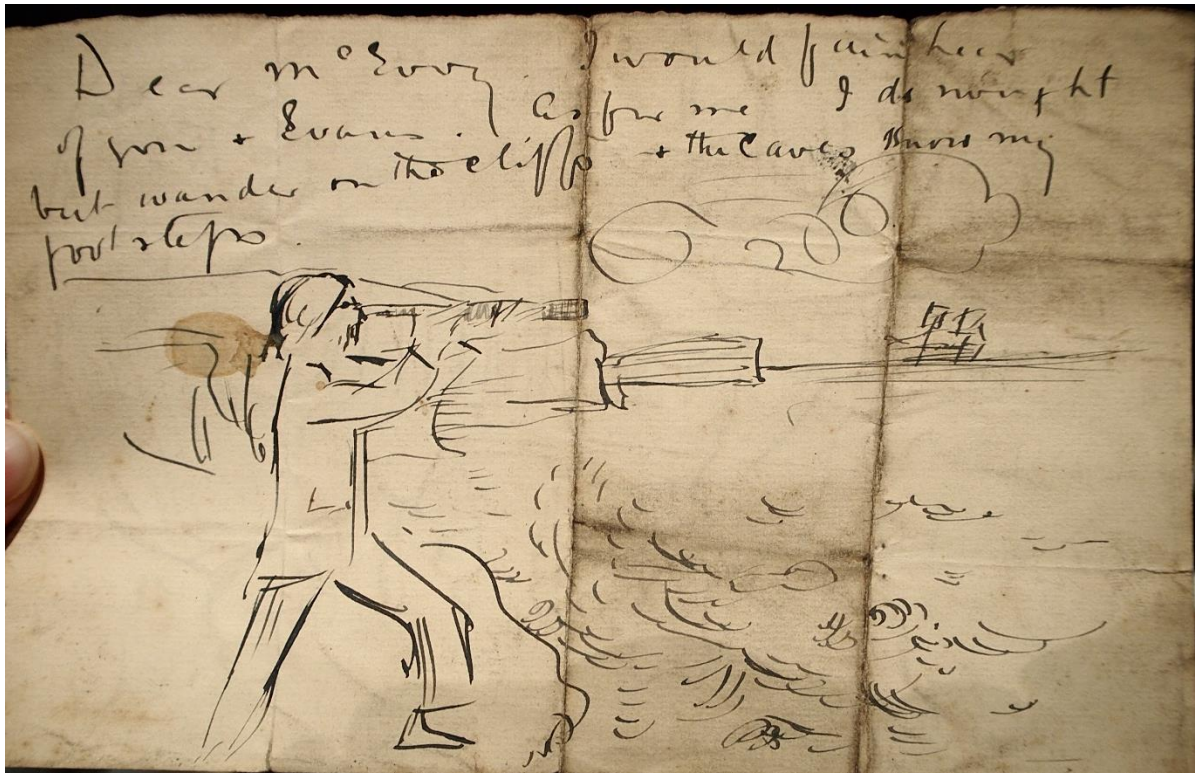


Figure 87: Letter to Ambrose McEvoy from Augustus John, no date, no address, McEvoy Estate Papers, LET/86, recto.



Figure 88: Letter to Ambrose McEvoy from Augustus John, no date, no address, McEvoy Estate Papers, LET/86, verso.



Figure 89: Gwen John, *Young Woman with a Violin (Grace Westray)*, 1897, oil on canvas, 46 x 41cm private collection.



Figure 90: Augustus John, *Grace Westry*, c.1897, red chalk on paper, 20.6 x 18.5cm, National Galleries of Scotland, GMA 860.



Figure 91: Augustus John, *Portrait of Gwen John, Ida Nettleship and Ursula Tyrwhitt*, ca.1899, black chalk on medium, slightly textured, cream wove paper, 33 × 25.1cm, Yale Center for British Art, B1985.19.7.



Figure 92: William Rothenstein, *Ida Nettleship*, date unknown, oil on canvas, 63 x 51cm, Christie's Images, CH3060035.



Figure 93: Augustus John, *Ursula Tyrwhitt*, date unknown, black chalk on paper, 25.2 x 17.7cm, Fitzwilliam Museum, FIT282801.



Figure 94: Augustus John, *Grace Westry*, 1899, red and black chalk on paper, 24 x 22.5cm, Fitzwilliam Museum, FIT423963.



Figure 95: Henri Fantin-Latour, *By the Table*, 1872, oil on canvas, 160 x 225cm, Musée d'Orsay, RF 1959.



Figure 96: Frans Hals, *Regents of the St Elizabeth Hospital of Haarlem*, 1641, oil on canvas, 153 x 252cm, Frans Hals Museum, os I-114.



Figure 97: Augustus John, *Gwen John*, c.1899, pencil on paper, 27.9 x 19.1cm, private collection. Reproduction from Taubman, *Gwen John*.



Figure 98: Benjamin Evans, *Augustus John*, ca.1898-1900, oil on canvas, 76.2 x 63.5cm, Royal Academy of Arts, 03/348.



Figure 99: William Orpen, *Augustus John*, 1899, oil on canvas, 99.1 x 94cm, National Portrait Gallery, NPG 4252.



Figure 100: Augustus John, *Ambrose McEvoy*, date unknown, red chalk on blue wove paper, 20.8 x 19.2cm, Art Institute of Chicago, 1922.5683.



Figure 101: Augustus John, *Ambrose McEvoy*, date unknown, chalk on paper, 44.5 x 29.8cm, National Portrait Gallery, NPG 3056.



Figure 102: Ambrose McEvoy, *Augustus John*, date unknown, oil on canvas, McEvoy Estate Papers, PAI/28.



Figure 103: William Orpen, *Albert Rutherston with his model*, 1899, red charcoal on paper, 30.5 x 40cm, private collection.



Figure 104: Ambrose McEvoy, *Seated Nude*, date unknown, watercolour on paper, 42.5 x 27cm, private collection.

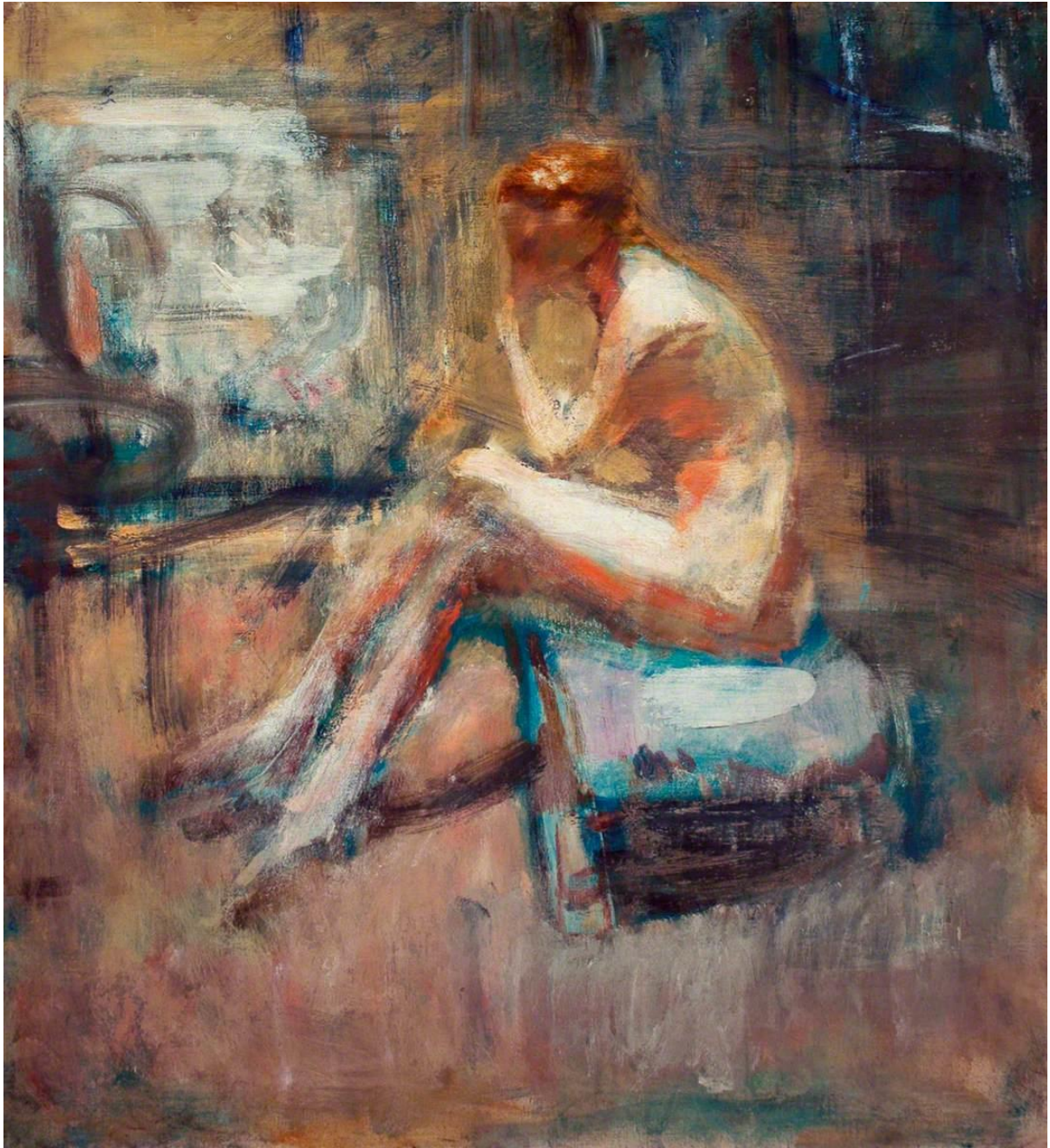


Figure 105: Ambrose McEvoy, *Seated Nude*, c.1920, oil on canvas, 102 x 94cm, Bradford Museums and Galleries, 1936-003.



Figure 106: Augustus John, *Mother and Child frightened by a dog*, date unknown, pen and ink on paper, 9.5 x 9.5cm, Cyril Gerber Fine Art, Glasgow.



Figure 107: Rembrandt van Rijn, *A woman comforting a child frightened by a dog*, c.1636, ink on paper, 10.3 x 10.2cm, Collection Frits Lugt, Institut Néerlandais, Paris.



Figure 108: Letter to Ambrose McEvoy from Augustus John, no date, no address, McEvoy Estate Papers, LET/79.



Figure 109: Augustus John, *Benjamin Evans*, date unknown, etching, 10 x 8.8cm, Halls Fine Art Auctioneers.

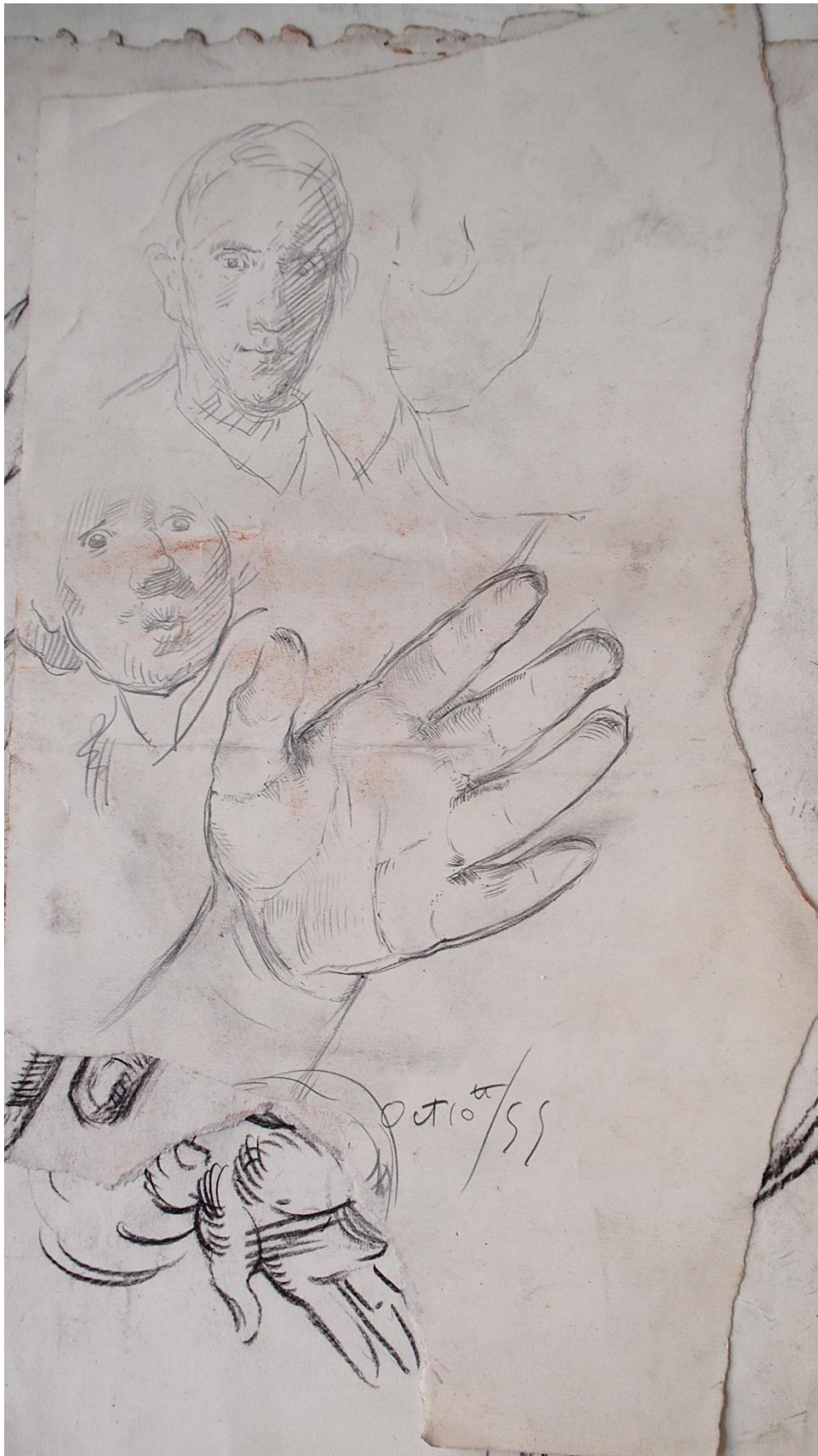


Figure 110: Ambrose McEvoy, *Sketch after Rembrandt's self-portrait, staring 1630 Rijksmuseum*, 1899, pencil on paper, McEvoy Estate Papers, DRA/675.



Figure 111: Ambrose McEvoy, (clockwise from top left): *Bessborough Street, Pimlico*, 1900, oil on canvas, 45.7 x 35.6cm, Tate, N06080; *The Engraving*, c.1900, oil on canvas, 64.7 x 49.5cm, private collection; *Autumn*, 1901, oil on canvas, 48.3 x 43.2cm, whereabouts unknown; *The Thunderstorm*, 1901, oil on canvas, 38.1 x 58.4cm, private collection.

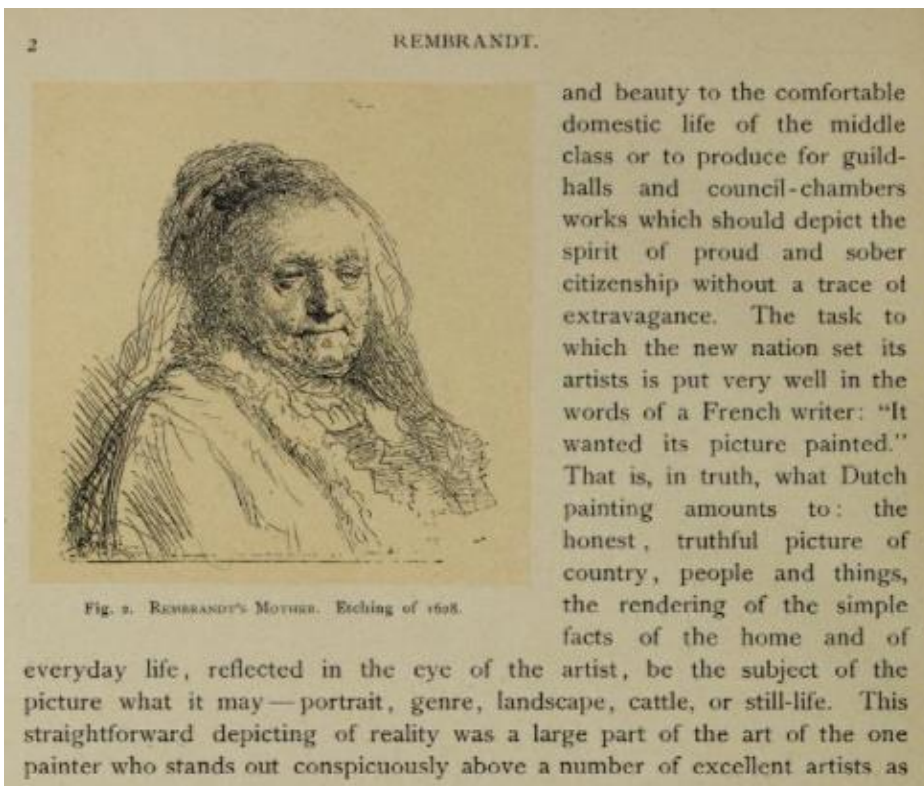
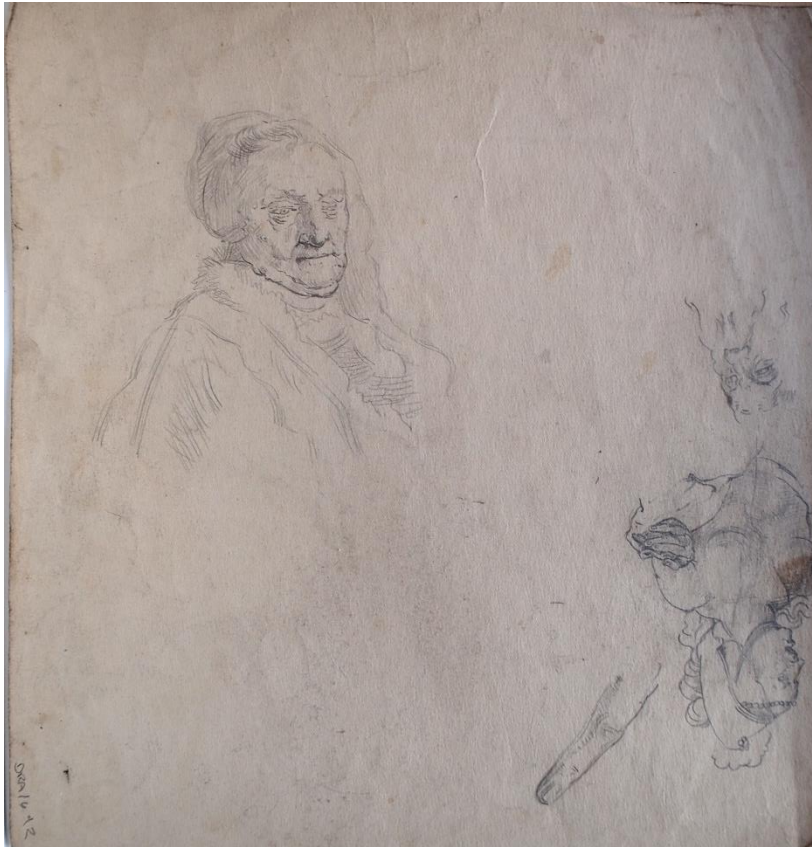


Figure 112: Ambrose McEvoy, *Sketch after Rembrandt's Mother 1628*, date unknown, pencil on paper, McEvoy Estate Papers, DRA/692, alongside corresponding page from Knackfuss, *Rembrandt*, 2.

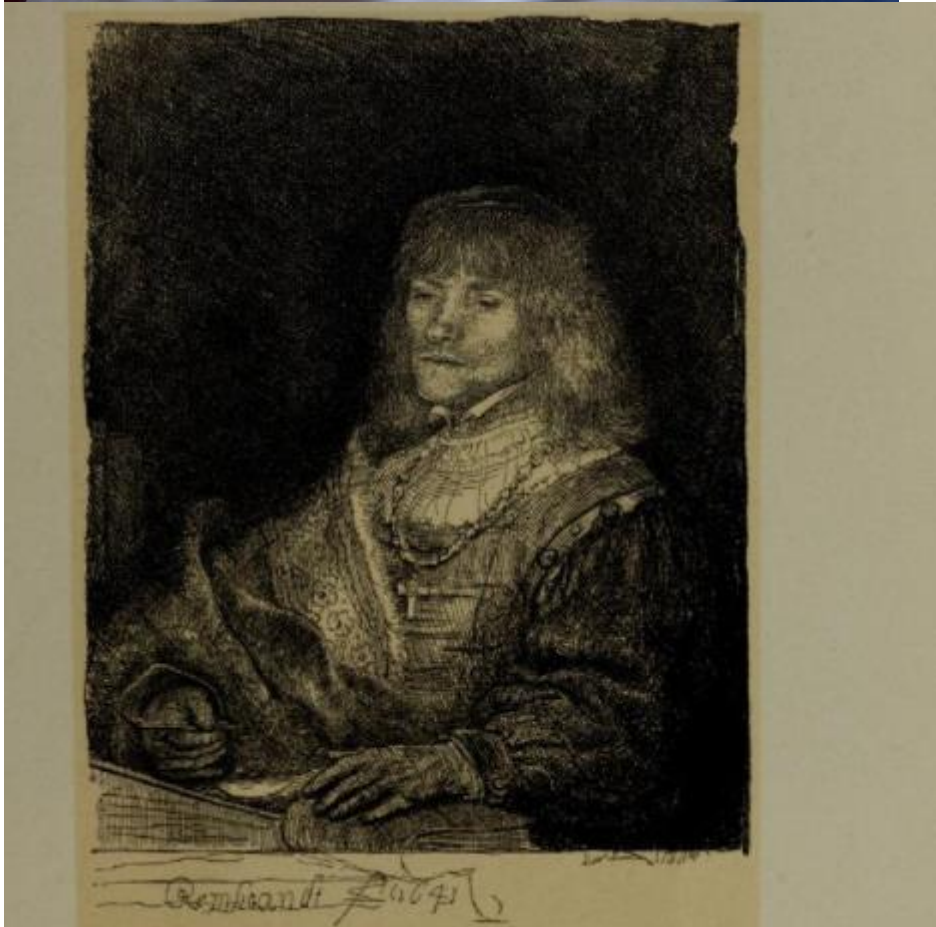
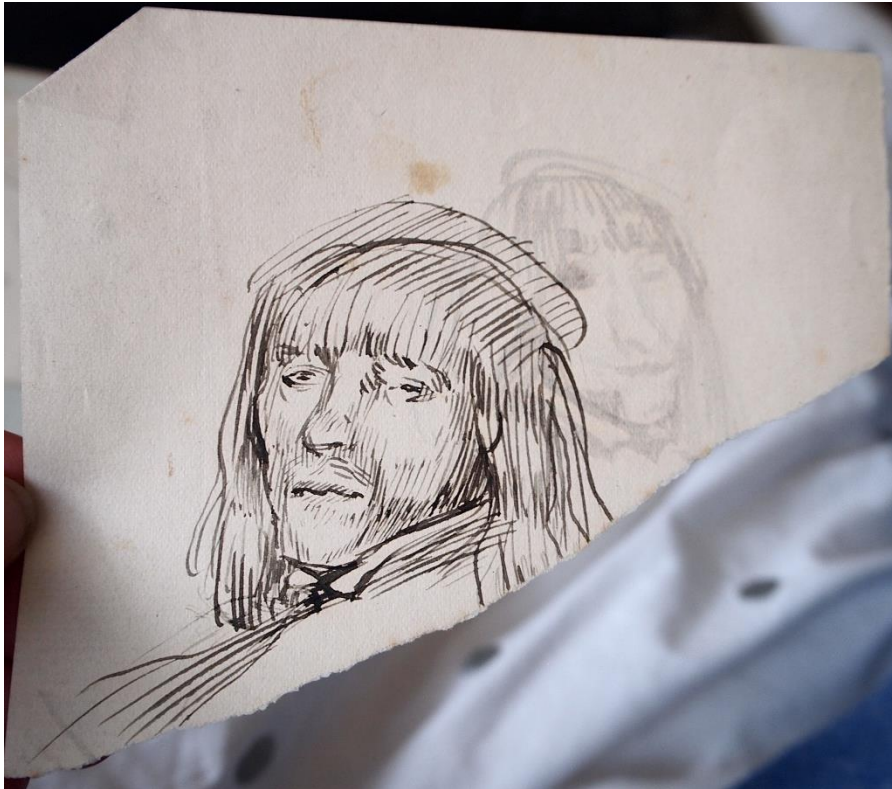


Figure 113: Ambrose McEvoy, *Sketch after Rembrandt's Portrait of a man unknown 1641*, date unknown, ink on paper, McEvoy Estate Papers, DRA/497, alongside corresponding page from Knackfuss, *Rembrandt*, 107.



Figure 114: Ambrose McEvoy, *Sketch after Rembrandt's The Card Player 1641*, date unknown, ink on paper, McEvoy Estate Papers, DRA/494, alongside corresponding page from Knackfuss, *Rembrandt*, 36.

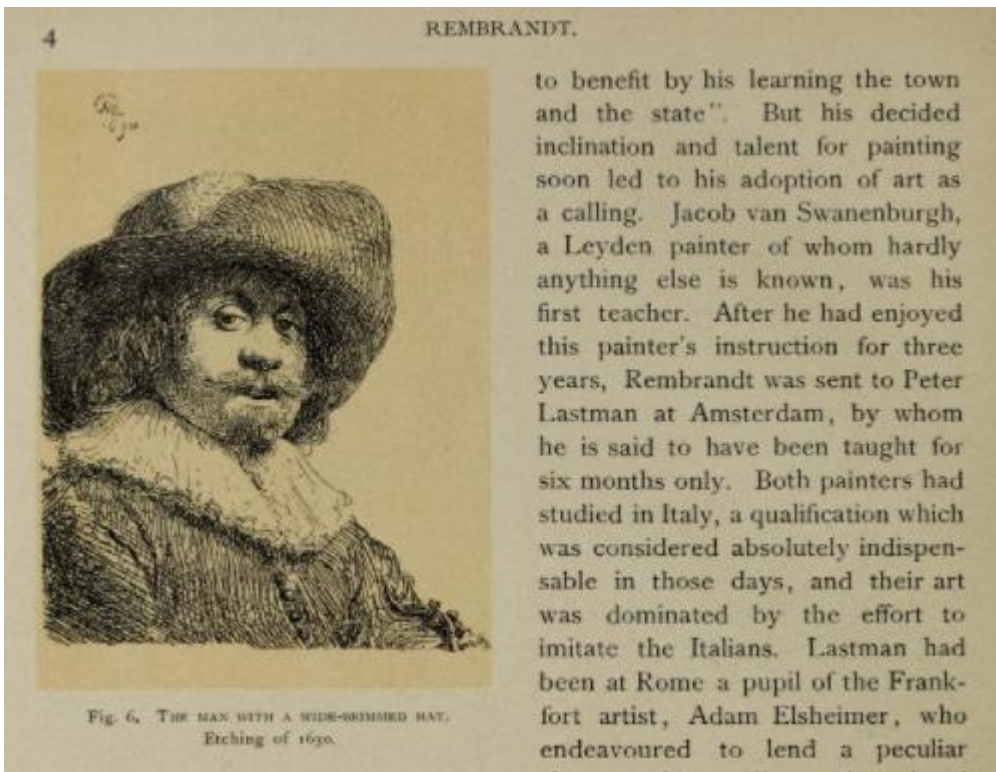
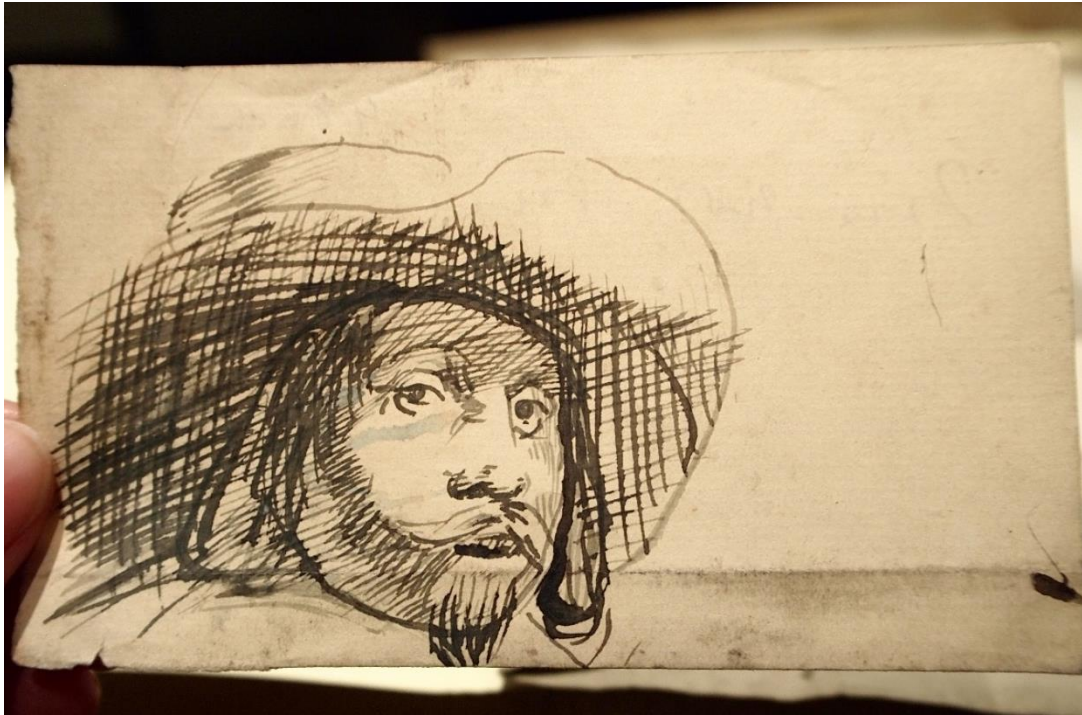


Figure 115: Ambrose McEvoy, *Sketch after Rembrandt's Man with a Wide-Brimmed Hat 1630*, date unknown, ink on paper, McEvoy Estate Papers, DRA/13, alongside corresponding page from Knackfuss, *Rembrandt*, 4.

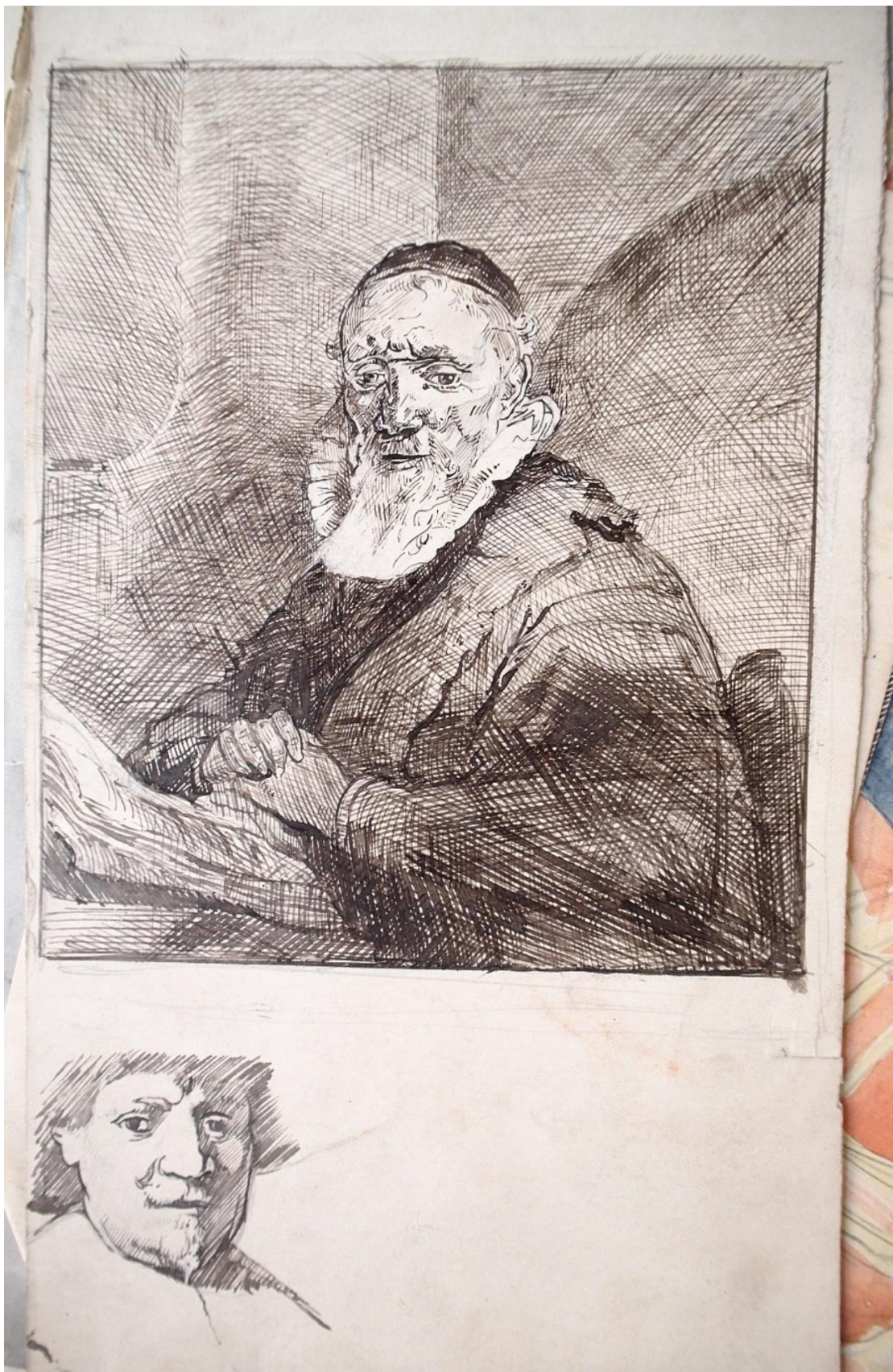


Figure 116 (caption on following page)

this etching, which is usually named after the scarf which the artist has wound about his neck, a date which seems to be quite distinctly 1653; but the figure which appears to be 5 is a 3 which has lost (as the plate became worn, the top stroke which was brought out quite clearly in the earliest impressions).

Rembrandt now began to obtain orders for etchings as well as pictures. An Amsterdam bookseller gave him a commission to prepare the frontispiece for a work which was published in the following year (1654): "De Zee-



Fig. 28. JAN CORNELISZ SILVIUS, PREACHER AT AMSTERDAM.
Etching of 1654. (The very scarce first state.)

vaert lof" (The Praise of Seafaring), and Rembrandt executed for this purpose the plate known as "Adverse Fortune". In a bark full of happy people, in full activity and enjoyment, Fortune stands, holding the mast and sail of the vessel; she turns her back to the spectator, and also to a rider crowned with laurel, whose horse has fallen down and who looks sorrowfully round at the vessel as it sails away; behind him we see a large column with the double face of Janus looking forwards and backwards, and, at a greater distance, a temple, on the steps of which a throng of people is assembled. The subject refers, as the accompanying text explains, to the battle of Actium, and the fallen hero is Antony (Fig. 33).

Persons of note, of whom a large circle of people desired to possess a likeness, chose to have their portraits engraved, according to the fashion which had come in at the beginning of the sixteenth century; or, if they



Fig. 29. THE POET JAN HARMENSZ KRUL, painted in 1655. In the Royal Photographique in Cassel.
(From a photograph by Franz Hartmann, Munich.)

did not do so themselves, their friends perhaps occasioned such a likeness to be taken. It was natural that a portrait-painter like Rembrandt, who handled the etching-point so dexterously, should receive plenty of such commissions. He made a start with the portrait of the Preacher Jan

Figure 116: Ambrose McEvoy, *Sketch after Rembrandt's Jan Cornelisz Silvius, Preacher at Amsterdam and The Poet Jan Harmensz Krul*, date unknown, pen and pencil on paper, McEvoy Estate Papers, DRA/650, alongside corresponding pages from Knackfuss, *Rembrandt*, 30 and 31.



Figure 117: Rembrandt van Rijn, *The Hundred Guilder*, c.1648, etching, 28.1 x 38.8cm, The British Museum, F,4.154.



Figure 118: Ambrose McEvoy, *The Engraving*, c.1900, oil on canvas, 64.7 x 49.5cm, private collection.



Figure 119: Ambrose McEvoy, Detail of face in *The Engraving*, c.1900, oil on canvas, 64.7 x 49.5cm, private collection.



Figure 120: Ambrose McEvoy, Detail of tablecloth in *The Engraving*, c.1900, oil on canvas, 64.7 x 49.5cm, private collection.



Figure 121: Ambrose McEvoy, Detail of engraving in *The Engraving*, c.1900, oil on canvas, 64.7 x 49.5cm, private collection.



Figure 122: Ambrose McEvoy, *The Lute (Anais)*, c.1910-11, oil on canvas, 60 x 51cm, Johannesburg Art Gallery.



Figure 123: Ambrose McEvoy, Serpentine line in *The Lute (Anais)*, c.1910-11, oil on canvas, 60 x 51cm, Johannesburg Art Gallery.



Figure 124: Mark Fisher, *The Bathers*, c.1900, oil on canvas, 61 x 77.5cm, Hugh Lane, Dublin, Reg. 22.



Figure 125: Philip Wilson Steer, *Hydrangeas*, 1901, oil on canvas, 85.4 x 112cm, Fitzwilliam Museum, PD.185-1975.



MOTHER AND CHILD, BY AMBROSE M'EVROY
IN THE EXHIBITION OF THE NEW ENGLISH ART CLUB

Figure 126: Ambrose McEvoy, *Mother and Child*, c.1907, oil on canvas, location unknown.



Figure 127: Pieter de Hooch, *A Mother Delousing her Child's Hair, Known as 'A Mother's Duty'*, c.1660-1, oil on canvas, 52.5 x 61cm, Rijksmuseum, Amsterdam, SK-C-149.



Figure 128: Postcard of Pieter de Hooch, *A Mother Delousing her Child's Hair, Known as 'A Mother's Duty'*, c.1660-1, oil on canvas, 52.5 x 61cm, Rijksmuseum, Amsterdam, McEvoy Estate Papers, POS/97.



Figure 129: Photograph of one of the bedrooms in McEvoy's house 107 Grosvenor Road today (photograph by Lydia Miller, Nov 27, 2019.)

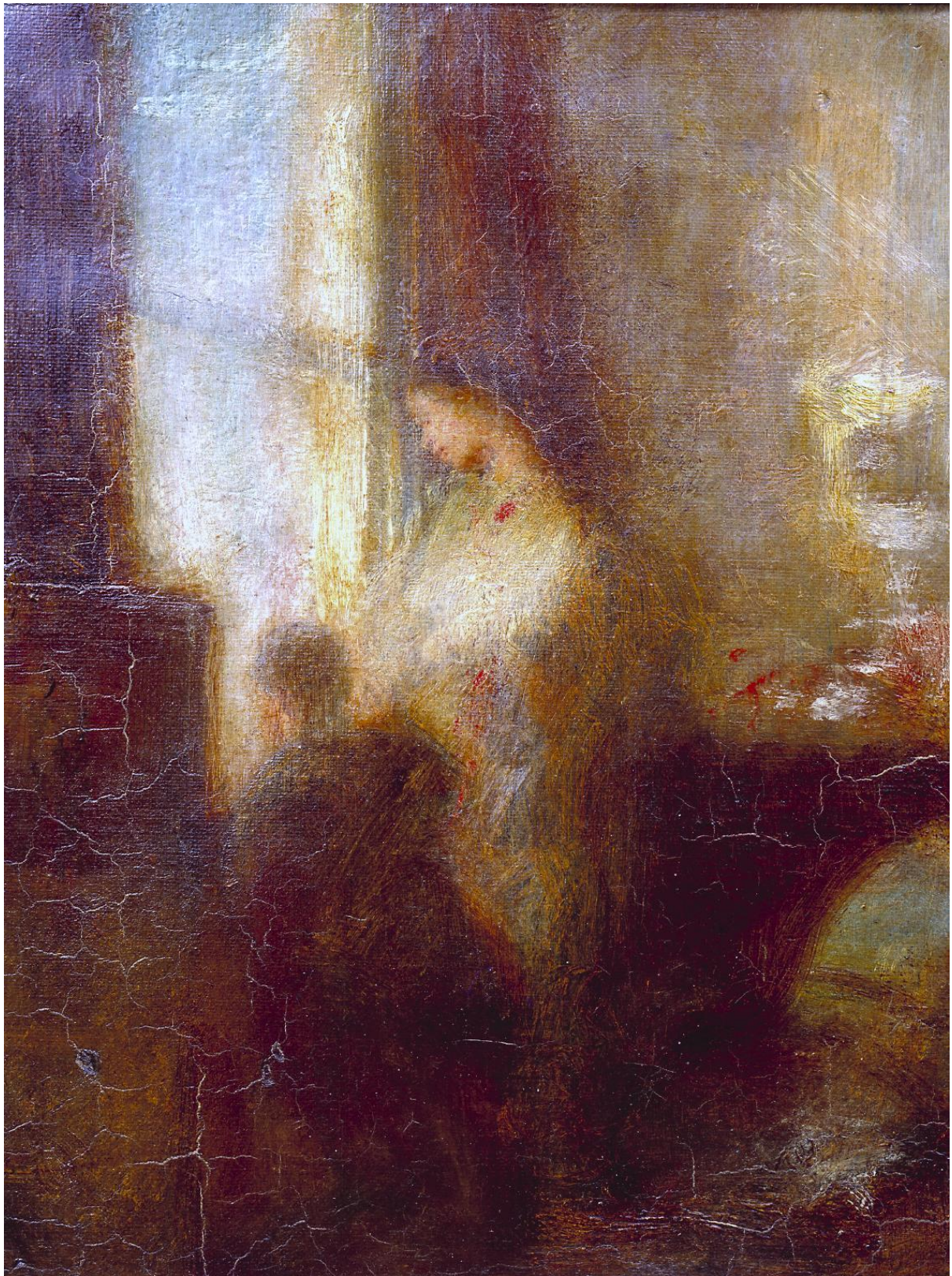


Figure 130: Ambrose McEvoy, *Mother and Son*, c.1910, oil on canvas, 30.5 x 23.2cm, Tate, N05611.



Figure 131: Jan van Eyck, *Portrait of Giovanni(?) Arnolfini and his Wife*, 1434, oil on oak, 82.2 x 60cm, National Gallery, NG186.



Figure 132: William Orpen, *The Mirror*, 1900, oil on canvas, 50.8 x 40.6cm, Tate, N02940.



Figure 133: Postcard of Jan van Eyck, *Portrait of Giovanni(?) Arnolfini and his Wife*, McEvoy Estate Papers, POS/253.



Figure 134: William Orpen, *The Studio*, c.1910, oil on canvas, 96.5 x 80cm, Leeds Art Gallery, LEEAG.PA.1952.0031.



Figure 135: William Orpen, *Self-Portrait*, c.1910, oil on canvas, 101.9 x 84.1cm, The Metropolitan Museum of Art, 14.59.



Figure 136: Johannes Vermeer, *The Concert*, c.1664, oil on canvas, 72.5 x 64.7cm, stolen from the Isabella Stewart Gardner Museum in 1990, whereabouts unknown.



Figure 137: Johannes Vermeer, *The Art of Painting*, 1666-1668, oil on canvas, 120 x 100cm, Kunsthistorisches Museum, Vienna.



Figure 138: Pieter de Hooch, *An Interior with a Woman drinking with Two Men, and a Maidservant*, probably 1658, oil on canvas, 73.7 x 64.6cm, The National Gallery, NG834.



Figure 140: Ambrose McEvoy, *Two Figures with Lute after Dutch painting*, date unknown, oil on canvas, McEvoy Estate Papers, PAI/7.



Figure 141: Gerard ter Borch, *A Woman Playing a Lute to Two Men*, 1667-8, oil on canvas, 67.6 x 57.8cm, The National Gallery, NG864.



Figure 142: Ambrose McEvoy, *The Music Room*, 1904, oil on canvas, 52.1 x 45.7cm, whereabouts unknown.

Owned by C.K. Butler in the 1920s but having contacted the descendants its current whereabouts is unknown. Reproduction from Johnson, *The Works of Ambrose McEvoy* 1919.



Figure 143: Postcard depicting Pieter Janssens' *Interior with Painter, Woman Reading and Maid Sweeping*, Städel Museum, McEvoy Estate Papers, POS/308.

Explanation of the difference between Fig. 143 and 144:

The Janssens painting on the postcard in the McEvoy Estate Papers (POS/308) looks entirely different to the painting that is in the Städel Museum – Pieter Janssens, *Interior with Painter, Woman Reading and Maid Sweeping*. The postcard shows a woman sat at a table reading her letters with a greyhound dog at her side whereas the painting in the Städel Museum no longer has the dog and instead has a maid in the foreground sweeping. On contacting the Städel Museum about the differences in these two paintings I received a reply from Samuel Fickinger, Student Assistant, 'Dutch Flemish and German Painting before 1800' department on 17th August 2020 to explain that the greyhound was overpainted onto the composition to sell the painting as a fake Pieter de Hooch. The de Hooch signature was discovered to be a fake by Cornelis Hofstede de Groot in 1891 and research on the painting's surface by Prof. A Hauser Junior in 1896 confirmed Hofstede de Groot to be correct. The overpaint was removed in 1971 by H. Tomaschek to reveal the sweeping maid underneath.



Figure 144: Pieter Janssens, *Interior with Painter, Woman Reading and Maid Sweeping*, 1665-1670, oil on canvas, 82 x 99cm, Städel Museum, 1129.

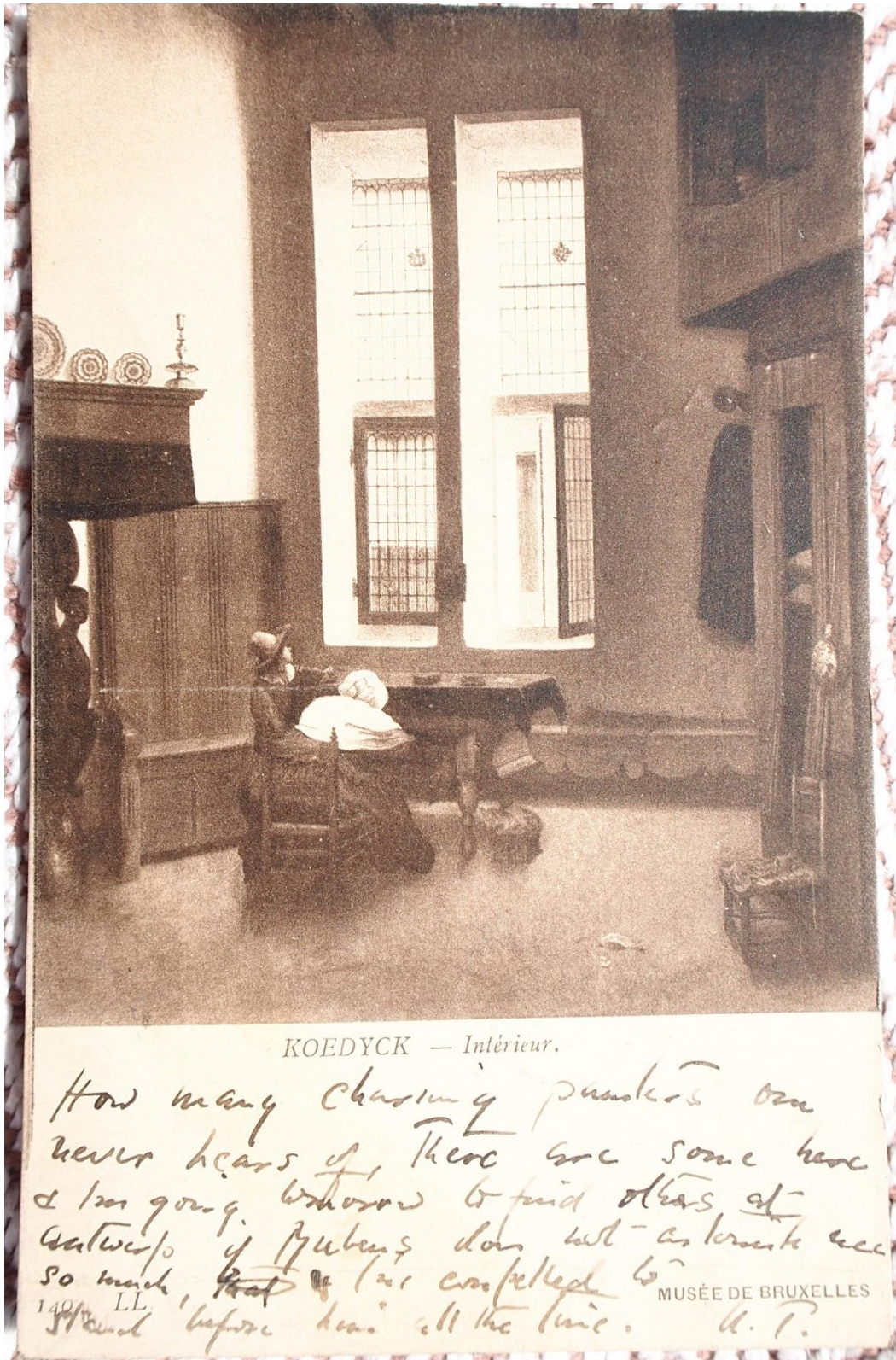


Figure 145: Postcard of J. Koedyck, *Interior*, Brussels, McEvoy Estate Papers, POS/373.



Figure 146: Jacobus Vrel, formerly attributed to Nicolas Koedyck, *Dutch interior*, oil on wood, 71.5 x 59.5cm, Musées Royaux de Beaux-Art de Belgique, 2826.



Figure 147: Postcard of Johannes Vermeer, *Girl with a Pearl Earring*, McEvoy Estate Papers, POS/217.



Figure 148: Postcard of Pieter de Hooch, *Man Handing a Letter to a Woman in the Entrance Hall of a House*, McEvoy Estate Papers, POS/117.



Figure 149: Pieter de Hooch, *Man Handing a Letter to a Woman in the Entrance Hall of a House*, 1670, oil on canvas, 68 x 59cm, Rijksmuseum, Amsterdam, SK-C-147.



Figure 150: Postcard of Pieter de Hooch, *Mother with a Child and a Chambermaid*, McEvoy Estate Papers, POS/224.



Figure 151: Pieter de Hooch, *Mother with a Child and a Chambermaid*, 1665-1668, oil on canvas, 37 x 42cm, Amsterdam Museum, Amsterdam, SA 7518.



Figure 152: Ambrose McEvoy, *Autumn*, 1901, oil on canvas, 48.3 x 43.2cm, whereabouts unknown.

Reproduction from Johnson, *The Works of Ambrose McEvoy* 1919.

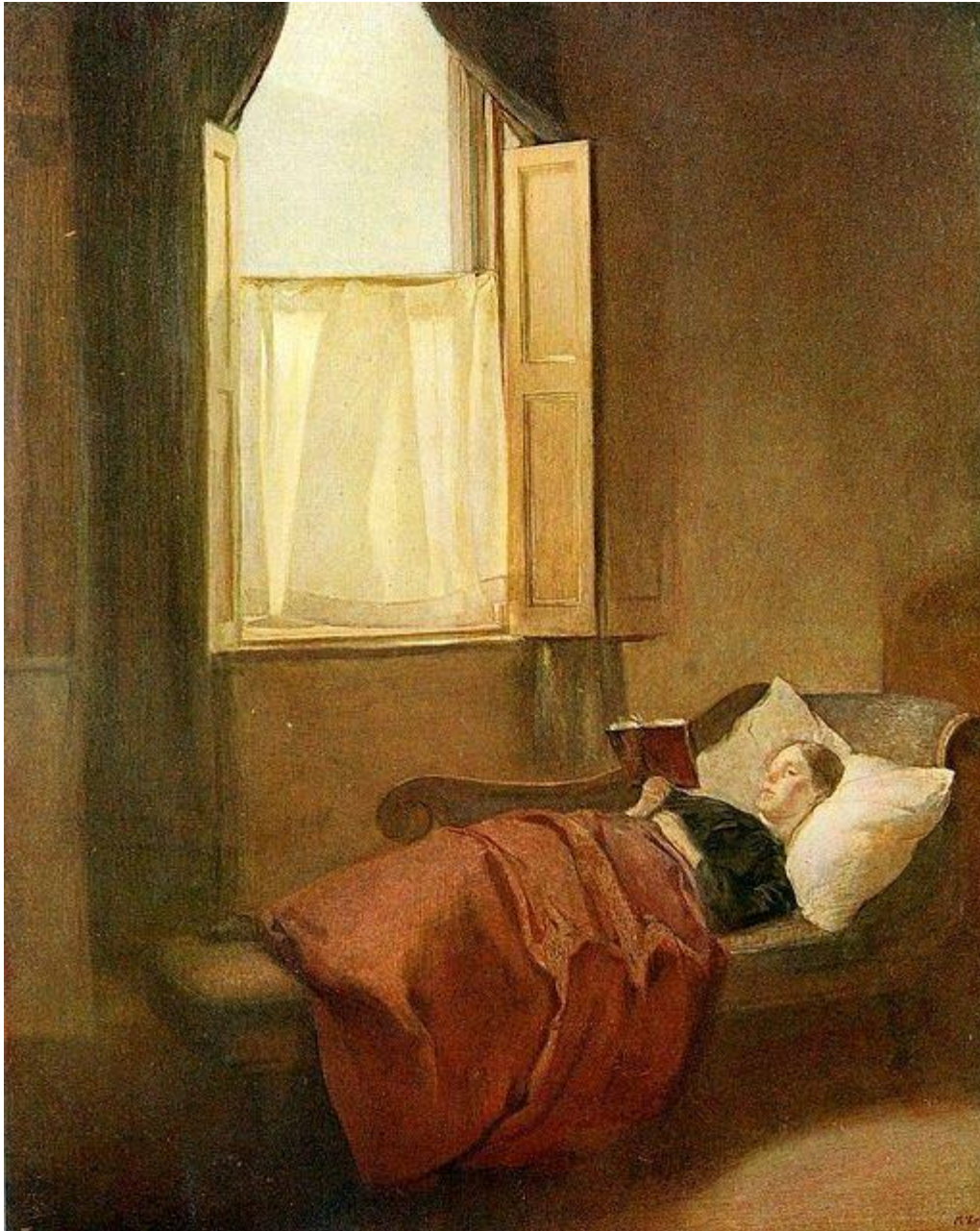


Figure 153: Ambrose McEvoy, *The Convalescent*, 1901, oil on canvas, 53 x 43cm, private collection.



Figure 154: Ambrose McEvoy, *Sketch of Autumn*, 1901, watercolour and bodycolour on paper, 29.2 x 25.4cm, private collection.



Figure 155: Johannes Vermeer, *Girl Reading a letter by an open window*, 1657-1659, oil on canvas, 83 x 64.5cm, Gemäldegalerie, Dresden, 1336.



Figure 156: Postcard of Johannes Vermeer, *Girl Reading a letter by an open window*, 1657-1659, McEvoy Estate Papers, POS/101.

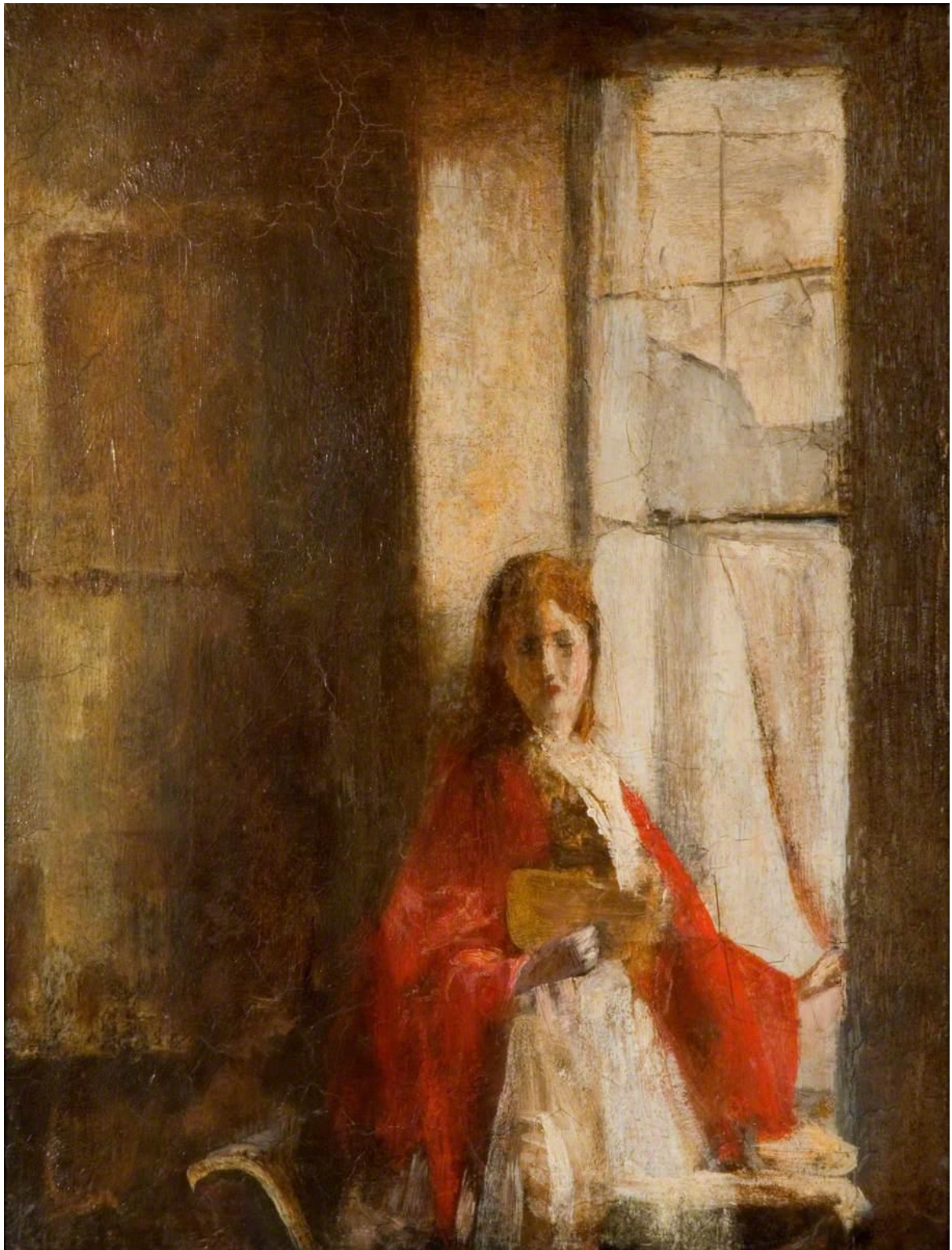


Figure 157: Ambrose McEvoy, *The Letter*, 1904-1906, oil on canvas, 48.5 x 38.5cm, The New Art Gallery Walsall, GR.159.

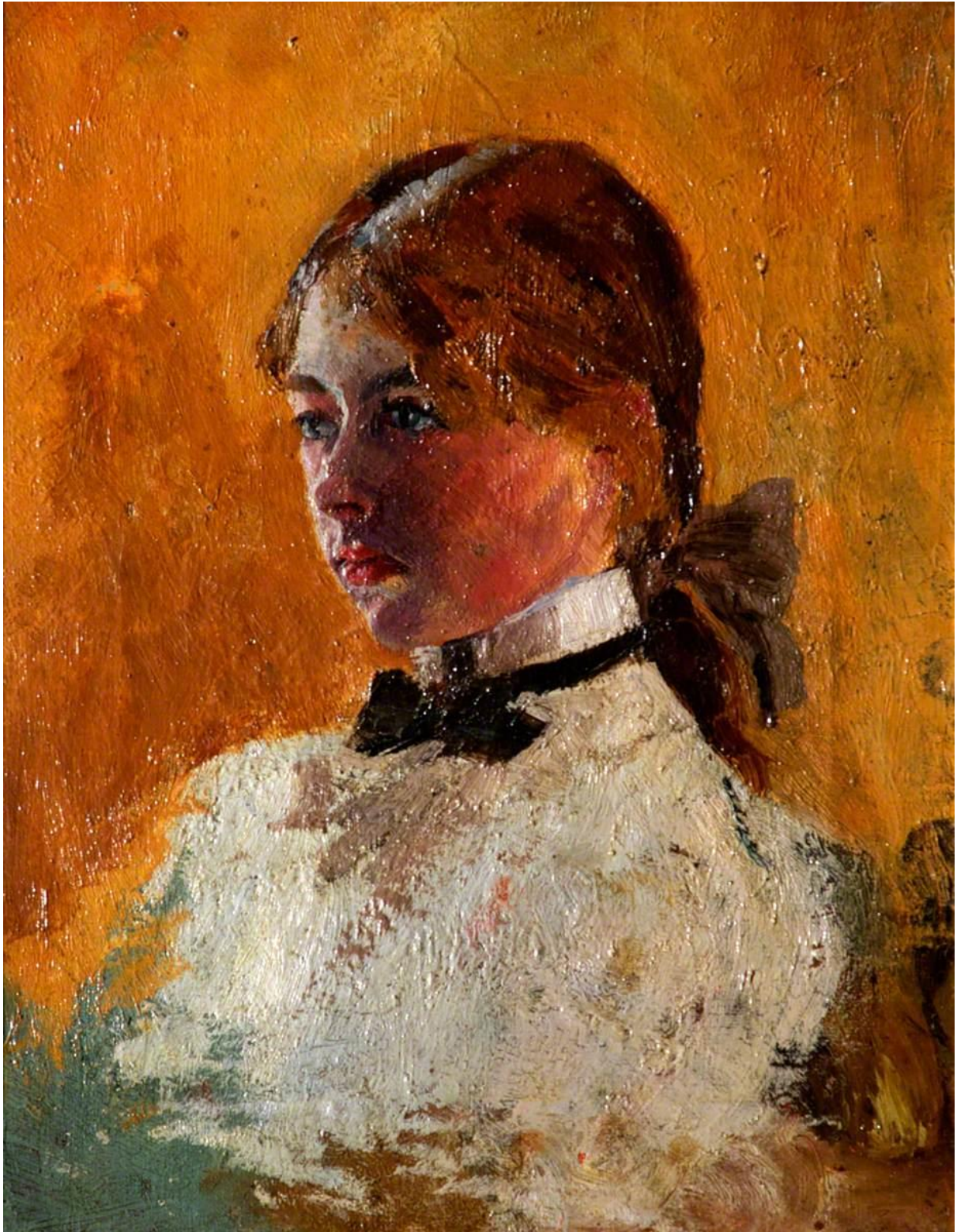


Figure 158: Gwen John, *Winifred John*, c.1900, oil on canvas, 25 x 20cm, Tenby Museum & Art Gallery, TENBM:1983:1385.



Figure 159: Gwen John, *A Lady Reading*, 1909-11, oil on canvas, 40.3 x 25.4cm, Tate, N03174.



Figure 160: Gwen John, *Girl Reading at a Window*, 1911, oil on canvas, 40.9 x 25.3cm, MoMA, 421.1971.

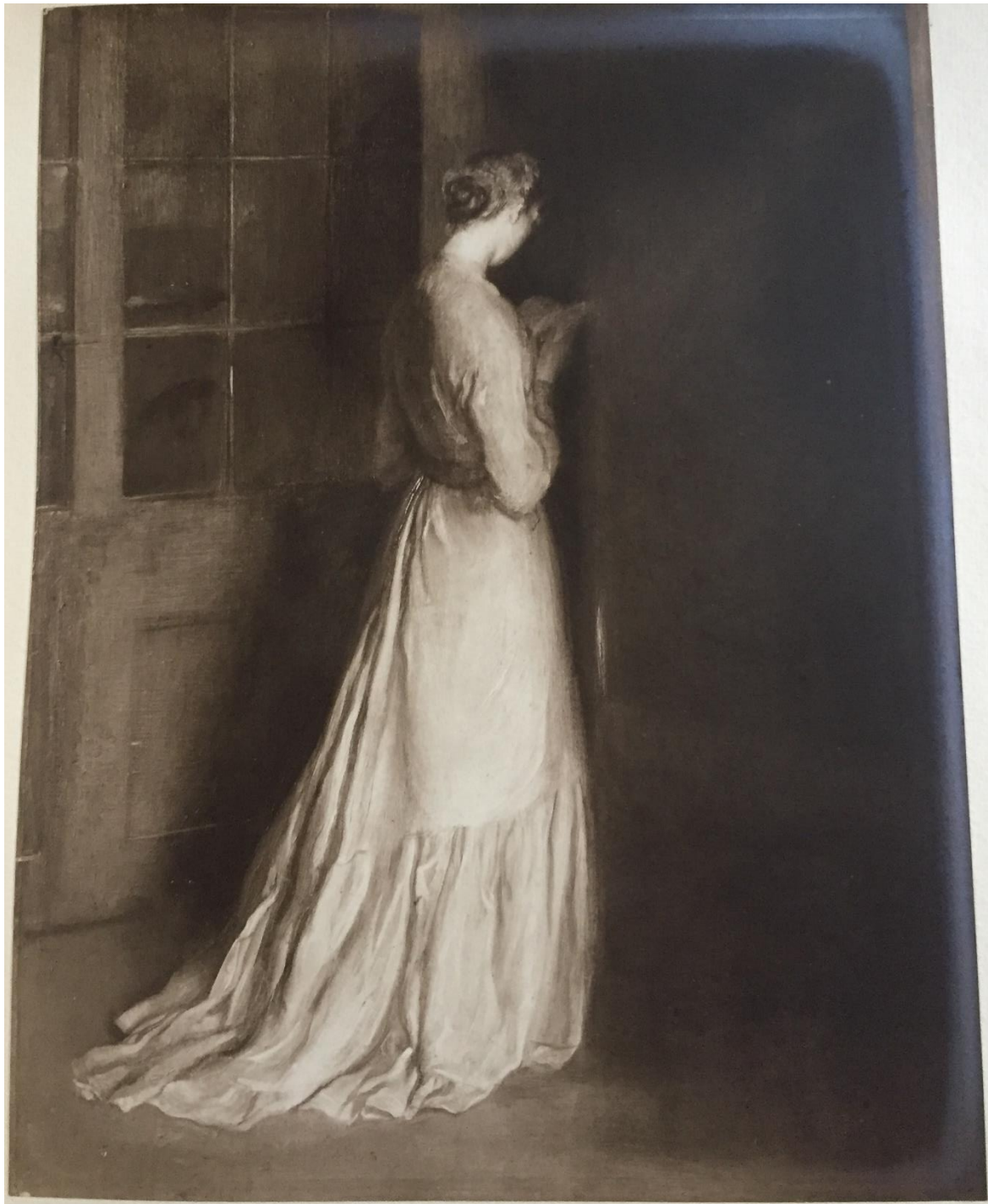


Figure 161: Ambrose McEvoy, *In a Doorway*, 1905, oil on canvas, 55.8 x 43.2cm, whereabouts unknown.

Reproduction from Johnson, *The Works of Ambrose McEvoy 1919*.



Figure 162: Gerard ter Borch, *Gallant Conversation, Known as 'The Paternal Admonition'*, c.1654, oil on canvas, 71 x 73cm, Rijksmuseum, Amsterdam, SK-A-404.



Figure 163: Ambrose McEvoy, *The Rickyard*, 1905, oil on canvas, 43.2 x 53.3cm, McEvoy Estate Papers, PAI/27.



Figure 164: Ambrose McEvoy, *The Thunderstorm*, 1901, oil on canvas, 38.1 x 58.4cm, private collection.



Figure 165: Ambrose McEvoy, *Rosalind and Helen*, c.1903, oil on canvas, 74.9 x 62.2cm, whereabouts unknown.

Reproduction from Johnson, *The Works of Ambrose McEvoy* 1919.



Figure 166: Ambrose McEvoy, *Interior*, 1910, oil on canvas, 63.5 x 57.2cm, whereabouts unknown.

My correspondence with Cyril Kendall Butler's descendants has found that the family no longer own this painting and it was almost certainly sold following Butler's death in 1936. Reproduction from Johnson, *The Works of Ambrose McEvoy 1919*.



Copy of Figure 122: Ambrose McEvoy, *The Lute (Anais)*, c.1910-11, oil on canvas, 60 x 51cm, Johannesburg Art Gallery.

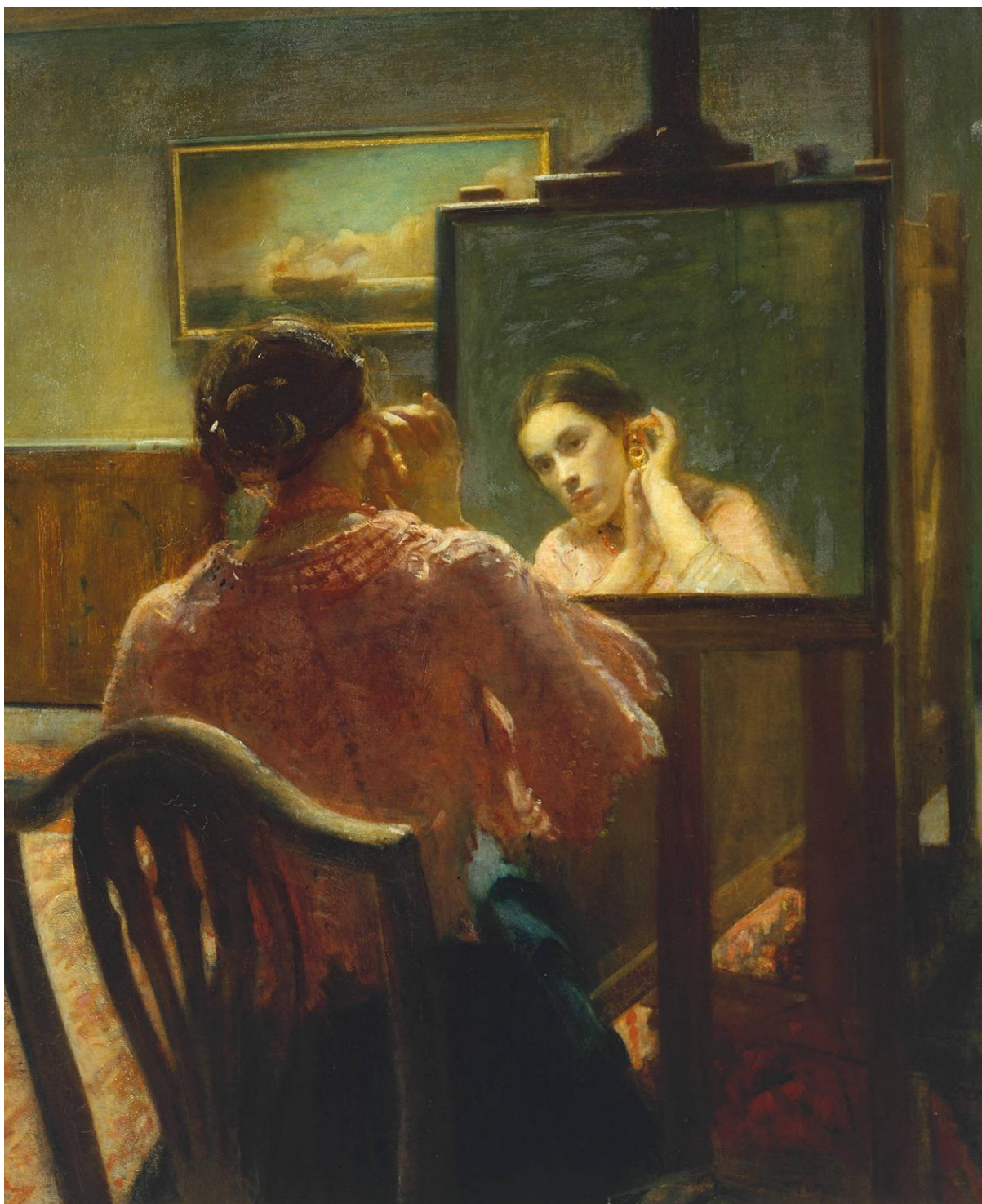


Figure 167: Ambrose McEvoy, *The Ear-Ring*, 1911, oil on canvas, 76.2 x 63.5cm, Tate, N03176.



Figure 168: Ambrose McEvoy, *La Reprise*, 1912, oil on canvas, 64.2 x 76.4cm, Aberdeen Art Gallery & Museums, ABDAG004458.



Figure 169: Ambrose McEvoy, *Myrtle*, 1913, oil on canvas, 102.2 x 94cm, whereabouts unknown.

Reproduction from Johnson, *The Works of Ambrose McEvoy 1919*.

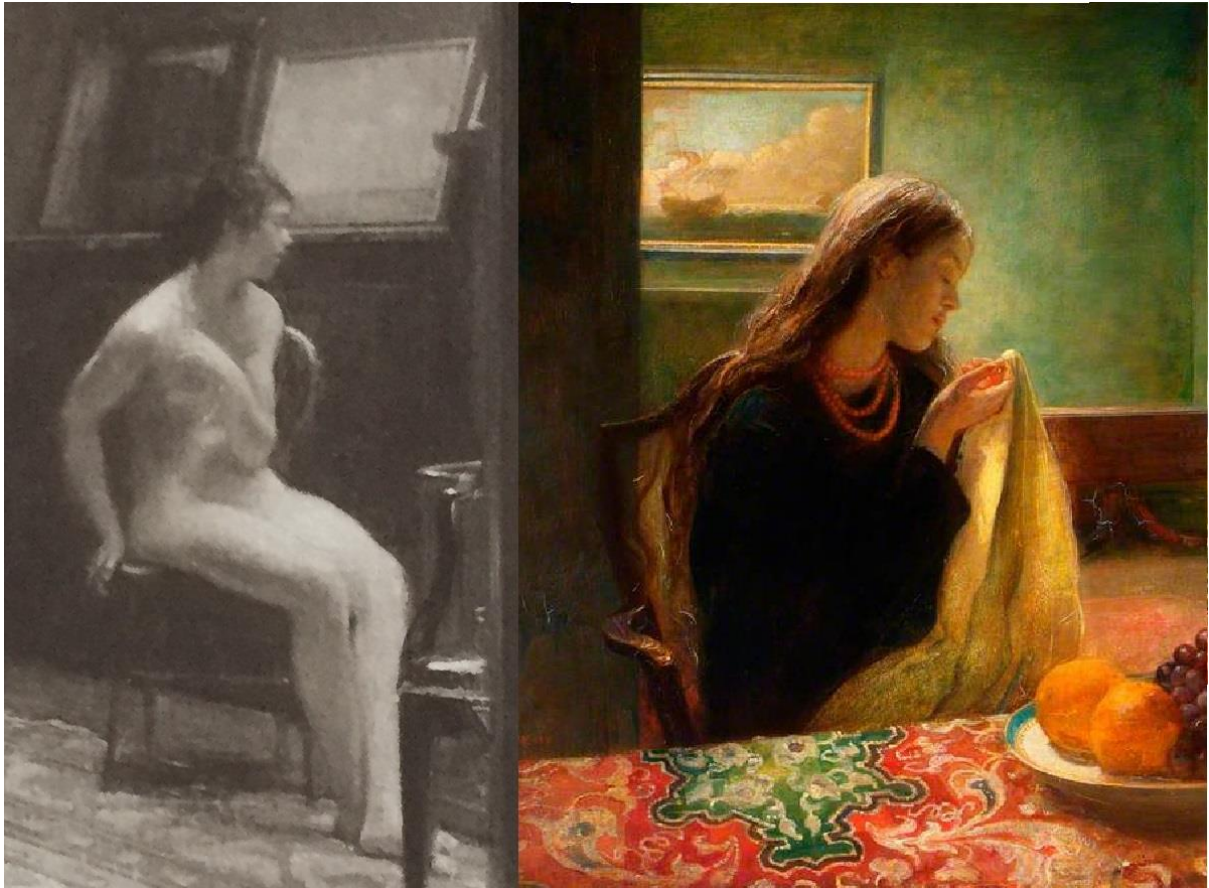


Figure 170: Comparison of Ambrose McEvoy, *Interior*, 1910, oil on canvas, 63.5 x 57.2cm, whereabouts unknown and Ambrose McEvoy, *La Reprise*, 1912, oil on canvas, 64.2 x 76.4cm, Aberdeen Art Gallery & Museums, ABDAG004458.



Figure 171: Ambrose McEvoy, *Siana*, 1911, oil on canvas, 30.5 x 25.4cm, private collection.

Top: The owner of this work was asked for a better image but unfortunately this was all that could be provided.

Bottom: Reproduction from Johnson, *The Works of Ambrose McEvoy 1919*.



Figure 172: Philip Wilson Steer, *Sleep*, c.1898, oil on canvas, 89.5 x 132.1cm, Tate, N04264.

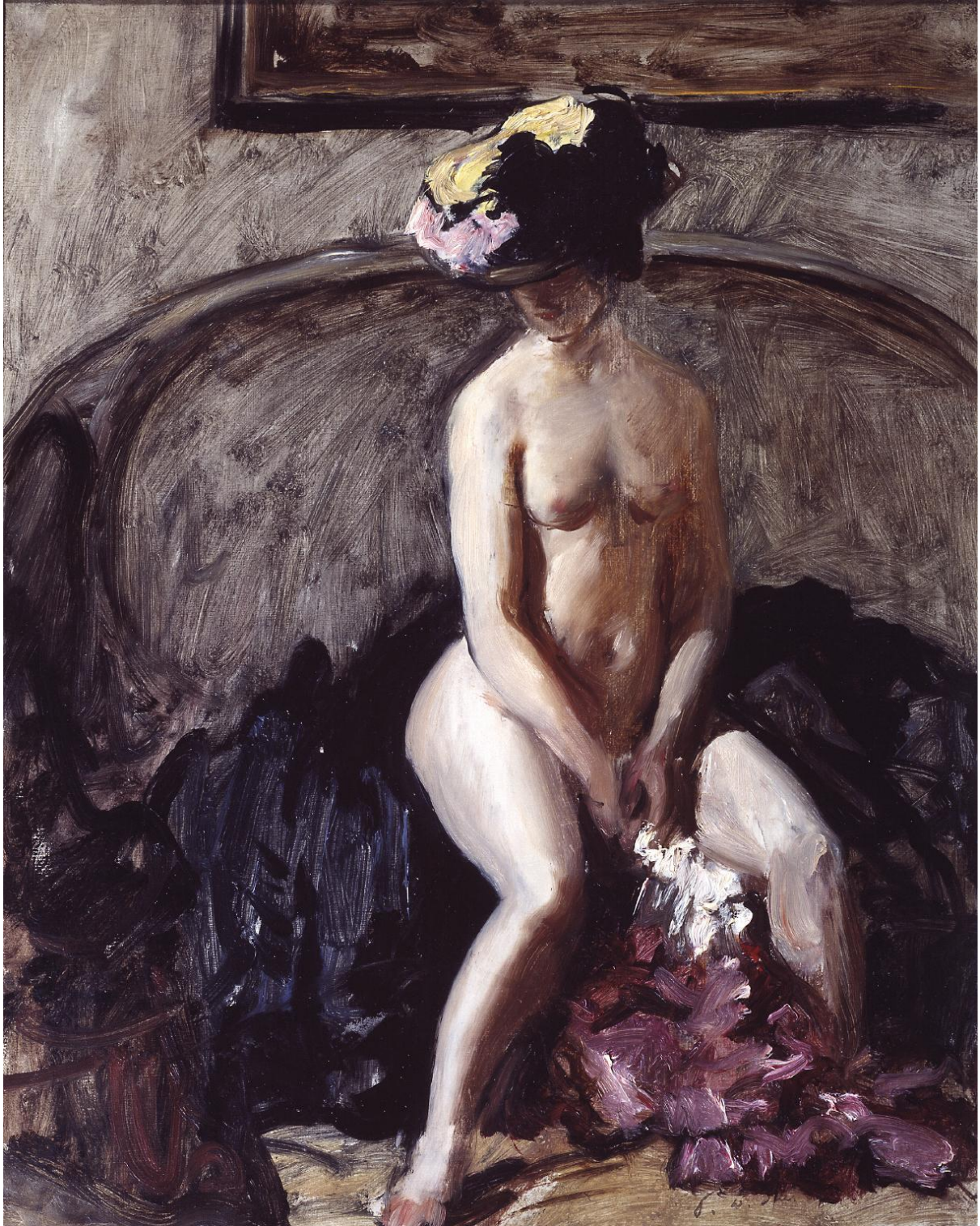


Figure 173: Philip Wilson Steer, *Seated Nude: The Black Hat*, c.1900, oil on canvas, 50.8 x 40.6cm, Tate, N05261.



Figure 174: Henry Tonks, *The Toilet*, 1914, pastel on paper, 33 x 44.2cm, Tate, N03016.

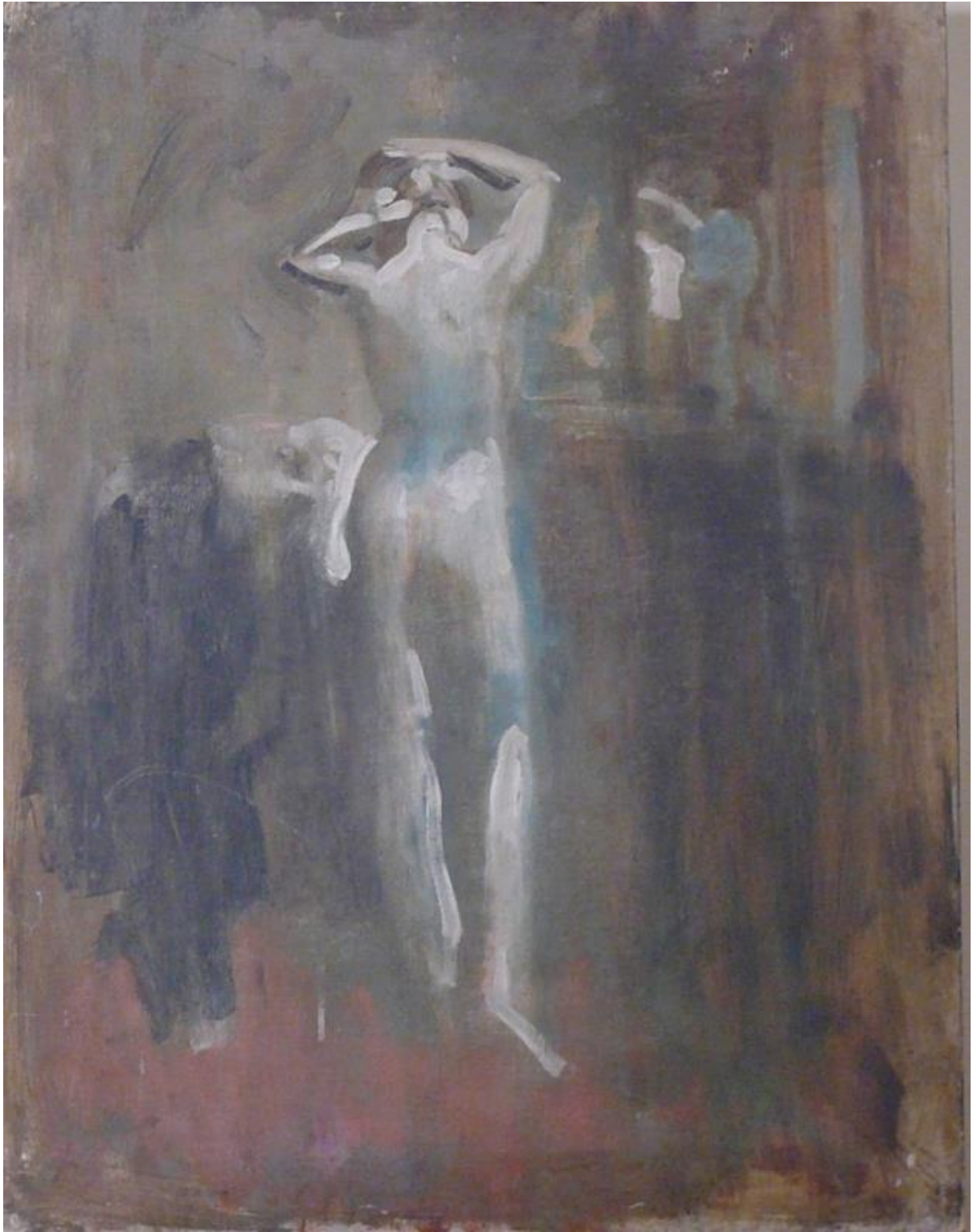


Figure 175: Ambrose McEvoy, *Nude Facing a Mirror*, date unknown, oil on canvas, 92 x 69 cm, Philip Mould & Co.



Figure 176: Comparison of Johannes Vermeer, *The Art of Painting*, 1666-1668, oil on canvas, 120 x 100cm, Kunsthistorisches Museum, Vienna and Ambrose McEvoy, *Interior*, 1910, oil on canvas, 63.5 x 57.2cm, whereabouts unknown. See figures 137 and 166 for larger images of both.

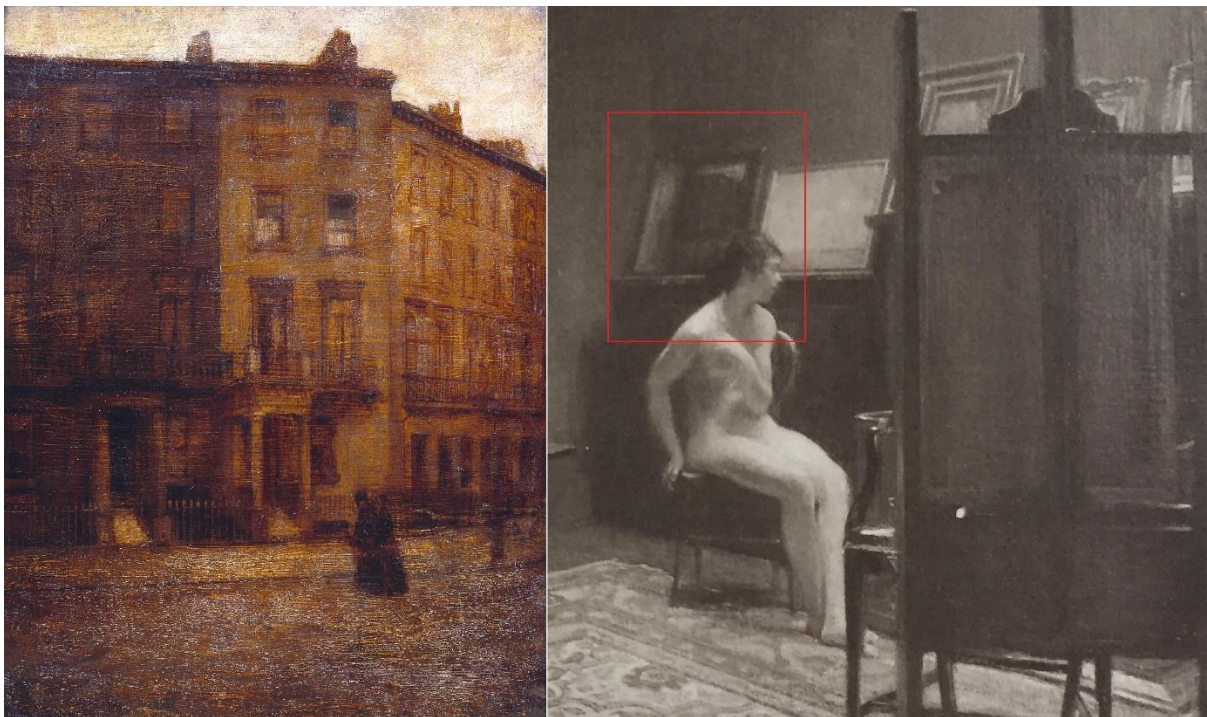


Figure 177: Comparison between Ambrose McEvoy, *Bessborough Street, Pimlico*, 1900, oil on canvas, 45.7 x 35.6cm, Tate, N06080 and Ambrose McEvoy, *Interior*, 1910, oil on canvas, 63.5 x 57.2cm, whereabouts unknown.



Figure 178: William Orpen, *Summer Afternoon*, c.1913, oil on canvas, 96.5 x 86.4cm, Museum of Fine Arts Boston, 48.582.



Figure 179: Ambrose McEvoy, *In a Mirror*, c.1911, graphite and watercolour on paper, 47 x 38.7cm, Tate, N03175.



Figure 180: Ambrose McEvoy, *The Letter*, c.1911, oil on canvas, whereabouts unknown.



Figure 181: Comparison between Ambrose McEvoy, *The Lute (Anaïs)*, c.1910-11, oil on canvas, 60 x 51cm, Johannesburg Art Gallery and Vilhelm Hammershøi, *Danish Interior, Strandgade 30*, 1902, oil on canvas, 41 x 33cm, Private Collection.



Figure 182: Willem van de Velde II, *English Ships at Sea Beating to Windward in a Gale*, c.1690, oil on canvas, 86.4 x 122cm, National Maritime Museum, Greenwich, BHC0899.



Figure 183: Johannes Vermeer, *Woman with a Pearl Necklace*, c.1662-1665, oil on canvas, 55 x 45cm, Gemäldegalerie, Dresden, 912B.



Figure 184: Johannes Vermeer, *A Lady at the Virginals with a Gentleman*, early 1660s, oil on canvas, 74.1 x 64.4cm, Royal Collection Trust, RCIN 405346.



Figure 185: Gerard Dou, *A Young Woman at her Toilet*, 1667, oil on panel, 58 x 75.5cm, Museum Boijmans Van Beuningen, 1186 (OK).



Figure 186: Johannes Vermeer, *The Procuress*, 1656, oil on canvas, 143 x 130cm, Gemäldegalerie, Dresden.



Figure 187: Comparison between Johannes Vermeer, *The Lacemaker*, 1669-1670, oil on canvas, 24.5 x 21cm, Louvre, Paris, M.I.1448 and Ambrose McEvoy, *La Reprise*, 1912, oil on canvas, 64.2 x 76.4cm, Aberdeen Art Gallery & Museums, ABDAG004458.



Figure 188: Ambrose McEvoy, *The Hon. Mrs Cecil Baring*, 1916, oil on canvas, 214.5 x 102.3cm, Walker Art Gallery, WAG 6616.



Figure 189: James Abbott McNeill Whistler, *The Princess from the Land of Porcelain*, 1863-1865, oil on canvas, 201.5 x 116.1cm, Freer Gallery of Art, Washington, F1903.91a-b.

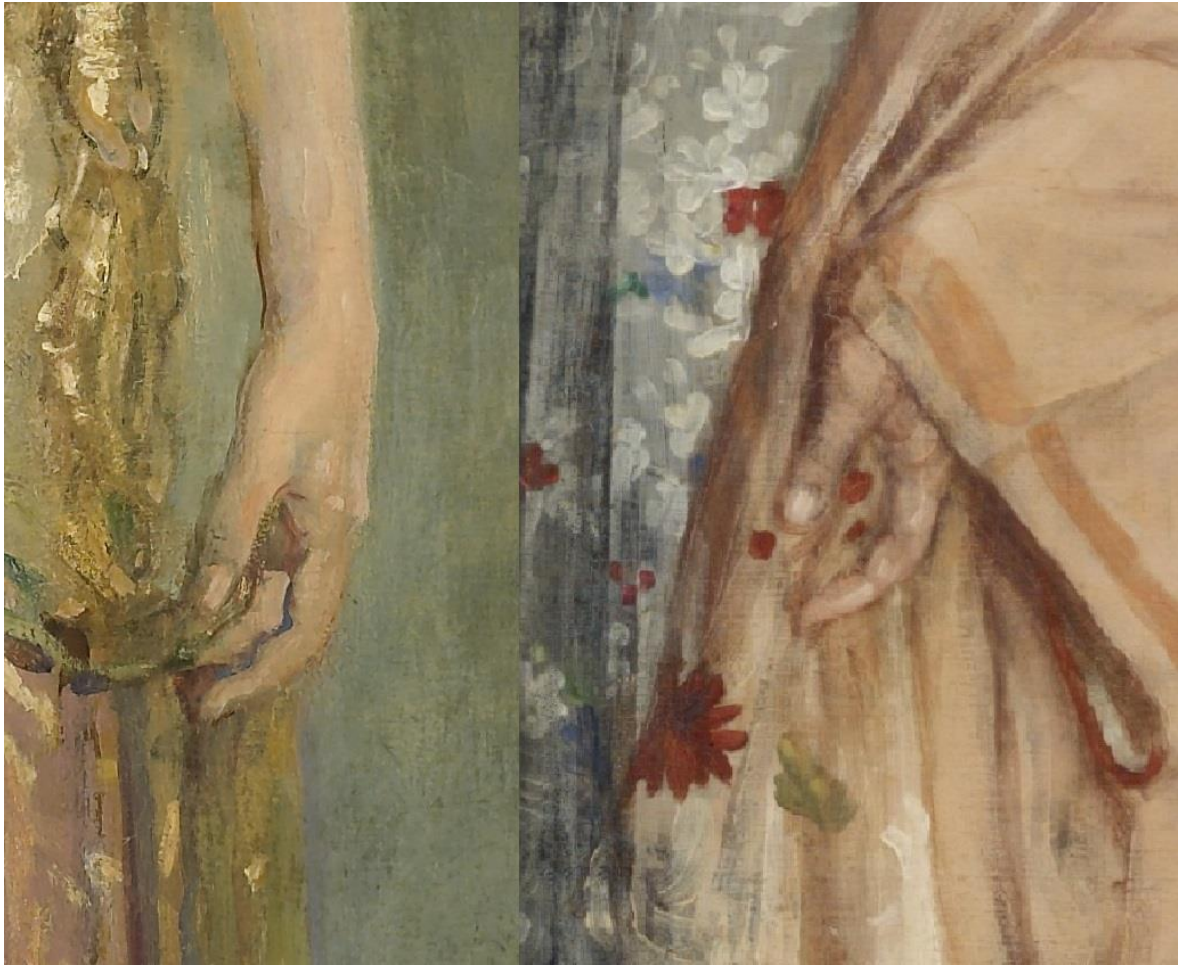


Figure 190: Details of Ambrose McEvoy, *The Hon. Mrs Cecil Baring*, 1916, oil on canvas, 214.5 x 102.3cm, Walker Art Gallery, WAG 6616 and James Abbott McNeill Whistler, *The Princess from the Land of Porcelain*, 1863-1865, oil on canvas, 201.5 x 116.1cm, Freer Gallery of Art, Washington, F1903.91a-b.



Figure 191: James Abbott McNeill Whistler, *Grey and Silver: The Thames*, 1871-1873, oil on canvas, 61.3 x 46.1cm, Hunterian Art Gallery, University of Glasgow, GLAHA_46332.

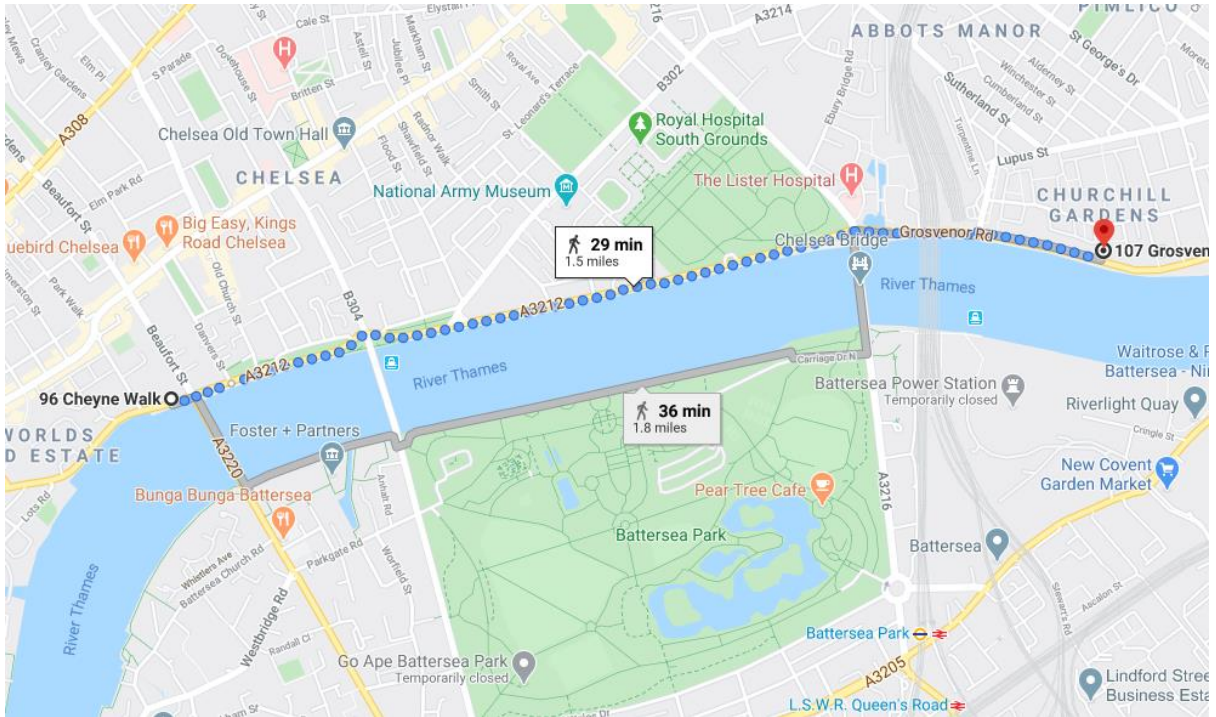


Figure 192: Google map image of McEvoy and Whistler's houses on the embankment of the Thames.



Figure 193: Ambrose McEvoy, *The Thames from the Artist's House*, 1912, oil on canvas, 63.5 x 76.2cm Hunterian Art Gallery, University of Glasgow, GLAHA_43755. Taken by Lydia Miller in the Hunterian stores 23rd March 2018.

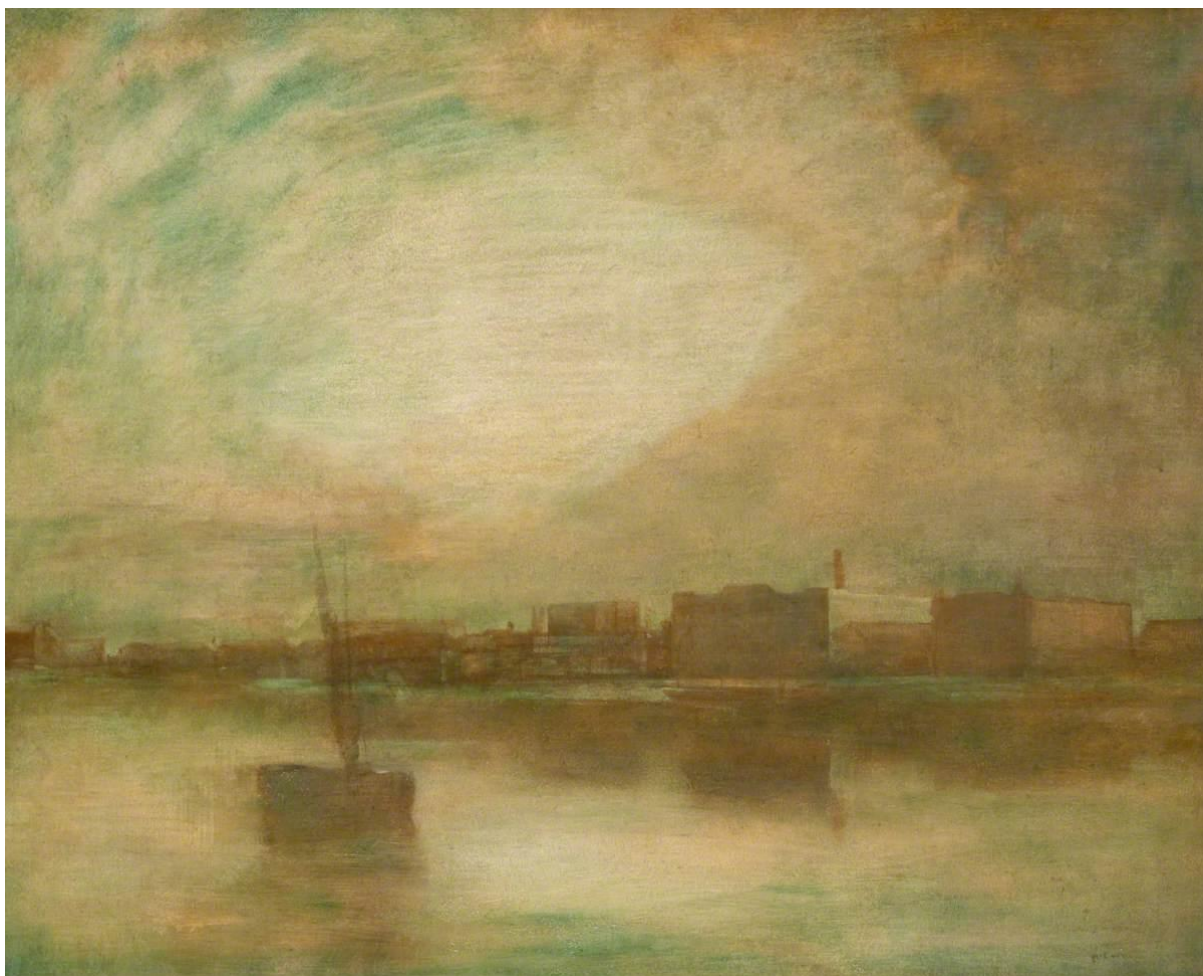


Figure 194: Ambrose McEvoy, *The Thames from the Artist's House*, 1912, oil on canvas, 63.5 x 76.2cm
Hunterian Art Gallery, University of Glasgow, GLAHA_43755.



Figure 195: Ambrose McEvoy, *The Gas Works*, 1912, pencil, ink and wash on paper, 25 x 35cm, private collection (previously in the McEvoy Estate Papers, DRA/259).



Figure 196: Photograph of the Thames thought to have been taken by Ambrose McEvoy, c.1912, photograph, McEvoy Estate Papers, PHO/8.

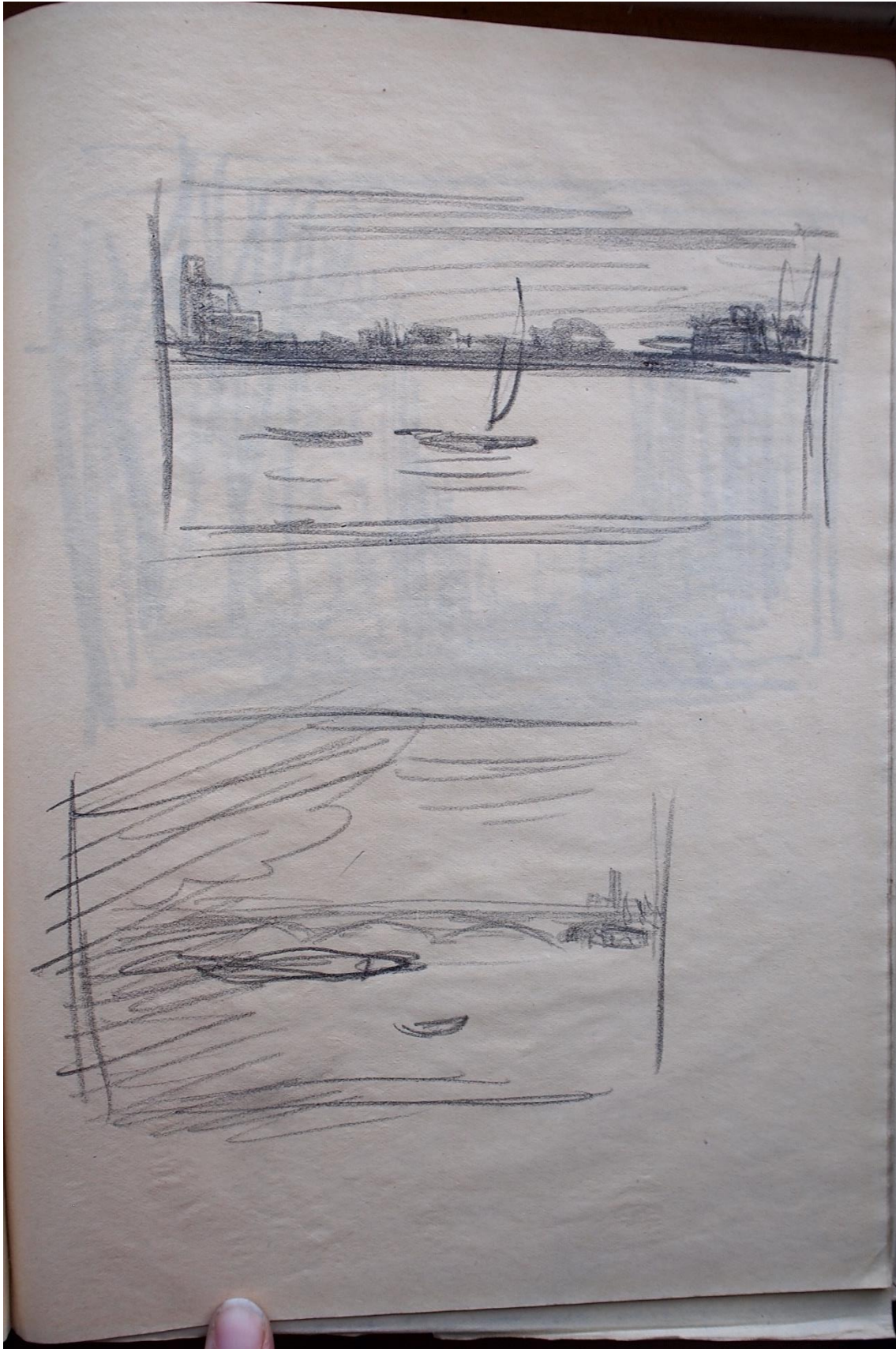


Figure 197: Ambrose McEvoy, sketchbook page of river scenes, date unknown, pencil on paper, McEvoy Estate Papers, SKE/4.



Figure 198: Ambrose McEvoy, *Silver and Grey: Mrs Charles McEvoy*, 1915, oil on canvas, 85.8 x 73.4cm, Manchester Art Gallery, 1925.71.



Figure 199: Comparison of a detail of Ambrose McEvoy, *The Thames from the Artist's House*, 1912, oil on canvas, 63.5 x 76.2cm, Hunterian Art Gallery, University of Glasgow, GLAHA_43755, and a detail of Ambrose McEvoy, *Silver and Grey: Mrs Charles McEvoy*, 1915, oil on canvas, 85.8 x 73.4cm, Manchester Art Gallery, 1925.71.



Figure 200: Ambrose McEvoy, *Virginia, daughter of Capt. Harry J.C. Graham*, 1915, oil on canvas, 182.8 x 104.1cm, destroyed. Reproduction from Johnson, *The Works of Ambrose McEvoy* 1919.



Figure 201: James Abbott McNeill Whistler, *Harmony in Grey and Green: Miss Cicely Alexander*, 1872-1874, oil on canvas, 190.2 x 97.8cm, Tate, N04622.



Figure 202: Francisco Goya, *The Black Duchess, The Duchess of Alba*, 1797, oil on canvas, 194 x 130cm, New York Hispanic Society.



Figure 203: Edouard Manet, *Lola de Valence*, 1862, oil on canvas, 144.5 x 112.5cm, Musée d'Orsay, RF 1991.



Figure 204: Reproduction of Ambrose McEvoy, *Tink*, 1920, *Colour Magazine*, McEvoy Estate Papers, ART/75. Whereabouts of original painting unknown.



Figure 205: Ambrose McEvoy, *Madame*, 1915, oil on canvas, 142.5 x 112.5cm, Musée d'Orsay, RF 1977 236, JdeP 199.

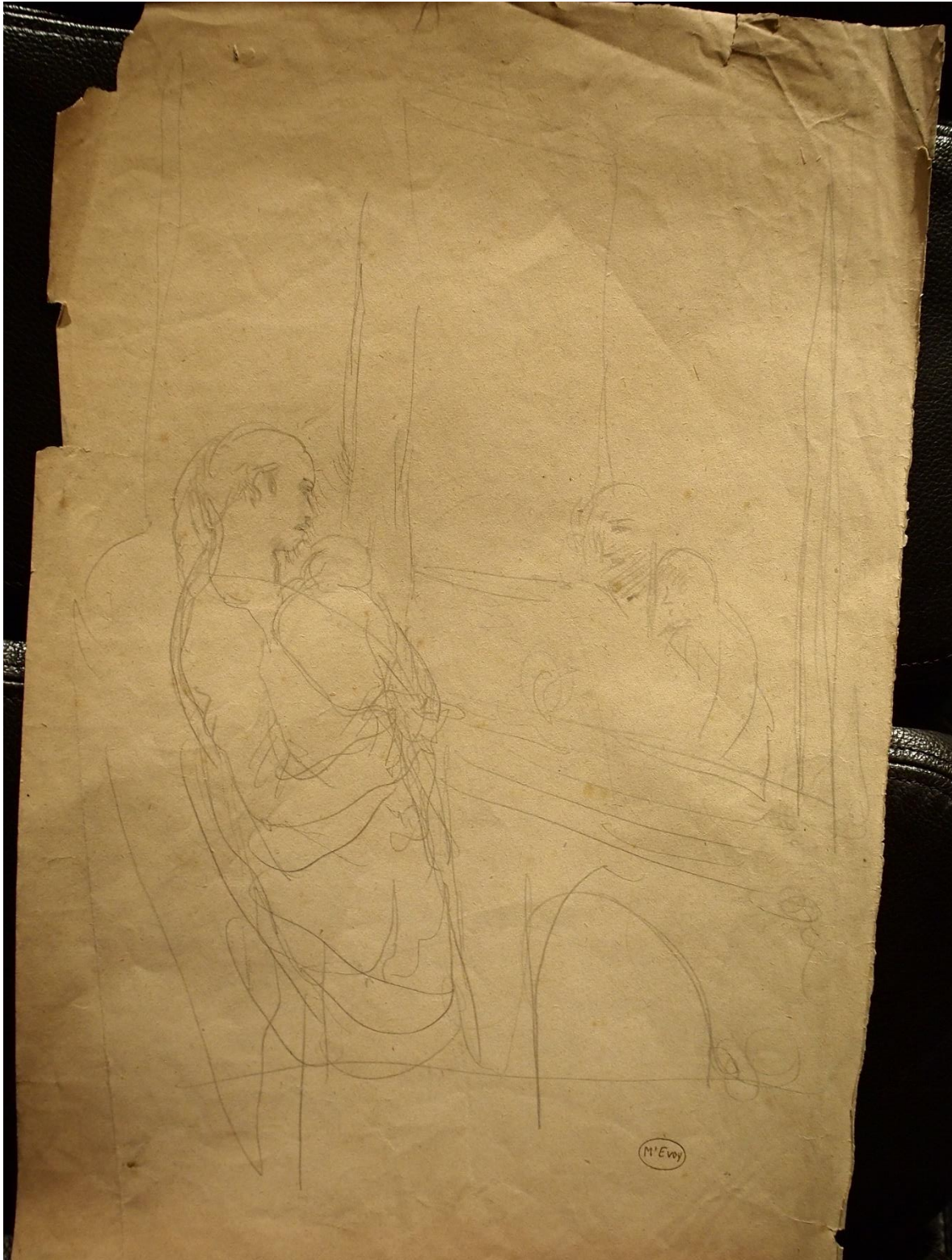


Figure 206: Ambrose McEvoy, *Sketch of a Mother and Child Reflected in a Mirror*, date unknown, pencil on paper, McEvoy Estate Papers, DRA/328.



Figure 207: James Abbott McNeill Whistler, *Symphony in White, No. 2: The Little White Girl*, 1864, oil on canvas, 76.5 x 51.1cm, Tate, N03418.

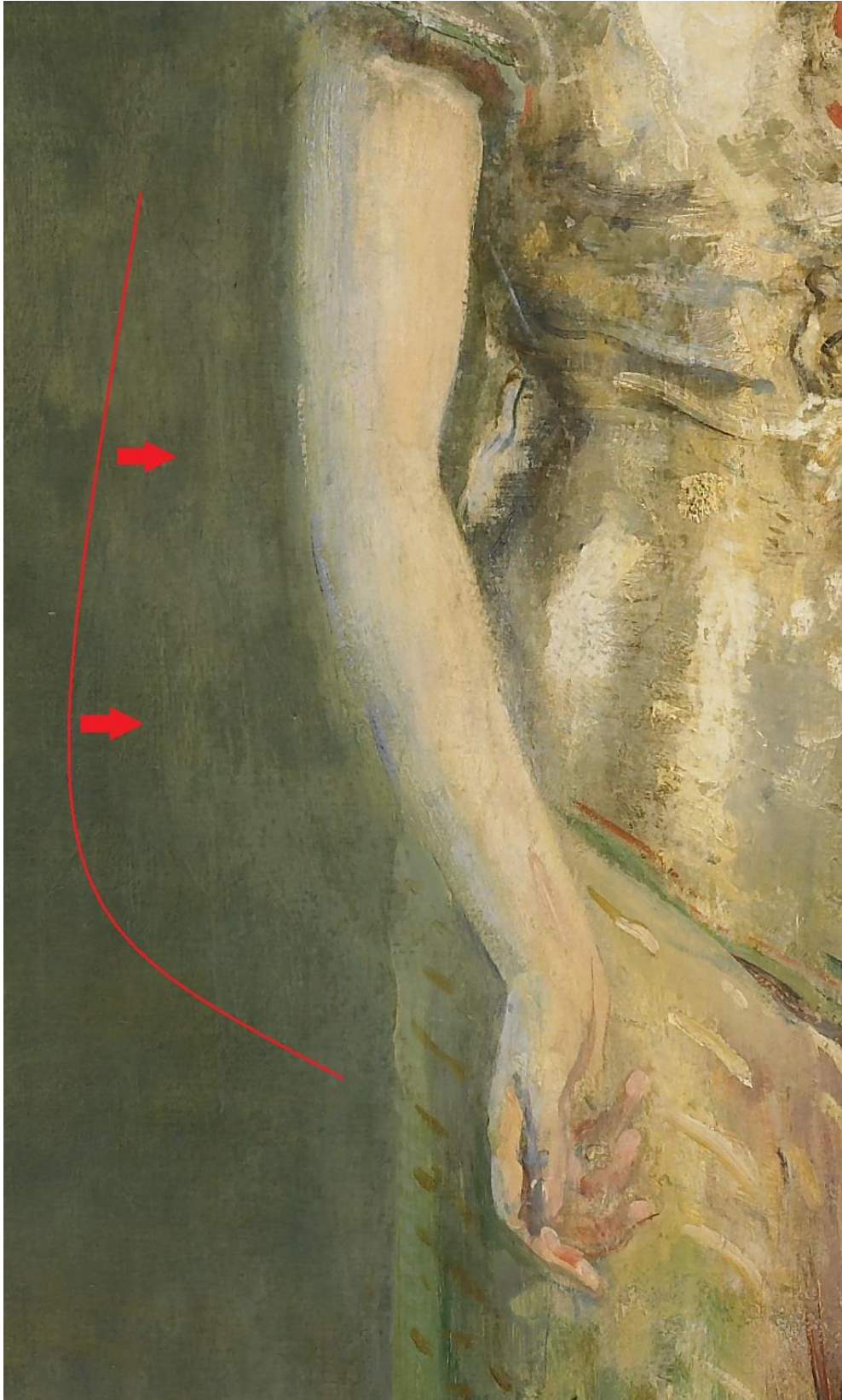


Figure 208: Detail of Ambrose McEvoy, *The Hon. Mrs Cecil Baring*, 1916, oil on canvas, 214.5 x 102.3cm, Walker Art Gallery, WAG 6616.



Figure 209: Ambrose McEvoy, *Duchess of Marlborough*, 1916, oil on canvas, 228.6 x 113cm (90 x 44 ½ inches), Blenheim Palace.



Figure 210: Edward Robert Hughes, *Midsummer Eve*, 1908, oil on canvas, size unknown, private collection.



Figure 211: John Singer Sargent, *Helen Dunham*, 1892, oil on canvas, 121.5 x 81.3cm, private collection.

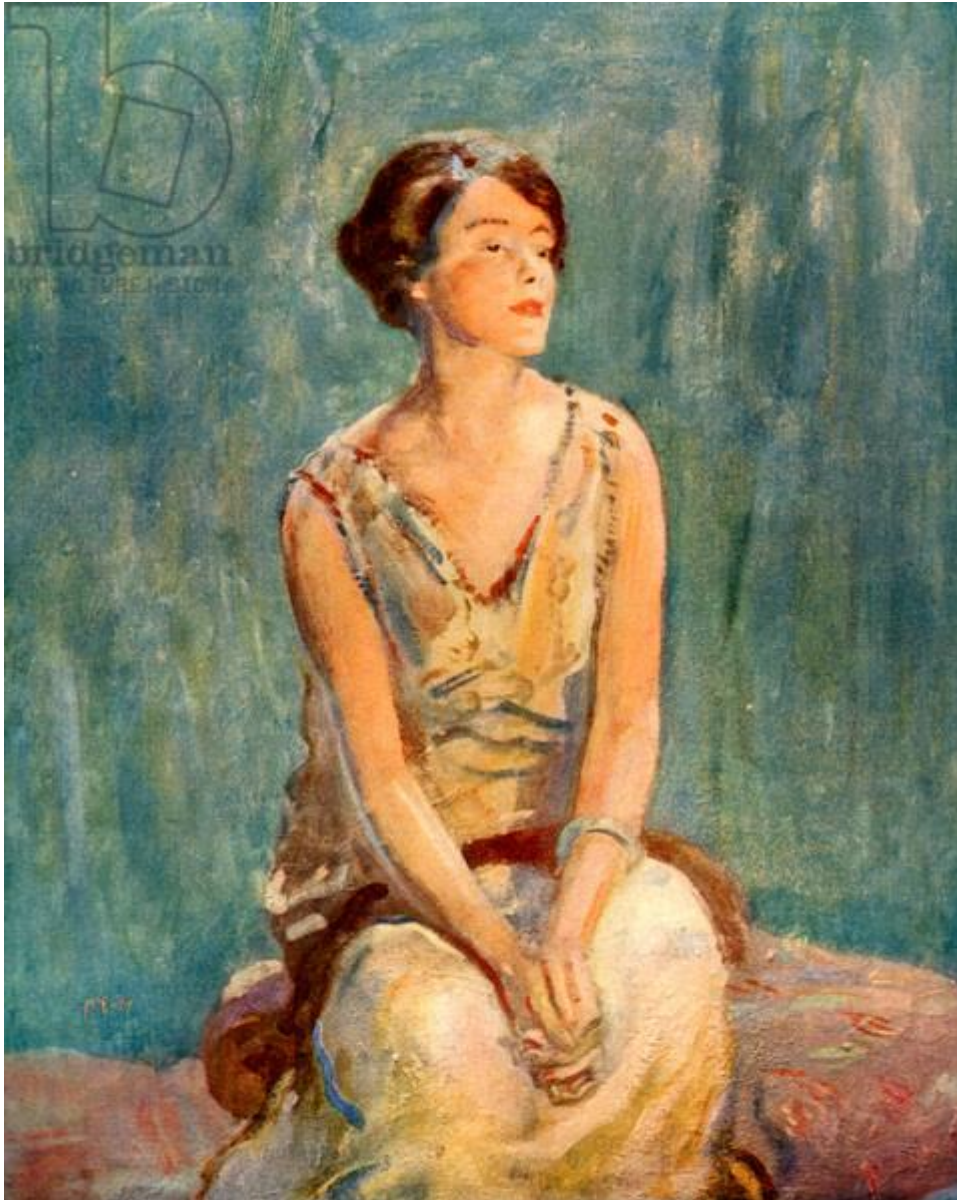


Figure 212: Ambrose McEvoy, *Blue and Gold (Mrs Claude Johnson)*, 1917, oil on canvas, 127 x 101.6cm, whereabouts unknown. Reproduction from Bridgeman Images.



Figure 213: John Singer Sargent, *Mrs Louis Raphael*, c.1905, oil on canvas, 149.8 x 99cm, private collection.



Copy of figure 205: Ambrose McEvoy, *Madame*, 1915, oil on canvas, 142.5 x 112.5cm, Musée d'Orsay, RF 1977 236, JdeP 199.



Figure 214: Top four portraits by Sargent (left to right): Winifred Duchess of Portland, Millicent Duchess of Sutherland, Helen Vincent Viscountess d'Abernon, Lisa Colt Curtis. Bottom four portraits by McEvoy (left to right): Mrs Cecil Baring, Duchess of Marlborough, Mrs Redmond McGrath, Mrs Francis McLaren.



Figure 215: Detail from John Singer Sargent, *Winifred, Duchess of Portland*, 1902, oil on canvas, private collection.



Figure 216: Detail from Ambrose McEvoy, *The Hon. Mrs Cecil Baring*, 1916, oil on canvas, 214.5 x 102.3cm, Walker Art Gallery, WAG 6616.



Figure 217: John Singer Sargent, *Eugenia Errazuriz*, 1883, oil on canvas, 53.3 x 48.3cm, The Metropolitan Museum of Art.



Figure 218: John Singer Sargent, *Eugenia Errazuriz (known as the Lady in Black)*, c.1882, oil on canvas, 81.9 x 59.8cm, private collection.



Figure 219: Ambrose McEvoy, *Madame Errazuriz*, 1919, oil on canvas, 74 x 62cm, deaccessioned by Bolton Museum and Art Gallery and sold by Bonhams, The Chester Sale, July, 6, 2011, lot 579.



Figure 220: John Singer Sargent, *Nancy Witcher Langhorne, Viscountess Astor CH, MP (1879-1964)*, 1908, oil on canvas, 175 x 124cm, Cliveden Estate, National Trust, NT 766112.



Figure 221: John Singer Sargent, *Portrait of Pauline Astor (1880-1970)*, c.1899, oil on canvas, 98 x 50cm, on loan to the Huntington Library, Art Museum and Botanical Gardens.



Figure 222: Ambrose McEvoy, *The Hon. Mrs. Spender Clay*, 1916, oil on canvas, 101.6 x 121.9cm, whereabouts unknown. Reproduction from Johnson, *The Works of Ambrose McEvoy 1919*.



Figure 223: Paul Swan, *Portrait of Isadora Duncan*, 1922, oil on canvas, 99.1 x 71.1cm, private collection, previously with Philip Mould & Co.



Figure 224: Ambrose McEvoy, *Alice Astor*, 1917, oil on canvas, size unknown, private collection.



Figure 225: Ambrose McEvoy, *Meraud Guinness*, 1925, oil on canvas, 127 x 101.6cm, private collection. Photograph taken by Lydia Miller, Sep 2020.

Y, 1925: SOME OUTSTANDING

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"MISS MERAUD GUINNESS." BY AMBROSE McEVoy, A.R.A.

PORTRAITS OF WOMEN IN THIS Y

PUBLISHERS OF THE "ROYAL ACADEMY ILLUSTRATED."



"MRS. KOMSTAM."
BY CHARLES SIMS,
R.A.

Figure 226: A page from the *Illustrated London News* comparing McEvoy's *Miss Meraud Guinness* and Charles Sims' *Mrs Komstam*. May 9, 1925. 'The Royal Academy, 1925: Some Outstanding Portraits of Women in this Year's Exhibition', *Illustrated London News*, May 9, 1925, 894-895.



Figure 227: Ambrose McEvoy, *Bridget Guinness*, 1920, oil on canvas, 127 x 101.6cm, private collection. Photograph taken by Lydia Miller, Sep 2020.



Figure 228: Ambrose McEvoy, *Mary and Daphne at Gloucester Square (Children of Mr. C. K. Butler)*, 1903, oil on canvas, 63.5 x 50.8cm, private collection.

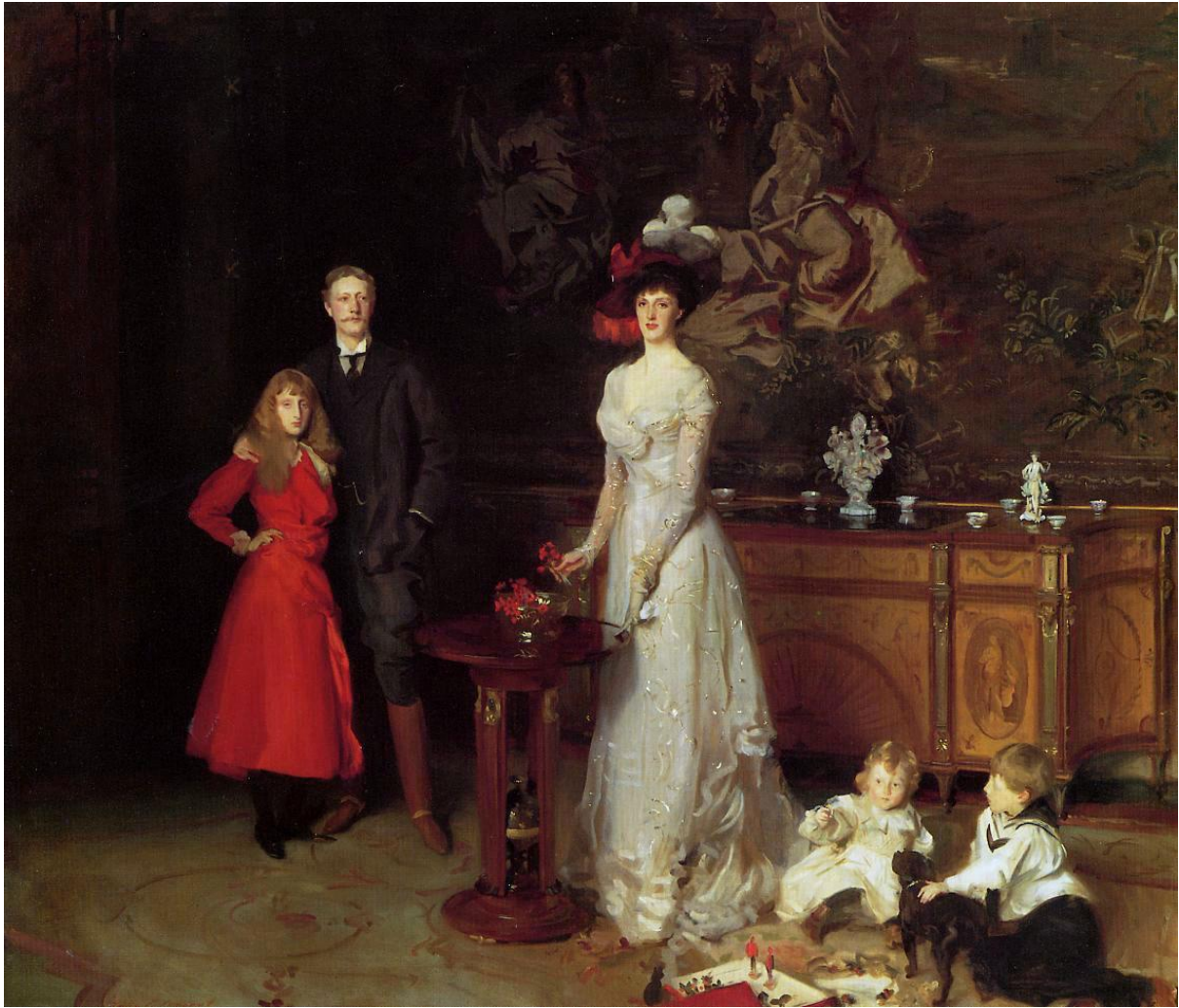


Figure 229: John Singer Sargent, *The Sitwell Family*, 1900, oil on canvas, 170 x 193cm, private collection.



Figure 230: Auguste Rodin, *The Kiss*, pentelican marble, 182.2 x 121.9 x 153cm, Tate, N06228.



Figure 231: William Orpen, *The Family of George Swinton*, 1901, oil on canvas, 109.9 x 148.6cm, private collection.

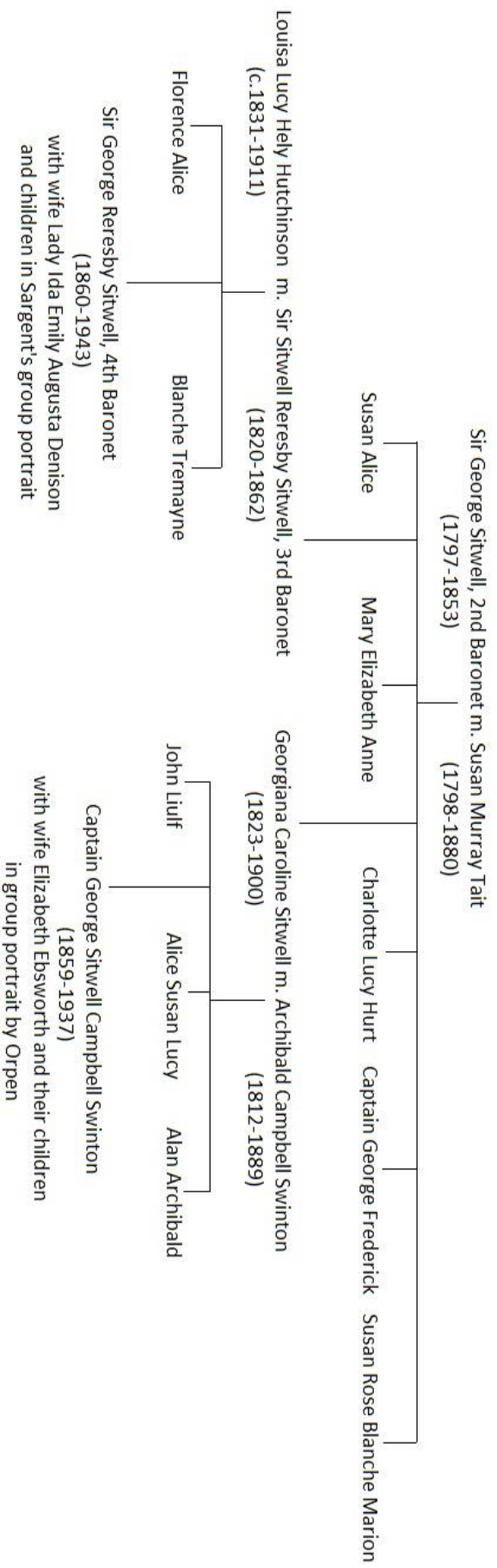


Figure 232: Family tree of the Sitwell and Swinton families. Drawn by Lydia Miller.



Figure 233: John Singer Sargent, *Mrs George Swinton (Elizabeth Ebsworth)*, 1897, oil on canvas, 231 x 124cm, Art Institute of Chicago, 1922.4450.



Figure 234: John Singer Sargent, *The Daughters of Edward Darnley Boit*, 1882, oil on canvas, 221.9 x 222.6cm, Museum of Fine Arts Boston, 19.124.



Figure 235: Comparison of John Singer Sargent, *The Daughters of Edward Darnley Boit*, 1882, oil on canvas, 221.9 x 222.6cm, Museum of Fine Arts Boston, 19.124 and Ambrose McEvoy, *Silver and Grey: Mrs Charles McEvoy*, 1915, oil on canvas, 85.8 x 73.4cm Manchester Art Gallery, 1925.71.



Figure 236: Charles Dana Gibson, *Scribner's for June*, 1895, zinc engraving, 56.2 x 35.7cm, Library of Congress, POS - US .G52, no. 4.



Figure 237: Charles Dana Gibson, *Sweetest story ever told*, ca. 1910, pencil and ink on paper, 57.7 x 43.5cm, Library of Congress Prints and Photographs Division Washington, CAI - Gibson, no. 55.



Figure 238: Charles Dana Gibson, *The reason dinner was late*, 1912, pencil and ink on paper, 46.7 x 74cm, Library of Congress Prints and Photographs Division Washington, CAI - Gibson, no. 60.

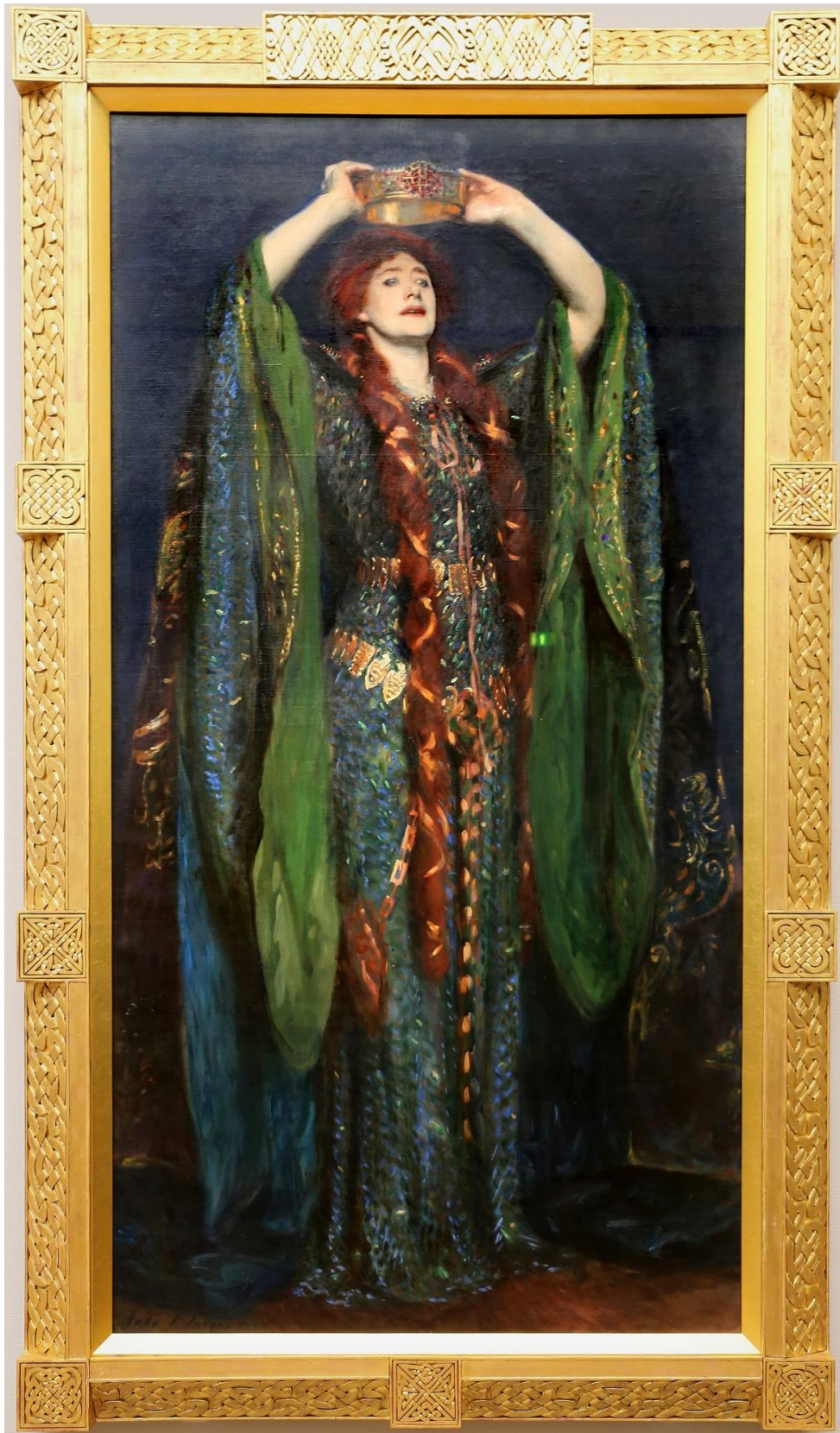


Figure 239: John Singer Sargent, *Ellen Terry as Lady Macbeth*, 1889, oil on canvas, 221 x 114.3cm, Tate, N02053.



Figure 240: John Singer Sargent, *Clementina Austruther Thompson*, 1889, oil on canvas, 106.7 x 74cm, private collection.



Figure 241: John Singer Sargent, *Vernon Lee*, 1881, oil on canvas, 53.7 x 43.2cm, Tate, N04787.



Figure 242: John Singer Sargent, *Mr and Mrs I.N. Phelps Stokes*, 1897, oil on canvas, 214 x 101cm (84 ¼ x 39 ¾ inches), The Metropolitan Museum of Art, 38.104.



Figure 243: Detail of John Singer Sargent, *Mr and Mrs I.N. Phelps Stokes*, 1897, oil on canvas, 214 x 101cm (84 ¼ x 39 ¾ inches), The Metropolitan Museum of Art, 38.104.



Figure 244: Cecilia Beaux, *Portrait of Mrs Isaac Newton Phelps Stokes (Edith Minturn)*, 1898, oil on canvas, size unknown, collection of Mr. & Mrs. Newton P.S. Merrill.



Figure 245: John Singer Sargent, *Nonchalair (Repose)*, 1911, oil on canvas, 63.8 x 76.2cm, National Gallery of Art, Washington D.C., 1948.16.1.



Figure 246: John Singer Sargent, *Mrs Carl Meyer and her Children*, 1896, oil on canvas, 201.4 x 134cm, Tate, T12988.



Figure 247: John Singer Sargent, *Mrs Hugh Hammersley*, 1892, oil on canvas, 232.4 x 133.7cm, The Metropolitan Museum of Art, 1998.365.



Figure 248: John Singer Sargent, *Mrs Cecil Wade*, 1886, oil on canvas, 167.6 x 137.8cm, Nelson-Atkins Museum of Art, Kansas City.



Figure 249: John Singer Sargent, *Lady Agnew of Lochnaw*, 1892, oil on canvas, 127 x 101cm, National Galleries Scotland, NG 1656.



Figure 250: John Singer Sargent, *Millicent, Duchess of Sutherland*, 1904, oil on canvas, 254 x 146cm, Museo Nacional Thyssen-Bornemisza, Madrid, Inv. no. 732 (1983.12).



Figure 251: John Singer Sargent, *Marguerite 'Daisy' Hyde Leiter* (c.1879–1968), *Later 19th Countess of Suffolk*, 1898, oil on canvas, 234 x 123cm, Kenwood House, English Heritage, 88029718.



Figure 252: Joshua Reynolds, *Jane Fleming, later Countess of Harrington*, ca.1778-9, oil on canvas, 239.4 x 147.5cm, Huntington Library, Art Museum and Botanical Gardens, 13.3.



Figure 253: Joshua Reynolds, *Lady Bampfylde*, 1776-7, oil on canvas, 238.1 x 148cm, Tate, N03343.



Figure 254: Joshua Reynolds, *Mrs Hale as Euphrosyne*, 1762-4, oil on canvas, 236 x 146cm, Harewood House.



The 1927 Six-cylinder
ESSEX COACH
 is here!



With a new
STEEL BODY
 bolted and riveted together, and
 "Belco" cellulose finished
New Beauty, new Colour, new Comfort and Distinction

This new steel-built Essex Six is admittedly the greatest engineering achievement in motor body construction. Experts say it is the strongest and most substantial body ever produced.

The panels are not merely welded together—but bolted and riveted, for rigidity, strength, safety. Squeaks, rattles and distortions are as unlikely as in a steel building.

So rigid that the already wonderful Essex springing is greatly improved.

The rear quarters of the new Essex Coach are curved to add gracefulness to strength, the body is "Belco" cellulose finished in rich harmonising shades of blue.

Compare the Essex! Note the smoothness and driving ease, the

The New Woman in Motoring.

Yesterday at Olympia was the day of big business, and yesterday morning when the doors were opened to the public, the world and his wife flocked to the Motor Show. The wife was particularly conspicuous, and there can be no surer indication of the grin of motoring upon the public than the interest which women to-day display in it. Three or four years ago Eve was content to play the part of a potential passenger, but to-day she is as intelligent and instructed in her knowledge, and perhaps even a little more critical than Adam. She is no longer satisfied with sampling the comfort of upholstery and the ease of the back seats. She demands to sit at the wheel, to test the driving position, and the accessibility of controls. She asks searching questions about gear change, and insists upon looking under the bonnet and acquiring closely into the quality of the engine and everything relating to the purely mechanical side of the car.

The stands of all the popular light car manufacturers yesterday were thronged with eager women, and it was surprising how few were the comments one heard about colour, and how many about general design and engine efficiency. The salesman at Olympia, cunning in psychology, are the first to recognise the new woman, and they treat Eve respectfully, no longer as a passenger, but as a keen and penetrating critic. There can be little doubt that as the show itself is this year unprecedented in range and variety, so the public attendance will exceed anything that has yet been experienced. The morning is normally the most comfortable time for a visit, but even as early as noon yesterday the gangways were becoming uncomfortably crowded, and it was difficult to approach the stands of the more popular makes.

After the dealings of Thursday with agents, it is possible to arrive at some conclusions about the prospects of the coming year which are more certain than paper estimates already given. Much is dependent upon general trade conditions, and the degree of national prosperity, but there is little doubt that the motoring boom will

continue. Even more encouraging than home trade is the rapid development of the export markets.

Coachwork Spectacular Display.

From the spectacular point of view the coachwork display forms the chief attraction. It only seems yesterday that the majority of motorists had to be content with an exceedingly open type of coachwork, and cast envious eyes upon the enclosed type synonymous with affluence and opulence, little dreaming that replicas in the Salon would be at their command at prices lower than they paid for the open type. To-day, the word "open" has to be modified; in fact, it should read "convertible," rendered necessary by the fact that motoring has entered our daily life and passed from a pleasure vehicle to a necessary means of locomotion all the year round. Hence the great skill and ingenuity which have been effected by the coachbuilder in furnishing motorists, who like a full volume of fresh air in the summer, with a car which gives these advantages, with a vehicle which can be instantaneously transformed into a weather-defying car. An examination of the torpedo type of coachwork with the latest all-weather equipment will reveal what remarkable strides have been effected in this direction. Many new two-seaters take on most graceful lines, their smartness heightened by the colour scheme in which the broad waist line is introduced. The manner in which the dicky seats are built in this type of coachwork is a masterpiece of ingenuity, and the accessory films have not been slow to market an all-weather equipment for the rear passengers. A departure from using black as a colour for the mudguards and hoods will be observable, many of which will be perfect in their harmony of colour, the hood and the guards being painted a few shades deeper than the coachwork, the effect of which is most artistic. Words fail to do justice to the master creations of the coachbuilder as applied to the landaulette and limousine types fitted to the big powered cars. It seems impossible for human ingenuity to go farther. Many are veritable drawing-rooms, the personification of luxury and comfort.

Figure 255: Detail from "Olympia Motor Exhibition – The New Woman in Motoring," Western Daily Press, Oct 23, 1926, 5.

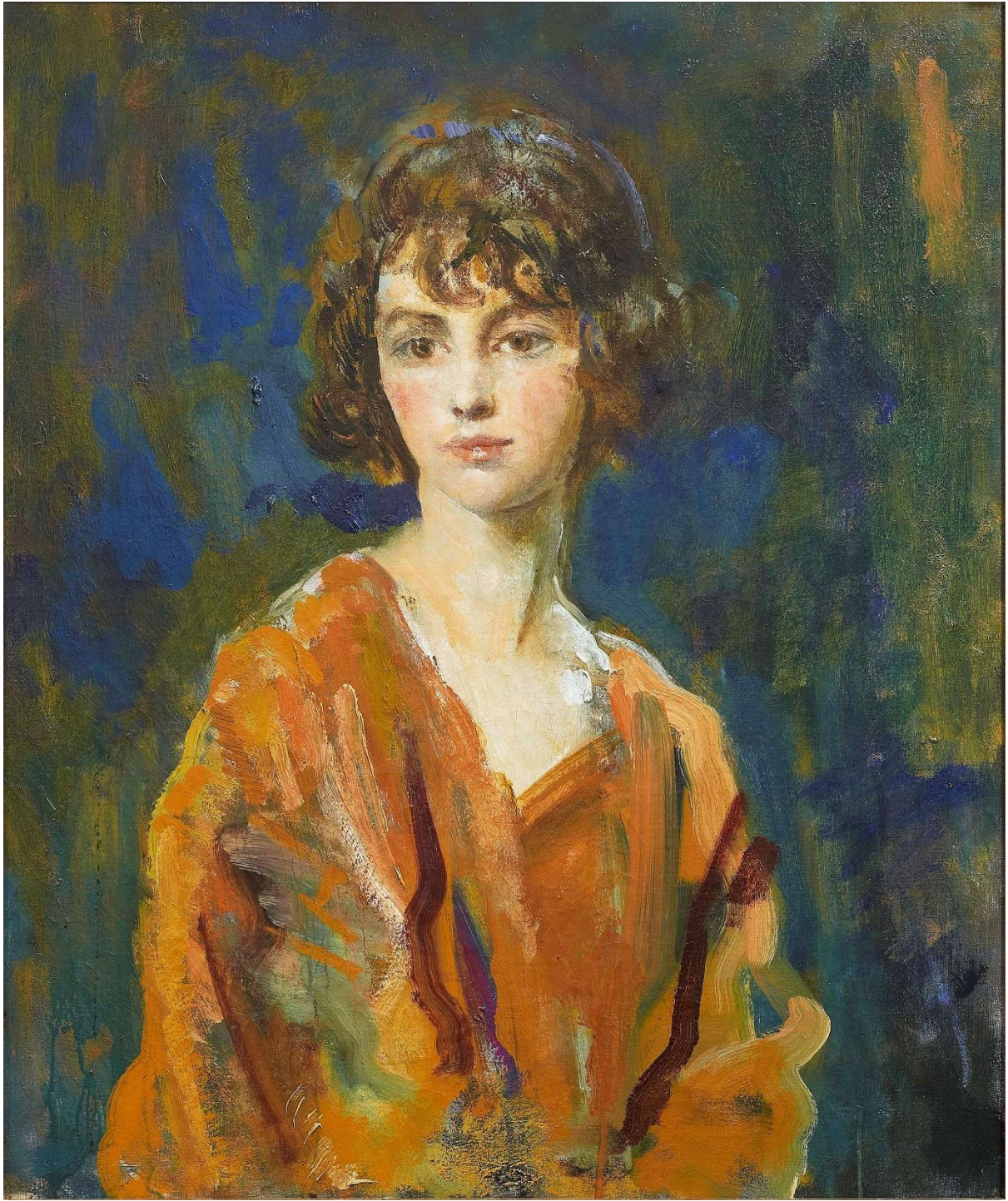


Figure 256: Ambrose McEvoy, *The Hon. Lois Sturt (later Viscountess Tredegar) (1900-37)*, 1920, oil on canvas, 76.1 x 63.5cm, private collection, previously with Philip Mould & Co.

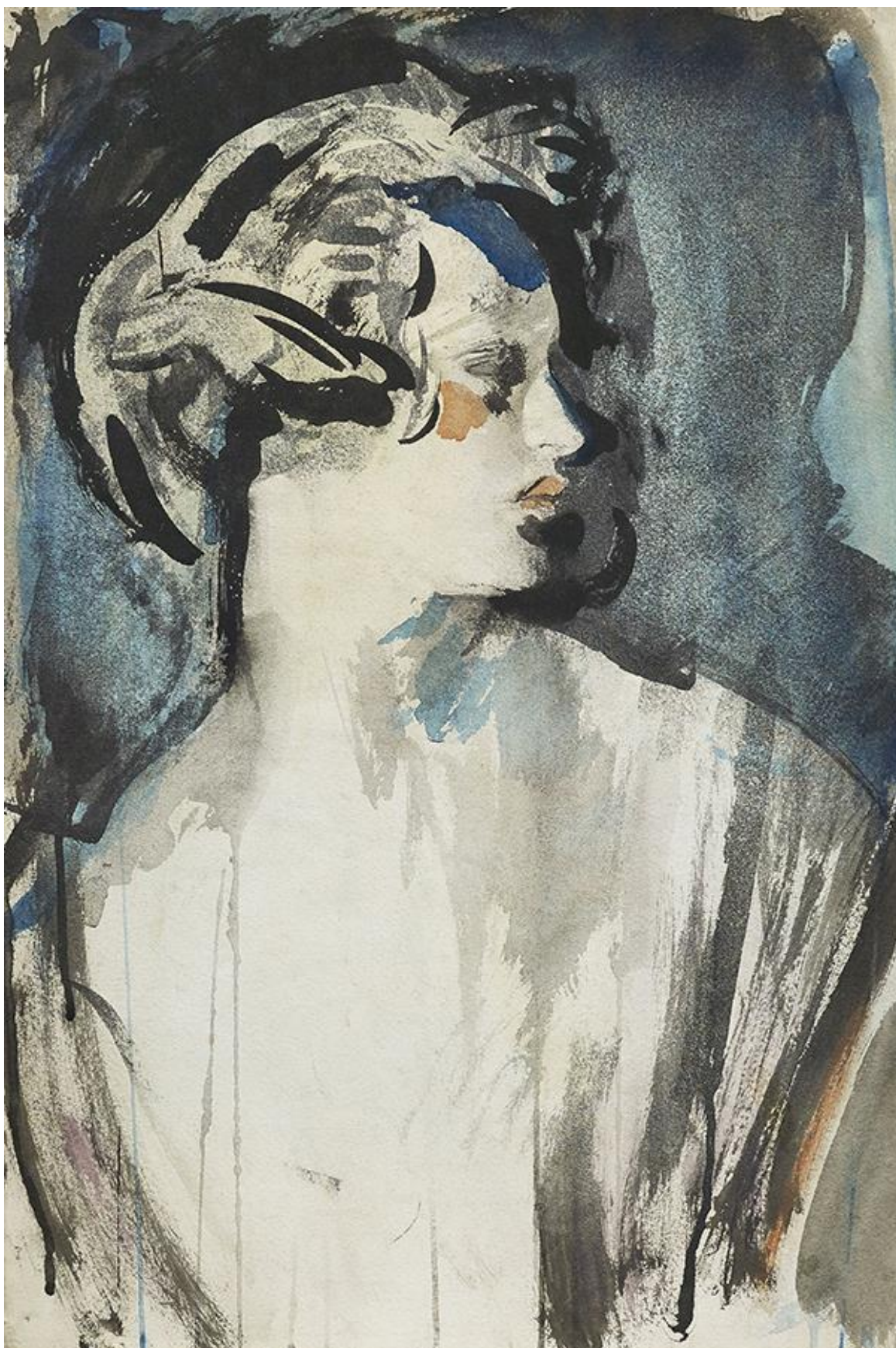


Figure 257: Ambrose McEvoy, *The Hon. Lois Sturt (later Viscountess Tredegar) (1900-37)*, 1920, watercolour on paper, 55.9 x 37.5cm, private collection, previously with Philip Mould & Co.

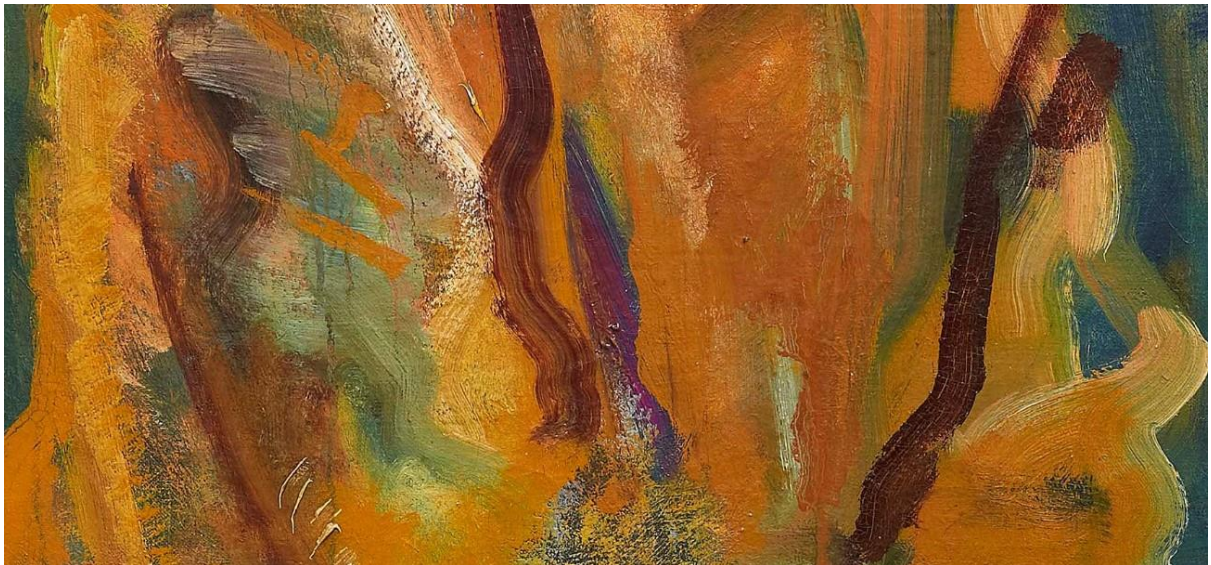


Figure 258: Detail of Ambrose McEvoy, *The Hon. Lois Sturt (later Viscountess Tredegar) (1900-37)*, 1920, oil on canvas, 76.1 x 63.5cm, private collection, previously with Philip Mould & Co.



Figure 259: Detail of Ambrose McEvoy, *The Hon. Lois Sturt (later Viscountess Tredegar)* (1900-37), 1920, oil on canvas, 76.1 x 63.5cm, private collection, previously with Philip Mould & Co.

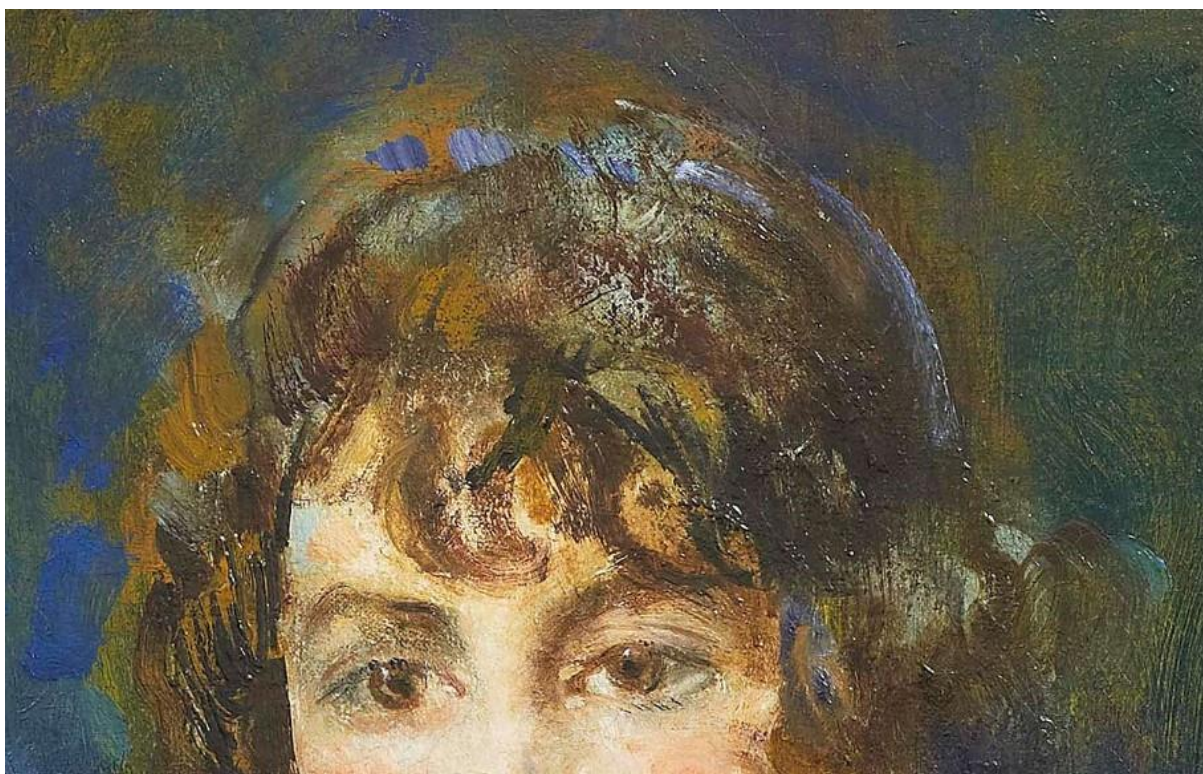


Figure 260: Detail of Ambrose McEvoy, *The Hon. Lois Sturt (later Viscountess Tredegar)* (1900-37), 1920, oil on canvas, 76.1 x 63.5cm, private collection, previously with Philip Mould & Co.



Figure 261: Christopher Richard Wynne Nevinson, *A Dawn*, 1914, oil on canvas, size unknown, Sotheby's, Modern & Post-War British Art sale, Nov 21, 2017, lot 5.



Figure 262: Eric Gill, *Ariel between Wisdom and Gaiety*, 1932, Corsham stone, 122 x 183cm, BBC Broadcasting House, London, MIP1687.

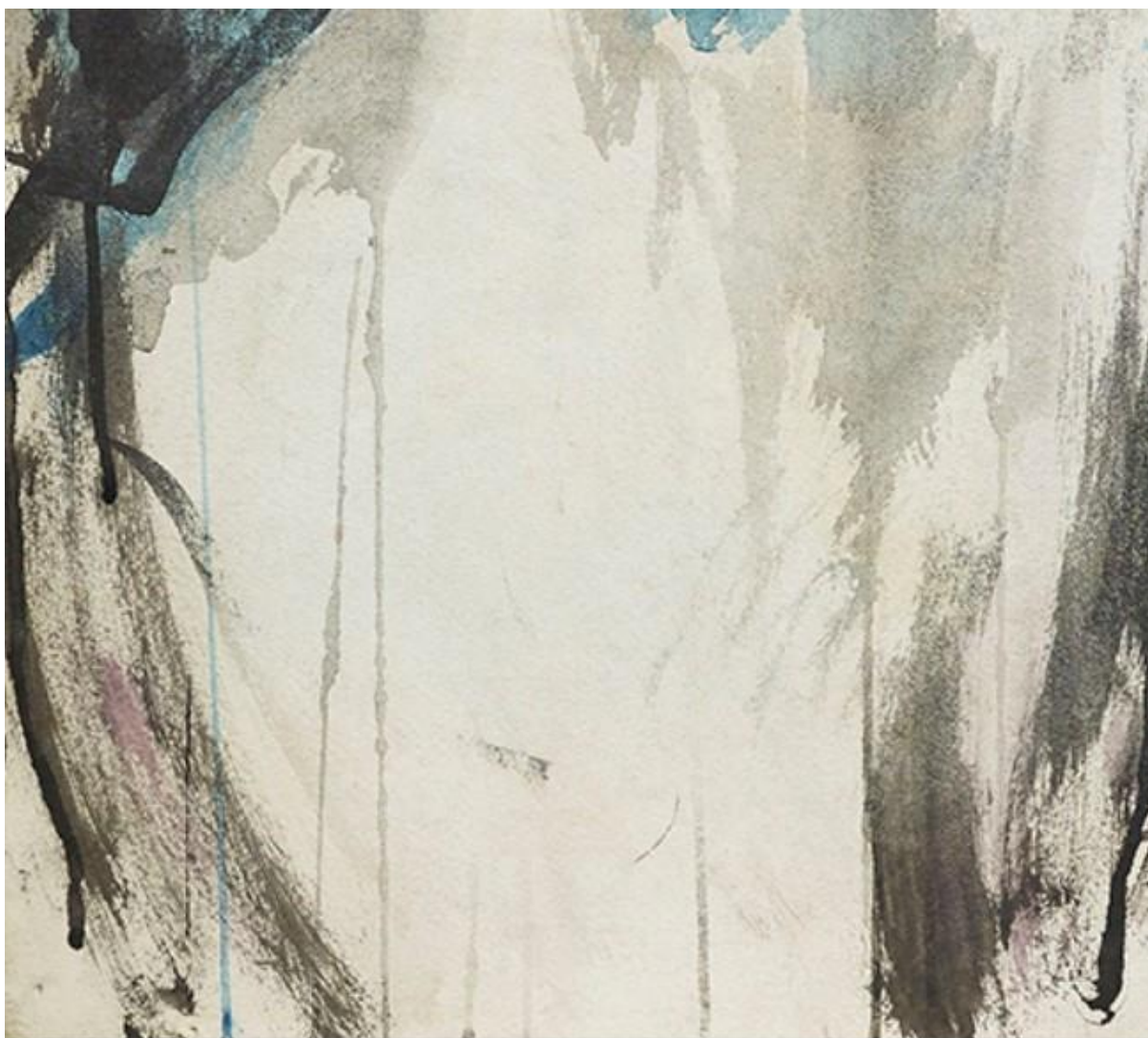


Figure 263: Detail of Ambrose McEvoy, *The Hon. Lois Sturt (later Viscountess Tredegar) (1900-37)*, 1920, watercolour on paper, 55.9 x 37.5 cm, private collection, previously with Philip Mould & Co.



Figure 264: Ambrose McEvoy, *Zita*, 1923, watercolour, pen, pencil and ink on paper, 51 x 34.5cm, sold at Bonhams, Modern British and Irish Art sale, 4th June 2013, lot 150.



Figure 265: Ambrose McEvoy, *Zita Jungman*, undated, watercolour on paper, size unknown, Laing Art Gallery, Newcastle.

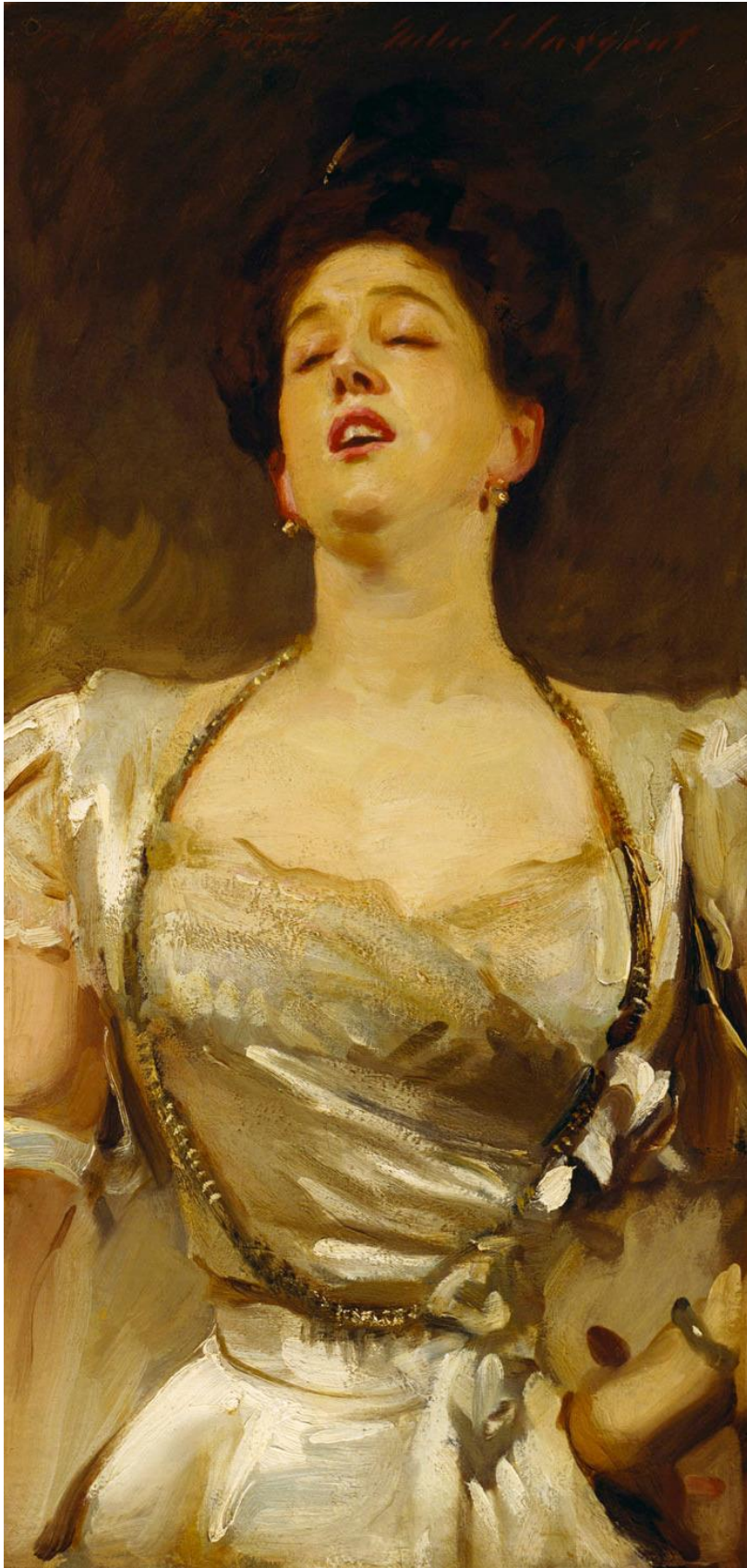


Figure 266: John Singer Sargent, *Mrs George Batten*, 1897, oil on canvas, 88.9 x 43.2cm, The Metropolitan Museum of Art.



Figure 267: Ambrose McEvoy, *Vicountess Ridley*, 1916, oil on canvas, 76.2 x 63.5cm, whereabouts unknown.

Reproduction from Johnson, *The Works of Ambrose McEvoy 1919*.

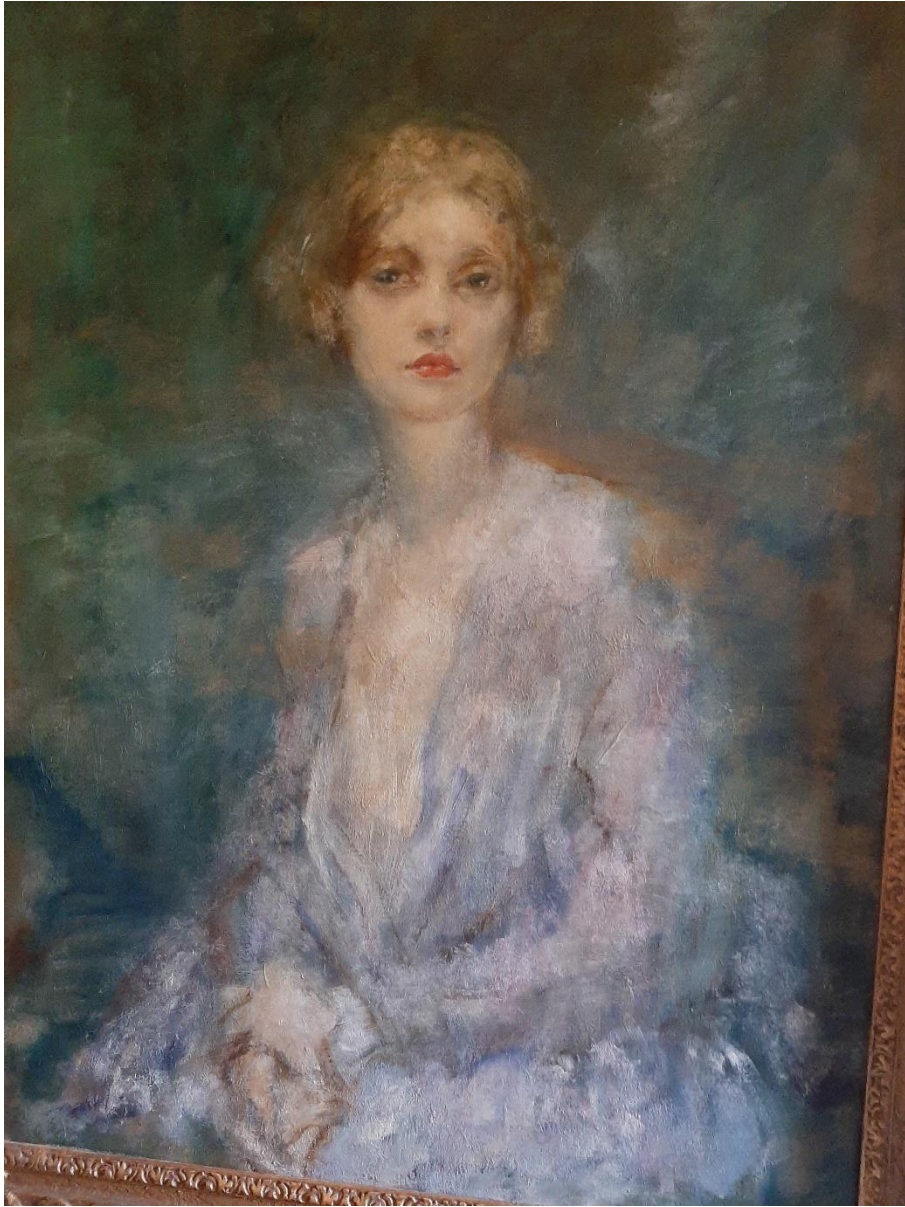


Figure 268: Ambrose McEvoy, *Tallulah Bankhead*, c.1926, oil on canvas, 100.3 x 73.7cm, private collection.

AMBROSE McEVOY'S FIRST LONDON EXHIBITION NOTABLE WATER-COLOURS IN THE LEICESTER GALLERIES



LORD ALINGTON



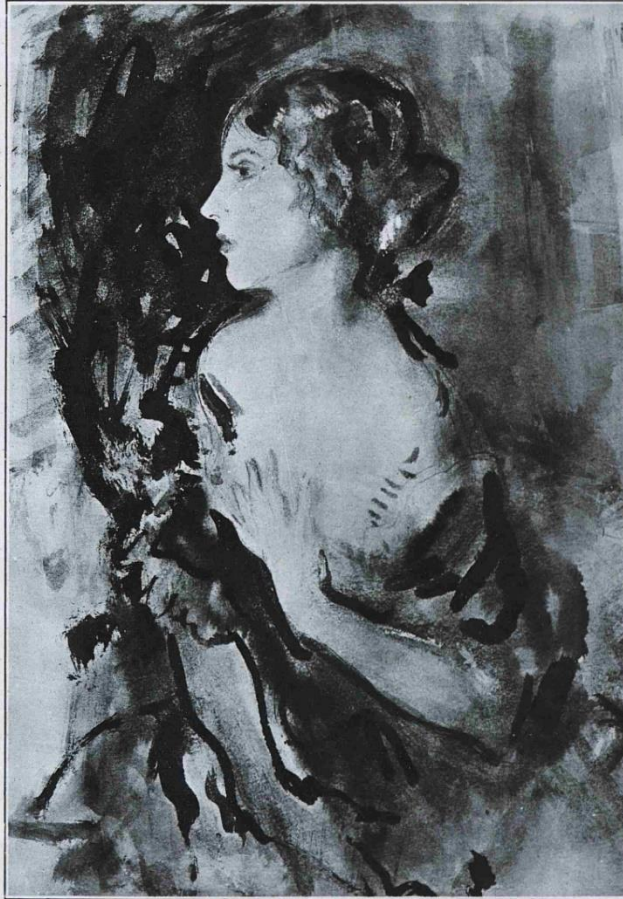
MR. ST. JOHN HUTCHINSON



PROFESSOR SIR DENISON ROSS



DOLORES



MISS TALULA BANKHEAD



MADAME MADELEINE GROVLITZ

These are examples of the pictures in Mr. Ambrose McEvoy's exhibition, which opens to-day (Friday), April 13.

Figure 269: Reproduction of 'Ambrose McEvoy's First London Exhibition', *The Graphic*, Apr 14, 1923, 527.



Figure 270: Augustus John, *Tallulah Bankhead*, 1930, oil on canvas, 123.8 x 62.9cm, National Portrait Gallery, Smithsonian Institution, NPG.69.46.



Figure 271: Nell Brinkley, 'Too Busy,' *Hearst*, 1914.



Figure 272: Nell Brinkley, accompanying image to 'Too Busy,' *Hearst*, 1914.

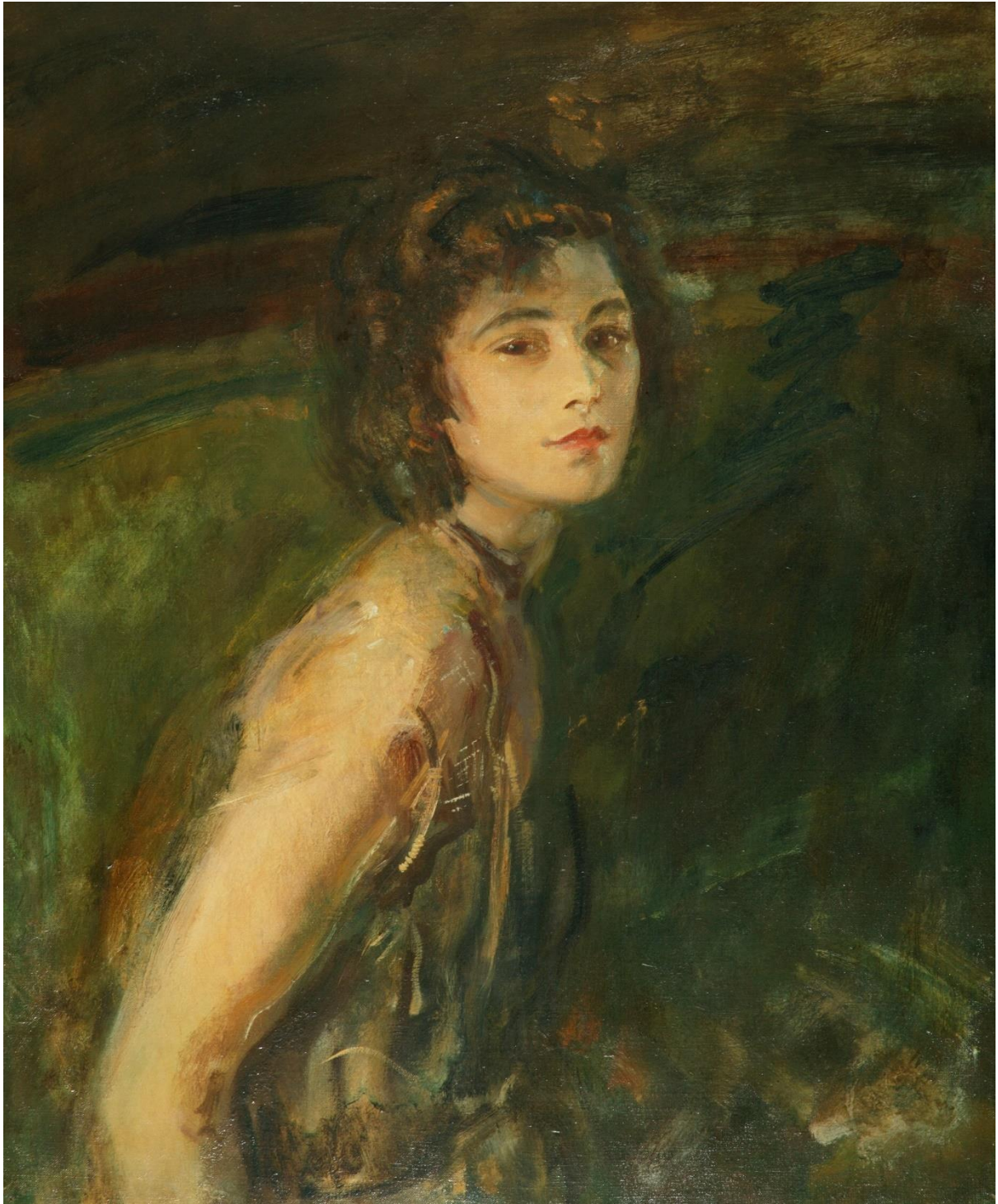


Figure 273: Ambrose McEvoy, *Teddie Gerard*, 1921, oil on canvas, 76.4 x 63.8cm, Manchester Art Gallery, 1947.96.



Figure 274: Ambrose McEvoy, *Lillah McCarthy*, 1919, oil on canvas, 101 x 76.2cm, National Portrait Gallery, NPG 5506.

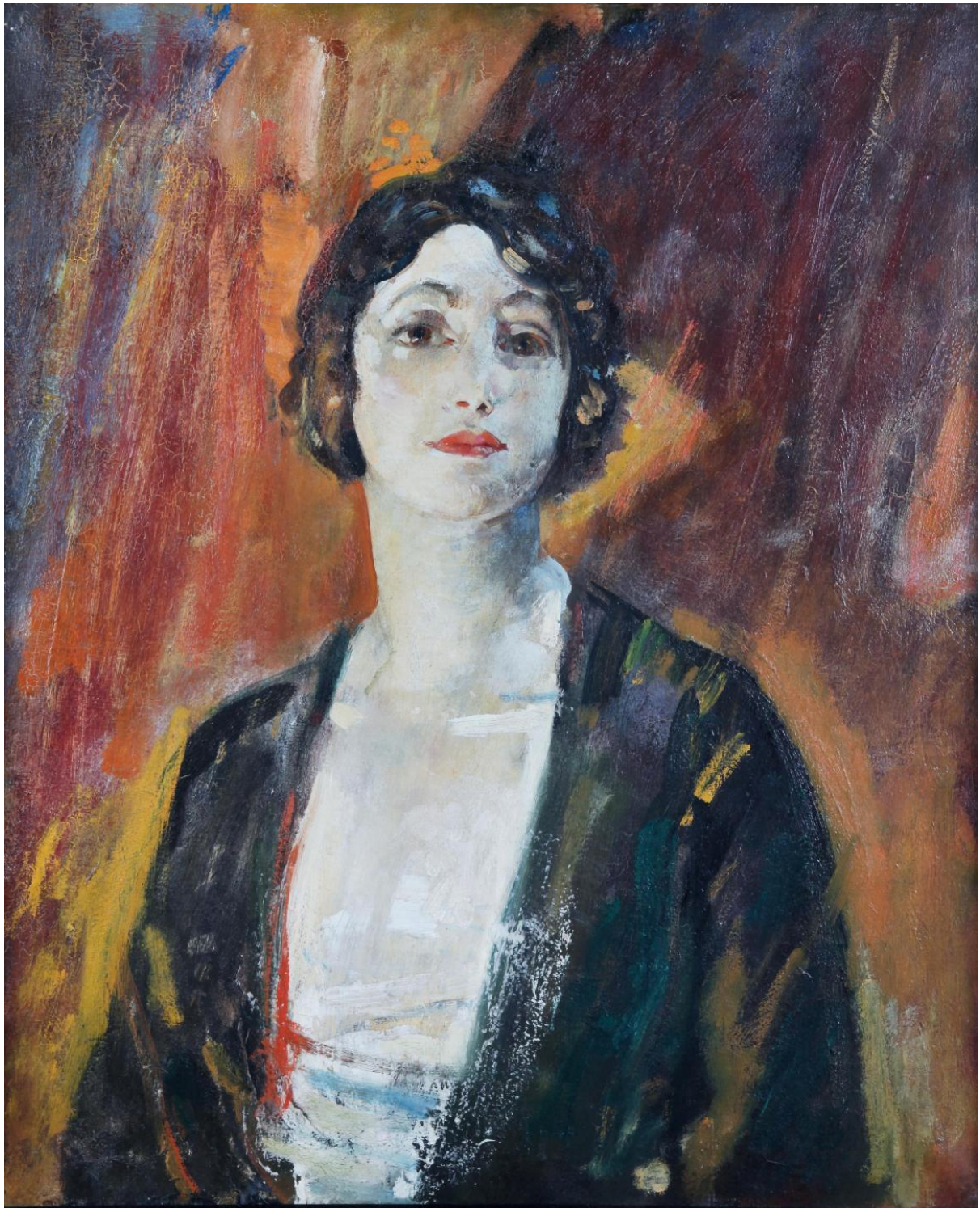


Figure 275: Ambrose McEvoy, *Lillah McCarthy*, 1919, oil on canvas, 76 x 63cm, Crawford Art Gallery, Cork, CAG.2.

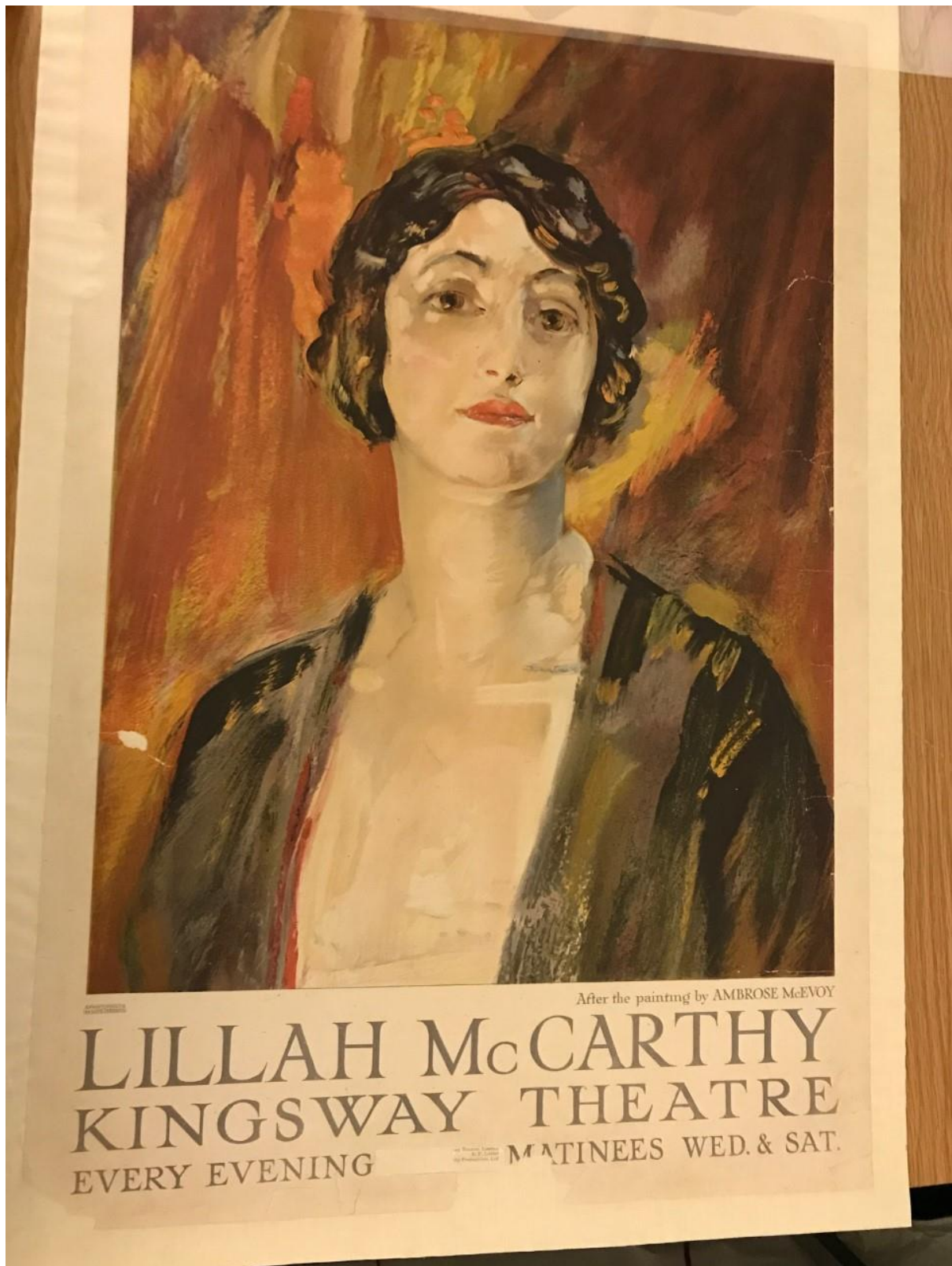


Figure 276: Ambrose McEvoy, *Lillah McCarthy*, 1919, poster, colour lithograph, 76.2 x 50.8cm, V&A, E.3438-1953.



Figure 277: Charles Haslewood Shannon, *Lillah McCarthy (1875–1960), as 'Donna Anna' (from 'Don Giovanni' by Mozart)*, 1907, oil on canvas, 175.5 x 119cm, The Wilson, Cheltenham, 1960.52.



Figure 278: Charles Haslewood Shannon, *Lillah McCarthy (1875–1960), as 'The Dumb Wife'*, 1917-18, oil on canvas, 97 x 64.4cm, The Wilson, Cheltenham, 1960.53.



Figure 279: Harold Speed, *Lillah McCarthy (1875–1960), as Jocasta in 'Oedipus Rex' by Sophocles*, 1913, oil on canvas, 156.5 x 92cm, V&A, S.89-1986.

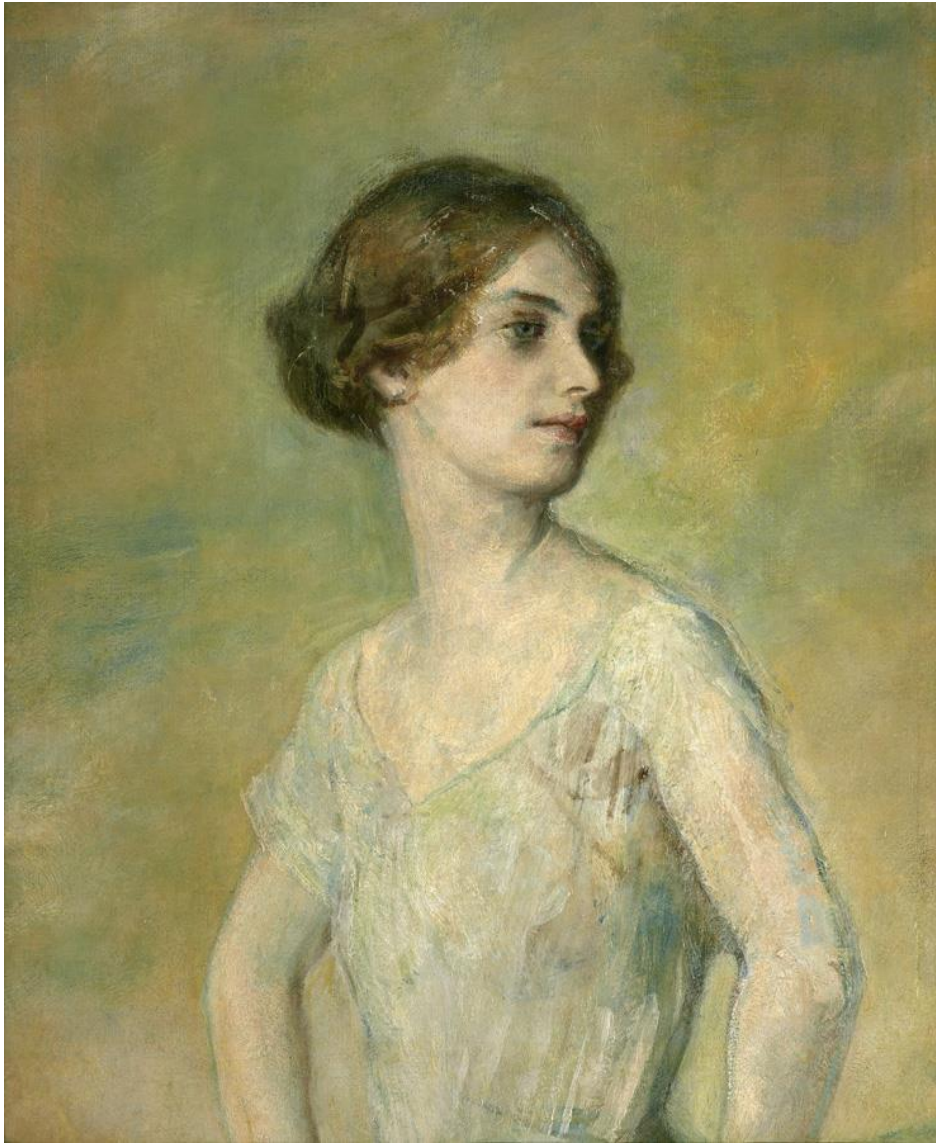


Figure 280: Ambrose McEvoy, *Lydia Lopokova*, c.1920, oil on canvas, 61 x 51cm, private collection, previously with Philip Mould & Co.



Figure 281: Ambrose McEvoy, *Rue Winterbotham Carpenter*, 1920, oil on canvas, 76.2 × 63.5cm, Art Institute of Chicago, 1985.438.



Figure 282: Ambrose McEvoy, *Reproduction of a portrait of a WW1 Nurse*, date unknown, size unknown, whereabouts of original painting unknown, REP/96, McEvoy Estate Papers.



Figure 283: Unknown photographer. *Photograph of Diana Manners in her nurse's uniform, 1917, original source unknown.*



Figure 284: Ambrose McEvoy, *Portrait of Lady Diana Cooper (née Manners) (1892-1986)*, 1918, oil on canvas, 86.4 x 101.5cm, private collection, previously with Philip Mould & Co.



Figure 285: After Cephisodotus the Elder, *Mattei Athena*, 1st century AD, marble, 203cm tall, Louvre Museum, Ma 530, LL 300.



Figure 286: Reproduction mount depicting Diana Manners, REP/18/1918, McEvoy Estate Papers.



Figure 287: Reproduction mount depicting Violet Manners' drawing of Diana Manners being painted by Ambrose McEvoy, 1918, REP/526/1918, McEvoy Estate Papers.

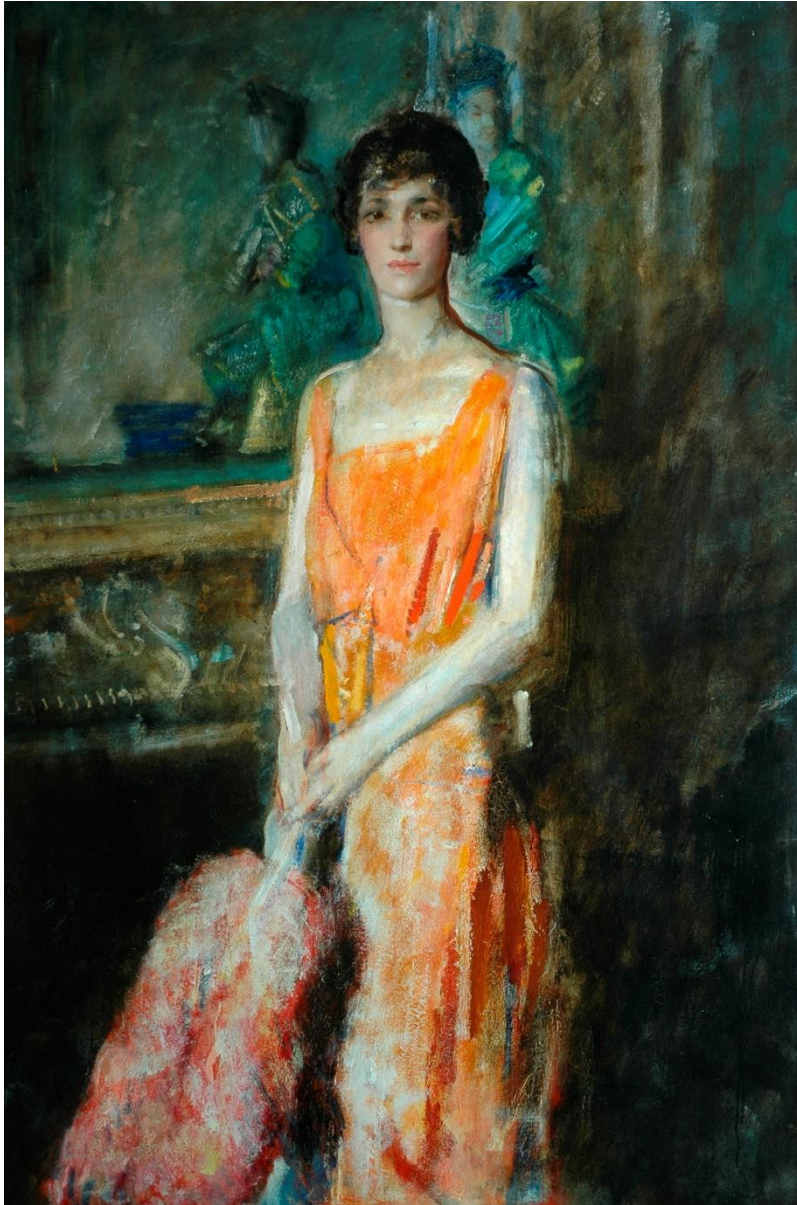


Figure 288: Ambrose McEvoy, *Mademoiselle de Pourtales*, 1921, oil on canvas, 154 x 103cm, Cartwright Hall Art Gallery, Bradford, 1930-025.

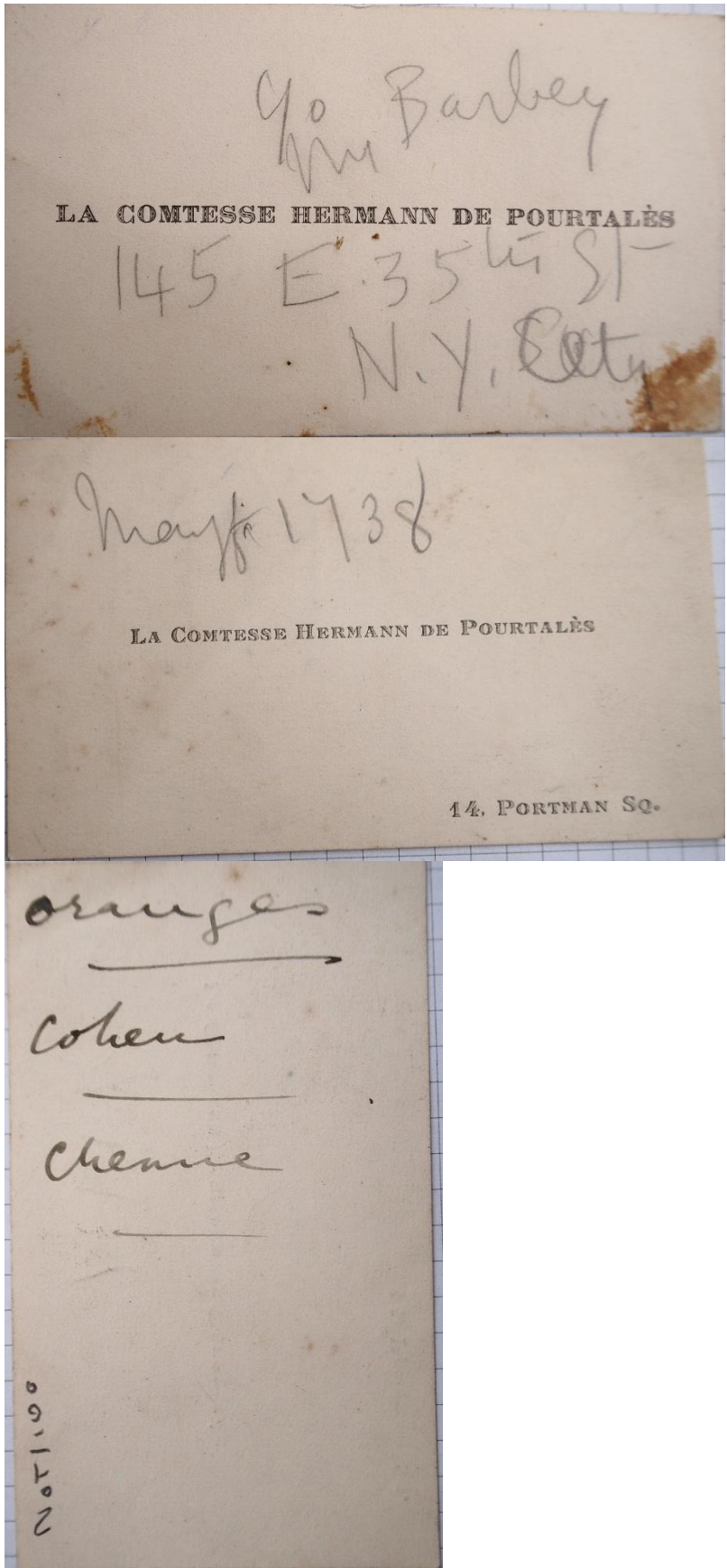


Figure 289: Two business cards belonging to La Comtesse Hermann de Pourtalès, McEvoy Estate Papers, NOT/95 and NOT/100.

APPENDIX I: CHRONOLOGY OF THE LIFE OF AMBROSE MCEVOY

- 12th August 1877** Arthur Ambrose McEvoy is born in Crudwell, Wiltshire to Captain Charles Ambrose and Mary Jane McEvoy (née Huggins). His birthdate is incorrectly recorded as 1878 throughout his life and posthumously.
- 1890** McEvoy is enrolled at Elgin House School in Shepherds Bush, London.
- 1891** Living with his family at 51 Westwick Gardens, West Kensington, London. He is still living here by April 1896.⁵⁷⁰
- 28th October 1893** McEvoy is signed into the Slade School of Fine Art register for the first time to study 6 days a week. He remains at the Slade until at least April 1898, at which point he is only attending three days a week.
- Summer 1897** McEvoy, Augustus John and Benjamin Evans embark on a drawing holiday in Pembrokeshire with a donkey, a small cart and a tent. They walk from Tenby to Haverfordwest, then to Solva and finish in St. Davids.
- Whilst Augustus John is recovering from a severe diving accident, McEvoy is back in London, working from exhibits in the Crystal Palace.
- 1898** McEvoy illustrates the children's book *Fableland* by William Morant
- McEvoy and Augustus John rent a studio together at 76 Charlotte Street. This was John Constable's old studio. The pair had this studio for two years and shared it intermittently with William Orpen, Benjamin Evans and Albert Rutherston.⁵⁷¹
- Autumn 1898** McEvoy, John and Evans visit the Rembrandt Exhibition at the Stedelijk Museum in Amsterdam.
- Sends Mary Spencer Edwards (later Mrs McEvoy) a postcard from Florence in October.⁵⁷²
- 1899** Commences a copy of *Noli me Tangere* by Titian in the National Gallery.
- August 1900** McEvoy is looking for a studio to share with Augustus John.⁵⁷³

⁵⁷⁰ LET/710/1896, MEP.

⁵⁷¹ Holroyd, *Augustus John*. London: Pimlico, p.68.

⁵⁷² POS/322, MEP.

⁵⁷³ LET/83, MEP.

- October 1900** Michel Salaman rents a flat in Le Puy in the south of France, and pays for McEvoy and Gwen John to visit. Augustus John also joins them. Michel Salaman then leaves and it is just McEvoy and the John siblings.⁵⁷⁴
- Autumn 1900** McEvoy moves to 24 Danvers Street, Chelsea. Whilst McEvoy is living here, Mary Spencer Edwards visits and models for *The Engraving* and *The Thunderstorm*.⁵⁷⁵
- Winter 1900** Exhibits at the New English Art Club (NEAC) for the first time with *An Old Woman*. He exhibits every year until 1917 and then intermittently until his death.
- 1901** The Census taken on 31st March 1901 records McEvoy as living at 24 Danvers Street. At this address he painted a portrait of Gwen John.⁵⁷⁶ He then moves in with Gwen and Augustus John above the Economic Cigar Company at 39 Southampton Street. All three artists record this address in 1901 in the NEAC exhibitor's list.⁵⁷⁷
- Best Man with Benjamin Evans for Augustus John at his wedding to Ida Nettleship on 12th January 1901.⁵⁷⁸
- 16th January 1902** Ambrose McEvoy and Mary Spencer Edwards marry.⁵⁷⁹
- The McEvoy's move to 13 Jubilee Place, Chelsea.
- Mary McEvoy becomes seriously ill and undergoes an operation.
- Winter 1902** McEvoy becomes a member of the NEAC.
- 1903** Ambrose and Mary McEvoy move to Lower Bourton, Shrivenham in Berkshire, to a farmhouse lent to them by one of McEvoy's first patrons, Sir Cyril Kendall Butler. The couple remain at the house for three years whilst Ambrose works on commissions for the Butler family. Mary McEvoy writes that this was where Ambrose first discovered his love of landscapes.⁵⁸⁰ Michael McEvoy, their son, was born at Lower Bourton. Slade friend Grace Westray is also registered at the NEAC as living at Lower Bourton with the McEvoy's in 1903 and then at Freshford (where Mary's family is from) in 1904.

⁵⁷⁴ Chitty, *Gwen John*, 51-2. ESS/4 and LET/1061/1900, MEP.

⁵⁷⁵ NOT/197, MEP.

⁵⁷⁶ Ibid.

⁵⁷⁷ *NEAC Exhibitors List Bound Volume 1888-1917*, UCL Slade archive, 1917.

⁵⁷⁸ Holroyd and John, *The Good Bohemian: The Letters of Ida John*, 7-8.

⁵⁷⁹ CER/1/1902, MEP.

⁵⁸⁰ NOT/197 MEP.

- 7th September 1903** McEvoy writes a postcard to Mary from Frankfurt and Nuremberg in Germany. It is not known with whom he is travelling but he states that he will be arriving back in London on the 25th September.
- 15th August 1904** Birth of son Michael Ambrose William McEvoy. He was baptised on the 17 November in Freshford, near Bath in Somerset.
- 1905** The McEvoy's leave Lower Bourton and briefly moved to Codicote, Hertfordshire.⁵⁸¹ McEvoy is then registered at the NEAC as living in Freshford.
- 1906** The McEvoy's move to 107 Grosvenor Road on the Embankment, London. Ambrose and Mary remain at this address for the rest of their lives.
- 1906-1909** Ambrose and Mary McEvoy produce paintings for St Columba's Church, Long Tower in Derry, Northern Ireland including two very large religious works *The Adoration of the Kings* and *The Adoration of the Shepherds*. By 1909 they had completed twenty-three paintings for the church which are still in situ.
- March 1907** Travels to Paris to be with Augustus John after Ida's death at the age of thirty. McEvoy sends a postcard to Mary to say that he has 'arrived safely at Dieppe. Good Journey.' The postcard is stamped in London on 16th March but was presumably sent two days before, on the day Ida died.⁵⁸² He sends another postcard to Mary written and sent on 'Saturday night' 16th March to say 'Mrs John was cremated today'.⁵⁸³
- June 1907** First solo exhibition, 'Pictures by Ambrose McEvoy', at The Carfax Gallery, 24 Bury Street, St. James's, London. They continued to promote his work over the following years.
- Summer 1909** Spends the summer in Neuville, France with Walter Sickert.⁵⁸⁴ The pair travel to Dieppe which is where McEvoy starts to develop his later style, with looser and broader brushwork.
- May 1910** Visits Paris.
- Summer 1910** Spends the summer in Neuville, France with Sickert and Sickert's brother Robert.
- January 1911** Exhibits at the Inaugural Exhibition of The National Portrait Society (NPS) held at The Grafton Gallery, London. It had no permanent space and annual exhibitions were staged at the Grosvenor Gallery (owned by Francis Howard) from 1912 and later at the Grafton Gallery. McEvoy exhibited at the NPS annually until 1922.

⁵⁸¹ Ibid.

⁵⁸² POS/324, MEP.

⁵⁸³ POS/530/1907, MEP.

⁵⁸⁴ Norris, *Sickert in Dieppe*. (Chichester: Pallant House Gallery, 2015), 117.

8 August 1911	Birth of daughter Mary Annabel McEvoy, known as Anna.
June 1912	McEvoy elected a member of the International Society of Sculptors, Painters, & Gravers. ⁵⁸⁵
September 1912	McEvoy is in Dieppe working with Sickert. ⁵⁸⁶
September 1913	McEvoy is in Dieppe working with Sickert. ⁵⁸⁷
6 October 1913	Takes up a teaching post at the Slade School of Fine Art. Teaches until the end of the academic year 1917-1918. ⁵⁸⁸
19 April 1914	Staying with Lord and Lady Esher at The Roman Camp, Callander, Scotland. ⁵⁸⁹
4 August 1914	Britain declares war on Germany. McEvoy is in France on holiday with artist Gerald Brockhurst when the announcement is made. ⁵⁹⁰
1915	Exhibits a portrait of his wife Mary, titled <i>Madame</i> at the National Portrait Society. It receives great critical acclaim and marks the beginning of McEvoy's ascent as painter of society portraits.
1916	McEvoy first meets Claude Johnson. They remain close friends for the rest of their lives. McEvoy paints <i>Mrs Cecil Baring</i> .
October 1916	Exhibits at the 21 st Exhibition of the International Society of Sculptors, Painters and Gravers (known as 'the International') held at the Grosvenor Gallery, London. The International was founded by Francis Howard (who was also a patron of McEvoy and owner of the Grosvenor Gallery) as a place to show modern art. McEvoy exhibited with the International regularly between 1916 and 1922 (1916, 1918, 1919, 1921, 1922).
22 March 1918	Letter from Alfred Yockney, Secretary to the British War Memorials Committee, inviting McEvoy to produce official war art. ⁵⁹¹
5 June 1918	Appointed Temporary Honorary Major to the Royal Marines and later attached to the Royal Naval Division as a war artist.

⁵⁸⁵ ART/70/1912, MEP.

⁵⁸⁶ LET/546, MEP.

⁵⁸⁷ LET/556, MEP. In this letter he writes that he has heard from Tonks again about teaching. It sounds like he will need to come back on 30th September before term starts.

⁵⁸⁸ UCL, *The University College London Calendar for the Session 1913-14* (London, England, 1913). UCL, *The University College London Calendar for the Session 1917-18*, 1917.

⁵⁸⁹ LET/229, MEP.

⁵⁹⁰ Campbell Thomson, "Foreword."

⁵⁹¹ LET/1051/1918.

- 7 August 1918** Arrives in France and is attached to the 63rd (Royal Naval) Division and spends three months painting soldiers and landscapes on the Western Front. He then joins the fleet in the North Sea.
- 6 January –
1 March 1919** Exhibits at the *Canadian War Memorials Exhibition*, Royal Academy, Burlington House, Piccadilly, London.
- 1919** *The Works of Ambrose McEvoy, from 1900 to May 1919*, written by Claude Johnson under the pseudonym 'Wigs' is published. This two-volume monograph is illustrated with 163 photographs of McEvoy's work.
- Between March and October McEvoy continues painting portraits of soldiers.
- 12 December 1919 –
7 February 1920** Exhibits at the Imperial War Museum exhibition 'The Nation's War Paintings and other records' at the Royal Academy, London.
- 28th December 1919** Arrives in New York on the *Adriatic*. He has been asked to exhibit his portraits in a solo exhibition at the Duveen Brothers gallery in New York. McEvoy rents one of the Gainsborough Studios, 222 West 59th Street, during his stay.
- 10 – 31 March 1920** Stages first exhibition in America. 'The Ambrose McEvoy Exhibition' was held at Duveen Brothers, Fifth Avenue, New York and included thirty-eight oil paintings and several watercolours.
- 24 July 1920** Arrives back in Southampton from New York on the *Imperator*.
- Summer 1920** Paints Marcel Dupré at the Organ of Notre-Dame Cathedral.
- 2 October 1920** Sails to New York on the *Aquitania*. McEvoy rents one of the Gainsborough Studios, 222 West 59th Street, New York during his stay.
- October 1920 –
May 1921** Receives commissions from wealthy American clients including the Phipps and Guest families. Also paints Teddie Gerard. McEvoy is thought to have spent a lot of time with his friend Napier Sturt who was in New York working in banking – the auditing department of the Guaranty Trust Company.⁵⁹² There are several letters among the McEvoy Estate Papers which mention Naps or Napier.
- 4 – 22 February 1921** 'Paintings by Ambrose McEvoy' exhibition at Arts Club of Chicago.
- 21 May 1921** Arrives back in Southampton from New York on the *Olympic*.

⁵⁹² Cross, *Lois Sturt, Wild Child*, 121.

- December 1921** Visits Julia James in Paris who introduces him to new clients. Johnson and his family join and they all travel to Biarritz and then Madrid where McEvoy spends a day-and-a-half in the Prado studying the Old Masters.
- February 1922** Returns to London where he remains for a few months painting portraits.
- April 1922** Returns to Paris where he works on commissions.
- May 1922** Staying at 80 Rue de Lille, Paris 7. Lois and Napier Sturt visit McEvoy.
- 18 May 1922** 'Ambrose McEvoy Portraits' exhibition staged at Duveen Brothers, 20 Place Vendôme, Paris. The show includes twenty-three works including recent watercolours and remains open throughout June. It receives positive reviews.
- November 1922** McEvoy travels around Italy. Visits Venice, Padua and Florence.
- 1923** *The Work of Ambrose McEvoy* written by Claude Johnson under the pseudonym 'Wigs' is published. This is a second and smaller catalogue raisonné of McEvoy's work.
- 5 March –
14 April 1923** McEvoy is represented in the 'Modern British Art' exhibition at Whitechapel Art Gallery.
- April - May 1923** First major one-man exhibition 'Watercolour drawings by Ambrose McEvoy' at the Leicester Galleries. Forty-four works are exhibited from early composition studies to recent commissions in America. The exhibition was a success and received positive reviews.
- McEvoy's work is included in the 'Twenty-Second International Exhibition of Contemporary Painting' at the Carnegie Institute in Pittsburgh.
- 1924** McEvoy is elected an Associate of the Royal Academy and a member of the Royal Society of Portrait Painters.
- Contemporary British Artists: Ambrose McEvoy* edited by friend and contemporary Albert Rutherston and written by Reginald Morier Yorke Gleadowe is published.
- February 1924** 'Watercolours by Ambrose McEvoy and Drawings by Augustus John' exhibition at Scott & Fowles, 667 Fifth Avenue, New York.
- Spring 1924** Holiday with Claude Johnson and family in France and Spain. McEvoy remains in Paris in May to contact clients.
- Queen Mary's Dolls' House is completed. McEvoy is one of 1,500 artists, craftsmen and manufacturers to contribute to the furnishing of the house. It included two miniature paintings by McEvoy including a portrait of Queen Mary's daughter Princess Mary in her bridal dress for the king's bedroom. He also painted a miniature copy of Winterhalter's group portrait of Queen Victoria, Prince Albert and family.

- 24 April –
15 June 1924** McEvoy's work is included in the 'Twenty-Third Annual International Exhibition' at the Carnegie Institute in Pittsburgh. His portrait of *Mrs Lucie Rosen* is awarded an 'Honourary Mention'.
- 4 November 1924** McEvoy sails from Southampton bound for New York via Cherbourg on the *Leviathan*. It is his third and final visit to America.
- Late November 1924** Visits Pittsburgh and is interviewed by the *Pittsburgh Gazette Times*.
- December 1924** Writes to Mary saying that commissions have been slow, but Bridget Guinness (mother of Meraud Guinness) has been helping him with introductions.
- 27 March 1925** Arrives back in Southampton on the *Leviathan*.
- May – August 1925** Exhibits at *The Royal Academy of Arts*, London. Exhibits again the following year. In 1927, after his death, four of his works are exhibited.
- Paints numerous portraits throughout the year including four portraits of Evelyn Maud Johnson (wife of Claude Johnson) and Tallulah Bankhead.
- August 1925** Paints Princess Mary (later Countess of Harewood). He then paints her son the Hon George Lascelles (later 7th Earl of Harewood) the following year.
- 1926** Throughout this year McEvoy paints some of the most glamorous people of the period including Lady Diana Abdy, Gladys Cooper, Vicomtesse Henri de Janzé (née Phyllis Boyd), Lady Juliet Duff. He also paints the Rt Hon James Ramsay MacDonald and the art critic A.C.R. Carter.
- Elected an Associate of the Royal Society of Painters in Water Colours.
- McEvoy's work is exhibited at 'The Twenty-Fifth International Exhibition' at the Carnegie Institute in Pittsburgh.
- 13 November –
11 December 1926** Exhibits at the Royal Society of Portrait Painters, Royal Academy, London.
- Late December 1926** McEvoy ill with influenza. After a short period of recovery, he returns to bed. Between Christmas and the New Year pneumonia sets in.
- 4 January 1927** Ambrose McEvoy dies of pneumonia in the Empire Nursing Home, Vincent Square, Westminster at the age of 49. His illness is almost certainly brought on by exhaustion from overwork.
- 7 January 1927** McEvoy is cremated at Golders Green crematorium, Middlesex and his ashes are interred in the wall of All Saints' Church in Grosvenor Road, now destroyed. His memorial plaque was designed by friend Eric Gill.⁵⁹³

⁵⁹³ David Peace and Evan R. Gill, *Eric Gill, the Inscriptions: A Descriptive Catalogue*, (London: Herbert Press, 1994), 118.

APPENDIX II: INVENTORY OF THE MCEVOY ESTATE PAPERS

PART A: KEY FOR INVENTORY

ART/1	article
BOO/1	book or book extract
CER/1	certificate
DIA/1	diary
DOC/1	document
DRA/1	drawing
ESS/1	essay
EXH/1	exhibition and sales catalogues
INV/1	invitation
LET/1	letter
NOT/1	notes
PAI/1	painting
PHO/1	photograph
POS/1	postcard
REP/1	reproduction of portraits/mounts
SKE/1	sketchbook

PART B: INVENTORY FOR THE MCEVOY ESTATE PAPERS

Entry No.	Folder/Box	Inventory No.	Type and Contents of Item
1	Green ringbinder folder 1:		
2		PHO/1	Photograph of McEvoy
3	Envelope '2 letters/Fred Brown to M McEvoy/1936'	LET/1/1936	Letter to Mary McEvoy from Frederick Brown, 31st March 1936 - Ormond House, Richmond
4		LET/2/1936	Letter to Mary McEvoy from Frederick Brown, 16th March 1936 - Ormond House, Richmond
5		LET/3	Letter to Anna McEvoy from Ambrose McEvoy, no date, no address
6		LET/4	Piece of paper, typed in green, about the 'Derry Journal' article 7th May 1909 and Long Tower Church commissions
7		LET/5	Letter to Ambrose McEvoy from Aloysius Brackenbury about Long Tower Church commission - no date 28 Orchard Street, London
8		LET/6	Letter in French, no recipient, no address, from Andre Gide, French author and winner of Nobel Prize for Literature.
9		LET/7	Letter from Ambrose McEvoy to Mary McEvoy - Freshford 26th August no year
10		LET/8/1954	Letter from Colonel Michael McEvoy to Anna McEvoy (both Ambrose's children) 10th Dec 1954. Iver House, Iver, Bucks.
11		LET/9/1954	Attached to above: Letter to Colonel Michael McEvoy from Lucie Rosen. She is happy to help with exhibition of Ambrose McEvoy's work.
12		LET/10/1954	Attached to above: Letter to Mrs Lucie Rosen, 35 West 54th Street, New York, 10th Dec 1954, in reply to Rosen's letter saying that she will be happy to help with exhibition.
13		CER/1/1902	Ambrose McEvoy and Mary Augusta Spencer Edwards marriage certificate - 16th Jan 1902

14		LET/11A	Envelope from J.M. Whistler to Captain Charles McEvoy, 31st August 1891
15		LET/11B	Letter from J.M. Whistler to Captain Charles McEvoy, 31st August 1891
16		LET/11C	Typed transcript of letter from J.M. Whistler to Captain Charles McEvoy, 31st August 1891
17		DOC/1/1902	Tenancy Agreement between Charles Knowles Esq and Arthur A. McEvoy, 13 Jubilee Place, Chelsea, 2nd Jan 1902
18		NOT/1	Questions for Augustus John written by Anna McEvoy
19		LET/12/1921	Letter to Ambrose McEvoy from Harry Verney Buckingham Palace, 28th October 1921
20		DOC/2-11	10 Bank Cheques to and from Chelsea Arts Club 1915-1926
21		LET/13/1927	Letter to Mrs McEvoy from B.J. Long, V&A, 19th September 1927
22		LET/14/1928	Letter to Mrs McEvoy from Martin Hardie, V&A, 22nd August 1928
23		LET/15/1927	Letter to Mrs McEvoy from Bernard Rackham, V&A, 28th September 1927
24		LET/16/1934	Letter to Mrs McEvoy from Martin Hardie, V&A, 27th December 1934
25		LET/17/1935	Letter to Mrs McEvoy from Martin Hardie, V&A, 26th September 1935
26		LET/18/1935	Letter to Mrs McEvoy from Martin Hardie, V&A, 12th February 1935
27		LET/19/1935	Letter to Mrs McEvoy from Martin Hardie, V&A, 15th February 1935
28		LET/20/1904	Letter to Mary McEvoy from father-in-law Charles Ambrose McEvoy 31st Dec 1904
29		LET/21/1905	Letter to Ambrose McEvoy from father Charles Ambrose McEvoy 8th January 1905
30		LET/22	Letter from Ambrose McEvoy to his mother, no date no address
31		LET/23	Letter from Ambrose McEvoy to his mother about a sitting, no date, no address
32		LET/24	Letter to Mr McEvoy from Alice Wimborne, Tuesday, no year, Vice Regal Lodge, Dublin, 2 SHEETS
33		LET/24A & B	Transcript of letter to Mr McEvoy to Alice Wimborne, Tuesday, No year, Vice Regal Lodge, Dublin

34		LET/25	Letter to Ambrose McEvoy from Alice Wimborne Sunday, no year. Vice Regal Lodge, Dublin, 2 SHEETS
35		LET/26	Empty envelope addressed to McEvoy from Alice Wimborne of Vice Regal Lodge, Dublin
36		LET/27	Letter to Ambrose McEvoy from Alice Wimborne, Tuesday, no year.
37		LET/28	Letter to Ambrose McEvoy from Alice Wimborne, Tuesday, no year.
38		LET/29	Letter to Ambrose McEvoy from Alice Wimborne, no date
39		LET/30	Letter to Ambrose McEvoy from Alice Wimborne, 28th March 1917, Vice Regal Lodge, Dublin
40		LET/30A	Transcript of letter to Mr McEvoy to Alice Wimborne, 28th March 1917, Vice Regal Lodge, Dublin
41		LET/30B	Transcript of letter to Mr McEvoy to Alice Wimborne, 28th March 1917, Vice Regal Lodge, Dublin
42		LET/31	Letter to Ambrose McEvoy from Alice Wimborne, Tuesday, no year.
43		LET/32	Letter to Ambrose McEvoy from Alice Wimborne, Weds?, Ashby St Ledgers, Rugby
44		LET/33	Letter to Ambrose McEvoy from Alice Wimborne, Tuesday, no year. Ashby St Ledgers, Rugby
45		LET/34	Letter to Ambrose McEvoy from Alice Wimborne, no date. Wimborne House, Arlington Street
46		LET/35	Letter to Ambrose McEvoy from Alice Wimborne, no date. Wimborne House, Arlington Street
47		LET/36	Letter to Ambrose McEvoy from Alice Wimborne, 31st July, no year. Wimborne House, Arlington Street
48		LET/37	Letter to Ambrose McEvoy from Alice Wimborne, no date. Wimborne House, Arlington Street
49		LET/38	Letter to Ambrose McEvoy from Alice Wimborne, Sunday, no date. Wimborne House, Arlington Street
50		LET/39	Letter to Ambrose McEvoy from Alice Wimborne, 1925? Ashby St Ledgers, Rugby

51	Black ringbinder folder 2:	LET/40/1924	Letter to Ambrose McEvoy from Lord D'Abernon, 28th April 1924
52		LET/41/1917	Letter to Ambrose McEvoy from Lord D'Abernon, 26th April 1917, Foley House, Portland Place, London
53		LET/42	Letter to Ambrose McEvoy from Lord D'Abernon, Tuesday, no year, Foley House, Portland Place, London
54		LET/43/1919	Letter to Ambrose McEvoy from Lord D'Abernon, 5th November 1919, Esher Place, Surrey
55		LET/44	Letter to Ambrose McEvoy from Helene V D'Abernon, Hotel St James, Rue St Jeoire, Paris, 2 SHEETS
56		LET/45	Letter to Ambrose McEvoy from Helene V D'Abernon, Foley House, Portland Place, 18th Dec Sunday, no year
57		LET/46	Letter to Ambrose McEvoy from Helene V D'Abernon, Esher Place, Surrey, July 1st, no year
58		LET/47	Letter to Ambrose McEvoy from Helene V D'Abernon, no date
59		LET/48/1939	Letter to Mary McEvoy from Helen V D'Abernon, The Manor House, Stoke D'Abernon, Surrey, 8th June 1939
60		LET/49/1931	Letter to Mary McEvoy from Lord D'Abernon, 12 Arlington Street, 18th April 1931
61		LET/50/1940	Letter to Mary McEvoy from Lord D'Abernon, The Manor Houe, Stoke D'Abernon, Surrey, 17th June 1940
62		LET/51/1941	Letter to Mary McEvoy from Lord D'Abernon, The Manor Houe, Stoke D'Abernon, Surrey, 22nd January 1941
63		ART/1/1930	The Times article, 'Books of the Day, Lord D'Abernon's Diary', Tuesday September 9th 1930
64		INV/1/1926	Invitation to Ambrose McEvoy from Lord D'Abernon, 17th November 1926
65		LET/52	Letter to Ambrose McEvoy from Asquith, 10 Downing Street, London
66		LET/53	Letter to Ambrose McEvoy from Maude Baring, Friday, no date or year, Grange Court, Chigwell, Essex

67		LET/54	Letter to Ambrose McEvoy from Daphne Baring, Sunday, no date or year, 26A Bryanston Square, London
68		LET/55/1927	Letter to Mary McEvoy from Maude? Baring, 4th January 1927, Kenmare House, Killarney
69		NOT/2	Note on Baring with quote, from a card index
70		LET/56/1937	Letter to Mary McEvoy from A.M. Hind, British Museum, 23rd November 1937
71		LET/57/1936	Letter to Mary McEvoy from A.M. Hind, British Museum, 22nd December 1936
72		LET/58/1936	Letter to Mary McEvoy from A.M. Hind, British Museum, 25th June 1936
73		LET/59/1937	Letter to Miss McEvoy from S.F. Laurence, Lamacraft & Laurence bookbinders, 29th November 1937
74		LET/60/1933	Letter to Mary McEvoy from Gerald Brockhurst, 4 Gunter Hall Studios, Gunter Grove, SW10, 3rd October 1933
75		LET/61	Letter to Mary McEvoy from Evan Charteris, no date, 96A Mount Street, Grosvenor Square
76		LET/62	Letter to Mary McEvoy from Evan Charteris, no date, Villa Vita, Kingsdown, Deal, Kent
77		LET/63	Letter to 'Dr Cadent' (Ambrose McEvoy) from Benjamin Evans, no date
78		LET/64	Letter to Ambrose McEvoy from Benjamin Evans, 121 Charlotte Street, Fitzroy Square, no date
79		LET/65	Letter to Ambrose McEvoy from Betty Cranborne, no date, 20 Arlington street, London
80		LET/66	Letter to Ambrose McEvoy from Jacob Epstein, Thursday, no date, 72 Cheyne Walk Chelsea
81		LET/67/1921	Letter to Ambrose McEvoy from Eleanor Esher, 5th March 1921, The Roman Camp, Callander, Scotland
82		LET/68	Letter to Ambrose McEvoy from Eleanor Esher, Wednesday 3rd June, no year, 2 Tilney Street, Mayfair
83		LET/69/1915	Letter to Ambrose McEvoy from (Viscount?) Esher, France, 7th July 1915

84		LET/70/1914	Letter to Mr and Mrs McEvoy from (Viscount?) Esher, Roman Camp, Callander, 27th July 1914
85		LET/71/1914	Letter to Ambrose McEvoy from (Viscount?) Esher, Roman Camp, Callander, 24th July 1914
86		LET/72	Letter to Ambrose McEvoy from Benjamin Evans, no date
87		LET/73	Letter to Mary McEvoy from Anais 13th September, no year (1913?)
88		LET/74/1927	Postcard to Mary McEvoy from Eric Gill, 18th March 1927
89		LET/75	Letter to Ambrose McEvoy from Teddie Gerard, on board the 'France', 1921
90		LET/76/1916	Letter to Ambrose McEvoy from the Grosvenor Gallery, 3rd June 1916
91		LET/77/1921	Letter to D (Claude Johnson's brother) from Claude Johnson, 5th January 1921, Ritz, Carlton Hotel, New York
92		NOT/3/1953	A Personal Note' on McEvoy by Augustus John. For Leicester Galleries exhibition 1953
93		NOT/3A/1953	Transcript of 'A Personal Note' on McEvoy by Augustus John . For Leicester Galleries exhibition 1953
94		NOT/3B/1953	Transcript of 'A Personal Note' on McEvoy by Augustus John. For Leicester Galleries exhibition 1953
95		LET/78	Letter to Ambrose McEvoy from Augustus John, Tenby Wales. 1898?
96		LET/78A	Transcript of letter to Ambrose McEvoy from Augustus John, Tenby Wales
97		LET/78B	Transcript of letter to Ambrose McEvoy from Augustus John, Tenby Wales
98		LET/79	Letter to Ambrose McEvoy from Augustus John, South Cliff, Tenby Wales, Friday, no year
99		LET/79A	Typed transcript of letter to Ambrose McEvoy from Augustus John, South Cliff, Tenby Wales, Friday, no year
100		LET/79B	Typed transcript of letter to Ambrose McEvoy from Augustus John, South Cliff, Tenby Wales, Friday, no year
101		LET/80	Letter to Ambrose McEvoy from Augustus John, 1 Morfa Terrace, Manorbier, Tenby Wales, no date

102		LET/80A	Typed transcript of letter to Ambrose McEvoy from Augustus John, 1 Morfa Terrace, Manorbier, Tenby Wales, no date
103		LET/80B	Typed transcript of letter to Ambrose McEvoy from Augustus John, 1 Morfa Terrace, Manorbier, Tenby Wales, no date
104		LET/81	Letter to Ambrose McEvoy from Augustus John, no date or address
105		LET/81A	Typed transcript of letter to Ambrose McEvoy from Augustus John, no date or address
106		LET/81B	Typed transcript of letter to Ambrose McEvoy from Augustus John, no date or address
107		LET/82	Letter to Ambrose McEvoy from Augustus John, no date 32 Victoria St, Tenby
108		LET/82A	Typed transcript of letter to Ambrose McEvoy from Augustus John, no date 32 Victoria St, Tenby
109		LET/82B	Typed transcript of letter to Ambrose McEvoy from Augustus John, no date 32 Victoria St, Tenby
110		LET/83	Letter to Ambrose McEvoy from Augustus John, no date, no address
111		LET/83A	Typed transcript of letter to Ambrose McEvoy from Augustus John, no date, no address
112		LET/83B	Typed transcript of letter to Ambrose McEvoy from Augustus John, no date, no address
113		LET/84	Letter to Ambrose McEvoy from Augustus John, no date, no address
114		LET/85	Letter to Ambrose McEvoy from Augustus John, no date, no address
115		LET/86	Letter to Ambrose McEvoy from Augustus John, no date, no address
116		LET/87	Letter to Ambrose McEvoy from Augustus John, Sunday, no date, Alderney Manor
117		LET/87A	Typed transcript of letter to Ambrose McEvoy from Augustus John, Sunday, no date, Alderney Manor
118		LET/87B	Typed transcript of letter to Ambrose McEvoy from Augustus John, Sunday, no date, Alderney Manor

119		LET/88	Letter to Ambrose McEvoy from Augustus John, no date, Matching Green, Essex
120		LET/88A	Typed transcript of letter to Ambrose McEvoy from Augustus John, no date, Matching Green, Essex
121		LET/88B	Typed transcript of letter to Ambrose McEvoy from Augustus John, no date, Matching Green, Essex
122		LET/89	Letter to Ambrose McEvoy from Augustus John, no date, Cite Titaud, Le Puy
123		LET/89A	Typed transcript of letter to Ambrose McEvoy from Augustus John, no date, Cite Titaud, Le Puy
124		LET/89B	Typed transcript of letter to Ambrose McEvoy from Augustus John, no date, Cite Titaud, Le Puy
125		LET/90	Letter/note to Ambrose McEvoy from Augustus John
126		LET/91	Letter to Ambrose McEvoy from Augustus John, no date, Vattetot-sur-mer seine maritime
127		LET/91A	Typed transcript of letter to Ambrose McEvoy from Augustus John, no date, Vattetot-sur-mer seine maritime
128		LET/91B	Typed transcript of letter to Ambrose McEvoy from Augustus John, no date, Vattetot-sur-mer seine maritime
129		LET/91C	Typed transcript of letter to Ambrose McEvoy from Augustus John, no date, Vattetot-sur-mer seine maritime
130		LET/92	Letter to Ambrose McEvoy from Augustus John, no date, no address
131		LET/92A	Typed transcript of letter to Ambrose McEvoy from Augustus John, no date, no address
132		LET/92B	Typed transcript of letter to Ambrose McEvoy from Augustus John, no date, no address
133		LET/93	Letter to Ambrose McEvoy from Augustus John, no date, Tenby
134		LET/93A	Typed transcript of letter to Ambrose McEvoy from Augustus John, no date, Tenby
135		LET/93B	Typed transcript of letter to Ambrose McEvoy from Augustus John, no date, Tenby

136		LET/94	Letter to Ambrose McEvoy from Augustus John, no date, Wales
137		LET/94A	Typed transcript of letter to Ambrose McEvoy from Augustus John, no date, Wales
138		LET/94B	Typed transcript of letter to Ambrose McEvoy from Augustus John, no date, Wales
139		LET/95	Letter to Ambrose McEvoy from Augustus John, no date, no address
140		LET/95A	Typed transcript of letter to Ambrose McEvoy from Augustus John, no date, no address
141		LET/95B	Typed transcript of letter to Ambrose McEvoy from Augustus John, no date, no address
142		LET/96	Letter to Ambrose McEvoy from Augustus John, no date, no address
143		ART/2/1970	Obituary of Mrs Clare Sheridan, 2nd June 1970
144		LET/97	Letter to Ambrose McEvoy from Augustus John, no date, 46 Wood St
145		LET/97A	Typed transcript of letter to Ambrose McEvoy from Augustus John, no date, 46 Wood St
146		LET/97B	Typed transcript of letter to Ambrose McEvoy from Augustus John, no date, 46 Wood St
147		LET/98	Letter to Charles McEvoy from Augustus John, no date, Ste. Honorine-du-Pertes Calvados
148		LET/98A	Typed transcript of letter to Charles McEvoy from Augustus John, no date, Ste. Honorine-du-Pertes Calvados
149		LET/98B	Typed transcript of letter to Charles McEvoy from Augustus John, no date, Ste. Honorine-du-Pertes Calvados
150		LET/99	Letter to Charles McEvoy from Augustus John, no date, 3 Fitzroy Square
151		LET/99A	Typed transcript of letter to Charles McEvoy from Augustus John, no date, 3 Fitzroy Square
152		LET/99B	Typed transcript of letter to Charles McEvoy from Augustus John, no date, 3 Fitzroy Square

153		LET/100/1914	Letter to Mary McEvoy from Gwen Salmond, 13th January 1914, Buffet de la Gare et Hotel Terminus, Montauban
154		LET/100/1914A	Letter to Mary McEvoy from from Gwen Salmond, 13th January 1914, Buffet de la Gare et Hotel Terminus, Montauban
155		LET/100/1914B	Letter to Mary McEvoy from from Gwen Salmond, 13th January 1914, Buffet de la Gare et Hotel Terminus, Montauban
156		LET/101	Letter to Ambrose McEvoy from Augustus John, Cite Titand le Puy en Velay Haute Loire
157		LET/101A	Typed transcript of letter to Ambrose McEvoy from Augustus John, Cite Titand le Puy en Velay Haute Loire
158		LET/101B	Typed transcript of letter to Ambrose McEvoy from Augustus John, Cite Titand le Puy en Velay Haute Loire
159		LET/102/1935	Letter to Mary McEvoy from Augustus John, 24th July 1935, Fryern Court, Nr Fordingebidge, Salisbury
160		LET/103/1948	Letter to Anna McEvoy from Augustus John, Fryern Court, Nr Fordingebidge, Salisbury, 19th February 1948
161		LET/104/1946	Letter to Anna McEvoy from Augustus John, Fryern Court, Nr Fordingebidge, Salisbury, 7th October 1946
162		LET/105/1951	Letter to Anna McEvoy from Augustus John, Fryern Court, Nr Fordingebidge, Salisbury, 19th May 1951
163		LET/106/1953	Letter to Anna McEvoy from Augustus John, Fryern Court, Nr Fordingebidge, Salisbury, 17th November 1953?
164		LET/107	Letter to Anna McEvoy from Augustus John, Fryern Court, Nr Fordingebidge, Salisbury, Wednesday, no year.
165		LET/108/1937	Letter to Anna McEvoy from Augustus John, Fryern Court, Nr Fordingebidge, Salisbury, 3rd June 1937?
166		LET/109	Letter to Anna McEvoy from Dorelia John, Wednesday no year, Fryern Court, Nr Fordingebidge, Salisbury
167		DOC/12	Telegram to Anna McEvoy from Augustus John
168		LET/110	Empty envelope addressed to Mrs Alan Bazell

169		LET/111	Empty envelope addressed to Mrs Bazell
170	Blue ringbinder folder 3:	LET/112	Letter to Ambrose McEvoy from Lois Sturt, 38 Portman Square, Friday 9th
171		LET/113/1928	Letter to Mary McEvoy from Alberta Sandwich, 18th April 1928, Hinchingsbrooke Huntingdon
172		LET/114/1927	Letter to Mary McEvoy from Alberta Sandwich, 8th January 1927, Hinchingsbrooke Huntingdon
173		LET/115	Letter to Mr McEvoy from (George) Sandwich, March 1st, Hinchingsbrooke, Huntingdon
174		LET/116	Letter to Mr(s?) McEvoy from (George) Sandwich, 25th August, no year, Hinchingsbrooke, Huntingdon.
175		LET/117	Letter to Mrs McEvoy from (George) Sandwich, 26th August, no year, Hinchingsbrooke, Huntingdon
176		LET/118	Letter to Ambrose McEvoy from (George) Sandwich, April 26th, no year, Halls Croft, Stratford-Upon-Avon
177		LET/119/1917	Letter to Mr(s?) McEvoy from (George) Sandwich, 12th March 1917, Hinchingsbrooke, Huntingdon.
178		LET/120/1917	Letter to Ambrose McEvoy from Alberta Sandwich, 8th March 1917, Hinchingsbrooke Huntindon
179		LET/121	Letter to Ambrose McEvoy from Alberta Montagu Sandwich, Monday 26th June (1916?) Hinchingsbrooke Huntingdon
180		LET/122	Letter from Alberta Sandwich . No date, no recipient, Hinchingsbrooke, Huntingdon
181		LET/123	Letter to Ambrose McEvoy from Sandwich, 27th October, 3 Hill Street
182		DOC/13	Christmas card mock up on McEvoy's portrait
183		DOC/14	Postcard of Hitchingsbrooke-Priory
184		LET/124	Letter to Mrs Rosen from Ambrose McEvoy, Chelsea Arts Club, 143 & 145 Church Street
185		LET/125/1941	Letter to Anna McEvoy from Patricia Ramsay, 8th November 1941, Bagshot Park, Surrey
186		LET/125/1941A	Envelope for letter to Anna McEvoy from Patricia Ramsay, 8th November 1941, Bagshot Park, Surrey

187		LET/126/1936	Letter to Mary McEvoy from Patricia Ramsay, 12th July 1936, Clarence House, St James's
188		LET/127/1929	Letter to Mary McEvoy from Patricia Ramsay, 30th December 1929, Anchor Gate House Portsmouth
189		LET/128	Letter to Ambrose McEvoy from Patricia Ramsay, Friday, no year, Clarence House St James's
190		NOT/4	Note on Princess Patricia - Lady Patricia Ramsay
191		LET/129	Letter to Mary McEvoy from Lady Patricia Ramsay, Thursday, no year, Bagshot park, Surrey
192		LET/130	Letter to Mary McEvoy from Lady Patricia Ramsay, Wednesday, no year, Clarence House, St James's
193		LET/131	Letter to Mr McEvoy from Owen Nairs, 4th June, no year, 20 Marlborough Road, St John's Wood
194		LET/132	Letter to Ambrose McEvoy from John McCormack, Wednesday 8th October, no date, on board S.S. Majestic
195		LET/132A	Transcript of letter to Ambrose McEvoy from John McCormack, Wednesday 8th October, no date, on board S.S. Majestic
196		LET/133	Letter to Ambrose Mcevoy from Lady Diana Manners, no date, 16 Arlington Street
197		LET/134	Letter to Ambrose Mcevoy from Lady Diana Manners, no date, Claridge's Hotel, Brook Street
198		LET/135	Letter to Ambrose Mcevoy from Lady Diana Manners, no date, 16 Arlington Street, The Rutland Hospital for Officers
199		LET/136	Letter to Ambrose Mcevoy from Lady Diana Manners, no date, 32 Montagu Square
200		LET/137	Letter to Ambrose Mcevoy from Lady Diana Manners, no date, 16 Arlington Street, The Rutland Hospital for Officers
201		LET/138	Letter to Ambrose Mcevoy from Lady Diana Manners, no date, 16 Arlington Street
202		LET/139/1920	Letter to Charles McEvoy from Lillah McCarthy, 18th February 1920, 5 Adelphi Terrace

203		LET/140	Letter to Ambrose McEvoy from Consuelo Marlborough, 23rd August, no year, Crowhurst Lingfield
204		LET/141	Letter to Ambrose McEvoy from Consuelo Marlborough, Tuesday, no date, Sunderland House Mayfair
205		LET/142	Letter to Ambrose McEvoy from Consuelo Marlborough, Friday, no date, Crowhurst Lingfield
206		LET/143	Letter to Ambrose McEvoy from Consuelo Marlborough, 4th August, no year, Crowhurst Lingfield
207		LET/144	Letter to Ambrose McEvoy from Consuelo Marlborough, Tuesday, Crowhurst Lingfield
208		LET/145	Letter to Ambrose McEvoy from Consuelo Marlborough, 1st September, no year, Sunderland House Mayfair
209		LET/146	Letter to Ambrose McEvoy from Consuelo Marlborough, no date, Eden-Grand Hotel, Cap D'Ail France
210		LET/147	Letter to Ambrose McEvoy from Consuelo Marlborough, Wednesday, no date, Sunderland House Mayfair
211		LET/148	Letter to Ambrose McEvoy from Consuelo Marlborough, 22nd November, no year, 1 Portman Square
212		LET/149	Letter to Ambrose McEvoy from Consuelo Marlborough, Thursday, no date, Sunderland House, Mayfair
213		LET/150/1927	Letter to Mrs McEvoy from unknown (person closely connected with Princess Mary), 6th January 1927, Chesterfield House, Mayfair
214		LET/151/1953	Letter to Mrs Bazell from Lady in Waiting to Princess Mary, 30th October 1953, St James's Palace
215		LET/152	Telegram to Ambrose McEvoy from Mary
216		LET/153	Letter to Mr McEvoy. Ambassadors Court, St James's Palace
217		LET/154/1921	Letter to Ambrose McEvoy from Harry Verney Buckingham Palace, 4th November 1921
218		LET/155/1925	Letter to Ambrose McEvoy from Mary (Princess Mary), 9th September 1925, The Lodge Doncaster

219		LET/156/1924	Letter to Ambrose McEvoy from Princess Mary, April 1924, Buckingham Palace
220		LET/157/1926	Letter to Ambrose McEvoy from Princess Mary, February 28th 1926, Goldsborough Hall, Knaresborough
221		LET/158	Letter to Mr McEvoy. Ambassadors Court, St James's Palace
222		LET/159/1925	Copy of a letter to Ambrose McEvoy from Princess Mary, 26th September 1925, Burwarton House, Bridgenorth
223		LET/160/1923	Letter to Mr McEvoy. Ambassadors Court, St James's Palace, 14th March 1923
224		LET/161/1926	Letter to Ambrose McEvoy from Dorothy Yorke (Lady-in-Waiting Princess Mary), 28th July 1926, Chesterfield House, Mayfair
225		LET/162/1926	Letter to Ambrose McEvoy from Dorothy Yorke (Lady-in-Waiting Princess Mary), 21st July 1926, Chesterfield House, Mayfair
226		LET/163	Letter to Ambrose McEvoy from Dorothy Yorke (Lady-in-Waiting Princess Mary), 2nd November, Chatsworth, Bakewell
227		LET/164/1936	Letter to Mary McEvoy from Ramsay McDonald, 4th March 1936, Privy Council Office
228		LET/165/1933	Letter to Mary McEvoy from Ramsay McDonald, 27th November 1933, 10 Downing Street, Whitehall
229		LET/166/1928	Letter to Mary McEvoy from Ramsay McDonald, 16th January 1928, Upper Froggnal Lodge, Hampstead
230		LET/167/1927	Letter to Mary McEvoy from Ramsay McDonald, 5th January 1927, House of Commons
231		LET/168/1926	Letter to Ambrose McEvoy from Ramsay McDonald, 16th October 1926, House of Commons
232		LET/168/1926A	Letter to Ambrose McEvoy from Ramsay McDonald, 16th October 1926, House of Commons
233		LET/168/1926B	Letter to Ambrose McEvoy from Ramsay McDonald, 16th October 1926, House of Commons
234		LET/169/1926	Letter to Ambrose McEvoy from Ramsay McDonald, 18th May 1926, House of Commons

235		LET/169/1926A	Letter to Ambrose McEvoy from Ramsay McDonald, 18th May 1926, House of Commons
236		LET/169/1926B	Letter to Ambrose McEvoy from Ramsay McDonald, 18th May 1926, House of Commons
237		LET/170/1926	Letter to Ambrose McEvoy from Ramsay McDonald, 19th March 1926, House of Commons
238		LET/171	Letter to Ambrose McEvoy from Pamela Lytton, Friday evening, no date, 10 Buckingham Street, Westminster
239		LET/172	Letter to Ambrose McEvoy from Pamela Lytton, no date, Knebworth House, Knebworth
240		LET/173	Letter to Ambrose McEvoy from Pamela Lytton, 20th February no year, 10 Buckingham Street, Westminster
241		LET/174	Letter to Mary McEvoy from Pamela Lytton, 6th March no year, 10 Buckingham Street, Westminster
242		LET/175/1917	Double-sided letter to Ambrose McEvoy from E.V. Lucas, 36 Essex Street, Strand, 20th January 1917
243		LET/176	Letter to Ambrose McEvoy from E.V. Lucas, 36 Essex Street, Strand, no date
244		LET/177/1917	Letter to Ambrose McEvoy from E.V. Lucas, 36 Essex Street, Strand, 14th May? 1917, Burlington Fine Arts Club, 17 Saville Row, London
245		LET/178/1916	Letter to Ambrose McEvoy from John Lavery, 7th December 1916, 5 Cromwell Place, London
246		LET/179	Letter to Ambrose McEvoy from Mary Herbert, 23rd November, no year, Pixton Park Dulverton
247		LET/180	Incomplete letter to Ambrose McEvoy from Mary Herbert, no date, Pixton Park Dulverton
248	Brown card folder: McEvoy 1921	LET/181/1921	Letter to Mary McEvoy from Ambrose McEvoy, 29th September 1921, Burlington Fine Arts Club, 17 Saville Row, London
249		LET/182/1921	Letter to Ambrose McEvoy from Elliott Bailey, International Banking Group, Madrid, Spain, 21st April 1921

250		LET/183	Letter to Mary McEvoy from Ambrose McEvoy, no date or address
251		LET/184	Letter to Mary McEvoy from Ambrose McEvoy, no date or address
252		LET/185	Empty envelope addressed to Mary McEvoy, Abbotsleigh, Freshford
253		LET/186	Letter to Mary McEvoy from Ambrose McEvoy, no date, Hichingbrooke, Huntingdon
254		LET/187	Letter to Mary McEvoy from Ambrose McEvoy, no date, Rush to Lambay
255		LET/188	Letter to Mary McEvoy from Ambrose McEvoy, no date
256		LET/189	Letter to Michael McEvoy from Ambrose McEvoy, Welbeck Abbey, Worksop, Notts, no date
257		LET/190	Letter to Ambrose McEvoy from Sarah C. Jeays?, Sunday 7th June, no year, Claridge's Hotel, Brook Street
258		LET/191/1921	Letter to Ambrose McEvoy from Richard Power, 29th June 1921
259		LET/192/1921	Letter to Mary McEvoy from Ambrose McEvoy, 1921, Chelsea Arts Club, 143 and 145 Church Street
260		LET/193	Letter to Mary McEvoy from Ambrose McEvoy, Chelsea Arts Club, 143 and 145 Church Street
261		LET/194/1921	Letter to Ambrose McEvoy from Clarence H Mackay, 253 Broadway, New York, 24th May 1921
262		LET/195/1921	Letter to Ambrose McEvoy from illegible recipient 21st May 1921, 9 Berkeley Square
263		PHO/2	Photograph of a portrait of Mary Anna Sturt by Ambrose McEvoy
264		LET/196	Empty envelope addressed to Mary McEvoy, Abbotsleigh, Freshford
265		LET/197/1921	Letter to Mary McEvoy from Ambrose McEvoy, 13th January 1921, Gainsborough Studios, 222 West 59th Street
266		LET/198/1921	Letter to Mary McEvoy from Ambrose McEvoy, no date or address
267		LET/199/1921	Letter to Mary McEvoy from Ambrose McEvoy, no date or address
268		LET/200	Letter to Mary McEvoy from Ambrose McEvoy, March 1921, no address

269		LET/201	Empty envelope addressed to Mrs McEvoy 107 Grosvenor Road
270		LET/202/1921	Letter to Ambrose McEvoy from Augusta Owen Patterson, Art Editor for Town and Country, 30th March 1921, New York
271		LET/203/1921	Letter to Mary McEvoy from Ambrose McEvoy, 18th March 1921, Gainsborough Studios, 222 West 59th Street, New York
272		LET/204/1921	Incomplete letter to Mary McEvoy from Ambrose McEvoy, 3rd January 1921
273		LET/205/1921	Letter to Ambrose McEvoy from Jessica Phyllis McCall, 13th January, no date, 37 Madison Avenue, thought to be 1921
274		LET/206/1921	Letter to Mary McEvoy from Ambrose McEvoy, 19th January 1921, Gainsborough Studios, 222 West 59th Street, New York
275		LET/207/1921	Telegram to Ambrose McEvoy from Vanity Fair Conde Nast and Frank Crowninshield, 2nd February 1921
276		LET/208/1921	Telegram to Ambrose McEvoy from The Arts Club of Chicago, 26th January 1921
277		LET/209/1921	Incomplete letter to Mary McEvoy from Ambrose McEvoy, no date or address
278		LET/210/1921	Letter to Mary McEvoy from Ambrose McEvoy, 12th February 1921, Gainsborough Studios, 222 West 59th Street, New York
279		LET/211/1921	Letter to Mary McEvoy from Ambrose McEvoy, 11th February 1921
280		LET/212	Letter to Mary McEvoy from Napier Sturt
281		LET/213/1921	Letter to Mary McEvoy from Ambrose McEvoy, 24th January 1921, Gainsborough Studios, 222 West 59th Street, New York
282		PIC/1 (DRA/0)	Watercolour of a rabbit, blue background
283		LET/214/1921	Letter to Ambrose McEvoy from Louise Elkins Sinkler, 20th February 1921, no address
284		LET/215/1921	Letter to Ambrose McEvoy from Louise Elkins Sinkler, 17th March 1921, no address
285		LET/216	Letter to Mary McEvoy from Ambrose McEvoy, no date, no address
286		LET/217	Letter to Mary McEvoy from Ambrose McEvoy, 7th March, no year, no address

287		LET/218/1921	Letter to Ambrose McEvoy from Arthur Pollen, Hotel St. Regis, New York City, 23rd February 1921
288		LET/219/1921	Empty envelope addressed to Mrs McEvoy 107 Grosvenor Road
289		LET/220/1946	Letter to Anna McEvoy from Albert C R Carter, 24th October 1946, Orchard House, 44 Arnison Road, East Molesey, Surrey
290		LET/221	Letter to Mary McEvoy from Ambrose McEvoy, no date or address, presumably written in New York 1921
291		LET/222/1927	Letter to Miss Spencer Edwards from A C R Carter, 17th January 1927, Orchard House, Arnison Road, East Molesey
292		DOC/15	Typed list of purchases
293		LET/223/1921	Letter to Ambrose McEvoy from Frederick Guest, 11th October 1921, Air Ministry, Kingsway
294		LET/224/1921	Letter to Ambrose McEvoy from Christian Brinton, 8th October 1921, The Players, Sixteen Gramercy Park
295		DOC/16-22	7 receipts for artists materials, E.H. & A.C. Friedrichs Co, 169 West 57th Street, New York, 1920-1921
296		LET/225/1921	Letter to Ambrose McEvoy from Edith Bailey 15th October 1921, The Plaza New York
297		LET/226	Letter to Mary McEvoy from Ambrose McEvoy, 8th September 1921, 107 Grosvenor Road, London
298		LET/227	Letter to Ambrose McEvoy from Hugo, Friday, no date, Racquet and Tennis Club, 370 Park Avenue
299		LET/227	Unfinished reply to Hugo from Ambrose McEvoy, 107 Grosvenor road
300		LET/228	Empty envelope addressed to Mary McEvoy, Abbotsleigh, Freshford
301		LET/229	Letter to Mary McEvoy from Ambrose McEvoy whilst staying at The Roman Camp, Callander, house of the Eshers
302	Brown card folder: McEvoy Ambrose, letters to him, mother and Charlie	LET/230	Letter to Charles McEvoy from Ambrose McEvoy, 107 Grosvenor Road

303		LET/231	Letter to Charles McEvoy from Ambrose McEvoy no date or address
304		LET/232/1924	Letter to Charles McEvoy from Ambrose McEvoy, 17th November 1924, 152 East 40th Street, New York
305		LET/233/1924	Letter to Charles McEvoy from Ambrose McEvoy, 11th December 1924, 152 East 40th Street, New York
306		LET/234	Letter to Charles McEvoy from Ambrose McEvoy, no date or address
307		LET/235	Postcard to Ambrose McEvoy from Irene de Vamvalis? No date
308		LET/236/1935	Letter to Mary McEvoy from Duveen, 4 Grafton Street, Bond Street, London, 26th June 1935
309		LET/237	Letter to Mary McEvoy from Ambrose McEvoy, undated, The Malt House, Aldbourne, Wiltshire
310		LET/238	Letter to Mary McEvoy from Ambrose McEvoy, Sunday, undated, 80 Rue de Lille
311		NOT/5	Description by Ambrose McEvoy of the Serpentine at sunset
312		LET/239	Letter to Mary McEvoy from Ambrose McEvoy, 1.30, 1916? No address
313		NOT/6	Diary entry of appointments, date unknown
314		LET/240	Letter to Mary McEvoy from Ambrose McEvoy, no date or address
315	A. McEvoy Notes: 1890-1925/School Essays and Misc. Articles: Brown card folder: McEvoy Ambrose Articles	ESS/1	Some Suggestions on the Loss of Technical Tradition in Oil Painting, no date, 29 pages
316		LET/241/1928	Letter to old representative of Mr R. Lutyens (Eyre & Spottiswoode) from Mary McEvoy, 2nd April 1928, 107 Grosvenor Road
317		LET/242/1928	Letter to D. Crosthwaite Eyre from K.H. Webb, 34-5-6 Paternoster Row, London, 10th October 1928
318		LET/242/1928A	Copy of a letter to D. Crosthwaite Eyre from K.H. Webb, 34-5-6 Paternoster Row, London, 10th October 1928

319		LET/243/1928	Letter to Mrs McEvoy from Eyre & Spottiswoode Publications Ltd, East Harding Street, Fleet Street, 11th October 1928
320		LET/243/1928A	Letter to Mrs McEvoy from Eyre & Spottiswoode Publications Ltd, East Harding Street, Fleet Street, 11th October 1928
321		LET/244/1928	Letter to R. Lutyens from Eyre & Spottiswoode Publications Ltd, East Harding Street, Fleet Street, 11th October 1928
322		ESS/2/1926	John Constable, the Painter, by Ambrose McEvoy, A.R.A, copied from English for July 1926, 5 pages
323		NOT/7/1902	Typed text about beauty and people, 24th January 1902
324		NOT/8	Drawing on a white surface, no date, typed text
325		ESS/3	Untitled essay on colour, pigments, beauty, no date
326		NOT/9	Note on landscapes and Old Masters
327		NOT/10	Discoveries. Month by month account of ideas and techniques. No year.
328		NOT/11	List of laws in art 1-9. No date
329		NOT/12	Note on physical features of sitters and painting, no date
330		NOT/13	Note on Old Masters techniques, no date
331		ESS/4	Notes/Essay on harmony, Rubens, Rembrandt and what McEvoy painted in the early years, no date
332		ESS/5	Essay on art, no date
333		NOT/14	Unknown quote on art. No date
334		LET/245/1926	Letter to Ambrose McEvoy from John ?? Rolls Royce Ltd Derby, 25th January 1926. Information on the Derby Sketching Club attached
335		LET/246/1928	Letter to Mrs McEvoy from Eva Lutyens, 20 Stafford Place, Buckingham Gate, 15th October 1928
336		INV/2	Invitation to Ambrose McEvoy's talk St Mark's in-the-Bouwerie, 10th Street, West of Second Avenue, Sunday 25th April, American Art through English Eyes
337		NOT/15	Notes for Ambrose McEvoy's talk St Mark's in-the-Bouwerie, 10th Street, West of Second Avenue, Sunday 25th April, American Art through English Eyes

338		NOT/16	Speech for Ambrose McEvoy's talk St Mark's in-the-Bouwerie, 10th Street, West of Second Avenue, Sunday 25th April, American Art through English Eyes
339	A. McEvoy Notes: 1890-1925/School Essays and Misc. Articles: Brown card folder: McEvoy, A. 1890, (School essays)	ESS/6/1890	Essay by Ambrose McEvoy, Music and its Effect on Society, 19th July 1890, Elgin House School
340		ESS/7/1890	Essay by Ambrose McEvoy, Is Corporal Punishment necessary to maintain discipline in a school or not?, 5th June 1890, Elgin House School
341		ESS/8/1890	Essay by Ambrose McEvoy, A Visit to Hampton Court, 24th May 1890, Elgin House School
342		ESS/9/1890	Essay by Ambrose McEvoy, What good has printing done to civilization, 11th May (1890?), Elgin House School
343		ESS/10/1890	Essay by Ambrose McEvoy, The Beauties of Summer, 25th April 1890, Elgin House School
344		ESS/11/1890	Essay by Ambrose McEvoy, Essay on Winter, 9th May 1890, Elgin House School
345		ESS/12/1890	Essay by Ambrose McEvoy, Columbus and the discovery of America, 31st May 1890, Elgin House School
346		NOT/17	Poem by Ambrose McEvoy (probably whilst at Elgin House School) about a Jackdaw, no date
347		ESS/13/1890	Essay by Ambrose McEvoy, Essay on Autumn's Beauties, 2nd May 1890, Elgin House School
348		ESS/14/1890	Essay by Ambrose McEvoy, The Wars and the life of Napoleon Bonaparte, 28th June 1890, Elgin House School
349		ESS/15/1890	Essay by Ambrose McEvoy, How should a boy prepare himself at school, for business when he leaves school? 14th March 1890, Elgin House School
350		ESS/16/1890	Essay by Ambrose McEvoy, Kindness and cruelty to animals, 7th June 1890, Elgin House School

351		ESS/17/1890	Essay by Ambrose McEvoy, Birdsnesting, 1st March 1890, Elgin House School
352		ESS/18/1890	Essay by Ambrose McEvoy, The importance of being earnest and diligent in all you do, 21st June 1890, Elgin House School
353		ESS/19/1890	Examination essay by Ambrose McEvoy, A Visit to Kew Gardens, 6th December (1890?), Elgin House School
354	A. McEvoy Notes: 1890-1925/School Essays and Misc. Articles: Brown card folder: McEvoy, A. 1906	LET/247/1906	Envelope containing several letters dated 5th March 1906, addressed to Mrs McEvoy, Col. Spencer Edwards, Abbotsleigh, Freshford from Ambrose McEvoy, The Chelsea Art School
355		LET/248/1906	Letter to Mary McEvoy from Ambrose McEvoy, The Chelsea Art School, Rossetti Studios, Flood Street, Chelsea Embankment
356		LET/249/1906	Letter to Mary McEvoy from L. H? Edwards (father? Brother?)5th March (1906?) 5 Bayswater Square?
357		LET/250	Letter to Mary from Mary McEvoy, Codicote, Bolton, nr Welwyn
358		LET/251/1906	Postcard to Charles McEvoy from Augustus John, The Mill, Codicote Bolton, nr Welwyn, Herts, 26th Nov? 1906
359		LET/252/1906	Letter to Mary McEvoy from Ambrose McEvoy, 11th September 1906, 1 Princes Bdgs, Weston-Super-Mare
360		LET/253/1906	Letter to Mary McEvoy from Ambrose McEvoy, 18th September 1906, Abbotsleigh, Freshford
361		LET/254/1906	Letter to Mary McEvoy from Ambrose McEvoy, 11th September 1906, 1 Princes Bdgs, Weston-Super-Mare
362		LET/255/1906	Postcard to Mary McEvoy from Ambrose McEvoy, 20th August 1906, to 107 Grosvenor Road from Bath
363		LET/256/1906	Letter to Mary McEvoy from Ambrose McEvoy, 19th September 1906, Abbotsleigh, Freshford
364		LET/257/1906	Letter to Mary McEvoy from Ambrose McEvoy, 5th March 1906, Abbotsleigh, Freshford from The Chelsea Art School

365		LET/258/1906	Letter to Ambrose McEvoy from The National Burglary Insurance Corporation Limited, 21st March 1906, 13 Regent Street
366	A. McEvoy Notes: 1890-1925/School Essays and Misc. Articles: Brown card folder: Irish Church Commission	LET/259/1907	Letter to Ambrose McEvoy from W Doherty, 9th August 1907, St Columba's Presbytery, 6 pages
367		LET/260/1908	Letter to Ambrose McEvoy from W Doherty, 31st August 1908, St Columba's Presbytery, 3 pages
368		DRA/1	Plan of transept interior of St Columba's church Long Tower, Derrywhere panels are located
369		DRA/2	Plan of south west transept interior of St Columba's church Long Tower, Derry where panels are located
370		DRA/3/1907	Plan of tryptic at top of nave of St Columba's church Long Tower, Derry where panels are located, December 1907
371		NOT/18	Badly damaged page 1 list panels 1-19 in nave St Columba's church Long Tower, Derry
372	A. McEvoy Notes: 1890-1925/School Essays and Misc. Articles: Brown card folder: McEvoy A. 1913	LET/261	Letter to Mary McEvoy from Ambrose McEvoy, no date (thought to be 1913), no address
373		LET/262/1913	Letter to Mary McEvoy from Ambrose McEvoy, 25th August 1913, from Aldbourne to Abbotsleigh, Freshford
374		LET/263	Letter to Mary McEvoy from Ambrose McEvoy, no date (thought to be 1913), 107 Grosvenor Road
375		LET/264	Letter to Mary McEvoy from Ambrose McEvoy, no date (thought to be 1913),no address
376		LET/265	Letter to Mary McEvoy from Ambrose McEvoy, no date (thought to be 1913), 54 Trumpington Street Cambridge

377		LET/266	Letter to Mary McEvoy from Ambrose McEvoy, no date (thought to be 1913), no address
378		LET/267	Letter to Mary McEvoy from Ambrose McEvoy, no date (thought to be 1913), The Union Society Cambridge
379		LET/268	Letter to unknown recipient (presumably Mary McEvoy) in Ambrose McEvoy's hand
380		LET/269	Letter to Mary McEvoy from Ambrose McEvoy, no date (thought to be 1913), no address, thought to be writing from Cambridge
381		LET/270/1913	Letter to Ambrose McEvoy from Charles McEvoy, 31st July 1913, Aldbourne
382		LET/271	Letter to Mary McEvoy from Ambrose McEvoy, no date (thought to be 1913), no address, thought to be writing from Cambridge
383		LET/272	Letter to Mary McEvoy from Ambrose McEvoy, no date (thought to be 1913), no address, thought to be writing from Cambridge
384		LET/273	Letter to Mary McEvoy from Ambrose McEvoy, no date (thought to be 1913), no address, thought to be writing from Cambridge
385		LET/274	Letter to Mary McEvoy from Ambrose McEvoy, no date (thought to be 1913), no address, thought to be writing from Cambridge
386		LET/275	Letter to Mary McEvoy from Ambrose McEvoy, no date (thought to be 1913), Chelsea Arts Club, 143 & 145 Church Street
387		LET/276	Letter to Mary McEvoy from Ambrose McEvoy, no date (thought to be 1913), Chelsea Arts Club, 143 & 145 Church Street
388		LET/277	Letter to Mary McEvoy from Ambrose McEvoy, no date (thought to be 1913), no address, thought to be writing from Cambridge
389		LET/278	Letter to Mary McEvoy from Ambrose McEvoy, no date (thought to be 1913), no address, thought to be writing from Cambridge

390		LET/279	Letter to Mary McEvoy from Ambrose McEvoy, no date (thought to be 1913), no address, thought to be writing from Cambridge
391		LET/280	Letter to Mary McEvoy from Ambrose McEvoy, no date (thought to be 1913), Windmill Cottage Aldbourne, Wilts
392		LET/281	Envelope containing several letters above, 16th August 1913, Mrs McEvoy, Abbotsleigh, Freshford
393		LET/282/1916	Empty envelope to Mrs McEvoy, The Mouse? Bourton, Shrivenham, Berkshire, 26th February 1916?
394		LET/283/1913	Letter to Mary McEvoy from Ambrose McEvoy, 1913, no address
395		LET/284	Letter to Mary McEvoy from Ambrose McEvoy, no date, no address
396		LET/285	Letter to Mary McEvoy from Ambrose McEvoy, no date, no address
397		LET/286	Letter to Mary McEvoy from Ambrose McEvoy, no date, no address
398		LET/287/1913	Letter to Ambrose McEvoy from Gilbert A Ramsay, Director of the Whitechapel Art Gallery, 15th March 1913
399		LET/288	Letter to Mary McEvoy from Ambrose McEvoy, no date, 107 Grosvenor Road, (thought to be 1913)
400		LET/289	Empty envelope to Mrs McEvoy, Abbotsleigh, Freshford, from Ambrose McEvoy
401		LET/290	Letter to Mary McEvoy from Ambrose McEvoy, no date, no address (thought to be 1913)
402		LET/291	Letter to Mary McEvoy from Ambrose McEvoy, no date (thought to be 1913), Chelsea Arts Club, 143 & 145 Church Street
403		LET/292	Letter to Mary McEvoy from Ambrose McEvoy, no date (thought to be 1913), Chelsea Arts Club, 143 & 145 Church Street
404		LET/293	Letter to Mary McEvoy from Nans no date, no address
405		LET/294/1913	Letter to Ambrose McEvoy from Maude R. Lousada, The Crofts, Pangbourne, Berkshire, 9th May 1913?

406		LET/295	Letter to Mary McEvoy from Ambrose McEvoy, no date, no address (thought to be 1913)
407		LET/296/1913	Letter to Mary from Amy Akers Douglas? 11th September 1913
408		LET/297/1918	Letter to Madame (Mary McEvoy) from Jol? Couchoud? Manor House, Brondesbury NW6, 29th November 1918
409		LET/298	Letter to Mary McEvoy? From Madame (Anais?) about Michael. Not addressed or dated, incomplete
410		LET/299	Letter to Mary McEvoy from Ambrose McEvoy, no date, no address (thought to be 1913)
411		LET/300/1913	Letter to Mary McEvoy from Ambrose McEvoy, 24th July 1913 from Cambridge to 107 Grosvenor Road
412		LET/301	Letter to Mary McEvoy from Ambrose McEvoy, no date, no address, (presumably 1913 from Cambridge)
413		LET/302	Letter to Mary McEvoy from Ambrose McEvoy, no date, no address, (presumably 1913 from Cambridge)
414		LET/303	Letter to Mary McEvoy from Ambrose McEvoy, no date, (1913?) The Union Society, Cambridge
415		DOC/23/1913	Invoice for cleaning and mending fur stole, Misses Knowles, 10 Paragon, Bath, 8th September 1913
416		LET/304	Letter to Mary McEvoy from Ambrose McEvoy, no date, (1913?) no address
417		LET/305/1913	Letter to Mary McEvoy from Ambrose McEvoy, no date, (1913?) no address
418		LET/306/1913	Letter to Mary McEvoy from Ambrose McEvoy, 1913, 6 Selwyn Gardens, Cambridge
419		LET/307	Letter to Mary McEvoy from Ambrose McEvoy, no date, (1913?) no address
420		LET/308/1913	Letter to Mary McEvoy from Ambrose McEvoy, 14th April, 1913, Aldbourne
421		LET/309	Letter to Michael McEvoy from Ambrose McEvoy, no date, no address
422		LET/310/1913	Letter to Mary McEvoy from Ambrose McEvoy, Wednesday night, no date (1913) Ye Olde Castel Hotel, Cambridge

423		LET/311/1913	Letter to Mary McEvoy from Ambrose McEvoy, no date (1913) Ye Olde Castel Hotel, Cambridge
424		LET/312/1913	Letter to Mary McEvoy from Ambrose McEvoy, no date (1913) Ye Olde Castel Hotel, Cambridge
425		LET/313	Letter to Mary McEvoy from Ambrose McEvoy, no date (1916)
426		LET/314/1913	Empty envelope addressed to Mrs McEvoy, Abbotsleigh, Freshford, 10th September 1913
427		LET/315	Letter to Mary McEvoy from Ambrose McEvoy, no date, no address
428		LET/316	Postcard to Mary McEvoy from Ambrose McEvoy, illegible date, Brigue, la gare et l'Hotel Victoria
429		LET/317	Letter to Mary McEvoy from Ambrose McEvoy, no date, no address
430		LET/318	Letter to Mary McEvoy from Ambrose McEvoy, no date, no address
431		LET/319	Letter to Mary McEvoy from Ambrose McEvoy, no date, no address
432	A. McEvoy Notes: 1890-1925/School Essays and Misc. Articles: Brown card folder: McEvoy A. 1920	LET/320/1920	Letter to Ambrose McEvoy from Horatia Seymour, 23rd March 1920, Eleven Hundred Fifth Avenue, New York
433		LET/321	Letter to Mary McEvoy from Ambrose McEvoy, 4th November (1920?), no address
434		DOC/24	List of piano albums and solos, Joseph Williams Ltd, 29 Enford St, Marylebone
435		DOC/25	Williams Edition, Music Books
436		LET/322/1920	Empty envelope addressed to Mrs McEvoy, 107 Grosvenor Road, 30th March 1920
437		LET/323	Letter to Mary McEvoy from Ambrose McEvoy, no date, (1920?) no address
438		LET/324	Empty envelope addressed to Mrs McEvoy, 107 Grosvenor Road, 27th October 1920
439		LET/325/1920	Letter to Mary McEvoy from Ambrose McEvoy, 3rd December (1920?) 222 West 59th Street
440		LET/326/1920	Letter to Mary McEvoy from Ambrose McEvoy, no date, (1920?) no address

441		LET/327	Letter to Ambrose McEvoy from Rue Carpenter, no date, 710 Rush Street
442		LET/328/1920	Letter to Ambrose McEvoy from L. B. Hubert, on board the RMS Adriatic, 20th March 1920
443		LET/329/1920	Letter to Mary McEvoy from Ambrose McEvoy, Gainsborough Studios, 222 West 59th Street, 1st November 1920
444		LET/330/1920	Incomplete letter to Mary McEvoy from Ambrose McEvoy, 2nd July 1920
445		LET/331	Letter to Ambrose McEvoy from Oswald Birley, no date, The Madison, 15 East 58th Street New York
446		LET/332/1920	Letter to Ambrose McEvoy from Nathaniel Holmes, 28th June 1920, Pittsburgh
447		LET/333	Letter to Mary McEvoy from Ambrose McEvoy, no date, (1920?) no address
448		LET/334	Incomplete letter to Mary McEvoy from Ambrose McEvoy, no date or address
449		LET/335	Incomplete letter to Mary McEvoy from Ambrose McEvoy, no date or address
450		LET/336	Incomplete letter to Mary McEvoy from Ambrose McEvoy, no date or address
451		LET/337	Incomplete letter to Mary McEvoy from Ambrose McEvoy, no date, Knole, Westbury, Long Island
452		LET/338	Incomplete letter to Mary McEvoy from Ambrose McEvoy, no date, Knole, Westbury, Long Island
453		LET/339	Incomplete letter to Mary McEvoy from Ambrose McEvoy, no date, Knole, Westbury, Long Island
454		LET/340	Incomplete letter to Mary McEvoy from Ambrose McEvoy, no date, Knole, Westbury, Long Island
455		LET/341	Letter to Mary McEvoy from Ambrose McEvoy, no date, (1920?) no address
456		LET/342	Letter to Mary McEvoy from Ambrose McEvoy, no date, (1920?) no address
457		LET/343	Incomplete letter to Mary McEvoy from Ambrose McEvoy, no date, no address
458		LET/344	Letter to Mary McEvoy from Ambrose McEvoy, no date, (1920?) no address

459		LET/345	Letter to Mary McEvoy from Ambrose McEvoy, no date, (1920?) no address came on the Aquitania as with many letters
460		LET/346	Letter to Mary McEvoy from Ambrose McEvoy, no date, (1920?) no address
461		LET/347	Incomplete letter to Mary McEvoy from Ambrose McEvoy, no date, no address
462		LET/348/1920	Letter to Ambrose McEvoy from Henry Caro-Delville (French artist), 20 East 81st Street, 3rd July 1920
463		LET/349	Letter to Mary McEvoy from Ambrose McEvoy, 27th October (1920?) no address
464		LET/350	Letter to Mary McEvoy from Ambrose McEvoy, no date (1920?) no address
465		LET/351/1920	Letter to Mary McEvoy from Ambrose McEvoy, Thursday 14th October (1920?) Ritz-Carlton Hotel, Madison Avenue & 46th Street, New York
466		LET/352	Letter to Mary McEvoy from Ambrose McEvoy, no date (1920) Morristown, New Jersey
467		LET/353/1920	Letter to Mary McEvoy from Ambrose McEvoy, no date (1920) on board the Cunard RMS Aquitania
468		LET/354/1920	Letter to Mary McEvoy from Ambrose McEvoy, Friday 8th October (1920) RMS Aquitania
469		LET/355/1920	Letter to Mary McEvoy from Ambrose McEvoy, (2nd October 1920?) RMS Aquitania
470		LET/356/1920	Letter to Mary McEvoy from Ambrose McEvoy, no date, united states lines (1920)
471		LET/357	Letter to Ambrose McEvoy from Leslie M. Howland, Mrs S. S. Howland, no date, Ritz-Carlton Hotel, Madison Avenue & 46th Street, New York
472		LET/358	Letter to Mary McEvoy from Ambrose McEvoy, no date (1920) Villa Vita
473		LET/359	Letter to Ambrose McEvoy from V Sinclair, no date (1920), Manursing Island, Rye, New York
474		DOC/26	Business card. Mrs J Henry Alexandre, 10 West 32nd Street, New York
475		DOC/27	Business card. Mrs Gano Dunn, 20 Washington Square North, New York

476		LET/360	Empty envelope addressed to Miss Helen Choate, 8 East, 63rd Street New York
477		NOT/19	Poem by Dorothy Cummings 'Central Park' typed
478		LET/361/1920	Letter to Ambrose McEvoy from Viola Tree Aldwych Theatre, 18th February 1920, 3 pages
479		LET/362/1920	Letter to Ambrose McEvoy from unknown sender (name torn off), 2nd February 1920, Wardman Park Hotel, Washington
480		LET/363/1920	Letter to Ambrose McEvoy from ??? B Clark? 10th March 1920, The Brook, 7 East 40th Street New York
481		LET/364	Letter to Mary McEvoy from Ambrose McEvoy no date, no address, (New York 1920?)
482		LET/365/1921	Empty envelope addressed to Mary McEvoy, 107 Grosvenor Road, 9th March 1921
483		LET/366/1920	Letter to Major Ambrose McEvoy from Mrs Mollie Higgins Smith, no address, 21st January 1920
484		LET/367	Letter to Ambrose McEvoy from illegible recipient (John?) 60 Beaver Street New York, 3rd February, no year
485		LET/368	Letter to Mary McEvoy from Ambrose McEvoy, 7th February writing from New York though no address
486		LET/369/1919	Letter to Mary McEvoy from Ambrose McEvoy, 29th January 1919, Gainsborough Studios, 222 Central Park South, New York
487		LET/370/1920	Letter to Mary McEvoy from Ambrose McEvoy, 9th January 1920, in New York? no address
488		LET/371/1920	Letter to Mary McEvoy from Ambrose McEvoy, 16th January 1920, in New York, no address
489		LET/372	Letter to Mary McEvoy from Ambrose McEvoy, Tuesday, no date, (presumably 1920 from Gainsborough Studios New York) no address
490		LET/373	Incomplete letter to Mary McEvoy from Ambrose McEvoy, no date (1920) 152 East Fortieth Street

491		LET/374/1920	Letter to Mary McEvoy from Ambrose McEvoy, 13th February 1920 no address, New York
492		DOC/28/1920	Invoice to Ambrose McEvoy from Arnold Genthe, 709 Fifth Avenue, New York, 5th October 1920. \$25 photographs of portraits
493		LET/375/1920	Letter to Ambrose McEvoy from Edith Bailey, 14 East 60th Street, New York, 17th August 1920
494		LET/376	Letter to Mary McEvoy from Ambrose McEvoy, no date, no address, New York presumably
495		LET/377/1920	Letter to Mary McEvoy from Ambrose McEvoy, Gainsborough Studios, 222 West 59th Street, 4th November 1920
496		LET/378	Letter to Mary McEvoy from Ambrose McEvoy, no date, no address, New York
497		LET/379	Incomplete letter to Mary McEvoy from Ambrose McEvoy, no date, no address, New York
498		DOC/29	Business card Martin Birnbaum
499		LET/380	Letter to Charles McEvoy from Ambrose McEvoy, Gainsborough Studios, 222 West 59th Street, New York, 15th March 1920
500		LET/381/1920	Letter to Mary McEvoy from Ambrose McEvoy, 12th April 1920, no address
501		LET/382	Letter to Mr McEvoy from Mary W Harriman? 9th March, no year (1920?) One East 69th Street New York
502		LET/383/1920	Letter to Ambrose McEvoy from Lizette Hast, 16th March 1920, 53 East 61st Street, New York
503		LET/384	Letter to Ambrose McEvoy from Bradley Martin, 9th March no year, 400 Park Avenue
504		LET/385/1920	Letter to Mary McEvoy from Ambrose McEvoy, Monday 3rd May 1920, 222 West 59th Street, New York
505		LET/386/1920	Letter to Mary McEvoy from Ambrose McEvoy, 30th June 1920, Gainsborough Studios, 222 West 59th Street, New York
506		LET/387/1920	Letter to Ambrose McEvoy from Cornelia B Sage Quinton, The Buffalo Fine Arts Academy, Albright Art Gallery, New York, 24th June 1920

507		LET/388/1920	Letter to Mary McEvoy from Ambrose McEvoy, 23rd June 1920, Gainsborough Studios, 222 West 59th Street
508		LET/389/1920	Letter to Mary McEvoy from Ambrose McEvoy, 27th June 1920, New York
509		DOC/30/1920	Tenancy Agreement between Ambrose McEvoy and Captain Richard E Fuller-Maitland, 30th September 1920, Studio 17 Gerald Road, Eaton Square, London
510		LET/390	Empty envelope addressed to Mrs McEvoy 107 Grosvenor Road, 10th Feb (1920?)
511		LET/391/1920	Telegram to Ambrose McEvoy from Michael McEvoy, 28th March 1920, 107 Grosvenor Road
512		LET/392/1920	Letter to Ambrose McEvoy from Henry Winslow, Scansdale New York, 20th January 1920
513		LET/393	Empty envelope addressed to Mrs McEvoy 107 Grosvenor Road
514		DOC/31	List of clients addresses in New York
515		INV/3	Invitation to Ambrose McEvoy from Mr and Mrs George T Maxwell
516		NOT/20	Business card and note from Madame G. Baron Fonariova, Russian singer sat to McEvoy
517		LET/394	Note to Ambrose McEvoy from illegible recipient, 132 East 19th Street, New York
518		NOT/21	Business card Mr and Mrs William C. Bullitt
519		LET/395	Letter to Mary McEvoy from Ambrose McEvoy, no date no address
520		LET/396/1919	Incomplete letter to Mary McEvoy from Ambrose McEvoy Sunday 28th December 1919, on board the RMS Adriatic on the way to New York
521		LET/397	Incomplete letter to Mary McEvoy from Ambrose McEvoy no date or address New York Central Park apartment
522		LET/398/1920	Letter to Mary McEvoy from Ambrose McEvoy, Tuesday 6th January 1920, 222 Central Park South
523		LET/399/1920	Letter to Mary McEvoy from Ambrose McEvoy, 7th January 1920, no address
524		LET/400	Incomplete letter to Mary McEvoy from Ambrose McEvoy 26th March no year, no address New York Central Park apartment

525		LET/401/1920	Letter to Mary McEvoy from Ambrose McEvoy, 12th November 1920, Gainsborough Studios, 222 West 59th Street, New York
526		LET/402/1920	Letter to Mary McEvoy from Ambrose McEvoy, 8th December 1920, Gainsborough Studios, 222 West 59th Street, New York
527		LET/403	Letter to Mrs Longwater from Seyton Brauch, 1736 M. Street, Washington from K6 The Albany Piccadilly London
528		ART/3/1920	Newspaper clippings of Duveen Exhibition, Portrait Paintings by Ambrose McEvoy, March 10th-31st 1920
529		LET/404	Letter to Ambrose McEvoy from Helen Choate, Monday, no date, Juniper Rock North Haven Maine
530		DOC/32/1920	Invoice to Ambrose McEvoy from Duveen Brothers, exhibition in London, studio rental etc 8th June 1920
531		DOC/33/1920	Tenancy Agreement between Devon Cromwell and Ambrose McEvoy, Gainsborough Studios, 222-4 West 59th Street, New York
532		DOC/34/1920	Tenancy Agreement between Charles H Willems and Ambrose McEvoy, Gainsborough Studios, 222-4 West 59th Street, New York
533		LET/405/1920	Empty envelope addressed to Mrs McEvoy 107 Grosvenor Road, from New York 30th October 1920
534		DOC/35	Inventory of Gainsborough Studios, 222 West 59th Street
535		INV/4/1920	Seating arrangement, Dinner for Sir Auckland Geddes, Tuesday 25th May 1920, Ritz-Carlton hotel
536		INV/5	Violin Recital invitation from Mrs G Baron Fonariova. Home of Adolph Lewisohn
537		LET/406/1920	Empty envelope addressed to Mrs McEvoy 107 Grosvenor Road, from New York 1st Dec 1920
538		LET/407/1920	Empty envelope addressed to Mrs McEvoy 107 Grosvenor Road, from New York 3rd Dec 1920
539		LET/408/1920	Empty envelope addressed to Mrs McEvoy 107 Grosvenor Road, from New York 12th November 1920

540		LET/409	Letter to Mr Field from C.R.W Nevinson. Letter of introduction. 295 Euston Road, no date
541		LET/410/1920	Letter to Mary McEvoy from Ambrose McEvoy, Mitre Hotel Oxford 1920
542		LET/411/1920	Letter to Mary McEvoy from Ambrose McEvoy, Clarendon Hotel Oxford 1920
543		LET/412/1920	Letter to Mary McEvoy from Ambrose McEvoy, 24th December 1920, Gainsborough Studios, 222 West 59th Street, New York
544		LET/413/1920	Empty envelope addressed to Mrs McEvoy Abbotsleigh Freshford, from New York 28th December 1920
545		LET/414/1920	Letter to Mary McEvoy from Ambrose McEvoy, 22nd November 1920, Gainsborough Studios, 222 West 59th Street, New York
546		LET/415	Empty envelope addressed to Mrs McEvoy 107 Grosvenor Road, from New York
547		LET/416/1920	Empty envelope addressed to Mrs McEvoy, Villa Vita, Kingsdown, Deal, 3rd July 1920
548		LET/417/1920	Letter to Ambrose McEvoy from Mr(s) Henry? Wardman Park Hotel, Washington, 17th December 1920
549		LET/418/1920	Empty envelope addressed to Mrs McEvoy, Villa Vita, Kingsdown, Deal, 3rd July 1920
550		DOC/36	White Star Line First Class Ticket to New York
551		NOT/22	Note on America by McEvoy
552		LET/419/1920	Letter to Mary McEvoy from Ambrose McEvoy, 3rd December 1920, Gainsborough Studios, 222 West 59th Street, New York
553		LET/420	Letter to Mary McEvoy from Ambrose McEvoy, Chelsea Arts Club, 143 and 145 Church Street, no date
554		LET/421	Incomplete letter to Mary McEvoy from Ambrose McEvoy, no date, University of London, University College
555		LET/422	Empty envelope addressed to Mrs McEvoy 107 Grosvenor Road from New York? 26th March 1921
556		NOT/23	Note on Mrs Goodenough and Mrs Baring, Ambrose McEvoy's handwriting

557		LET/423/1922	Letter to Mary McEvoy from Ambrose McEvoy, 1922, Hotel Meurice Rue de Rivolo Paris
558		LET/424	Letter to Mary McEvoy from Ambrose McEvoy, no date, no address
559		LET/425	Incomplete letter to Mary McEvoy from Ambrose McEvoy, no date, no address
560		LET/426	Letter to Mary McEvoy from Ambrose McEvoy, no date, University of London, University College
561		LET/427	Letter to Mary McEvoy from Ambrose McEvoy, no date, Aldbourne
562		LET/428	Letter to Mary McEvoy from Ambrose McEvoy, written from France during First World War
563		LET/429	Letter to Mary McEvoy from Ambrose McEvoy, no date, no address
564		LET/430	Letter to Mary McEvoy from Ambrose McEvoy, no date, Bourton House Shrivenham
565		LET/431	Letter to Mary McEvoy from Ambrose McEvoy, no date, 107 Grosvenor Road
566		LET/432	Incomplete letter to Mary McEvoy from Ambrose McEvoy, no date, no address
567		LET/433	Letter to Mary McEvoy from Ambrose McEvoy, no date, on board the RMS Adriatic
568		LET/434	Incomplete letter to Mary McEvoy from Ambrose McEvoy, no date, University of London, University College
569		LET/435	Letter to Mary McEvoy from Ambrose McEvoy, no date, Chelsea Arts Club, 143 & 145 Church Street London
570		LET/436/1919	Letter to Mary McEvoy from Ambrose McEvoy, 27th? December 1919, on board the RMS Adriatic
571		LET/437	Letter to Mary McEvoy from Ambrose McEvoy, no date 152 East Fortieth Street
572		LET/438	Letter to Mary McEvoy from Ambrose McEvoy, no date, no address, McEvoy has just left Freshford for (London?)
573		LET/439/1919	Letter to Mary McEvoy from Ambrose McEvoy, 31st December 1919 Wednesday
574		LET/440/1920	Letter to Mary McEvoy from Ambrose McEvoy, 1st January 1920 222 West 59th Street New York

575	A. McEvoy Notes: 1890- 1925/School Essays and Misc. Articles: Brown card folder: McEvoy A. 1925	LET/441/1925	Postcard to Ambrose McEvoy from Christian Brinton from Petrograd, Russia 28th July 1925
576		NOT/24	10 weeks of daily appointments ripped out of diary. Not sure of date. Sittings with lots of different people
577		LET/442/1925	Letter to Ambrose McEvoy from Kate G Brewster, 232 East Walton Place, 1st February 1925
578		LET/443/1925	Letter to Ambrose McEvoy from illegible 1st December 1925, 3 Carlton House Terrace
579		LET/444/1925	Letter to Ambrose McEvoy from Eleanor Pedersen, 15th April 1925, 152 East 40th Street
580		LET/445	Letter to Ambrose McEvoy from the Office of 'Who's Who' about McEvoy's entry and corrections. No date, 4,5,6 Soho Square, London
581		LET/446/1925	Letter to Ambrose McEvoy from Cynthia Asquith, 14th July 1925, Adelphi Terrace House, Strand
582		LET/447/1925	Letter to Ambrose McEvoy from David Fincham, on behalf of Mrs Harriman, 8th July (1925?), Cortington, Upton Lovell, Wiltshire
583		LET/448/1925	Letter to Ambrose McEvoy from Madame de Zayas, 19th April, 1925, 22 Rue Gustave Courbet, Paris
584		LET/449	Letter to Ambrose McEvoy from Meme M. FitzGerald, 13th September, no year, Marsden Manor Cirencester
585		LET/450/1925	Letter to Mary McEvoy from Ambrose McEvoy Sunday 9th August 1925, Goldsborough Hall, Knaresborough
586		LET/451/1925	Letter to Ambrose McEvoy from Maud Choate, 1st April 1925, 8 East 63rd Street, New York
587		LET/452/1925	Letter to Ambrose McEvoy from Cynthia Asquith, 27th June 1925, Adelphi Terrace House, Strand

588		LET/453/1925	Letter to Ambrose McEvoy from F.S. Dulley? The Weekly Dispatch, London, 22nd September 1925
589		DOC/37	Visitor's attendances to Royal Academy of Arts, 4th May to 30th May 1925. Bill school of painting
590		LET/454/1925	Letter to Ambrose McEvoy from Meme M. FitzGerald, 18th August 1925, Grand Hotel Beau-Rivage Geneva
591		LET/455	Letter to Mary McEvoy from Ambrose McEvoy 7th February (from New York?) no address
592		LET/456	Letter to Mary McEvoy from Ambrose McEvoy no date, no address
593		LET/457	Letter to Mary McEvoy from Ambrose McEvoy 11th March no year, no address
594		LET/458	Letter to Mary McEvoy from Ambrose McEvoy no date, no address
595		LET/459	Letter to Mary McEvoy from Ambrose McEvoy no date, 152 East 40th Street
596		LET/460	Letter to Mary McEvoy from Ambrose McEvoy no date, no address
597		LET/461	Letter to Mary McEvoy from Ambrose McEvoy no date, no address
598	A. McEvoy Notes: 1890-1925/School Essays and Misc. Articles: Brown card folder: McEvoy A. 1924	LET/462	Letter to Mary McEvoy from Ambrose McEvoy no date, no address
599		LET/463	Letter to Mary McEvoy from Ambrose McEvoy no date, no address New York?
600		LET/464	Incomplete letter to Mary McEvoy from Ambrose McEvoy, no date, The Ambassador New York
601		LET/465	Letter to Mary McEvoy from Ambrose McEvoy no date, no address New York?
602		LET/466	Letter to Mary McEvoy from Ambrose McEvoy no date, no address New York?
603		LET/467	Letter to Mary McEvoy from Ambrose McEvoy 31st December, no year, no address New York?

604		LET/468	Letter to Mary McEvoy from Ambrose McEvoy 28th December, no year, 152 East 40th Street
605		LET/469	Letter to Mary McEvoy from Ambrose McEvoy no date, 152 East 40th Street
606		LET/470	Letter to Mary McEvoy from Ambrose McEvoy Tuesday 16th December (1924?), The Ambassador New York
607		LET/471	Letter to Mary McEvoy from Ambrose McEvoy no date, 152 East 40th Street
608		LET/472	Incomplete letter to Mary McEvoy from Ambrose McEvoy, Monday 8th December New York?
609		LET/473	Letter to Mary McEvoy from Ambrose McEvoy no date, 152 East 40th Street
610		LET/474/1924	Empty envelope addressed to Mrs McEvoy 107 Grosvenor Road, 8th December 1924
611		LET/475	Letter to Mary McEvoy from Ambrose McEvoy 2nd December no year, 152 East 40th Street
612		NOT/25/1924	Notes on Ambrose McEvoy's letters and cables (Mary McEvoy's hand?) November 1924- January 1925
613		LET/476/1924	Letter to Ambrose McEvoy from Albert Holmes? Secretary to? Sir Edwin Lutyens, 17 Queen Anne's Gate Westminster, 4th November 1924
614		LET/477/1924	Letter to Stan from Pow? Pond? Letter of introduction for McEvoy, 26th October 1924, 21 The Bolton Studios, Redcliffe Road, London
615		LET/478/1924	Letter to Claude Johnson from Robert Witt 15th September 1924, 32 Portman Square, Mayfair
616		LET/479/1924	Letter to Ambrose McEvoy from Robert Witt 15th September 1924, 32 Portman Square, Mayfair
617		INV/6	Invitation to photograph McEvoy as Associate of RA
618		LET/480/1924	Letter to Ambrose McEvoy from Mary H Rumsey, Wheatley Hills, Westbury, L.I., 9th July 1924
619		LET/481/1924	Letter to Ambrose McEvoy from illegible sender, 25th July 1924

620		LET/482/1924	Letter to Ambrose McEvoy from G Peter Jonas, 21st October 1924, Greenbank Chester
621		LET/483	Letter to Ambrose McEvoy from Violet Rutland, 16 Arlington Street
622		LET/484/1924	Letter to Ambrose McEvoy from Violet Rutland, 16 Arlington Street, 13th July 1924
623		LET/485	Letter to Ambrose McEvoy from Violet Rutland, 16 Arlington Street, 7th June
624		LET/486	Letter to Ambrose McEvoy from? Graham, Hill Top, Chaldon, Caterham, 28th May
625		LET/487/1924	Letter to Ambrose McEvoy from Lady Russell, 27th April 1924, 107 Cheyne Walk, Chelsea
626		LET/488/1924	Letter to Ambrose McEvoy from Robert Witt 6th May 1924, 32 Portman Square, Mayfair
627		LET/489	Letter to Ambrose McEvoy from Melissa Yuille, 31st August, Ritz Hotel, Piccadilly London
628		LET/490/1924	Letter to Ambrose McEvoy from L. E. Beaufort, 22nd May 1924, Badminton, Gloucestershire
629		LET/491/1924	Letter to Ambrose McEvoy from Audrey? Ralen? Rallen? 9th May 1924, Mill House, Sutton Courtney, Berkshire
630		LET/492/1924	Letter to Ambrose McEvoy from Claudia Elias on behalf of Claude Johnson, 15 Conduit Street, London, 16th May 1924
631		NOT/26	Notes from Claude Johnson on his French and Spanish holiday, McEvoy, Mrs Wigs, John, Tink, Germaine, Betsy, Edith all went. Good Friday 18th April 1924- Wednesday 7th May 1924
632		NOT/27	Notes from Claude Johnson on his French and Spanish holiday, McEvoy, Mrs Wigs, John, Tink, Germaine, Betsy, Edith all went. Good Friday 18th April 1924- Wednesday 7th May 1924
633		NOT/28	Notes from Claude Johnson on his French and Spanish holiday, McEvoy, Mrs Wigs, John, Tink, Germaine, Betsy, Edith all went. Good Friday 18th April 1924- Wednesday 7th May 1924

634		NOT/29	Notes from Claude Johnson on his French and Spanish holiday, McEvoy, Mrs Wigs, John, Tink, Germaine, Betsy, Edith all went. Good Friday 18th April 1924- Wednesday 7th May 1924
635		NOT/30	Notes from Claude Johnson on his French and Spanish holiday, McEvoy, Mrs Wigs, John, Tink, Germaine, Betsy, Edith all went. Good Friday 18th April 1924- Wednesday 7th May 1924
636		NOT/31	Notes from Claude Johnson on his French and Spanish holiday, McEvoy, Mrs Wigs, John, Tink, Germaine, Betsy, Edith all went. Good Friday 18th April 1924- Wednesday 7th May 1924
637		NOT/32	Notes from Claude Johnson on his French and Spanish holiday, McEvoy, Mrs Wigs, John, Tink, Germaine, Betsy, Edith all went. Good Friday 18th April 1924- Wednesday 7th May 1924
638		NOT/33	Notes from Claude Johnson on his French and Spanish holiday, McEvoy, Mrs Wigs, John, Tink, Germaine, Betsy, Edith all went. Good Friday 18th April 1924- Wednesday 7th May 1924
639		NOT/34	Notes from Claude Johnson on his French and Spanish holiday, McEvoy, Mrs Wigs, John, Tink, Germaine, Betsy, Edith all went. Good Friday 18th April 1924- Wednesday 7th May 1924
640		NOT/35	Notes from Claude Johnson on his French and Spanish holiday, McEvoy, Mrs Wigs, John, Tink, Germaine, Betsy, Edith all went. Good Friday 18th April 1924- Wednesday 7th May 1924
641		NOT/36	Notes from Claude Johnson on his French and Spanish holiday, McEvoy, Mrs Wigs, John, Tink, Germaine, Betsy, Edith all went. Good Friday 18th April 1924- Wednesday 7th May 1924
642		NOT/37	Notes from Claude Johnson on his French and Spanish holiday, McEvoy, Mrs Wigs, John, Tink, Germaine, Betsy, Edith all went. Good Friday 18th April 1924- Wednesday 7th May 1924

643		NOT/38	Notes from Claude Johnson on his French and Spanish holiday, McEvoy, Mrs Wigs, John, Tink, Germaine, Betsy, Edith all went. Good Friday 18th April 1924- Wednesday 7th May 1924
644		NOT/39	Notes from Claude Johnson on his French and Spanish holiday, McEvoy, Mrs Wigs, John, Tink, Germaine, Betsy, Edith all went. Good Friday 18th April 1924- Wednesday 7th May 1924
645		NOT/40	Notes from Claude Johnson on his French and Spanish holiday, McEvoy, Mrs Wigs, John, Tink, Germaine, Betsy, Edith all went. Good Friday 18th April 1924- Wednesday 7th May 1924
646		NOT/41	Notes from Claude Johnson on his French and Spanish holiday, McEvoy, Mrs Wigs, John, Tink, Germaine, Betsy, Edith all went. Good Friday 18th April 1924- Wednesday 7th May 1924
647		NOT/42	Notes from Claude Johnson on his French and Spanish holiday, McEvoy, Mrs Wigs, John, Tink, Germaine, Betsy, Edith all went. Good Friday 18th April 1924- Wednesday 7th May 1924
648		NOT/43	Notes from Claude Johnson on his French and Spanish holiday, McEvoy, Mrs Wigs, John, Tink, Germaine, Betsy, Edith all went. Good Friday 18th April 1924- Wednesday 7th May 1924
649		NOT/44	Notes from Claude Johnson on his French and Spanish holiday, McEvoy, Mrs Wigs, John, Tink, Germaine, Betsy, Edith all went. Good Friday 18th April 1924- Wednesday 7th May 1924
650		NOT/45	Notes from Claude Johnson on his French and Spanish holiday, McEvoy, Mrs Wigs, John, Tink, Germaine, Betsy, Edith all went. Good Friday 18th April 1924- Wednesday 7th May 1924
651		NOT/46	Notes from Claude Johnson on his French and Spanish holiday, McEvoy, Mrs Wigs, John, Tink, Germaine, Betsy, Edith all went. Good Friday 18th April 1924- Wednesday 7th May 1924

652		NOT/47	Notes from Claude Johnson on his French and Spanish holiday, McEvoy, Mrs Wigs, John, Tink, Germaine, Betsy, Edith all went. Good Friday 18th April 1924- Wednesday 7th May 1924
653		LET/493/1924	Letter to Mary McEvoy from Ambrose McEvoy, April 1924, Hotel Ritz, Madrid
654		LET/494/1924	Possibly letter to Mary McEvoy, possibly musings of Ambrose's
655		LET/495/1924	Letter to Mary McEvoy from Ambrose McEvoy, April 1924, Grand Hotel de Paris Sevilla
656		LET/496/1924	Letter to Mary McEvoy from Ambrose McEvoy, April 1924, Hotel Ritz, Madrid
657		LET/497/1924	Letter to Mary McEvoy from Ambrose McEvoy, April 1924, Hotel Meurice, Paris
658		LET/498/1924	Letter to Mary McEvoy from Ambrose McEvoy, 6th May 1924, Hotel Meurice, Paris
659		LET/499/1924	Letter to Ambrose McEvoy from unknown sender of Scott & Fowles 667 Fifth Avenue, New York, 25th January 1924
660		LET/500/1924	Letter to Ambrose McEvoy from Cynthia Asquith, 29th March 1924, 8 Sussex Place, Regent's Park
661		LET/501/1924	Letter to Ambrose McEvoy from Malve Goodenough, 3rd April 1924, Filkins Hall, Lechlade
662		LET/502/1924	Letter to Ambrose McEvoy from E Banford, 89 Bloomfield Avenue, Bath, 25th April 1924
663	A. McEvoy Notes: 1890-1925/School Essays and Misc. Articles: Brown card folder: McEvoy A. 1923	LET/503/1923	Letter to Ambrose McEvoy from Cynthia Asquith, 23rd July 1923, Adelphi Terrace House, Strand
664		LET/504/1923	Letter to Ambrose McEvoy from Cynthia Asquith, 2nd February 1923, 9 Sussex Place, Regent's Park

665	A. McEvoy Notes: 1890- 1925/School Essays and Misc. Articles: Brown card folder: McEvoy A. 1922	LET/505/1922	Empty envelope addressed to Mrs McEvoy Abbotsleigh Freshford, Biarritz 4th January 1922
666		LET/506/1922	Letter to Ambrose McEvoy from unknown sender of Scott & Fowles 667 Fifth Avenue, New York, 5th April 1922
667		LET/507	Letter to Mary McEvoy from Ambrose McEvoy, Friday, no year, Grand Hotel Florence
668		LET/508	Letter to Mary McEvoy from Ambrose McEvoy, Wednesday no year, Grand Hotel Florence
669		LET/509	Letter to Mary McEvoy from Ambrose McEvoy, Sunday no year, Grand Hotel Florence
670		LET/510	Letter to Mary McEvoy from Ambrose McEvoy, Tuesday no year, Grand Hotel Florence
671		LET/511	Letter to Mary McEvoy from Ambrose McEvoy, Wednesday 7th no year
672		LET/512	Letter to Anna McEvoy from Ambrose McEvoy no date, Hotel Royal Danieli, Venice
673		LET/513	Letter to Mary McEvoy from Ambrose McEvoy 5th November no year, Hotel Royal Danieli, Venice
674		LET/514	Letter to Mary McEvoy from Ambrose McEvoy Saturday, no year, Hotel Royal Danieli, Venice
675		LET/515	Letter to Mary McEvoy from Ambrose McEvoy Sunday 4th November, Hotel Royal Danieli, Venice
676		LET/516	Letter to Mary McEvoy from Ambrose McEvoy no date, Hotel Royal Danieli, Venice
677		LET/517	Letter to Mary McEvoy from Ambrose McEvoy no date, Hotel Ritz, Place Vendrome, Paris
678		LET/518/1922	Letter to Mary McEvoy from Ambrose McEvoy Sunday 8th January 1922, Hotel Ritz, Place Vendrome, Paris

679		LET/519	Letter to Mary McEvoy from Ambrose McEvoy Monday 2nd January? Hotel de Palais, Biarritz with sketch of McEvoy in beret
680		LET/520	Letter to Mary McEvoy from Ambrose McEvoy Monday Wednesday, no date, Hotel Meurice, Paris
681		LET/521	Letter to Mary McEvoy from Ambrose McEvoy Monday, no date, Hotel Meurice, Paris
682		LET/522	Letter to Mary McEvoy from Ambrose McEvoy Monday, no date, 107 Grosvenor Road, London
683		LET/523	Letter to Mary McEvoy from Ambrose McEvoy, Tuesday, no date, no address
684		LET/524	Letter to Mary McEvoy from Ambrose McEvoy Monday, no date, 107 Grosvenor Road, London
685		LET/525/1922	Letter to Mary McEvoy from Ambrose McEvoy, Wednesday May 1922, 80 Rue de Lille
686		LET/526/1922	Letter to Mary McEvoy from Ambrose McEvoy, Friday May 1922, 80 Rue de Lille
687		LET/527/1922	Letter to Mary McEvoy from Ambrose McEvoy, (May 1922?) no address
688		LET/528/1922	Letter to Mary McEvoy from Ambrose McEvoy, (1922?) Hotel Meurice, Monday
689		LET/529/1922	Letter to Mary McEvoy from Ambrose McEvoy, no date (1922) Hotel Meurice Paris
690		LET/530	Letter to Mary McEvoy from Ambrose McEvoy, no date (1922?) Hotel Meurice Paris
691		LET/531	Letter to Mary McEvoy from Ambrose McEvoy, no date Sunday (1922?) Hotel Meurice Paris
692		LET/532	Letter to Ambrose McEvoy from J de Jaucourt, 1st June, no year (1922?) 46 Rue de Varenne
693		LET/533	Incomplete letter to Mary McEvoy from Ambrose McEvoy, no date (1922?) Hotel Meurice Paris
694		LET/534	Letter to Mary McEvoy from Ambrose McEvoy, no date (1922?) Café restaurant d'Orsay

695		LET/535/1922	Letter to Mary McEvoy from Ambrose McEvoy, Tuesday 2nd May 1922, 80 Rue de Lille
696		LET/536	Letter to Mary McEvoy from Ambrose McEvoy, no date, Le Grand Hotel du Petit Louvre Marseille
697		LET/537	Letter to Mary McEvoy from Ambrose McEvoy, no date (1922?), Hotel Meurice Paris
698	A. McEvoy Notes: 1890-1925/School Essays and Misc. Articles: Brown card folder: McEvoy A. 1911	LET/538/1911	Letter to Mary McEvoy from Ambrose McEvoy, 11th September 1911, London writing to Mary in Freshford
699		LET/539/1911	Letter to Mary McEvoy from Ambrose McEvoy, 30th August 1911, London writing to Mary in Freshford
700		LET/540	Letter to Mary McEvoy from Ambrose McEvoy, no date, writing from Neuville?
701		DOC/38/1922	Work sheet of individual return of taxable income, 1920
702		LET/541/1910	Postcard to Mary McEvoy from Ambrose McEvoy, Calais 13th May 1910
703		LET/542/1910	Postcard to Michael McEvoy from Ambrose McEvoy, Paris 13th May 1910
704		LET/543/1911	Letter to Mary McEvoy from Fanny Swift? 20th September 1911, West Park, Counthorpe Road, Wimbledon, Surrey
705		LET/544/1911	Letter to Mary McEvoy from Ambrose McEvoy, 21st September 1911, writing to Mary in Freshford from London
706		LET/545/1911	Letter to Mary McEvoy from Ambrose McEvoy, 5th September 1911, writing to Mary in Freshford from London
707		LET/546/1912	Empty envelope addressed to Mary McEvoy from Ambrose McEvoy, 107 Grosvenor Road from Café Suisse, Dieppe, 18th September 1912
708		LET/547	Letter to Mary McEvoy from Ambrose McEvoy, no date no address, possibly writing from London to Freshford

709		LET/548	Letter to Mary McEvoy from Ambrose McEvoy, no date, Hotel du Commerce, Dieppe
710		LET/549	Half a damaged letter to Mary McEvoy from Ambrose McEvoy, no date, probably Dieppe with Sickert
711		LET/550	Letter to Mary McEvoy from Ambrose McEvoy, no date, Café Suisse, Dieppe
712		LET/551/1911	Letter to Ambrose McEvoy from Committee: William Rothenstein, Albert Rothenstein (before he changed his name), P.G. Konody, Martin Shaw, William Strang, 4th November 1911, 50 Clevedon Mansions, Highgate Road
713		LET/552/1911	Letter to Ambrose McEvoy from Gordon Craig, Advisory Committee in the founding of his School of the Theatre, 2nd meeting at Albert Rothenstein's studio, 22nd November 1911, 7 Smith Square, Westminster
714		LET/553	Letter to Mary McEvoy from Ambrose McEvoy, no date, Café Suisse, Dieppe
715		LET/554	Letter to Mary McEvoy from Ambrose McEvoy, no date, Café Suisse, Dieppe
716		LET/555	Letter to Mary McEvoy from Ambrose McEvoy, no date, Café Suisse, Dieppe
717		LET/556	Letter to Mary McEvoy from Ambrose McEvoy, Sunday night, no date, Café Suisse, Dieppe
718		LET/557	Letter to Mary McEvoy from Ambrose McEvoy, no date, Café Suisse, Dieppe
719		LET/558	Empty envelope addressed to Mary McEvoy from Ambrose McEvoy, 107 Grosvenor Road, Dieppe, 25th September 1912
720		LET/559	Empty envelope addressed to Mary McEvoy from Ambrose McEvoy, 107 Grosvenor Road, Arles, 30th November 1911
721		LET/560	Letter to Mary McEvoy from Ambrose McEvoy, no date, Café Suisse, Dieppe
722		LET/561	Letter to Mary McEvoy from Ambrose McEvoy, no date, Hotel de Commerce, Dieppe
723		LET/562	Letter to Mary McEvoy from Ambrose McEvoy, no date, Café Suisse, Dieppe
724		LET/563	Letter to Mary McEvoy from Ambrose McEvoy, no date, Café de Rouen, Dieppe

725		LET/564	Letter to Mary McEvoy from Ambrose McEvoy, no date, Café Suisse, Dieppe
726		LET/565	Empty envelope addressed to Mary McEvoy from Ambrose McEvoy, Abbotsleigh, Freshford, Dieppe, no date
727		LET/566	Letter to Mary McEvoy from Ambrose McEvoy, no date, Hotel de Commerce, Dieppe
728		LET/567	Letter to Mary McEvoy from Ambrose McEvoy, no date, Café Suisse, Dieppe
729		LET/568	Letter to Mary McEvoy from Ambrose McEvoy, no date, Café Suisse, Dieppe
730		LET/569	Letter to Mary McEvoy from Ambrose McEvoy, no date, Café Suisse, Dieppe
731		LET/570	Letter to Mary McEvoy from Ambrose McEvoy, Sunday 5 o'clock, no date, Café Suisse, Dieppe
732		LET/571	Letter to Mary McEvoy from Ambrose McEvoy, Monday 1 o'clock, no date, Café Suisse, Dieppe
733		LET/572	Letter to Mary McEvoy from Ambrose McEvoy, no date, Café Suisse, Dieppe
734		LET/573	Letter to Mary McEvoy from Ambrose McEvoy, Wednesday morning, no date, Café Suisse, Dieppe
735		LET/574	Letter to Mary McEvoy from Ambrose McEvoy, no date, Café Suisse, Dieppe
736		LET/575/1911	Letter card to Mrs McEvoy from Ambrose McEvoy, 107 Grosvenor Road, Dover 27th November, 1911
737		LET/576/1911	Letter to Mary McEvoy from Ambrose McEvoy, writing probably at 107 Grosvenor Road to Abbotsleigh Freshford, 18th September 1911
738	Large old archival box: box 6, Small drawings by Ambrose McEvoy, mostly unfinished property of Mrs Bazell, 2: cream folder 471-479	DRA/4	Figure studies 471ch
739		DRA/5	Figure studies 472ch
740		DRA/6	Figure studies 473ch

741		DRA/7	Figure studies 474ch
742		DRA/8	Figure studies 475ch
743		DRA/9	Figure studies 476ch
744		DRA/10	Figure studies 477ch
745		DRA/11	Figure studies 478ch
746		DRA/12	Figure studies 479ch
747	Large old archival box: box 6, Small drawings by Ambrose McEvoy, mostly unfinished property of Mrs Bazell, 2: cream folder portraits 468ch, 469ch, 470ch, 480ch-485ch	DRA/13	Man in hat, after Rembrandt 486ch
748		DRA/14	Little boy, pencil and chalk. Feb 27th on bottom 485ch. After the Christ Child by Desiderio da Settignano
749		DRA/15	Woman in a hat, pen 484ch
750		DRA/16	Woman sleeping, pencil 483ch
751		DRA/17	Very simple outline of a child, pencil 482ch
752		DRA/18	Simple figure study with measurements 481ch
753		DRA/19	Double-sided sketch, little boy, pencil and sepia chalk/pastel 20th Nov 99 480ch. After The Christ Child by Desiderio da Settignano
754		DRA/20	Double-sided sketch, woman standing and woman seated at table with hat, pencil, 470ch
755		DRA/21	Double-sided sketch, figure studies of woman with notes, reverse is just shading, pencil, 469ch
756		DRA/22	Study for woman in shawl, pencil, 468ch
757	Large old archival box: box 6, Small drawings by Ambrose McEvoy, mostly unfinished property of Mrs Bazell, 2: cream folder unmarked	DRA/23	Double-sided, man in bowler hat, pencil and blue ink, reverse notes and simple figure study, 413ch

758		DRA/24	Study in blue pencil, woman in a hat profile, 414ch
759		DRA/25	Double-sided sketch head and pig, female portrait, 415ch
760		DRA/26	Woman sleeping, pencil, 416ch
761		DRA/27	Watercolour and pencil sketch of seated older woman, yellow ochre background 450ch
762		DRA/28	Figure sketch, blue and black pencil on Goldsborough Hall Knaresborough paper 411ch
763		DRA/29	Double-sided figure sketch 410ch
764		DRA/30	Pencil sketch of woman in a hat 412ch
765	Large old archival box: box 6, Small drawings by Ambrose McEvoy, mostly unfinished property of Mrs Bazell, 2: cream folder unmarked	DRA/31	Double-sided sketch: two figures playing the violin, town view, 419ch
766		DRA/32	Double-sided sketch: two sets of legs, nude figures 1166
767	Large old archival box: box 6, Small drawings by Ambrose McEvoy, mostly unfinished property of Mrs Bazell, 2: cream folder, portraits 2/2	DRA/33	Pencil sketches, woman's head profile, hand, feet 1164
768		DRA/34	Pencil sketch woman's head 174ch
769		DRA/35	Pencil sketch of a man, hand to face 179ch
770		DRA/36	Seated figure, hands clasped, pencil 177ch
771		DRA/37	Pencil and brown wash sketch, woman standing 176ch
772		DRA/38	Pencil sketch of seated woman 181ch
773		DRA/39	Pencil sketch of seated woman 182ch
774		DRA/40	Double-sided: Watercolour waterlillies, print woman standing in front of mirror
775		DRA/41	Print of woman in low cut dress 465

776		DRA/42	Quick pencil sketch of woman, 746
777		DRA/43	Pencil sketch of woman small,810
778		DRA/44	Sketch of woman, part coloured 505
779		DRA/45	Double-sided sketch of man 745
780		DRA/46	Profile sketch pencil of woman
781		DRA/47	Pencil sketch of woman looking out of window
782		DRA/48	Blue pencil sketch of legs, 170ch
783		DRA/49	Small watercolour sketch of head 171ch
784		DRA/50	Double-sided sketch of figures 441
785		DRA/51	Pencil sketch of small boy (probably Michael) 173ch
786		DRA/52	Watercolour sketch of small boy (probably Michael) 502
787		DRA/53	Watercolour sketch of small boy (probably Michael) 482
788		DRA/54	Watercolour sketch of small boy (probably Michael) 500
789		DRA/55	Blue pencil and pen sketch of child's legs (probably Michael) 480
790		DRA/56	Blue ink and pencil sketch of child seated (probably Michael)478
791		DRA/57	Double-sided: head of young boy (probably Michael) in ink, watercolour sketch of young boy seated (probably Michael)
792		DRA/58	Sketch on grid of young boy seated (probably Michael) 487
793		DRA/59	Double-sided: anatomical sketches pencil, ink and pencil child seated (probably Michael)
794		DRA/60	Sepia chalk sketch of child seated (probably Michael) 503
795		DRA/61	Pencil/charcoal sketch of child seated (probably Michael) 484
796		DRA/62	Print of child seated (probably Michael) 483
797		DRA/63	Ink and watercolour sketch of a child seated (probably Michael) 481
798		DRA/64	Grey watercolour and pencil sketch of a seated woman 163ch
799		DRA/65	Pencil sketch woman in profile standing 164ch
800		DRA/66	Ink and wash sketch of woman's head and shoulders 162ch

801		DRA/67	Sketch of three men in bowler hats talking 160ch
802		DRA/68	Pencil sketch of woman seated 159ch
803		DRA/69	Pencil sketch head of a woman 161ch
804		DRA/70	Sketch of woman seated half profile 158ch
805		DRA/71	Watercolour sketch of woman standing 156ch
806		DRA/72	Watercolour sketch of woman seated, hand to face 155ch
807		DRA/73	Watercolour sketch of woman seated, half profile 153ch
808		DRA/74	Ink sketch of Professor James Ward 448
809		DRA/75	Watercolour sketch in blue for Myrtle 157ch
810		DRA/76	Pencil sketch head of woman 170ch
811		DRA/77	Blue watercolour and pencil sketch, woman standing and turning 154ch
812		DRA/78	Double-sided watercolour sketch of woman kneeling and pencil sketches on reverse 84ch
813		DRA/79	Double-sided interior sketches pencil 169ch
814		DRA/80	Watercolour sketch of woman walking 169ch
815		DRA/81	Double-sided: Pencil sketch of woman standing with arm out and children pencil sketches 167ch
816		DRA/82	Double-sided pencil sketch, head of woman and woman standing arms up 165ch
817		DRA/83	Watercolour sketch of woman full-face. Anna McEvoy? 709
818		DRA/84	Pencil sketch man leaning on womans shoulder from behind.
819		DRA/85	Pencil sketch of woman seated full-face 451
820		DRA/86	Sketch of woman leaning on counter 419
821		DRA/87	Double-sided four pencil female figure studies, reverse shaded interior 77ch
822		DRA/88	Pencil sketch of woman, hand to face 72ch
823		DRA/89	Pencil sketch of woman, 76ch
824		DRA/90	Watercolour sketch of woman leaning 73ch
825		DRA/91	Pencil sketch of woman standing, 74ch
826		DRA/92	Pencil sketch of head, 75ch
827		DRA/93	Pen and wash sketch of man seated 81ch
828		DRA/94	Ink sketch of person's head in hat 85ch
829		DRA/95	Blue pencil pair of figure sketches 80ch
830		DRA/96	Pen and wash sketch of woman's head 79ch

831		DRA/97	Pencil sketch woman's head 452
832		DRA/98	Pen and wash and pencil sketch of woman seated 78ch
833		DRA/99	Red and black ink sketch of woman standing, 87ch
834		DRA/100	Double-sided: pen and wash sketch of woman seated, pencil of man seated 729
835		DRA/101	Pencil sketch of woman 411
836		DRA/102	Pencil figure studies of woman 86ch
837		DRA/103	Ink sketch of woman seated, elbow up, Mrs McEvoy? See Tate picture
838		DRA/104	Pencil sketch of woman's head 90ch
839		DRA/105	Pencil sketch of two young women seated 427
840		DRA/106	Ink sketch of woman 89ch
841		DRA/107	Blue pencil sketch of woman standing, full-length, 91ch
842		DRA/108	Double-sided pencil sketch of woman looking up, very simple figure study 93ch
843		DRA/109	Double-sided, sketch of woman standing with dog, children heads pencil studies, 92ch
844	Large old archival box: box 6, Small drawings by Ambrose McEvoy, mostly unfinished property of Mrs Bazell, 2: cream folder, Figure Studies 2/2	DRA/110	Pencil drawing, woman standing hat and bag 209ch
845		DRA/111	Pencil sketch of woman standing, 208ch
846		DRA/112	Black ink sketch of two figures 206ch
847		DRA/113	Pencil sketch mother and two children on Arden House headed paper 207ch
848		DRA/114	Graphite sketch person in interior 456
849		DRA/115	Double-sided: pencil sketch of man seated and hands
850		DRA/116	Pencil sketch woman in interior 205ch
851		DRA/117	Pencil sketch of woman sewing? 204ch
852		DRA/118	Coloured sketch of woman seated sewing? 203ch
853		DRA/119	Double-sided sketch arms and figure 202ch

854		DRA/120	Pencil sketch woman standing in interior arm up 201ch
855		DRA/121	Double-sided sketch woman, landscape? 200ch
856		DRA/122	Double-sided sketch seated woman hoop earring (Anais?) rooftops 199ch
857		DRA/123	Charcoal sketch woman standing in interior 198ch
858		DRA/124	Pencil sketch woman standing 197ch
859		DRA/125	Double-sided: pencil sketch woman seated, female figure studies 437
860		DRA/126	Pencil figure studies of woman 194ch
861		DRA/127	Double-sided pencil sketch, woman sat in interior, female figure studies, 454
862		DRA/128	Blue watercolour figure study 193ch
863		DRA/129	Double-sided pencil figure studies, landscape 195ch
864		DRA/130	Simple figure studies 196ch
865		DRA/131	Green watercolour sketch of woman climbing/crawling 192ch
866		DRA/132	Ink sketch of nude 121ch
867		DRA/133	Charcoal sketch of two figures, reverse crossed out 190ch
868		DRA/134	Double-sided sketch: person in bowler hat, unidentifiable sketch 189ch
869		DRA/135	Double-sided sketch person sat in window with landscape behind, landscape through window 188ch
870		DRA/136	Simple pencil sketch, woman standing in interior 183ch
871		DRA/137	Double-sided: pencil sketch of nudes, pencil sketch of two figures 184ch
872		DRA/138	Watercolour sketch of woman looking up seated 1202
873		DRA/139	Pencil sketch of seated nude 1169
874		DRA/140	Pencil sketch of nude with earring (Anais?) 1138
875		DRA/141	Pencil sketch of seated nude 1153
876		DRA/142	Double-sided standing woman in eastern dancing dress? Pencil, charcoal shading 185ch
877		DRA/143	Double-sided: charcoal figures in interior, interior shading? 186ch
878		DRA/144	Watercolour sketch of figure 187ch
879		DRA/145	Watercolour sketch figures

880		DRA/146	Watercolour sketch of figure 1126
881		DRA/147	Ink and pencil sketch of nude seated 1121
882		DRA/148	Watercolour sketch nude seated 1129
883		DRA/149	Pencil and wash sketch of mythological figures around tree 112ch
884		DRA/150	Sketch classical figure with child, reverse shading 111ch
885		DRA/151	Watercolour sketch of two women, one standing, one seated blues 108ch
886		DRA/152	Ink sketch of woman's torso 476
887		DRA/153	Pencil sketch standing nude 109ch
888		DRA/154	Double-sided: standing nude, woman's head profile, both pencil 1157
889		DRA/155	Ink and pencil sketch of nude standing 104ch
890		DRA/156	Pencil sketch seated nude 1153
891		DRA/157	Pencil sketch of woman 421
892		DRA/158	Double-sided sketch: pencil of woman in hat, standing woman 106ch
893		DRA/159	Double-sided sketch: Woman with earring looking out of window pencil (Anais?), female figure seated hand to face 105ch
894		DRA/160	Head of woman in hat, pen and ink sketch 107ch
895		DRA/161	Double-sided sketch: watercolour nude standing, pencil sketch nude standing 1127
896		DRA/162	Pencil sketch, woman stood at window 101ch
897		DRA/163	Pencil sketch of seated nude 1156
898		DRA/164	Pencil sketch of standing nude 113ch
899		DRA/165	Double-sided: pen and wash sketch of woman eastern dress, pencil figure studies 103ch
900		DRA/166	Pencil sketch standing nude 1149
901		DRA/167	Ink sketch of building 102ch
902		DRA/168	Pencil figure sketches on Arden House headed paper
903		DRA/169	Pencil sketch standing woman 99ch
904		DRA/170	Double-sided sketch: pencil two men and woman talking, figure studies (one of Anais?) 96ch
905		DRA/171	Double-sided sketch: pencil woman standing, woman on ground, 97ch
906		DRA/172	Double-sided sketch: woman sat on ground reaching up, two figures, pencil 98ch

907		DRA/173	Pencil sketch seated nude 1154
908		DRA/174	Double-sided: ink figure studies 100ch
909		DRA/175	Nude bending down 1137
910		DRA/176	Ink and pencil sketch head of man 426
911		DRA/177	Charcoal seated washing nude 1152
912		DRA/178	Pencil seated washing nude 1150
913		DRA/179	Nude lying down 1163
914		DRA/180	Pencil sketch woman catching ball 95ch
915		DRA/181	Pencil hand studies 94ch
916		DRA/182	Pencil nude seated washing 1157
917		DRA/183	Pencil dancing woman 110ch
918		DRA/184	Double-sided pencil sketch standing nude, church floorplan 1160
919		DRA/185	Charcoal sketch standing woman 113ch
920		DRA/186	Double-sided sketch: seated nude, woman standing on terrace/balcony 1139
921		DRA/187	Watercolour sketch standing nude 1128
922		DRA/188	Watercolour figure study 114ch
923		DRA/189	Double sided pencil sketch: woman standing, figure and mirror 115ch
924		DRA/190	Watercolour sketch standing nude 117ch
925		DRA/191	Double-sided sketch: legs in toga pencil, simple pencil figure 1145
926		DRA/192	Double-sided sketch: watercolour nudes, pencil sketch nude seated 6111
927		DRA/193	Double-sided pencil sketch: head of woman, woman standing 116ch
928		DRA/194	Double-sided: watercolour sketch of woman in interior, watercolour of figure seated, 118ch
929		DRA/195	Pencil sketch nude bending down 1165
930	Large old archival box: box 5 Landscapes 2/2: Unmarked cream folder	DRA/196	Pencil sketch and address 437ch
931		DRA/197	Pencil landscape on Chilham Castle headed paper
932		DRA/198	Double-sided pencil sketch: landscape, horse and plough 444ch
933		DRA/199	Paper booklet of pencil sketches
934		DRA/200	Double-sided pencil sketch, buildings 223ch
935		DRA/201	Double-sided pencil sketch woman standing, landscape 225ch

936		DRA/202	Watercolour sketch, landscape 1035
937		DRA/203	Pencil sketch of landscape with cows, on reverse writing 455
938		DRA/204	Pencil sketch of river bank 988
939		DRA/205	Charcoal sketch, theatre interior 224ch
940		DRA/206	Pencil sketches 995 double-sided
941		DRA/207	Pencil sketch 222ch
942		DRA/208	Double-sided pencil sketch: woman standing, landscape 883
943		DRA/209	Double sided: watercolour beach, dark graphite shading 919
944		DRA/210	Double-sided bridge riverbank landscapes 221ch
945		DRA/211	Pencil landscape sketch 219ch
946		DRA/212	Double-sided pencil sketch, street perspective 220ch
947		DRA/213	Watercolour riverside landscape 864
948		DRA/214	Watercolour 973
949		DRA/215	Watercolour 899
950		DRA/216	Watercolour 922
951		DRA/217	Pencil sketch view out of a window 1049
952		DRA/218	Watercolour landscape 869
953		DRA/219	Double-sided pencil sketch 218ch
954		DRA/220	Watercolour landscape 1037
955		DRA/221	Pencil sketch 218ch
956		DRA/222	Double-sided pencil sketch landscape, figure drawings 1011
957		DRA/223	Sketch of houses 217ch
958		DRA/224	Pencil sketch landscape 1003
959		DRA/225	Double-sided: Watercolour abstract landscape, old man in ink 924
960		DRA/226	Watercolour abstract landscape 1048
961		DRA/227	Pencil sketch 216ch
962		DRA/228	Church pencil sketch 215ch
963		DRA/229	Building pencil sketch 930
964		DRA/230	Bridge plan in ink on tracing paper 214ch
965		DRA/231	Pencil figure on horse 213ch
966		DRA/232	Watercolour landscape 897
967		DRA/233	Double-sided pencil sketch: landscape, woman standing. Anais? 212ch
968		DRA/234	Double-sided pencil sketch: landscape, figure in landscape 211ch
969		DRA/235	Landscape pencil sketch 210ch
970		DRA/236	Harbour view pencil sketch 990
971		DRA/237	Watercolour landscape 872

972		DRA/238	Watercolour landscape 868
973	Large old archival box: box 5 Landscapes 2/2: cream folder Landscape	DRA/239	Double-sided watercolour landscape and figure studies 109 landscapes
974		DRA/240	Watercolour landscape 871
975		DRA/241	Watercolour landscape 887
976		DRA/242	Watercolour landscape 944
977		DRA/243	Watercolour landscape 1034
978		DRA/244	Watercolour and pencil landscape 90
979		DRA/245	Watercolour and pencil country track 998
980		DRA/246	Treed landscape watercolour 867
981		DRA/247	Pencil landscape 54ch
982		DRA/248	Double-sided pencil sketch: landscape with figure, landscape 53ch
983		DRA/249	Pencil sketch industrial view 61ch
984		DRA/250	Double-sided pencil sketch: river view, woman seated profile 931
985		DRA/251	Pencil landscape 63ch
986		DRA/252	Watercolour landscape 996
987		DRA/253	Double-sided landscape sketches, Watercolour landscape, pen and wash trees 60ch
988		DRA/254	Pencil hilltop village 57ch
989		DRA/255	Pencil river scene 56ch
990		DRA/256	Double-sided: tree arch pencil sketch, ink studies of man 63ch
991		DRA/257	Pencil and chalk sketch, boats on a river, 987
992		DRA/258	Pencil landscape 58ch
993		DRA/259	Double-sided: industrial river view, ink and pencil on grid, watercolour landscape 952
994		DRA/260	Watercolour landscape 997
995		DRA/261	Double-sided: pen and wash landscape, cow in pencil 62
996		DRA/262	Watercolour landscape 1042
997		DRA/263	Watercolour and pencil pier view 913
998		DRA/264	Double-sided: Blue watercolour and pencil landscape, pencil woman standing 64ch
999		DRA/265	Double-sided pencil landscape 115
1000		DRA/266	Watercolour landscape 876
1001		DRA/267	Watercolour and pencil landscape 934
1002		DRA/268	Pencil building 1020

1003		DRA/269	Pencil landscape 54
1004		DRA/270	Pencil and watercolour landscape 889
1005		DRA/271	Watercolour landscape 885
1006		DRA/272	Urban landscape pencil 55
1007		DRA/273	Pencil street view 878
1008		DRA/274	Pencil landscape 65ch
1009		DRA/275	Simple blue pencil landscape 908
1010		DRA/276	Abstract watercolour, two small pencil figures on reverse 1031
1011		DRA/277	Street view blue watercolour and pencil, pencil face 66ch
1012		DRA/278	Pencil landscape 1010
1013		DRA/279	Watercolour landscape 1020
1014		DRA/280	Watercolour landscape 886
1015		DRA/281	Double-sided boat landscape 997
1016		DRA/282	Blue pencil landscape sketch 920
1017		DRA/283	Pencil archway 1023
1018		DRA/284	Double-sided peopled landscape pencil 961
1019		DRA/285	Pencil landscape bridge 957
1020		DRA/286	Pen and watercolour sketch Dieppe
1021		DRA/287	Double-sided: watercolour landscape, trees pencil 111
1022		DRA/288	Watercolour landscape 1025
1023		DRA/289	Watercolour sketch 954
1024		DRA/290	Watercolour landscape 893
1025		DRA/291	Pencil street view 67ch
1026		DRA/292	Double-sided, pencil landscape and blue landscape 907
1027		DRA/293	Pencil boat 991
1028		DRA/294	Pencil shore view 296
1029		DRA/295	Pencil landscape 69ch
1030		DRA/296	Double-sided watercolour: landscape, pink figure 970
1031		DRA/297	Pencil shore view 940
1032		DRA/298	Pencil urban view 906
1033		DRA/299	Pencil landscape through opening 999
1034		DRA/300	Pencil landscape 1000
1035		DRA/301	Pencil boat 71ch
1036		DRA/302	Watercolour and pencil landscape 70ch
1037		DRA/303	Pencil sketch French fishing boats 95
1038		DRA/304	Watercolour urban landscape 942
1039		DRA/305	Watercolour and pencil river view 953
1040		DRA/306	Pencil landscape 880

1041	Large old archival box: box 2: cream folder Family	DRA/307	Pencil self-portrait 37ch
1042		DRA/308	Double-sided self-portrait pencil and pencil woman in landscape 370ch
1043		DRA/309	Self-portrait watercolour and pencil 367ch
1044		DRA/310	Double-sided: self-portrait and ink figured interior 368ch
1045		DRA/311	Mixed media self-portrait 38ch
1046		DRA/312	Pen and wash self-portrait sketches 387ch
1047		DRA/313	Double-sided: self-portrait pencil sketches and female pencil figures 382ch
1048		DRA/314	Pencil sketches of woman 113 (Mary McEvoy?)
1049		DRA/315	Pencil mother and child 416
1050		DRA/316	Pink pencil sketch of child 371ch
1051		DRA/317	Watercolour figures 372ch
1052		DRA/318	Pencil sketch of child (probably Michael) 375
1053		DRA/319	Sketch head of woman 744
1054		DRA/320	Mother and child pencil sketch, prelim for the 'Convalescent'? 439
1055		DRA/321	Pencil figures, prelim for 'The Convalescent'? 434
1056		DRA/322	Pencil drawing of people in interior (doctor?) on grid 376ch
1057		DRA/323	Watercolour orange and green sketch of boy's head 374ch
1058		DRA/324	Pencil mother and child in interior 407
1059		DRA/325	Pencil and chalk head of woman 811
1060		DRA/326	Pencil sketch woman in interior 436
1061		DRA/327	Pencil sketches of woman 438
1062		DRA/328	Mother and child pencil sketch looking into mirror 369
1063		DRA/329	Figure sketches 430
1064		DRA/330	Pencil sketch mother and child 373ch
1065		DRA/331	Woman seated in interior, pencil sketch 453, prelim for 'The Book'
1066		DRA/332	Pencil sketch for Myrtle 385ch
1067		DRA/333	Pencil head of child 380ch
1068		DRA/334	Pencil 3 children 379ch
1069		DRA/335	Ink sketch, prelim for Helen and Rosalind Butler 1904, reverse figure sketches 473

1070		DRA/336	Pencil and chalk woman and child with measurements 383ch
1071		DRA/337	Pencil woman standing in interior on reverse is printed poem by Jennett Humphreys 377ch
1072		DRA/338	Pencil head of boy (probably Michael) 379ch
1073		DRA/339	Pencil sketch of two women, prelim for 'The Convalescent' 435
1074		DRA/340	Double-sided pencil sketch, woman sleeping hand to face, woman sat in window 433
1075		DRA/341	Double-sided: ink sketch biblical scene? Self portrait pencil on reverse 386ch
1076		DRA/342	Pencil sketch of two women, prelim for 'The Convalescent' on grid 440
1077		DRA/343	Pencil of houses 389ch
1078		DRA/344	Double-sided pencil: woman, prelim for Helen and Rosalind Butler 475
1079		DRA/345	Double-sided pencil: sleeping child, street view 821
1080		DRA/346	Double-sided pencil sketches child figures 384ch
1081		DRA/347	Pencil sketch of two women, one playing the violin one sitting on sofa, 422
1082		DRA/348	Double-sided pencil: Woman sat on sofa with broadsheet, nude seated 459
1083		DRA/349	Pencil woman and child sat at table on grid 388ch
1084		DRA/350	Pencil baby asleep 381ch
1085		DRA/351	Pencil sketch child walking 384ch
1086		DRA/352	Pencil, person asleep on sofa 432
1087	Large old archival box: WW1 box 2: cream folder WW1	DRA/353	Pencil sketch 353ch
1088		DRA/354	Ink soldier sketches 436ch
1089		DRA/355	Ink sketch soldier carrying gun 437ch
1090		DRA/356	Ink sketch of soldier 336ch
1091		DRA/357	Watercolour soldiers in urban setting 338ch
1092		DRA/358	War-torn landscape 339ch
1093		DRA/359	Double-sided pencil landscape 340ch
1094		DRA/360	Pencil landscape 341ch
1095		DRA/361	Pencil landscape 342ch
1096		DRA/362	Ink soldiers 361ch

1097		DRA/363	Ink soldier running 337ch
1098		DRA/364	Pencil soliders working in interior 362ch
1099		DRA/365	Double-sided ink head sketches, pencil landscape 363ch
1100		DRA/366	Double-sided sketch pencil assembly/court 365ch
1101		DRA/367	Pencil war-torn landscape 366ch
1102		DRA/368	Double-sided pencil: sketches of soldiers, church with horses and riders down street 364ch
1103		DRA/369	Double-sided sketches in a court 350ch
1104		DRA/370	Charcoal war-torn landscape 356ch
1105		DRA/371	Pencil war-torn landscape 357ch
1106		DRA/372	Pencil sketch 358ch
1107		DRA/373	Pencil landscape 359ch
1108		DRA/374	Ruined church sketches pencil 360ch
1109		DRA/375	Pencil landscape 348ch
1110		DRA/376	Pencil landscape 900
1111		DRA/377	Watercolour and ink town scene 917
1112		DRA/378	Watercolour sketch 352ch
1113		DRA/379	Pencil sketch 989
1114		DRA/380	Charcoal war-torn landscape 354ch
1115		DRA/381	Charcoal sketch figure in landscape 355ch
1116		DRA/382	Pencil sketch of soldier with pipe 351ch
1117		DRA/383	Figures on horses riding through town sepia pastel, 349ch
1118		DRA/384	Pencil sketch 346ch
1119		DRA/385	Pencil sketch 347ch
1120		DRA/386	Pencil sketch 345ch
1121		DRA/387	Pencil sketch 344ch
1122		DRA/388	War-torn landscape 343ch
1123		DRA/389	Pencil and watercolour landscape bridge 933
1124		DRA/390	Watercolour sketch soldiers in town 350ch
1125		DRA/391	Watercolour and pencil sketch of soldier on ground with gun 334ch
1126		DRA/392	Pencil sketch of the front line 335ch
1127		DRA/393	Double-sided military sketches 27ch
1128		DRA/394	Watercolour and ink town scene 1024
1129		DRA/395	97 Great War crayon drawing
1130		DRA/396	Watercolour and charcoal interior with helmets hanging on wall 177 Dugout
1131		DRA/397	110 trenches 1914-18 pen and wash
1132		DRA/398	96 No man's land charcoal 1914-1918
1133		DRA/399	Battlefield/barracks? 32ch

1134		DRA/400	War-torn landscape 29ch
1135		DRA/401	Charcoal war-torn landscape 30ch
1136		DRA/402	Charcoal war-torn landscape 33ch
1137		DRA/403	Pencil soldier studies, walking and on horseback double-sided 31ch
1138		DRA/404	Calour war damage 1914-1918 99 watercolour and charcoal
1139		DRA/405	1 part of the pine? Hine? Home? 1918 war-torn landscape 1ch
1140		SKE/1	WW1 sketchbook
1141		SKE/2	WW1 sketchbook
1142		C30	Watercolour crouching nude, framed paintings
1143		C39	Watercolour sketch of woman, framed
1144		C28	Watercolour crouching nude, framed paintings
1145		C33	Blue watercolour sketch of two women framed
1146		C11	Self-portrait pencil sketch framed
1147		C26	Double portrait framed, watercolour man in profile on reverse, watercolour woman on front
1148		C41	Watercolour woman framed
1149		C37	Watercolour woman framed
1150	On its own	DIA/1	Charles Letts's Popular Diary for 1926
1151	Grey archival box - Slade Sketches and Engravings, Irish Church Commission: cream folder, Irish Church 1/3	DRA/406	Drawing of a child profile in circle, watercolour and pastel 400ch
1152		DRA/407	Pencil and chalk sketch of a woman in a shawl 401ch
1153		DRA/408	Pastel sketch of nude from behind 1146
1154		DRA/409	Pastel and graphite sketch of virgin Mary figure 398ch
1155		DRA/410	Pencil and chalk sketch of a saintly man 402ch
1156		DRA/411	Pencil sketch of person praying on their knees 507
1157		DRA/412	Double-sided study: watercolour two women in interior (Elizabeth biblical scene?), reverse Pencil sketch of three figures in interior scene 399ch

1158		DRA/413	Pencil and chalk figure studies, double-sided 403ch
1159		DRA/414	Pencil female figure study 508
1160		DRA/415	Double-sided biblical/classical scenes in pencil 408ch
1161		DRA/416	Double-sided biblical/classical scenes in pencil 407ch
1162		DRA/417	Double-sided: watercolour and chalk temple/church interior, sepia pastel shaded reverse 406ch
1163		DRA/418	Double sided: watercolour woman kneeling on grass, biblical? Brown watercolour, figures, 405ch
1164		DRA/419	Blue pencil sketch of figure walking with hands to head 404ch
1165	Grey archival box - Slade Sketches and Engravings, Irish Church Commission: cream folder, Etchings	DRA/420	Etching of 'Pimlico', French pencil writing underneath
1166		DRA/421	Etching of people in café interior
1167		DRA/422	Etching of girl
1168		DRA/422A	Etching of girl
1169		DRA/423	Etching of man
1170		DRA/424	Etching of man
1171		DRA/425	Etching of couple in window, woman reading
1172		DRA/426	Etching 'The Public House' drawn and etched by McEvoy
1173		DRA/427	Etching of woman
1174		DRA/427A	Etching of woman
1175		DRA/427B	Etching of woman
1176	Grey archival box - Slade Sketches and Engravings, Irish Church Commission: cream folder, Slade 459ch	DRA/428	Drawings in ink of the hunt and horse and carriages, double-sided 461ch
1177		DRA/429	Drawings in ink of soldiers and horses 466ch

1178	Grey archival box - Slade Sketches and Engravings, Irish Church Commission: cream folder, Batches Slade	DRA/430	figures on horses riding through town sepia pastel, 349ch
1179		DRA/431	Double-sided figure sketches
1180		DRA/432	Watercolour man on horse, woman, farm animals, reverse pencil sketch
1181		DRA/433	Double-sided sketch: ink landscape, pencil figure 504
1182		DRA/434	Pencil sketch of man's head profile, bald, moustache 403
1183		DRA/435	Ink figures studies
1184		DRA/436	Double-sided: ink cherubs/putti, pencil foliage
1185		DRA/437	Double-sided architectural sketches ink
1186		DRA/438	Architecture and people ink
1187		DRA/439	Architecture and people ink
1188		DRA/440	Milking cows watercolour
1189		DRA/441	Horse and cart in landscape
1190		DRA/442	Church ink
1191		DRA/443	Street view ink
1192		DRA/444	Tiny sketch, man's head profile
1193		DRA/445	Pencil man's head, circle paper
1194		DRA/446	Double-sided ink sketch: woman seated, interior scene
1195		DRA/447	Paper cut in shape of a woman turning, outline in pencil
1196		DRA/448	Ink figures studies
1197		DRA/449	Ink figures studies
1198		DRA/450	Canal lock ink
1199		DRA/451	Double-sided pencil figure studies
1200		DRA/452	Small sketch through a doorway, ink
1201		DRA/453	Ink figures studies
1202		DRA/454	Ink figures studies
1203		DRA/455	Double-sided pencil sketches: street scene, woman profile
1204		DRA/456	Double-sided figure sketches ink
1205		DRA/457	Ink head of woman
1206		DRA/458	Ink double-sided: horse and cart on street, head sketches
1207		DRA/459	Tink ink street view
1208		DRA/460	Pencil sketch

1209		DRA/461	Figure sketch ink
1210		DRA/462	Pencil sketch
1211		DRA/463	Ink figures studies
1212		DRA/464	People carrying stretcher ink
1213		DRA/465	Biblical scene? Pencil, heads on back
1214		DRA/466	Woman leaning on theatre balcony ink
1215		DRA/467	Interior of stables or barn, ink
1216		DRA/468	Pencil drawings of men, double-sided
1217		DRA/469	Pencil figures studies
1218		DRA/470	Pencil study man's face
1219		DRA/471	Pencil study man's face
1220		DRA/472	Ink harbour with lamppost
1221		DRA/473	Ink female figure leaning
1222		DRA/474	Pencil seated figure studies
1223		DRA/475	Ink sketch
1224		DRA/476	Woman walking past a gate ink
1225		DRA/477	Man with walking stick street scene
1226		DRA/478	Watercolour card
1227		DRA/479	Ink boats in harbour?
1228		DRA/480	Ink steps up to house
1229		DRA/481	Man with beard profile ink
1230		DRA/482	Pencil interior scene
1231		DRA/483	Ink street view
1232		DRA/484	Ink dancer
1233		DRA/485	Double-sided figure studies
1234		DRA/486	Pencil figures fleeing, mythological?
1235		DRA/487	Double-sided inks, person on horse, figure and landscape sketches
1236		DRA/488	Double-sided inks, figure studies, couple kissing
1237		DRA/489	Double-sided pencil figure studies
1238		DRA/490	Ink head of a man
1239		DRA/491	Ink park and rooftop view
1240		DRA/492	Pencil woman in large hat
1241		DRA/493	Pencil harbour view
1242		DRA/494	Ink sketch of person. After Rembrandt
1243		DRA/495	Pencil of old woman's head, reverse ink figure studies
1244		DRA/496	Ink street view
1245		DRA/497	Ink head sketches. After Rembrandt
1246		DRA/498	Pencil hands
1247		DRA/499	Pencil hand
1248		DRA/500	Ink studies
1249		DRA/501	Ink figures studies, double-sided

1250		DRA/502	Ink street views double-sided
1251		DRA/503	Pencil sketch
1252		DRA/504	Pencil sketch
1253		DRA/505	Ink outside view
1254		DRA/506	Double-sided: head of man in blue pencil, child bust sculpture Feb 1900. After The Christ Child by Desiderio da Settignano
1255		DRA/507	Ink fountain in square
1256		DRA/508	Ink sketches double-sided
1257		DRA/509	Double-sided pencil figure studies
1258		DRA/510	Ink crouching nude
1259		DRA/511	Ink fountain in square
1260		DRA/512	Pencil after Rembrandt's self-portrait 1669, National Gallery London, reverse sketch of man in top hat pencil
1261		DRA/513	Pencil sketch, woman lying down
1262		DRA/514	Pencil sketch man profile
1263		DRA/515	Pencil sketch
1264		DRA/516	Ink Victorian woman
1265		DRA/517	Ink sketch
1266		DRA/518	Double-sided: Man on stage pencil, theatre interior
1267		DRA/519	Two figures pencil
1268		DRA/520	Figured scene ink
1269		DRA/521	Church interior pen and wash
1270		DRA/522	Ink street view
1271		DRA/523	Pencil sketch, man profile top hat
1272		DRA/524	Woman walking, man crying for help, pencil
1273		DRA/525	Ink sketch
1274		DRA/526	Pencil woman in hat
1275		DRA/527	Ink street view
1276		DRA/528	Pencil sketch young man (self-portrait?)
1277		DRA/529	Ink boat , man on reverse
1278		DRA/530	Double-sided man on stage, theatre, pencil
1279		DRA/531	Bridge ink view
1280		DRA/532	Double-sided ink sketches
1281		DRA/533	Ink mouth
1282		DRA/534	Ink figures, part of a letter on the reverse
1283		DRA/535	Ink figures
1284		DRA/536	Crowded outside scene
1285		DRA/537	Pencil woman
1286		DRA/538	Ink figures studies double-sided horse and cart

1287		DRA/539	Double-sided ink woman and child in interior
1288		DRA/540	Ink street view
1289		DRA/541	Steps and doorway ink
1290		DRA/542	Ink sketches double-sided
1291	Taken from student notebook	DRA/543	Pencil sketch 1
1292		DRA/544	Pencil sketch 2
1293		DRA/545	Pencil sketch 3
1294		DRA/546	Pencil sketch 4
1295		DRA/547	Pencil sketch 5
1296		DRA/548	Pencil sketch 6
1297		DRA/549	Pencil sketch 7
1298		DRA/550	Pencil sketch 8
1299		DRA/551	Pencil sketch 9
1300		DRA/552	Pencil sketch 10
1301		DRA/553	Pencil sketch 11
1302		DRA/554	Pencil sketch 12
1303		DRA/555	Pencil sketch 13
1304		DRA/556	Pencil sketch 14
1305		DRA/557	Pencil sketch 15
1306		DRA/558	Pencil sketch 16
1307		DRA/559	Pencil sketch 17
1308	Grey archival box - Slade Sketches and Engravings, Irish Church Commission: cream folder, Slade batches 10-20	DRA/560	Pencil sketches, bridge
1309		DRA/561	Double-sided ink figure sketches
1310		DRA/562	Pen and wash and charcoal sketches double-sided
1311		DRA/563	Watercolour sketch
1312		DRA/564	Double-sided 'Athenian warrior going to war' ink, profile caricature on reverse
1313		DRA/565	People listening to preacher, ink
1314		DRA/566	Bus driver? Pencil
1315		DRA/567	Ink figure studies
1316		DRA/568	Child sculpture, pencil, 11th August 1911
1317		DRA/569	Pen and pencil two women sat outside
1318		DRA/570	Pencil drawing woman profile

1319		DRA/571	Watercolour red trees, horse and cart, people, mountains in background
1320		DRA/572	Pen and wash populated scene
1321		DRA/573	Double-sided caricature heads ink
1322		DRA/574	Child sculpture heads, pencil
1323		DRA/575	Long landscape with building perspective pencil
1324		DRA/576	Double-sided ink head of woman, athlete top half
1325		DRA/577	Mythological? Scene ink sketches
1326		DRA/578	Standing woman ink and pencil, other side woman profile
1327		DRA/579	Ink head of man
1328		DRA/580	Ink head of man
1329		DRA/581	November evening hoisting up the sail' pencil sketch
1330		DRA/582	Ink sketches double-sided
1331		DRA/583	Sketches pencil double-sided tomb?
1332		DRA/584	Ink sketch people
1333		DRA/585	Man pencil sketches double-sided
1334		DRA/586	Double-sided pencil sketches figures
1335		DRA/587	Ink figures in interior
1336		DRA/588	Pencil sketch of a bar
1337		DRA/589	Double-sided pencil figures and woman full-length on reverse
1338		DRA/590	Pencil sketch, two men and a woman. Man with shirt off, reverse woman with arm up
1339		DRA/591	Pen and wash, seated woman in interior
1340		DRA/592	Double-sided: pencils man sat in interior and interior
1341		DRA/593	Double-sided figure sketches purple pencil
1342		DRA/594	Double-sided ink sketches
1343		DRA/595	Pencil sketch woman profile 412
1344		DRA/596	Pencil woman seated
1345		DRA/597	Double-sided watercolour one side nude sculpture?
1346		DRA/598	Double-sided ink: two people on horses and man standing, woman and child
1347		DRA/599	Double-sided pen and wash head of man and nudes on ground
1348		DRA/600	Pen and wash figure scene
1349		DRA/601	Double-sided ink: street view and boats
1350		DRA/602	Double-sided ink female figure studies
1351		DRA/603	Double-sided pencil figures
1352		DRA/604	Ink figure studies

1353		DRA/605	Ink figure studies
1354		DRA/606	Ink park
1355		DRA/607	Ink woman standing
1356		DRA/608	Double-sided ink figure sketches
1357		DRA/609	Covered outdoor scene ink
1358		DRA/610	Woman seated ink
1359		DRA/611	Double-sided ink, child and street view
1360		DRA/612	Ink woman looking down
1361		DRA/613	Woman and child outdoors ink
1362		DRA/614	Pencil woman and child in interior
1363		DRA/615	Ink woman and child in doorway, figure studies on reverse
1364		DRA/616	Ink woman seated in interior in ink frame
1365		DRA/617	Double-sided ink, woman and child seated, figure
1366		DRA/618	Ink sketches double-sided
1367		DRA/619	Ink figure studies
1368		DRA/620	Pencil female figures, togas
1369		DRA/621	Boat on water ink
1370		DRA/622	Ink man and woman
1371		DRA/623	Ink people in interior/café?
1372		DRA/624	Pencil sketch man walking
1373		DRA/625	Ink people gathered around archway
1374		DRA/626	Ink woman looking out of window
1375		DRA/627	Two small children playing ink
1376		DRA/628	Pencil sketch
1377		DRA/629	Pencil cityscape
1378		DRA/630	Double-sided: ink of interior with people and sculptures, female pencil sketches
1379		DRA/631	Ink woman in interior standing at table
1380		DRA/632	Ink people sat outside
1381		DRA/633	Pencil and ink sketch of two men, one seated
1382		DRA/634	Blue pencil sketch woman standing and turned away, reverse: pencil sketches figures
1383		DRA/635	Double-sided 'Study for portrait 74' pencil and watercolour woman leaning on mantelpiece, pencil 'Students leaving British Museum'
1384		DRA/636	Double-sided pencil sketch: tree stump in field, tree
1385		DRA/637	Pencil, couple walking
1386		DRA/638	Double-sided pencil sketches figures
1387		DRA/639	Pencil sketch

1388	Grey archival box - Slade Sketches and Engravings, Irish Church Commission: cream folder, Slade batches 21-30	empty	
1389	Grey archival box - Slade Sketches and Engravings, Irish Church Commission: cream folder, Slade 30-40	DRA/640	Ink seated figure (Augustus John sketching?)
1390		DRA/641	Double sided pencil figures outside, woman singing, man playing piano? Woman seated at table
1391		DRA/642	Pen and wash sketch
1392		DRA/643	Ink figure sketches on the back of a Chelsea Art School info sheet
1393		DRA/644	Ink sketch woman
1394		DRA/645	Watercolour woman standing M58
1395		DRA/646	Pencil tree 14th August 1899
1396		DRA/647	Pencil sketch girl with headscarf
1397		DRA/648	Pencil bridge
1398		DRA/649	Pencil sketches, torso
1399		DRA/650	Double-sided: Ink two men after Rembrandt. Sketch of man
1400		DRA/651	Pencil sketch
1401		DRA/652	Double-sided ink figure sketches, nude
1402		DRA/653	Child sculptural head, ink. After The Christ Child by Desiderio da Settignano
1403		DRA/654	A Lady of Quality' watercolour woman with dogs, reverse pencil figure sketches
1404		DRA/655	Watercolour and pencil sketches with colour notes
1405		DRA/656	Pencil woman standing with paper, French writing on reverse
1406		DRA/657	Ink and chalk female figures outside double-sided
1407		DRA/658	Ink trees
1408		DRA/659	Pencil hands
1409		DRA/660	Pencil drawings, double-sided after Hogarth?

1410		DRA/661	Ink nude figures
1411		DRA/662	Charcoal nude seated
1412		DRA/663	Chalk and pencil riverside
1413		DRA/664	Pencil sketch woman's body
1414		DRA/665	Pencil park sketch
1415		DRA/666	Ink temple interior?
1416		DRA/667	Pencil seated old lady on the back: poem by Jennett Humphreys
1417		DRA/668	Pencil farm, barn, hay bales
1418		DRA/669	Double-sided ink, highly finished sketch history/mythological/biblical scene, figure sketches
1419		DRA/670	Ink sketch highly finished, after another painting
1420		DRA/671	Double-sided ink and pencil sketches, heads and hands
1421		DRA/672	Pencil and charcoal sketches heads and hands, 15th September 1895
1422		DRA/673	Double-sided pencil and sepia chalk hands and male figure 1st and 3rd October 1899
1423		DRA/674	Double-sided pencil and sepia chalk hand and child's face 21st November 1899
1424		DRA/675	Pencil heads and hands 10th October 1899
1425		DRA/676	Double-sided charcoal hands 20th September 1899
1426		DRA/677	Double-sided charcoal hands
1427		DRA/678	Double-sided charcoal mythological nude, pencil hands 26th September 1899
1428		DRA/679	Double-sided charcoal sketch hand and nude 25th September 1899
1429		DRA/680	Pencil sketch hands February 1902
1430		DRA/681	Pencil and sepia chalk hand sketches 8th October 1899, 3rd October 1899 double-sided
1431		DRA/682	Double-sided charcoal hands 18th Spetember 1899
1432		DRA/683	Ink landscape 1012
1433		DRA/684	Pencil sketch portrait prelim seated man
1434		DRA/685	Ink woman standing (Dorelia?)
1435		DRA/686	Pencil classical figures
1436		DRA/687	Double-sided: ink and pencil heads of child sculpture, pencil woman in window. After The Christ Child by Desiderio da Settignano
1437		DRA/688	Double-sided pencil sketch, landscape, woman standing

1438		DRA/689	Ink women and child standing street
1439		DRA/690	Pencil view over town
1440		DRA/691	Ink parade outside church/temple (possibly St Mark's Venice)
1441		DRA/692	Double-sided pencil sketch figures and landscape. After Rembrandt's mother
1442		DRA/693	Pencil running figure with bow
1443		DRA/694	Chalk and pencil houses landscape '94 Pencil drawing landscape'
1444		DRA/695	Double-sided charcoal sketch figures in interiors
1445		DRA/696	More finished ink and purple crayon woman standing in interior similar sketches on reverse
1446		DRA/697	Ink figure sketches
1447		DRA/698	Pencil woman seated
1448		DRA/699	Double-sided ink figure sketches
1449		DRA/700	Pencil woman's seated hands
1450		DRA/701	Pencil hands
1451		DRA/702	Pencil sketch
1452		DRA/703	Double-sided figure sketches ink and pencil
1453		DRA/704	Watercolour landscape
1454		DRA/705	Ink crowd
1455		DRA/706	Pencil landscape
1456		DRA/707	Pencil boats on shore
1457		DRA/708	Double-sided people in landscape, cows pencil
1458		DRA/709	Print, rooftops
1459		DRA/710	Pencil landscape
1460	Victoria box file 3, brown cardboard folder Hull	LET/577/1937	Letter to Mary McEvoy from Vincent Galloway, City of Hull, Ferens Art Gallery, 21st July 1937
1461		LET/578/1938	Letter to Mary McEvoy from Vincent Galloway, City of Hull, Ferens Art Gallery, 10th February 1938
1462	Victoria box file 3, brown cardboard folder Huddersfield Art Gallery	LET/579/1938	Letter to Sir or Madam and Mary McEvoy from Horace Goulden Curator at Public Library and Art Gallery, Huddersfield, 9th December 1938, 2 pages
1463	Victoria box file 3, brown cardboard	LET/580/1948	Letter to Anna McEvoy (Mrs Bazell) from Tim Healey enquiring about McEvoy's that he could sell, 8th January 1948, 5c Mount Street, Mayfair

	folder Tim Healey		
1464		LET/581/1948	Letter to Anna McEvoy (Mrs Bazell) from Tim Healey, cheque for the drawings, £75, 14th May 1948, 5c Mount Street, Mayfair
1465	Victoria box file 3, brown cardboard folder Harrogate Art Gallery	LET/582/1936	Letter to Mary McEvoy from Geo. W. Byers, Librarian and Curator, Public Library and Art Gallery, Victoria Avenue, Harrogate, 25th June 1936
1466		LET/583/1937	Letter to Mary McEvoy from Geo. W. Byers, Librarian and Curator, Public Library and Art Gallery, Victoria Avenue, Harrogate, 26th January 1937
1467	Victoria box file 3, brown cardboard folder Glasgow Art Gallery	LET/584/1939	Letter to Mary McEvoy from George Middlemass, The Royal Glasgow Institute of the Fine Arts, 4th January 1939
1468		LET/585/1948	Letter to Anna McEvoy (Mrs Bazell) from Glasgow Art Gallery and Museums, 16th February 1948
1469		ART/4	Section of newspaper article, letter from T.J. Honeyman, Director, Glasgow Art Gallery
1470	Victoria box file 3, brown cardboard folder Fattorini	LET/586/1938	Letter to Mary McEvoy from John E Fattorini, 14th October 1938, Grattan Warehouses, Inglesby Road, Bradford
1471		LET/587/1939	Letter to Mary McEvoy from John E Fattorini, 19th January 1939, Grattan Warehouses, Inglesby Road, Bradford
1472		NOT/48	Notes on Grattan Warehousesm Fattorini, Arthur Coroland, frames
1473	Victoria box file 3, brown cardboard folder Dunedin N2	LET/588/1939	Letter to Mary McEvoy from President of Dunedin Public Art Gallery, 20th December 1939
1474	Victoria box file 3, brown cardboard folder Dublin	LET/589/1930	Letter to Mary McEvoy from George Atkinson, Department of Education, Dublin, 5th June 1930

1475	Victoria box file 3, brown cardboard folder Contemporary Art Society	LET/590/1935	Letter to Mary McEvoy from A M Hind, Contemporary Art Society, Print Fund, 7th February 1935
1476	Victoria box file 3, brown cardboard folder Chenil Galleries	LET/591/1925	Letter to Ambrose McEvoy from John Knewstub, 16th July 1925? The New Chenil Galleries, Chelsea, SW3
1477	Victoria box file 3, brown cardboard folder Canada	LET/592/1925	Letter to Ambrose McEvoy from H.O. McCuny, National Gallery of Canada, Ottawa, 9th April 1925
1478	Victoria box file 3, brown cardboard folder Bury	LET/593/1938	Letter to Mary McEvoy from John H. Shaw, Corporation Art Gallery and Museum, Bury, 17th March 1938
1479	Victoria box file 3, brown cardboard folder Birmingham University (Prof. R. Seddon)	LET/594/1947	Letter to Professor Richard Seddon from Anna McEvoy, 28th February 1947
1480		LET/595/1947	Letter to Anna McEvoy (Mrs Hett) from Professor Richard Seddon, 24th February 1947, Extra Mural Dept, Birmingham University
1481		LET/596/1947	Postcard to Anna McEvoy (Mrs Hett) from Professor Richard Seddon, Contemporary Art Exhibition, Univerisity of Birmingham, 5th March, 1947
1482		LET/597/1947	Letter to Anna McEvoy (Mrs Hett) from The Arts Council of Great Britain, 25th March 1947
1483		LET/598/1946	Letter to Anna McEvoy (Mrs Hett) from Professor Thomas Bodkin, The Barber Institute of Fine Arts, Birmingham University, 1st October 1946
1484		EXH/1	Exhibition catalogue Conteporary Art, University of Birmingham, Extra Mural Dept and the Arts Council of Great Britain
1485		LET/599/1947	Postcard to Anna McEvoy (Mrs Hett) from Professor Richard Seddon, 8th September 1947

1486	Victoria box file 3, brown cardboard folder Birmingham Art Gallery	LET/600/1948	Letter to Anna McEvoy (Mrs Bazell) from Mary Wordall, City Museum and Art Gallery Birmingham, 10th July 1948
1487		LET/601/1948	Letter to Mary Woodall from AY, The Art Exhibitions Bureau, City Museum and Art Gallery Birmingham, 8th July 1948
1488		LET/602/1948	Letter to Mary Woodall from Anna McEvoy (Mrs Bazell), 107a Grosvenor Road, 12th July 1948
1489		LET/603/1948	Letter to Anna McEvoy (Mrs Bazell) from Mary Wordall, City Museum and Art Gallery Birmingham, 5th July 1948
1490		NOT/49	Notes Anna McEvoy? 1948
1491	Victoria box file 3, brown cardboard folder Beaux Art Gallery	EXH/2	Exhibition catalogue, Paintings and Watercolours by Ambrose McEvoy 5th-23rd February, Beaux Art Gallery, Bruton Place, Bruton Street, Bond Street, 1935
1492		DOC/39/1935	Breakdown of works sold at McEvoy exhibition Beaux Art Gallery, London. 19th March 1935.
1493		ART/5	Exhibition review Beaux Art Gallery, June 1945? Newspaper unknown
1494		DOC/40/1934	Agreement between Mrs McEvoy and Beaux Art Gallery, exhibited works, 13th December 1934
1495		DOC/41/1935	List of works to be exhibited at Beaux Art Gallery February 1935
1496	Victoria box file 3, brown cardboard folder Australia	LET/604/1937	Letter to Mary McEvoy from George Humphreys-Davies, University of Otago, University Museum, King Street, Dunedin, New Zealand, 2nd July 1937
1497		LET/605/1939	Letter to Mary McEvoy from Mrs M. Murrey Fuller, National Art Gallery Wellington, New Zealand, 12th May 1939
1498		LET/606/1927	Letter to Mary McEvoy from Radcliffes & Hood, St Barbe Sladen & Wing, The Trustees, Executors and Agency Company of Melbourne, Victoria, 10 Little College Street, Westminster, 13th April 1927
1499		LET/607/1933	Letter to Mary McEvoy from Harry Wallis, The French Gallery, 11 Berkeley Square, London, 16th August 1933

1500		LET/608/1926	Letter to Ambrose McEvoy from the National Gallery of NSW Sydney, Australia, written on the Orient Line, S.S. Otranto, 16th October 1926
1501	Victoria box file 3, brown cardboard folder Arts Council	LET/609/1948	Letter to Anna McEvoy (Mrs Hett) from The Arts Council of Great Britain, 12th January 1948
1502		LET/610/1948	Letter to Anna McEvoy (Mrs Bazell) from Gabriel White, The Arts Council of Great Britain, 21st January 1948
1503		LET/611/1948	Letter to Anna McEvoy (Mrs Hett) from Gabriel White, The Arts Council of Great Britain, 6th January 1948
1504		LET/612/1948	Letter to Anna McEvoy (Mrs Bazell) from Joan Rogers, The Arts Council of Great Britain, 5th January 1948
1505		LET/613/1948	Letter to Anna McEvoy (Mrs Bazell) from John Rothenstein, The Tate Gallery London, 22nd March 1948
1506		EXH/3	Exhibition of Paintings and Drawings by Ambrose McEvoy, War Memorial Buildings, County Borough of Stockport, 20th may to 17th June 1933, 3 copies
1507	Victoria box file 3, brown cardboard folder Art Exhibition Bureau	EXH/4/1933	Exhibition of Paintings and Drawings by Ambrose McEvoy, War Memorial Buildings, County Borough of Stockport, 20th may to 17th June 1933, Please Return to the Art Exhibitions Bureau
1508		EXH/5/1948	Exhibition of Paintings by Ambrose McEvoy, 3rd April 1948, Royal Leamington Spa Art Gallery
1509		NOT/50	List of works with prices, date unknown
1510		NOT/51	List of works with prices, date unknown
1511		NOT/52	Paintings and Drawings by Ambrose McEvoy collected by Claude Johnson, Kindly lent by Mrs Archibald Douglas. Intro and list of works, two pages
1512		LET/614/1949	Letter to Mrs Bazell from Alfred Yockney, Art Exhibitions Bureau, 5th October 1949, list of works and prices
1513		LET/615/1949	Letter to Mrs Bazell from Alfred Yockney, Art Exhibitions Bureau, 29th March 1949

1514		LET/616/1949	Letter to Mrs Bazell from Alfred Yockney, Art Exhibitions Bureau, 1st April 1949
1515		LET/617/1949	Letter to Mrs Bazell from Alfred Yockney, Art Exhibitions Bureau, 18th January 1949
1516		LET/618/1949	Letter to Mrs Bazell from Alfred Yockney, Art Exhibitions Bureau, 13th January 1949
1517		LET/619/1948	Letter to Mrs Bazell from Alfred Yockney, Art Exhibitions Bureau, 31st December 1948
1518		LET/620/1948	Letter to Mrs Bazell from Alfred Yockney, Art Exhibitions Bureau, 29th September 1948
1519		LET/621/1948	Letter to Mrs Bazell from Alfred Yockney, Art Exhibitions Bureau, 27th September 1948
1520		DOC/42/1948	Cheque for commission on the sale of Daphne at £150
1521		EXH/6/1948	Exhibition catalogue Exhibition of Paintings and Drawings by Ambrose McEvoy, Corporation Art Gallery Huddersfield 21st August - 18th September 1948
1522		LET/622/1948	Letter to Mrs Bazell from Alfred Yockney, Art Exhibitions Bureau, 13th July 1948
1523		LET/623/1948	Letter to Dr Woodall from Anna McEvoy (Mrs Bazell) September 1948
1524		LET/624/1948	Letter to Mrs Bazell from Alfred Yockney, Art Exhibitions Bureau, 20th May 1948
1525		LET/625/1948	Letter to Mrs Bazell from Alfred Yockney, Art Exhibitions Bureau, 26th April 1948
1526		LET/626/1948	Letter to Alfred Yockney from Mrs Bazell, 23rd April 1948
1527		LET/627/1948	Letter to Mrs Bazell from Alfred Yockney, Art Exhibitions Bureau, 14th April 1948
1528		LET/628/1948	Letter to Alfred Yockney from Mrs Bazell, 13th April 1948
1529		LET/629/1948	Letter to Mrs Bazell from Alfred Yockney, Art Exhibitions Bureau, 12th April 1948
1530		LET/630/1948	Letter to Mrs Bazell from Alfred Yockney, Art Exhibitions Bureau, 17th March 1948
1531		LET/631/1948	Letter to Mrs Bazell from Alfred Yockney, Art Exhibitions Bureau, 1st March 1948
1532	Victoria box file 3, brown cardboard folder Blackburn	LET/632	Empty envelope addressed to R. Ashton, Public Library, Museum and Art Gallery, Blackburn

1533		LET/633/1936	Letter to Mrs McEvoy from John Cales, 7 Exchange Street, Blackburn, 5th May 1936
1534		LET/634/1936	Letter to Mrs McEvoy from R. Ashton, Librarian and Curator, Public Library, Museum and Art Gallery, Blackburn, 8th June 1936
1535	Victoria box file 3, brown cardboard folder Board of Trade Exhibition Div	LET/635/1933	Letter to Mrs McEvoy from E. F. Crowe Department of Overseas Trade, 11th January 1933
1536		LET/636/1932	Letter to Mrs McEvoy from A.P.C. Riddell, Department of Overseas Trade, exhibition division, 19th February 1932
1537		LET/637/1932	Letter to Mrs McEvoy from Major Longden, Department of Overseas Trade, 11th March 1932
1538		LET/638/1932	Letter to Mrs McEvoy from Major Longden, Department of Overseas Trade, 8th March 1932
1539		LET/639/1925	Letter to Ambrose McEvoy from R.S. Hunt, Department of Overseas Trade, Exhibitions Division, 3rd June 1925
1540	Victoria box file 3, brown cardboard folder British Council	LET/640/1938	Letter to Mrs McEvoy from J. L. Sickham, The British Council, 28th November 1938
1541		LET/641/1939	Letter to Mrs McEvoy from J. L. Sickham, The British Council, 18th May 1939
1542		LET/642/1936	Letter to Mrs McEvoy from J. L. Sickham, The British Council, 29th August 1936
1543		LET/643/1938	Letter to Mrs McEvoy from Major Longdon, Empire Exhibition 1938, 23rd July 1938
1544		LET/644/1937	Letter to Mrs McEvoy from Alan Lawrence? 27th June 1937, British Council
1545		LET/645/1937	Letter to Mrs McEvoy from Fine Arts Committee, British Council, 6th April 1937
1546		EXH/7/1939	Exhibition of Contemporary British Art, Northern Capitals 1939, Warsaw, Helsingfors, Stockholm 19th April - 15th May 1939
1547	Victoria box file 3, brown cardboard folder Bristol	LET/646/1939	Letter to Mrs McEvoy from H.W. Maxwell, Director, Bristol Museum and Art Gallery, 10th August 1939

1548	Victoria box file 3, brown cardboard folder Bolton	LET/647/1948	Letter to Mrs McEvoy from Eric Hendy, Curator and Meteorologist, Museum and Art Gallery Bolton, 11th May 1948
1549		LET/648/1939	Letter to Mrs McEvoy from Eric Hendy, Curator and Meteorologist, Museum and Art Gallery Bolton, 26th June 1939
1550	Victoria box file 3, brown cardboard folder Bradford Art Gallery	LET/649	Letter to Mrs Bazell from William E Preston, The Royal Glen, Sidmouth, Monday no date
1551		LET/650/1936	Letter to Mrs McEvoy from William E Preston, Director, Corporation Art Gallery & Museum, Cartwright Memorial Hall, Bradford, 17th April 1936
1552		LET/651/1932	Letter to Mrs McEvoy from William E Preston, Director, Corporation Art Gallery & Museum, Cartwright Memorial Hall, Bradford, 28th January 1932
1553		LET/652/1930	Letter to Mrs McEvoy from William E Preston, Director, Corporation Art Gallery & Museum, Cartwright Memorial Hall, Bradford, 6th October 1930
1554	Victoria box file 3, brown cardboard folder British Legion	LET/653/1937	Letter to Mrs McEvoy from unknown sender from British Legion, Fidac Delegation, British Committee for Ex-Service Artists Exhibition, 7th May 1937
1555		LET/654/1937	Letter to Mrs McEvoy from unknown sender from British Legion, Fidac Delegation, British Committee for Ex-Service Artists Exhibition, 5th May 1937
1556	Victoria box file 3, brown cardboard folder Norwich	EXH/8/1949	Exhibition catalogue, Exhibition of Paintings and Drawings by Ambrose McEvoy, 1st January - 30th January 1949, Norwich Castle Museum and Art Gallery
1557		ART/6	Article unknown, Loan exhibition of Paintings and Drawings by Ambrose McEvoy, 1st January - 30th January 1949, Norwich Castle Museum and Art Gallery
1558		ART/7/1949	Article unknown, Works of Ambrose McEvoy in Norwich 1949
1559		ART/8/1949	Article unknown, Constable and McEvoy Works at Castle Museum, 1949

1560		LET/655/1949	Letter to Mrs Bazell from G.V. Barnard, Curator, Castle Museum Norwich, 17th January 1949
1561	Victoria box file 3, brown cardboard folder Salford	LET/656/1935	Letter to Mrs McEvoy from H.J.M Maltby, Curator, Museums, Art Galleries and Municipal Libraries, Salford, 17th December 1935
1562		LET/657/1935	Letter to Mrs McEvoy from H.J.M Maltby, Curator, Museums, Art Galleries and Municipal Libraries, Salford, 1935
1563	Victoria box file 3, brown cardboard folder Leeds	LET/658/1924	Letter to Ambrose McEvoy from S.C. Kaines Smith, Curator, City Art Gallery, Leeds, 13th June 1924
1564	Victoria box file 3, brown cardboard folder Leicester Galleries	LET/659/1946	Letter to Anna McEvoy (Mrs Hett) from Oliver F. Brown, Ernest Brown & Phillips Ltd, The Leicester Galleries, London, 22nd October 1946
1565		EXH/9/1947	New Year Exhibition of Paintings, Drawings and Sculpture by 19th and 20th Century Artists, The Leicester Galleries, London, January 1947
1566		LET/660/1946	Letter to Mr Brown from Anna McEvoy (Mrs Hett), 107A Grosvenor Road, London, 26th October 1946
1567		LET/661/1946	Letter to Anna McEvoy (Mrs Hett) from Oliver F. Brown, Ernest Brown & Phillips Ltd, The Leicester Galleries, London, 28th October 1946
1568		LET/662/1946	Letter to Anna McEvoy (Mrs Hett) from Oliver F. Brown, Ernest Brown & Phillips Ltd, The Leicester Galleries, London, 28th May 1946
1569		EXH/10/1945	Exhibition Catalogue, Exhibition of Paintings and Watercolours by Ambrose McEvoy, 24th May - 15th June 1945, Beaux Arts Gallery, London
1570		LET/663/1946	Letter to Anna McEvoy (Mrs Hett) from Oliver F. Brown, Ernest Brown & Phillips Ltd, The Leicester Galleries, London, 31st December 1946
1571		LET/664/1946	Letter to Anna McEvoy (Mrs Hett) from Oliver F. Brown, Ernest Brown & Phillips Ltd, The Leicester Galleries, London, 1st November 1946

1572		EXH/11/1927	Exhibition catalogue, Catalogue of an Exhibition of Paintings and Watercolours by the Late Ambrose McEvoy, The Leicester Galleries, May-June 1927
1573		DOC/43/1927	Ernest Brown & Phillips Ltd, The Leicester Galleries, London, List of works and prices for Mrs McEvoy, 1st July 1927, 2 pages
1574		LET/665/1947	Letter to Ernest Brown & Phillips Ltd, The Leicester Galleries, London, from Anna McEvoy (Mrs Hett) cheque for works, 20th June 1947
1575		DOC/44/1947	Enclosed cheque Ernest Brown & Phillips Ltd, The Leicester Galleries, London for Anna McEvoy (Mrs Hett), breakdown of costs, 19th June 1947 and compliment slip
1576	Victoria box file 3, brown cardboard folder Leicester Museum and Art Gallery	LET/666/1946	Letter to Anna McEvoy (Miss Hett) from H H Gregory, Museum and Art Gallery, New Walk, Leicester, 1st November 1946
1577	Victoria box file 3, brown cardboard folder Lincoln	LET/667/1927	Letter to Mrs Mary McEvoy from A. R. Corns, Usher Art Gallery, City of Lincoln Public Library, 9th April 1927
1578	Victoria box file 3, brown cardboard folder Liverpool Art Gallery	LET/668/1946	Letter to Anna McEvoy (Mrs Hett) from Frank Lambert, Director of Walker Art Gallery, Liverpool, 21st November 1946
1579		LET/669/1946	Letter to Mr Lambert from Anna McEvoy (Mrs Hett), 22nd November 1946, 107A Grosvenor Road, London
1580		LET/670/1946	Letter to Mr Lambert from Anna McEvoy (Mrs Hett), 16th November 1946, 107A Grosvenor Road, London
1581		LET/671/1946	Letter to Anna McEvoy (Mrs Hett) from Frank Lambert, Director of Walker Art Gallery, Liverpool, 15th November 1946
1582		NOT/53/1946	Notes on Walker Art Gallery, Frank Lambert, collection of portrait of Artist's Mother
1583		LET/672/1946	Letter to Anna McEvoy (Mrs Hett) addressed to Mrs Held, from Frank Lambert, Director of Walker Art Gallery, Liverpool, 26th October 1946

1584		LET/673/1946	Letter to Mr Lambert from Anna McEvoy (Mrs Hett), 20th October 1946, 107A Grosvenor Road, London
1585		LET/674/1946	Wire to Michael McEvoy from Anna McEvoy (Mrs Hett) about Artist's Mother's picture, 25th October 1946
1586		LET/675/1939	Letter to Mrs McEvoy from Frank Lambert, Director of Walker Art Gallery, Liverpool, 7th July 1939
1587		LET/676/1939	Letter to Mrs McEvoy from Frank Lambert, Director of Walker Art Gallery, Liverpool, 22nd June 1939
1588	Victoria box file 3, brown cardboard folder Manchester	LET/677/1916	Letter to Ambrose McEvoy from Robert Bateman, Curator at Manchester Whitworth Institute, 21st March 1916
1589		LET/678/1925	Letter to Ambrose McEvoy from Lawrence Hawaw? Curator of City Art Gallery Manchester, 18th May 1925
1590		LET/679/1932	Letter to Mrs McEvoy from G.P. Dudley Wallis, Whitworth Art Gallery, Manchester, 3rd November 1932
1591	Victoria box file 3, brown cardboard folder Wales	LET/680/1948	Letter to Anna McEvoy (Mrs Bazell) from John Steepman, Keeper at National Museum of Wales, Cardiff, 23rd January 1948
1592	Victoria box file 3, brown cardboard folder National Gallery	LET/681/1943	Letter to Anna McEvoy (Mrs Seccombe-Hett) from Kenneth Clark, National Gallery, 24th June 1943
1593	Victoria box file 3, brown cardboard folder National Portrait Gallery	LET/682/1938	Letter to Mrs McEvoy from Henry Hake, Director National Portrait Gallery, 28th October 1938
1594		LET/683/1938	Letter to Mrs McEvoy from Henry Hake, Director National Portrait Gallery, 28th October 1938
1595		NOT/54/1948	Note 'suggested Winton Portrait 11/2/1948'
1596		NOT/55	Note, Mrs Giffen, Nat Gal (National Gallery), Winston Churchill portrait
1597	Victoria box file 3, brown cardboard folder Oldham	LET/684/1931	Letter to Mrs McEvoy from W.H. Berry Director of the Municipal Art Gallery, Oldham, 25th November 1931

1598		LET/685/1935	Letter to Mrs McEvoy from W.H. Berry Director of the Municipal Art Gallery, Oldham, 17th April 1935
1599		LET/686/1935	Letter to Mrs McEvoy from W.H. Berry Director of the Municipal Art Gallery, Oldham, 23rd March 1935
1600		LET/687	Empty envelope addressed to the Director, Corporation Art Gallery, Oldham
1601	Victoria box file 3, brown cardboard folder Studio	LET/688/1947	Letter to Anna McEvoy (Mrs Hett) from G.S. Whittet, The Studio Ltd, 66 Chandos Place, Strand, London, 30th September 1947
1602		LET/689/1947	Letter to G.S. Whittet from Anna McEvoy (Mrs Hett), 2nd October 1947
1603		LET/690/1947	Letter to G.S. Whittet from Anna McEvoy (Mrs Hett), 6th October 1947
1604		LET/691/1947	Letter to Anna McEvoy (Mrs Hett) from G.S. Whittet, The Studio Ltd, 66 Chandos Place, Strand, London, 3rd October 1947
1605	Victoria box file 3, brown cardboard folder Tooth, A Gallery	DOC/45/1946	Credit note, Arthur Tooth & Sons, Bruton Street, London, 22nd July 1946, Etching by Augustus John 'Fruit Sellers' sold at Sothebys
1606		LET/692/1946	Letter to Anna McEvoy (Mrs Hett) from Dudley Tooth, 31 Bruton Street, London, 7th March 1946
1607		DOC/46/1946	Credit note, Arthur Tooth & Sons, Bruton Street, London, 7th March 1946, Drawing 'Mrs Ambrose McEvoy' by Augustus John
1608	Victoria box file 3, brown cardboard folder USA Galleries Misc	LET/693/1925	Letter to Mr Ambrose McEvoy from Erwin S. Barrie, Manager Grand Central Art Galleries, New York, 6th January 1925
1609		DOC/47	Business card for Homer Saint-Gaudens, Director of Fine Arts, Carnegie Institute Pittsburgh
1610		LET/694/1936	Letter to Mrs McEvoy from Duveen, Duveen Brothers, 720 Fifth Avenue, New York, 20th February 1936
1611		LET/695/1939	Letter to Mrs McEvoy from Carroll Carstairs, 11 East 57th Street, 25th April 1939
1612		DOC/48	Business card Guillaume Lerolle, Carnegie Institute Pittsburgh, Section Beaux Arts, Paris

1613		LET/696	Empty envelope addressed to Constable, Boston Museum of Fine Art, Boston, PA, USA
1614	Victoria box file 3, brown cardboard folder Victoria Albert Museum	LET/697/1935	Letter to Mrs McEvoy from Martin Hardie, Victoria and Albert Museum, South Kensington, London, 1st February 1935
1615		LET/698	Letter to Martin Hardie from Mrs McEvoy, no date, 1935? 107 Grosvenor Road
1616	Victoria box file 3, brown cardboard folder Willey & Crossland	LET/699/1939	Letter to Mrs McEvoy from unknown sender, Heaton Mount, Frizinghall, Bradford, 6th February 1939
1617		LET/700/1939	Letter to Mrs McEvoy from Alfred Willey, 23 Carlisle Place, Bradford, 16th April? 1939?
1618		LET/701/1939	Letter to Mrs McEvoy from Alfred Willey, 23 Carlisle Place, Bradford, 6th February 1939
1619		LET/702/1939	Letter to Mrs McEvoy from Alfred Willey, 23 Carlisle Place, Bradford, 2nd April 1939?
1620		LET/703/1939	Letter to Mrs McEvoy from Alfred Willey, 23 Carlisle Place, Bradford, 1st July 1939
1621		LET/704/1935	Letter to Mrs McEvoy from Alfred Willey, 23 Carlisle Place, Bradford, 3rd January 1935
1622	Victoria box file 3, brown cardboard folder National Portrait Gallery	LET/705	Letter/talk about Derby, Midland Hotel, Derby
1623		LET/706/1916	Letter to Mary McEvoy from Ambrose McEvoy, 1916? No address
1624		LET/707/1935	Letter to Mary McEvoy from Henry Hake, National Portrait Gallery, London, 25th October 1935
1625		LET/708/1935	Letter to Mrs McEvoy from C.K. Adams, National Portrait Gallery, 1st July 1935
1626		LET/709/1939	Letter to Mrs McEvoy from John Steepman, Assistant to the Director, National Portrait Gallery, London, 8th June 1939
1627	Victoria box file 3, brown cardboard folder McEvoy A. School days	ART/9	Sloman's Press Cuttings Service, Weekly Dispatch article, author and newspaper not recorded, 9th January 1927

1628		LET/710/1896	Empty envelope with painted scene, man flying a kite and woman pushing a buggy, addressed to A. McEvoy, 51 Westwick Gardens, West Kensington, London, 25th April 1896, Paddington
1629		LET/711/1891	Empty envelope Master Arthur A. McEvoy, 51 Westwick Gardens, West Kensington, London, 11th March 1891? New York Herald London Edition
1630		ART/10/1928	The Iveagh Pictures, Seven Modern Painters, McEvoy's Genius, Academy Exhibition Opens, The Morning Post, Thursday 12th January 1928
1631	Victoria box file 3, envelope, 4 loose letters	LET/712/1918	Letter to Ambrose McEvoy from Martin L Nasmith, H.M.S Lucia, 4th November 1918
1632		LET/713/1929	Letter to Mary McEvoy from Maeve? Goodenough, Filkins Hall, Cirencester, 9th September 1929
1633		LET/714/1926	Letter to Ambrose McEvoy from Cynthia Asquith, 8 Sussex Place, Regent's Park, 12th October 1926
1634		LET/715/1918	Letter to Ambrose McEvoy from Richard D Sandford, H.M.S. Lucia, 7th October 1918
1635	Victoria box file 3, brown cardboard folder British Museum	LET/716/1937	Letter to Mary McEvoy from A M Hind, Department of Prints and Drawings, The British Museum, London, 3rd March 1937
1636	Victoria box file 3, brown cardboard folder Redfern Gallery	LET/717/1946	Letter to Anna McEvoy (Mrs Seccombe-Hett) from Rex Nan Kivell Director of the Redfern Gallery, 29th May 1946
1637	Victoria box file 3, brown cardboard folder Oxford	DOC/49/1938	Oxford Arts Club receipt, 6 oil paintings and 9 watercolours, 1st June 1938
1638		EXH/12/1938	Exhibition catalogue, Oxford Arts Club, 38 Beaumont Street, January-June 1938
1639		LET/718/1937	Letter to Mrs McEvoy from Miss Price, Oxford Arts Club, 16th December 1937
1640		LET/719/1938	Letter to Mrs McEvoy from Victor Rienarcken?, 32 Beechcroft Road, Oxford, 29th May 1938

1641		EXH/13/1938	Exhibition catalogue, Oxford Arts Club, and the New Oxford Art Society, 157th Exhibition, Oil Paintings and Drawings by Sickert, John, McEvoy, Luard, Jones, Wood, 2nd-30th June 1938
1642		EXH/14/1935	Exhibition catalogue, Oxford Arts Club, 38 Beaumont Street, Exhibitions 1935, with notes inside
1643		LET/720/1937	Letter to Mrs McEvoy from unknown sender, Oxford Arts Club, 31st December 1937
1644	Victoria box file 3, brown cardboard folder Royal Society Watercolour Painters	LET/721/1933	Letter to Mrs McEvoy from Reginald Hunt, Royal Society of Painters in Watercolours, Gallery 54 Pall Mall East, London, 23rd May 1933
1645		LET/722/1933	Letter to Mrs McEvoy from Charles Holmes, 17 Cavendish Square, London, 14th February 1933
1646	Victoria box file 3, brown cardboard folder Belfast Art Gallery	LET/723/1915	Letter to Ambrose McEvoy from Arthur Deane, Public Art Gallery and Museum, Belfast, 18th November 1915
1647		LET/724/1915	Letter to Ambrose McEvoy from Arthur Deane, Public Art Gallery and Museum, Belfast, 13th October 1915
1648	Victoria box file 3, brown cardboard folder Rochdale Art Gallery	ART/11	Article, Art Exhibition: Ambrose McEvoy's Portraits, June 1948, newspaper unknown
1649		LET/725/1948	Letter to Anna McEvoy (Mrs Bazell) from G.F. Simmonds, Town Hall Rochdale, Assignment of Copyright, 30th July 1948
1650		EXH/15/1948	Exhibition catalogue, Corporation Art Gallery, Rochdale, Exhibition of Paintings and Drawings by Ambrose McEvoy, 22nd May-19th June 1948
1651		LET/726/1948	Letter to Mr Stott from Anna McEvoy (Mrs Bazell), no address, 10th June 1948
1652		LET/727/1948	Letter to Anna McEvoy (Mrs Bazell) from C. Stott, curator of Art Gallery and Museum Rochdale, 19th June 1948

1653		LET/728/1948	Letter to Anna McEvoy (Mrs Bazell) from C. Stott, curator of Art Gallery and Museum Rochdale, 11th June 1948
1654		DOC/50/1948	Copy of written invoice, Rochdale purchase of Daphne for £150
1655		LET/729/1948	Letter to Anna McEvoy (Mrs Bazell) from G.F. Simmonds, Town Hall Rochdale, Assignment of Copyright, 23rd July 1948
1656		LET/730/1948	Letter to Sir (presumably of Rochdale Art Gallery) from G.F. Simmonds, Assignment of Copyright, 28th June 1948
1657		LET/731/1948	Letter to Anna McEvoy (Mrs Bazell) from G.F. Simmonds, Town Hall Rochdale, Assignment of Copyright, 28th July 1948
1658		LET/732/1948	Letter to Anna McEvoy (Mrs Bazell) from C. Stott, curator at Art Gallery & Museum Rochdale, 26th June 1948
1659		LET/733/1948	Letter to Anna McEvoy (Mrs Bazell) from G.F. Simmonds, Town Hall Rochdale, Assignment of Copyright, 21st July 1948
1660		LET/734/1948	Letter to Anna McEvoy (Mrs Bazell) from C. Stott, curator at Art Gallery & Museum Rochdale, 23rd June 1948, Assignment of Copyright
1661		LET/735/1948	Letter to Anna McEvoy (Mrs Bazell) from C. Stott, curator at Art Gallery & Museum Rochdale, 25th May 1948
1662		LET/736/1948	Letter to Anna McEvoy (Mrs Bazell) from C. Stott, curator at Art Gallery & Museum Rochdale, 9th June 1948
1663	#10 Fragments box	DRA/711	Pencil drawing, religious scene
1664		DRA/712	Pencil drawing, religious scene in interior
1665		DRA/713	Pencil drawing, religious scene in interior
1666		DRA/714	Charcoal drawing of Christ

1667	Small grey archive box Sketchbooks	SKE/3	Sketchbook
1668		SKE/4	Sketchbook
1669		SKE/5	Sketchbook
1670		SKE/6	Sketchbook
1671		SKE/7	Sketchbook
1672		SKE/8	Sketchbook
1673		SKE/9	Sketchbook
1674		SKE/10	Sketchbook
1675		SKE/11	Sketchbook
1676		SKE/12	Sketchbook
1677		SKE/13	Sketchbook
1678		PHO/3	Envelope of small photographs and negatives
1679	Small grey archive box Sketchbooks	SKE/14	Sketchbook
1680		DRA/715	Figure walking up a road towards a house. Paint
1681		SKE/15	Mary Spencer Edwards sketchbook, Freshford, June 1897
1682		SKE/16	Sketchbook
1683		DRA/716	Double-sided ink sketch of man and pencil drawings of man
1684		SKE/17	Sketchbook
1685		SKE/18	Sketchbook
1686		SKE/19	Sketchbook
1687		DRA/717	Ink drawing of man
1688		DRA/718	Graphite drawing of crowd around an elephant
1689		DRA/719	Double-sided figure sketches
1690		DRA/720	Ink sketch
1691		DRA/721	Double-sided pencil sketch
1692		DRA/722	Double-sided ink sketch of soldiers and Commander Buckle F851 Hammersmith
1693		DRA/723	Ink sketch of people playing cards
1694		DRA/724	Double-sided ink sketch
1695		DRA/725	Exterior pencil sketch on 107 Grosvenor Road note paper

1696		DRA/726	Double-sided ink sketch caricature, pencil figures
1697		DRA/727	Print of man
1698		DRA/728	Pencil figure sketches of women
1699		SKE/20	Exercise book sketchbook
1700		SKE/21	Exercise book sketchbook
1701		SKE/22	Exercise book sketchbook
1702		LET/737	Letter to Ambrose McEvoy from Alexander Huntly, 12th September, no year, Balmoral Castle
1703		LET/738	Letter to Ambrose McEvoy from Alexander Huntly, 22nd December, no year, Sandringham, Norfolk
1704		LET/739/1935	Letter to Mary McEvoy from A M Hind, Department of Prints and Drawings, the British Museum, London, 16th February 1935
1705		LET/740	Letter to Ambrose McEvoy from Helen H., Tuesday, no date or year, Great Wigsell, Bodiam, Sussex
1706		LET/741/1933	Letter to Mary McEvoy from Eric Newton, 67 Great Russell Street, London, 26th September 1933
1707		LET/742/1918	Letter to Ambrose McEvoy from Alfred Willey, 23 Carlisle Place, Bradford, 14th October 1918
1708		LET/743/1935	Letter to Mary McEvoy from E T Harding, The Croft, Sutton, Near Pulborough, 28th February 1935
1709		LET/744/1935	Letter to Mary McEvoy from Frank Rutter 1 Gardnor Mansions, Church Row, Hamstead, 12th August, 1935
1710		SKE/23	Sketchbook
1711		DIA/2/1907	Diary from 1907
1712		SKE/24	Sketchbook
1713		SKE/25	Sketchbook
1714		SKE/26	Sketchbook
1715		NOT/56	Ambrose McEvoy notebook, The Victoria Writing Tablet
1716		SKE/27	Sketchbook
1717		SKE/28	Sketchbook
1718		SKE/29	Sketchbook, religious sketches, The Excelsior Exercise Book
1719		SKE/30	Sketchbook
1720		SKE/31	Sketchbook

1721		SKE/32	Sketchbook and notebook
1722		SKE/33	Sketchbook and notebook
1723		SKE/34	Sketchbook and notebook
1724		SKE/35	Sketchbook
1725		NOT/57	Notebook, list of works
1726	Small grey archive box Postcards etc, envelope stereo images	POS/1	Postcard of Gloucester Cathedral
1727		POS/2	Postcard of St Paul's Cathedral
1728		POS/3	Postcard of The International Exhibition of 1862, R. Monti
1729		POS/4	Postcard of matrimony
1730		POS/5	Postcard of Les Invalides Paris
1731		POS/6	Postcard of bridge
1732		POS/7	Postcard of Ruines de Pierrefond
1733		POS/8	Postcard of Town Hall, Ipswich
1734		POS/9	Postcard of quarry?
1735		POS/10	Postcard of Exeter Cathedral
1736		POS/11	Postcard of Gloucester Cathedral
1737		POS/12	Postcard of Registry Office Edinburgh
1738		POS/13	Postcard of abstract shapes
1739		POS/14	Postcard of abstract shapes
1740		POS/15	Postcard of Welsh Group, The Cattage Door
1741		POS/16	Postcard of Ruins in Church Yard, Bury
1742		POS/17	Postcard of Bury
1743		POS/18	Postcard of The International Exhibition of 1862, P. Magni
1744		POS/19	Postcard of building
1745		POS/20	Postcard of abstract shapes
1746		POS/21	Postcard of St Nicholas Church, Ipswich
1747		POS/22	Postcard of Charles Gross Esq
1748		POS/23	Postcard of Princes St Edinburgh and Castle
1749		POS/24	Postcard of farm buildings
1750		POS/25	Postcard of building
1751		POS/26	Postcard of Le Pont du Carrousel
1752		POS/27	Postcard of Abbey Gate Bury St Edwards
1753	Small grey archive box Postcards etc, envelope From an album	POS/28	Postcard Tintoretto
1754		POS/29	Postcard Goya Budapest
1755		POS/30	Postcard A Carravaggio Petrograd
1756		POS/31	Postcard Brughel, Louvre

1757		POS/32	Postcard Titian Duc d'Urbino Uffizi
1758		POS/33	Postcard Titian Cardinal Uffizi
1759		POS/34	Postcard artwork Prado
1760		POS/35	Postcard Titian Duchess of Urbino, Uffizi
1761		POS/36	Postcard Execution of Christ Louvre
1762		POS/37	Postcard Francesco Bianchi Louvre
1763		POS/38	Postcard Veronese Prado
1764		POS/39	Postcard Titian Antwerp
1765		POS/40	Postcard Watteau Prado
1766		POS/41	Postcard Van Dyck Prado
1767		POS/42	Postcard Van Dyck Prado
1768		POS/43	Postcard Renaud and Armide Louvre
1769		POS/44	Postcard de Hooch Rijksmuseum
1770		POS/45	Postcard Execution of Christ Prado
1771		POS/46	Postcard Tintoretto Prado
1772		POS/47	Postcard Tintoretto Prado
1773		POS/48	Postcard Claude Prado
1774		POS/49	Postcard Daughter of Herod Prado
1775		POS/50	Postcard Dusart 22 Rijksmuseum
1776		POS/51	Postcard P Wouwerman Brussels
1777		POS/52	Postcard Desportas Louvre
1778		POS/53	Postcard Frans Hals Marriage of Isaac Massa
1779		POS/54	Postcard people in interior Dutch. Pieter de Hooch in the Louvre
1780		POS/55	Postcard Ter Borch Vienna
1781		POS/56	Postcard Mother and Child Rijksmuseum
1782		POS/57	Postcard Vienna artwork
1783		POS/58	Postcard Poelenburch
1784		POS/59	Postcard Veronese Prado
1785		POS/60	Double-sided George and the Dragon, Mother and Child
1786		POS/61	Tintoretto Prado
1787		POS/62	Postcard artwork Brussels
1788		POS/63	Postcard A S Coello, Brussels
1789		POS/64	Postcard C E Biset, Brussels
1790		POS/65	Postcard Haarlam, Brussels
1791		POS/66	Postcard Brussels
1792		POS/67	Postcard Raphael Prado
1793		POS/68	Postcard Andrea Solario
1794		POS/69	Postcard Bellini Prado
1795		POS/70	Postcard Raphael St John Uffizi
1796		POS/71	Postcard Giorgione Prado
1797		POS/72	Postcard Andrea del Sarto Prado
1798		POS/73	Postcard Roger van der Weyden

1799		POS/74	Postcard Rubens Louvre
1800		POS/75	Postcard Luini Prado
1801		POS/76	Postcard Tintoretto Prado
1802		POS/77	Postcard Artwork
1803		POS/78	Postcard Louvre
1804		POS/79	Postcard Study Raphael
1805		POS/80	Double-sided George and the Dragon, Mother and Child
1806		POS/81	Postcard Veronese Prado
1807		POS/82	Postcard Raphael Prado
1808		POS/83	Postcard Titian Prado
1809		POS/84	Postcard Veronese Prado
1810		POS/85	Postcard Van Dyck Prado
1811		POS/86	Postcard Brussels
1812		POS/87	Postcard Tintoretto Prado
1813		POS/88	Postcard Tintoretto Prado
1814		POS/89	Postcard Venice
1815		POS/90	Postcard Veronese Venice
1816	Small grey archive box Postcards etc, envelope Paintings	POS/91	Postcard Reynolds Duc de Chartres
1817		POS/92	Postcard Luini Virgin and Child
1818		POS/93	Postcard Stevens
1819		POS/94	Postcard Holbein Louvre
1820		POS/95	Postcard Veronese Prado
1821		POS/96	Postcard Molenaer Rijksmuseum
1822		POS/97	Postcard Hooch Rijksmuseum
1823		POS/98	Postcard Hooch Rijksmuseum
1824		POS/99	Postcard Fragonard Louvre
1825		POS/100	Postcard Meissonnier Louvre
1826		POS/101	Postcard Delft Dresden, Vermeer
1827		POS/102	Postcard Lancret Louvre
1828		POS/103	Postcard Regnault Three Graces Louvre
1829		POS/104	Postcard Titian Madrid
1830		POS/105	Postcard Christ Arrested by the Soldiers Koln
1831		POS/106	Postcard Prado
1832		POS/107	Postcard Hunting Adventures Hermitage Russia
1833		POS/108	Postcard Greuze Louvre
1834		POS/109	Postcard Andrea Del Sarto Uffizi
1835		POS/110	Postcard Rosetti Tate
1836		POS/111	Postcard Gaillard Luxembourg

1837		POS/112	Postcard Isabey Bonaparte Versailles
1838		PHO/4	Photograph of trees in field
1839		POS/113	Postcard Fouquet Chantilly
1840		POS/114	Postcard Millais Winter Fuel Manchester
1841		POS/115	Postcard coloured 18th century engraving
1842		POS/116	Postcard Hooch Rijksmuseum
1843		POS/117	Postcard Wien, after Hooch
1844		POS/118	Postcard Solario Louvre
1845		POS/119	Postcard Courbet Luxembourg
1846		POS/120	Postcard Fromentin Louvre
1847		POS/121	Postcard Perreal Louvre
1848		POS/122	Postcard Gerard Louvre
1849		POS/123	Postcard St Paul's School Fulham
1850		POS/124	Postcard Bellini Louvre
1851		POS/125	Postcard sketch
1852		POS/126	Postcard Boucher Louvre
1853		POS/127	Postcard Fouquet Louvre
1854		POS/128	Postcard Reynolds National Gallery
1855		POS/129	Postcard Titian Bordeaux
1856		POS/130	Postcard Landscape by Van Gogh
1857		POS/131	Postcard Hurlingham Pond by Paul Maze
1858		POS/132	Postcard Zanetti Venice
1859		POS/133	Postcard Zanetti Venice
1860		POS/134	Postcard Zanetti Venice
1861		POS/135	Postcard Zanetti Venice
1862		POS/136	Postcard Van Dyck Charles I
1863		POS/137	Double-sided 2 Van Eycks
1864		POS/138	Postcard Pietro Venice
1865		POS/139	Postcard Notre Dame Chartres Bas-Reliefs
1866		POS/140	Postcard Rubens Louvre
1867		POS/141	Postcard Alvise Venice
1868		POS/142	Postcard Rosetti
1869		POS/143	Postcard Rubens Louvre
1870		POS/144	Postcard Velasquez Venus and Cupid National Gallery
1871		POS/145	Postcard Ingres Louvre
1872		POS/146	Postcard Delacroix Louvre
1873		POS/147	Postcard Bouts Brussels
1874		POS/148	Postcard Memling Chantilly
1875		POS/149	Postcard Hooch National Gallery
1876		POS/150	Postcard La Hyre Louvre
1877		POS/151	Postcard Mignard Louvre
1878		POS/152	Postcard Raphael Bologna
1879		POS/153	Postcard Regnault Louvre

1880		POS/154	Postcard Gleyre Louvre
1881		POS/155	Postcard Vestier Louvre
1882		POS/156	Postcard Meer Louvre
1883		POS/157	Postcard Uccelli Louvre
1884		POS/158	Postcard Goya La Maja Vestida
1885		POS/159	Postcard
1886		POS/160	Postcard Steen Petit-Palais
1887		POS/161	Postcard Charles V Louvre
1888		POS/162	Postcard Goya
1889		POS/163	Postcard Santi Three Graces
1890		POS/164	Postcard Gerard Louvre
1891		POS/165	Postcard Rosetti Manchester
1892		POS/166	Postcard Pompeii
1893		POS/167	Postcard Florentine School Louvre
1894		POS/168	Postcard Millais Ophelia Tate
1895		POS/169	Postcard Olona Milan
1896		POS/170	Postcard Boucher Louvre
1897		POS/171	Postcard woman standing March 1913
1898		POS/172	Postcard Stevens Luxembourg
1899		POS/173	Postcard Delacroix
1900		POS/174	Postcard Brueghel Musee D'Anvers
1901		POS/175	Postcard Millais Autumn Leaves Manchester
1902		POS/176	Postcard Rossetti The Bower Meadow Manchester
1903		POS/177	Postcard Bonnat Job Luxembourg
1904		POS/178	Postcard Brueghel Musee D'Anvers
1905		POS/179	Postcard Van Dyck Lady and Child National Gallery
1906		POS/180	Postcard Mabuse National Gallery
1907		POS/181	Postcard Champaigne Chantilly
1908		POS/182	Postcard Corot Louvre
1909		POS/183	Postcard Gainsborough Mrs Siddons National Gallery
1910		POS/184	Postcard Leonardo de Vinci Louvre
1911		POS/185	Postcard Fragonard Louvre
1912		POS/186	Postcard Delaroche Louvre
1913		POS/187	Postcard Maes
1914		POS/188	Postcard A Cuyp A Road near a River Dulwich Gallery
1915		POS/189	Postcard Louvre
1916		POS/190	Postcard Gericault Louvre
1917		POS/191	Postcard Durer Koln
1918		POS/192	Postcard Giovanni Venice
1919		POS/193	Postcard Fouquet Chantilly

1920		POS/194	Postcard Jean Goujon Bas-Reliefs
1921		POS/195	Postcard Ingres Louvre
1922		POS/196	Postcard Rossetti Rosa Triplex National Gallery
1923		POS/197	Postcard Titian Venus and Adonis Madrid
1924		POS/198	Postcard Rubens Louvre
1925		POS/199	Postcard Raphael Louvre
1926		POS/200	Postcard Rossetti Miss Siaaal
1927		POS/201	Postcard Boucher Louvre
1928		POS/202	Postcard Pietro Venice
1929		POS/203	Postcard Rubens Dresden
1930		POS/204	Postcard Ingres Rouen
1931		POS/205	Postcard John Russell Louvre
1932		POS/206	Postcard Chasseriau Louvre
1933		POS/207	Postcard Fountain and Statue of Venus, Bolsover Castle
1934		POS/208	Postcard Michele da Verona Venice
1935		POS/209	Postcard Rossetti Dante's dream
1936		POS/210	Postcard Fra Angelico Adoration of the Magi, National Gallery
1937		POS/211	Postcard Jean Goujon Bas-Reliefs
1938		POS/212	Postcard Rossetti Andromeda
1939		POS/213	Postcard Rosetti Girl
1940		POS/214	Postcard Andrea Solario Louvre
1941		POS/215	Postcard Cranach Adam and Eve Musee Royal D'Anvers
1942		POS/216	Postcard Greuze Louvre
1943		POS/217	Set of postcards from Museum Mauritshuis den Haag
1944		POS/218	Postcard Van Eyck Budapest
1945		POS/219	Postcard Jungfrau Koln
1946		POS/220	Postcard Rodin Paris
1947		POS/221	Postcard Rubens Louvre
1948		POS/222	Postcard Champagne Louvre
1949		POS/223	Postcard David Louvre
1950		POS/224	Postcard Hooch Rijksmuseum
1951		POS/225	Postcard Memlinc Duke of Cleves
1952		POS/226	Postcard Romney Mr and Mrs Lindow National Gallery
1953		POS/227	Postcard Christus National Gallery
1954		POS/228	Postcard Gainsborough's daughters National Gallery
1955		POS/229	Postcard Bondone National Gallery
1956		POS/230	Postcard Raphael Virgin and children National Gallery

1957		POS/231	Postcard Koln
1958		POS/232	Postcard David Louvre
1959		POS/233	Postcard Milk Below Maids
1960		POS/234	Postcard Van Dyck Sheffield
1961		POS/235	Postcard "Le Mistral" by Segonzac
1962		POS/236	Postcard Delacroix Louvre
1963		POS/237	Postcard Chasseriau Louvre
1964		POS/238	Postcard Christ on the Cross
1965		POS/239	Postcard Rigaud Louvre
1966		POS/240	Postcard Troyon Louvre
1967		POS/241	Postcard Burne-Jones Sibylla Delphica
1968		POS/242	Postcard Delacroix Louvre
1969		POS/243	Postcard Rubens Louvre
1970		POS/244	Postcard Rembrandt Louvre
1971		POS/245	Postcard Bellini National Gallery
1972		POS/246	Postcard Grillandajo Louvre
1973		POS/247	Postcard Gainsborough Musidora National Gallery
1974		POS/248	Postcard Boucher Louvre
1975		POS/249	Postcard Carle Vanloo La Lecture
1976		POS/250	Postcard Sanzio Prado
1977		POS/251	Postcard Borgognone Virgin and Child National GALLERY
1978		POS/252	Postcard Reynolds Mrs Hartley and Child National Gallery
1979		POS/253	Postcard Van Eyck Arnolfini National Gallery
1980		POS/254	Double-sided Teilbild
1981		POS/255	Postcard Fresh Gathered Peas
1982		POS/256	Postcard Bas-Relief National Portrait Gallery
1983		POS/257	Postcard Rossetti Astarte Syriaca
1984		POS/258	Postcard Chavannes L'Ete
1985		POS/259	Postcard Velasquez Christ Crucifixion
1986		POS/260	Postcard Weyden National Gallery
1987		POS/261	Postcard Goya
1988		POS/262	Postcard Rossetti Lady
1989		POS/263	Postcard
1990		POS/264	Postcard Jean Goujon Bas-Reliefs
1991		POS/265	Postcard Montagna Louvre
1992		POS/266	Postcard Woman in profile
1993		POS/267	Postcard Giorgione Madrid
1994		POS/268	Postcard Bellini Madonna
1995		POS/269	Postcard Pieta Bellini
1996		POS/270	Postcard Rossetti Tate
1997		POS/271	Postcard Giordano Mars and Venus Louvre

1998		POS/272	Postcard La Tete de Cire Musee de Lille
1999		POS/273	Postcard French School Louvre
2000		POS/274	Postcard Fragonard Louvre
2001		POS/275	Postcard Reynolds Mrs Sheridan
2002		POS/276	Postcard Van Dyck Russia
2003		POS/277	Postcard Boucher Louvre
2004		POS/278	Postcard Lawrence Angerstein
2005		POS/279	Postcard Champagne Louvre
2006		POS/280	Postcard Mantegna Louvre
2007		POS/281	Postcard Meissonnier Louvre
2008		POS/282	Postcard Froment
2009		POS/283	Postcard Zuccherelli Venice
2010		POS/284	Postcard Carregio Uffizi
2011		POS/285	Postcard Lely Nell Gwynn National Portrait Gallery
2012		POS/286	Postcard Corrado Prado
2013		POS/287	Postcard Titian Prado
2014		POS/288	Postcard Foucquet Charles VII
2015		POS/289	Postcard Montagna Louvre
2016		POS/290	Postcard Leonardo de Vinci Louvre
2017	Small grey archive box Postcards etc, envelope Postal Cards	POS/291	Postcard to Mrs McEvoy from unknown, sent from Amsterdam 18-19 April 1904
2018		POS/292	Postcard to Mr McEvoy from Romitier de Villain? Related to Sickert? on it from Dieppe
2019		POS/293	Illegible scrap of card
2020		POS/294	Postcard to Mrs McEvoy from Ursula (Tyrwhitt), sent from Bormes Ver 16th February 1913
2021		POS/295	Postcard to Miss Marlin and Mrs McEvoy (Mary) from Mrs McEvoy (Marjorie) and Charlie, Christmas 1908, Aldbourne, 24th December 1908
2022		POS/296	Postcard to Mary McEvoy from Ambrose McEvoy, sent to c/o Walter Sickert, Neuville-les-Dieppe, Dieppe, from Wien, 8th September 1909
2023		POS/297B	Postcard 2 from Lucie to unknown recipient (to Mary McEvoy?) from Mt Desert Island, Me
2024		POS/297A	Postcard 3 from Lucie to unknown recipient (to Mary McEvoy?) from Long Pond, Maine

2025		POS/297	Postcard 4 from Lucie to unknown recipient (to Mary McEvoy?) from Lafayette National Park, Maine
2026		POS/297D	Postcard 5 from Lucie to unknown recipient (to Mary McEvoy?) from Bar Haror, Me
2027		POS/298	Postcard to Mrs Ambrose McEvoy 13 Jubilee Place, Kings Road, Chelsea from Unknown sender 27th April 1903
2028		POS/299	Admittance postcard University College London Slade School of Fine Art, Ambrose McEvoy 2nd term 3 days a week 7-9 admitted by Frederick Brown
2029		POS/300	Admittance postcard University College London Slade School of Fine Art, Ambrose McEvoy 1st term 3 days a week admitted by Frederick Brown
2030		POS/301	Admittance postcard University College London Slade School of Fine Art, Ambrose McEvoy 3rd term 3 days a week admitted by Frederick Brown
2031		POS/302	Postcard to Ambrose McEvoy from unknown sender, sent from Rhone, 26th April 1912?
2032		POS/303	Postcard to Ambrose McEvoy from unknown sender, sent from Athens
2033		POS/304	Postcard to Mary McEvoy from unknown sender, 22nd April 1910 from Paris
2034		POS/305	Postcard in French, no sender or recipient from San Jean de Luz
2035		POS/306	Postcard to Ambrose McEvoy from M. Chulliez, sent from Paris 24th December 1912
2036		POS/307	Postcard to Ambrose McEvoy from Frank WB, sent from Victoria Falls, Christmas 1925
2037		POS/308	Postcard to Mary McEvoy from Ambrose McEvoy? Sent to Lower Bourton, Shrivenham, 9th September 1903 from Berlin?
2038		POS/309	Postcard to Ambrose McEvoy from unknown sender, sent from Greece
2039		POS/310	Postcard to Mary McEvoy from unknown sender, sent from Siena 12th August 1905
2040		POS/311	Postcard to Mrs McEvoy from S.A. Pearce sent frm Menton 28th December 1908?

2041		POS/312	Postcard to Mrs McEvoy from Sonita? Sent from Chiswick 27th December 1907
2042		POS/313	Postcard to Maria (Mary McEvoy) from R. Lt. Spencer Edwards 30th June 1918 from Chantilly
2043		POS/314	Postcard to Mary McEvoy from unknown sender, sent from Italy, Christmas time
2044		POS/315	Postcard to Mary McEvoy from Margaret Epstein sent from Paris 23rd December 1920?
2045		POS/316	Postcard to Mr and Mrs McEvoy from Maurice (Sickert?) or to Maurice whilst he's staying with the McEvoy's, postcard of Dieppe sent in London 1st July 1910
2046		POS/317	Postcard to Ambrose McEvoy from Muirhead Bone, sent from Santiago de Compostela, Spain, 29th April 1926
2047		POS/318	Postcard to Ambrose McEvoy from John Dodgson? Sent from Florence 13th April 1914
2048		POS/319	Postcard to Mrs McEvoy from B.S. Lives, sent from Dieppe 1910
2049		POS/320	Postcard to Mrs McEvoy from unknown sender, sent from Port Said, Egypt, 26th October 1908
2050		POS/321	Postcard to Mrs McEvoy from S.W? Edinburgh Castle, no date
2051		POS/322	Postcard to Miss Spencer Edwards (later Mary McEvoy) from Ambrose McEvoy, 21st October 1898, from Florence
2052		POS/323	Admittance postcard Sir John Soane's Museum, for Ambrose McEvoy to study from George H. Birch Curator 7th January 1899
2053		POS/324	Postcard to home 107 Grosvenor Road, from Ambrose McEvoy from Dieppe, 16th March 1907
2054		POS/325	Postcard to Ambrose McEvoy from Charlie McEvoy, sent from Oxford 18th March 1908
2055		POS/326	Postcard to Mrs McEvoy from Ursula Tyrwhitt, sent from Brussels 6th November 1907. Same handwriting as postcard POS/373
2056		POS/327	Postcard Titian Prado
2057		POS/328	Postcard to Mrs McEvoy from Anais, sent from Windsor, 28th March 1913

2058		POS/329	Postcard to Mrs McEvoy from V.L (Mary's father?) posted at Portsmouth 17th September 1910
2059		POS/330	Postcard to Mrs McEvoy from G? Gus? S? from Clovelly 21st April 1911
2060		POS/331	Postcard to Mrs McEvoy from A? (Ambrose?) from Florence 25th May? 1911
2061		POS/332	Postcard in French, no sender or recipient
2062		POS/333	Postcard to Ambrose McEvoy from unknown sender, Dunblane Hydropathetic, Perthshire
2063		POS/334	Postcard to Mrs McEvoy from Maurice (Sickert?) from Puy-de-Dome 26th November 1915 in French
2064		POS/335	Postcard to Mrs William? McEvoy from Stella Conder, Venice, 24th April 1903
2065		POS/336	Postcard to Mrs McEvoy from Anais, sent from London in French
2066		POS/337	Postcard to Mrs McEvoy from Anais, sent from London 1915? in French
2067		POS/338	Postcard to Mrs McEvoy from Michel, sent from Strasbourg in French, 1920? 1929?
2068		POS/339	Postcard to Ambrose McEvoy from A (McEvoy spelt wrong) with Walter Sickert in Dieppe, 1909
2069		POS/340	Postcard to Mrs? McEvoy from unknown sender, Venice, 25th November 1913
2070		POS/341	Postcard to Miss M Spencer Edwards, from Ambrose McEvoy? From Florence
2071		POS/342	Postcard to Ambrose McEvoy from H Stott, Stanton Court, Nr Broadway 22nd March 1926
2072		POS/343	Postcard to Ambrose McEvoy from unknown sender RAP? EAP? Sent from Athens
2073		POS/344	Postcard to Ambrose McEvoy from Augustus John, Lisieux 1907?
2074		POS/345	Postcard to Mr McEvoy from famille Claverie? 1911?
2075		POS/346	Postcard to Ambrose McEvoy from Wigs, 10th April 1923, from Paris and Venice
2076		POS/347	Postcard in French to Ambrose McEvoy from Maurice Villain, 1916 (Sickert's son)
2077		POS/348	Postcard to Ambrose McEvoy from EAP? From Lausanne 13th May? 1926?

2078		POS/349	Postcard to Ambrose McEvoy from unknown sender, from Chiswick 20th January? 1908
2079		POS/350	Postcard unknown sender and recipient, 15 St James Place SW
2080		POS/351	Postcard to Mrs McEvoy from Ursula, 18th November 1907 from Brussels
2081		POS/352	Postcard in French
2082		POS/353	Postcard to Mrs Spencer Edwards from J. M. Carnegy? From Lewisham 24th December 1909
2083		POS/354	Postcard to Mary McEvoy, company of Walter Sickert, Neuville-les-Dieppe, Dieppe from A (Ambrose McEvoy presumably), 2nd September 1909
2084		POS/355	Postcard to Mary McEvoy from Anais, Pangbourne 28th July 1913
2085		POS/356	Postcard to Mary McEvoy from C.K. Butler, 5th Dec (no year visible), Taj Mahal postcard, from India?
2086		POS/357	Postcard to Mary McEvoy from Gwen Salmond, 21E Zijlweij Haarlem, 26th October 1907
2087		POS/358	Postcard to Mary McEvoy from unknown sender, Naples 9th October 1904?
2088		POS/359	Postcard to Ambrose McEvoy from Harold Ratchison, St Remy, 12th May 1926
2089		POS/360	Postcard to Ambrose McEvoy from AVS? ARS? 7th January 1908
2090		POS/361	Postcard in French, no recipient, from A. Chuffes
2091		POS/362	Postcard to Ambrose McEvoy from Huiel? 22nd August 1914 from France
2092		POS/363	Postcard to Ambrose McEvoy from unknown sender (Wigs?) from Nuremberg, 1912
2093		POS/364	Postcard to Mary McEvoy from unknown sender, 12th August 1905, Italy
2094		POS/365	Postcard to Mr and Mrs McEvoy from unknown sender. 13th August 1908, Returning from Spain
2095		POS/366	Postcard to unknown recipient (the McEvoy's) from Charles and Muriel? Baker, no date
2096		POS/367	Postcard to Ambrose McEvoy from Tommy Lowinsky, 21st March 1915

2097		POS/368	Postcard to Ambrose McEvoy from Mary? McEvoy?, 21st March 1916 from London
2098		POS/369	Postcard to Mary McEvoy from Flora? Foira? Forins? Jena Universitat, 19th March 1910
2099		POS/370	Postcard Orange, Interior of the antique theatre
2100		POS/371	Postcard Musee Royal D'Anvers Breughel
2101		POS/372	Postcard Orange, Rue de Pontillac
2102		POS/373	Postcard to Ambrose McEvoy from UT (Ursula Tyrhitt) from Brussels, 7th November 1907. Jacobus Vrel's Dutch Interior. Same handwriting as postcard POS/326
2103		POS/374	Postcard to Mrs McEvoy from A? Villain. Relation or Maurice Villain? Sickert's son, Dieppe
2104		POS/375	Postcard to Mary McEvoy from Ursula, writing from Rome, travelling to Naples
2105		POS/376	Postcard to Mary McEvoy from LS? LE? Madrid, 15th November 1902
2106		POS/377	Postcard Champagne Brussels
2107		POS/378	Postcard to Mrs McEvoy from N. Hearim? From Paris, 17th April 1925
2108		POS/379	Postcard to Mary McEvoy from Luna? Lucie? 8th March 1925
2109		POS/380	Postcard in French to H Folin from A Chuffes, Saint Jean de Luz, 2nd August 1912
2110		POS/381	Postcard to Ambrose McEvoy from Noah Florence 2nd January 1914
2111		POS/382	Postcard to Ambrose McEvoy from Molly Hoggs? 24th December 1905, Chelmsford
2112		POS/383	Postcard to Mary McEvoy from A? (Ambrose McEvoy) 9th July 1925? From Vienna
2113		POS/384	Postcard to Mary McEvoy from GBA? And EMA, 22nd December 1908
2114		POS/385	Postcard to Mary McEvoy from Louis? Eldery? Staying with Mlle Griaille? 28th September 1909, Paris
2115		POS/386	Postcard in French, no sender or recipient
2116		POS/387	Postcard to Ambrose McEvoy from unknown sender 1903
2117		POS/388	Postcard in French to Ambrose McEvoy from Maseinin Dumal? Dumas? From Maussane

2118		POS/389	Postcard to Mary McEvoy from unknown sender, writing from Florence
2119		POS/390	Postcard Dieppe, La Caserne d'Infanterie
2120		POS/391	Postcard Dieppe, Le pont tournant de Pollet
2121		POS/392	Postcard General View of Ditchling
2122		POS/393	Postcard Newcastle to Liverpool express
2123		POS/394	Postcard Leeds to Bradford Express
2124		POS/395	Postcard Landes
2125		POS/396	Postcard 'Armstrong' and 'Gooch' at Paddington
2126		POS/397	Postcard Cornish Riviera Express
2127		POS/398	Postcard Les Locomotives Francaises
2128		POS/399	Postcard Les Locomotives
2129		POS/400	Postcard Old Court Avoncliff Bradford-on-Avon
2130		POS/401	Postcard Old Court Avoncliff Bradford-on-Avon
2131		POS/402	Postcard Liverpool to Brighton passing Wandsworth
2132		POS/403	Postcard Schooner Head from Champlain Mountain, Bar Haror, ME
2133		POS/404	Postcard Scavi de Pompei
2134		POS/405	Postcard Aart van der Neer National Gallery
2135		POS/406	Postcard London Law Courts
2136		POS/407	Postcard Environs de Dieppe
2137		POS/408	Postcard of Soldier
2138		POS/409	Postcard Dieppe - Le Paquebot 'Dieppe' en pleine mer
2139		POS/410	Postcard Pomei Il Tempio D'Apollo
2140		POS/411	Postcard Scavi de Pompei
2141		POS/412	Postcard Pompei Tempio di Giove
2142		POS/413	Postcard Scavi de Pompei Portico del Foro
2143		POS/414	Postcard Children in Sea with Dog
2144		POS/415	Postcard Landes
2145		POS/416	Postcard Maussane Le Cours
2146		POS/417	Postcard Zanetti Venice
2147		POS/418	Postcard Mont-de-Marsan
2148		POS/419	Postcard Standard of Germany Private of Hussars
2149		POS/420	Postcard Seine Inferieure Dieppe
2150		POS/421	Postcard Dieppe la Plage
2151		POS/422	Postcard Dieppe Bateaux dans l'Avant-Port
2152		POS/423	Postcard Muchas Felicidades
2153		POS/424	Postcard Environs de Dieppe Arques la Bataille

2154		POS/425	Postcard Landes
2155		POS/426	Postcard Dieppe La Phare
2156		POS/427	Postcard Zanetti Venice
2157		POS/428	Postcard Zanetti Venice
2158		POS/429	Postcard Le Sechage des Lignes
2159		POS/430	Postcard Dieppe Le Port
2160		POS/431	Postcard Seine Inferieure Dieppe
2161		POS/432	Postcard Dieppe Le Steamer 'Tamise'
2162		POS/433	Postcard HRH Princess Mary
2163		POS/434	Postcard Old Yarn Market Dunster
2164		POS/435	Postcard The Tunnel of Torghatten Norway
2165		POS/436	Postcard Dieppe 'Arrivee du Poisson'
2166		POS/437	Postcard London St Pauls Cathedral Nelson Monument
2167		POS/438	Postcard Bromotype Gautreau, Langon (Gironde)
2168		POS/439	Postcard The Mansion House, London
2169		POS/440	Postcard The Bank and Royal Exchange London
2170		POS/441	Postcard Dieppe Le Pont tournant du Pollet
2171		POS/442	Postcard La Prison
2172		POS/443	Postcard Les Pyrenees
2173		POS/444	Postcard Interieur de Maison Landaise
2174		POS/445	Postcard Echassier Landais
2175		POS/446	Postcard Rocolte du Pignon ou Semence de Pin
2176		POS/447	Postcard Mont-de-Marsan
2177		POS/448	Postcard Bordeaux
2178		POS/449	Postcard Photograph of woman standing
2179		POS/450	Postcard Dieppe Le Boulevard Maritime et la Rue Aguado
2180		POS/451	Postcard Kaiferswerth a. Rhein
2181		POS/452	Postcard Venice Porta della Carta
2182		POS/453	Postcard Dieppe Pilote entrant dans les Jetees
2183		POS/454	Postcard Barques de Peche en pleine mer
2184		POS/455	Postcard Chapeau de Paille Rubens National Gallery London
2185		POS/456	Postcard Arles Les Avenes
2186		POS/457	Postcard Environs de Dieppe Martin Eglise
2187		POS/458	Postcard Seine Inferieure Dieppe
2188		POS/459	Postcard Dieppe Les Tourelles
2189		POS/460	Postcard Paris Arc de Triomphe du Carrousel
2190		POS/461	Postcard Dieppe L'Heure du Bain

2191		POS/462	Postcard Dieppe Le Pont tournant du Pollet
2192		POS/463	Postcard Dieppe L'Avant Port
2193		POS/464	Postcard Morcote
2194		POS/465	Postcard Zanetti Venice
2195		POS/466	Postcard Zanetti Venice
2196		POS/467	Postcard Corvo Azores
2197		POS/468	Postcard Picco Azores
2198		POS/469	Postcard Pompei Panorama della Citta
2199		POS/470	Postcard Norman Archway Bolsover Castle
2200		POS/471	Postcard Pernegg Schloß
2201		POS/472	Postcard Pompei Casa del Poeta Tragico
2202		POS/473	Postcard Theatre Antique d'Orange
2203		POS/474	Postcard Dieppe L'Avant Port
2204		POS/475	Postcard Theatre Antique d'Orange
2205		POS/476	Postcard Dieppe La Poissonerie
2206		POS/477	Postcard Paris Le Moulin Rouge
2207		POS/478	Postcard Types Basques A dos d'ane
2208		POS/479	Postcard Orange L'Arc de Triomphe
2209		POS/480	Postcard Types Basques Monture montagnarde
2210		POS/481	Postcard Arlesienne
2211		POS/482	Postcard Arlesienne
2212		POS/483	Postcard Dans les Landes
2213		POS/484	Postcard St Sever
2214		POS/485	Postcard Maussane La Cueillettes des Olives
2215		POS/486	Postcard Bad Kreuznach
2216		POS/487	Postcard Ludgate Circus
2217		POS/488	Postcard Casa di Sallustio Diana e Atteone
2218		POS/489	Postcard The Tower London
2219		POS/490	Postcard Fontana di Pompei
2220		POS/491	Postcard Scavi de Pompei Casa delle Nozze d'Argento
2221		POS/492	Postcard Statuette de Pleurant
2222		POS/493	Postcard The Terrace Bolsover Castle
2223		POS/494	Postcard Bird's Eye View Aldbourne
2224		ART/12	Article mentioning a portrait of McEvoy, July 1929, taken from the Connoisseur
2225		POS/495	Postcard Tank Engine
2226		POS/496	Postcard Dieppe Le Pont tournant du Pollet
2227		POS/497	Postcard Dieppe Le Pont tournant du Pollet
2228		POS/498	Postcard Dieppe La Crie du Poisson
2229		POS/499	Postcard Concarneau
2230		POS/500	Postcard Pompei Casa dei Vettii
2231		POS/501	Postcard Venice Veronese

2232		POS/502	Postcard Lit-et-Mixe Les Paturages
2233		POS/503	Postcard Entrance Steps and Doorway Bolsover Castle
2234		POS/504	Postcard Dieppe Le Pollet
2235		POS/505	Postcard Aux Bains de Mer
2236		POS/506	Postcard Dieppe Vue generale de l'Avant Port
2237		POS/507	Postcard Diepe Ramasseuses de Galets
2238		POS/508	Postcard Lyceum Theatre Dick Whittington and his Cat Pantomine
2239		POS/509	Postcard Lyceum Theatre Dick Whittington and his Cat Pantomine
2240		POS/510	Postcard Zanetti Venice
2241		POS/511	Postcard Dieppe Un Court de l'Avant Port
2242		POS/512	Postcard Pompei Casa di Cornelio Rufo
2243		POS/513	Postcard Kensington Palace and Queen Victoria Statue
2244		POS/514	Postcard Orange Porlique des Arenes
2245		POS/515	Postcard Rural Scene
2246		POS/516	Photograph of trees
2247		POS/517	Postcard Brooklyn Bridge and New York Skyline
2248		POS/518	Postcard Landes Recole de la Resine
2249		POS/519	Postcard New York Skyline from Jersey City
2250		POS/520	Postcard Cavendish Doorway Bolsover Castle
2251		POS/521	Postcard Dieppe Arrivee du 'Sussex' dans l'avant-port
2252		POS/522	Postcard Dieppe Le Brighton devant la Gare Maritime
2253		POS/523	Postcard Marseille
2254		POS/524	Postcard Landes Resiniers
2255		POS/525	Postcard The Terrace Bolsover Castle, At Sunset
2256		POS/526	Postcard St Paul's Cathedral from Cheapside London
2257	Red Victoria Box File #1	REP/1/1916	Reproduction of portrait of Cecil Baring, 1916
2258		REP/1/1916A	Reproduction of portrait of Cecil Baring, 1916
2259		REP/2/1917	Reproduction of portrait of Helen Morris in London Pride, 1917
2260		REP/3/1917	Reproduction of portrait of Calypso Baring 1917

2261		REP/3/1917A	Reproduction of portrait of Calypso Baring 1917
2262		REP/3/1917B	Reproduction of portrait of Calypso Baring 1917
2263		REP/3/1917C	Reproduction of portrait of Calypso Baring 1917
2264		REP/3/1917D	Reproduction of portrait of Calypso Baring 1917
2265		REP/3/1917E	Reproduction of portrait of Calypso Baring 1917
2266		REP/3/1917F	Reproduction of portrait of Calypso Baring 1917
2267		REP/3/1917G	Reproduction of portrait of Calypso Baring 1917
2268		REP/3/1917H	Reproduction of portrait of Calypso Baring 1917
2269		REP/3/1917I	Reproduction of portrait of Calypso Baring 1917
2270		REP/4	Reproduction of portrait of Cecil Baring
2271		REP/5/1917	Reproduction of portrait of Helen Morris in London Pride, 1917
2272		REP/6	Reproduction of portrait of David Lloyd George
2273		REP/7/1917	Reproduction of portrait of Lady Gwendoline Churchill
2274		REP/7/1917A	Reproduction of portrait of Lady Gwendoline Churchill
2275		REP/7/1917B	Reproduction of portrait of Lady Gwendoline Churchill
2276		REP/8	Reproduction of portrait of Mr Horace Priestly
2277		REP/8A	Reproduction of portrait of Mr Horace Priestly
2278		LET/745/1961	Letter to Mrs Bazell (Anna McEvoy) from Frank Gill, 11 Cheltenham Avenue, Liverpool 17, 22nd June 1961
2279		LET/746	Letter to Mary McEvoy from Beatrice Malevlin?, 12th December no year, 30 Sussex Place, Queen's Gate, London
2280		LET/747/1934	Letter to Mary McEvoy from W.A. Burton, 9th November 1934, Reform Club, Pall Mall, London
2281		NOT/58	Note on how to clean a canvas and varnish it, Albert Armor? 31 & 32 Sv. Farnes Street, London

2282		LET/748/1935	Letter to Mary McEvoy from Charles Cheston, RWS, 2 Trafalgar Studios, SW3, 16th February 1935
2283		LET/749	Letter to May from Cynthia, 15 Bolton Gardens London, 16th Dec, no year
2284		LET/750	Empty envelope to La Comtesse de Limur, 17 Rue Berton, Paris
2285		LET/751/1953	Letter to Mrs Bazell (Anna McEvoy) from Judith Cloake, Deputy Keeper and Publications Manager, Tate Gallery, 20th March 1953, with copyright form attached
2286		LET/752	Letter to Mary McEvoy from Phillis de Jauze, Sunday, no date, 25 Rue de L'Arcade, Paris
2287		LET/753/1930	Letter to Mary McEvoy from Lillah Keeble (nee McCarthy), Hammels, Boars Hill Oxford, 29th August 1930
2288		LET/754/1930	Letter to Mary McEvoy from Lillah Keeble (nee McCarthy), Hammels, Boars Hill Oxford, 2nd September 1930
2289		LET/755/1927	Letter to Mary McEvoy from E Parkin Jouel? Jowel? John?, 15th November 1927, Greenbank, Chester
2290		REP/9	Reproduction of portrait of The Countess of Latham
2291		REP/10	Reproduction of portrait of The Yellow Cushion, Mrs Claude Johnson
2292		REP/11	Reproduction of portrait of Mrs Radcliffe 1918 Watercolour
2293		REP/12	Reproduction of portrait of The Little Model Watercolour belonging to Sir Cyril Butler
2294		REP/13/1917	Reproduction of portrait of Mrs Francis McLaren
2295		REP/14/1918	Reproduction of portrait of Lady Tredegar 1918
2296		REP/14/1918A	Reproduction of portrait of Lady Tredegar 1918
2297		REP/14/1918B	Reproduction of portrait of Lady Tredegar 1918
2298		REP/14/1918C	Reproduction of portrait of Lady Tredegar 1918
2299		REP/14/1918D	Reproduction of portrait of Lady Tredegar 1918
2300		REP/15	Reproduction of portrait of Mrs Lawson
2301		REP/16	Reproduction of portrait of Lady Wodehouse

2302		REP/16A	Reproduction of portrait of Lady Wodehouse
2303		REP/17/1915	Reproduction of portrait of The Ballet Girls 1915, belonging to Hon Evan Charteris watercolour
2304		REP/18/1918	Reproduction of portrait of Lady Diana Manners 1918, N.P. Feb-Mar 1918 no known owner
2305		REP/19/1917	Reproduction of portrait of Mrs Francis Howard 1917
2306		REP/20/1917	Reproduction of portrait of Mrs Aubrey Smith 1917
2307		REP/21/1914	Reproduction of portrait of The Net Menders 1914
2308		REP/22	Reproduction of portrait of Lillah McCarthy (Lady Keeble) going to be exhibited at Glasgow during his exhibition
2309		REP/23	Reproduction of portrait of The Gypsy
2310		REP/24	Reproduction of portrait of The Gypsy
2311		REP/25/1917	Reproduction of portrait of Lady Devina Lytton 1917
2312		REP/26/1915	Reproduction of portrait of Miss Eva Albanesi 1915
2313		REP/27/1917	Reproduction of portrait of Princess Bibesco, Elizabeth Asquith, 1917
2314		REP/28	Reproduction of portrait of Mrs Eileen Paull, Mrs Claude Johnson's collection, watercolour
2315		REP/29/1918	Reproduction of portrait of Mrs Gilbert Russell, owned by Gilbert Russell watercolour, 1918
2316		REP/29/1918A	Reproduction of portrait of Mrs Gilbert Russell, owned by Gilbert Russell watercolour, 1918
2317		REP/29/1918B	Reproduction of portrait of Mrs Gilbert Russell, owned by Gilbert Russell watercolour, 1918
2318		REP/30/1918	Reproduction of portrait of Mrs W.A. Jowitt 1918
2319		REP/31	Reproduction of portrait of Study for the Gypsy owned by Mr E.J. Hesslein, 65 West 49 Street New York
2320		REP/32/1917	Reproduction of portrait of Miss Julia James 1917 Actress

2321		REP/33	Reproduction of portrait of Meraud Guinness, Mrs Benjamin Guinness 11 Carton House Terrace
2322		REP/34	Reproduction of portrait of Mrs Lydia Russell
2323		REP/35/1919	Reproduction of portrait of Dancers Resting 1919 Owned by the artist
2324		REP/36/1919	Reproduction of portrait of Lady Moira and Lady Eileen Forbes, Lord Granards Daughters, The Earl of Granard, Forbes House, London, 1917, exhibition R. Hibernarian Academy 1919
2325		REP/37	Reproduction of portrait of Lady Gwendoline Churchill Watercolour
2326		REP/38/1919	Reproduction of portrait of Evan Morgan, 2nd Viscount Tredegar (1893-1949) 1919
2327		REP/39	Reproduction of portrait of Lydia Russell
2328		REP/40/1917	Reproduction of portrait of Sir James Taggart, KBE, Lord Provost of Aberdeen (1914-1919), 1917
2329		REP/41	Reproduction of portrait of woman
2330		REP/41A	Reproduction of portrait of woman
2331		REP/42	Reproduction of portrait of woman
2332	Red Victoria Box File #6	REP/43	Reproduction of portrait of woman, Lois Sturt?
2333		PHO/5	Photograph of Ambrose McEvoy in profile
2334		REP/44	Reproduction of portrait of a girl
2335		REP/45	Reproduction of portrait of a man in a hat (self-portrait?)
2336		REP/46	Reproduction of portrait of man
2337		REP/47	Reproduction of portrait of woman
2338		REP/48	Reproduction of portrait of Rosalind and Helen Butler
2339		REP/49	Reproduction of portrait of man
2340		REP/50	Reproduction of portrait of man in regimentals with garter star
2341		REP/50A	Reproduction of portrait of man in regimentals with garter star
2342		PHO/6	Photograph of Ambrose McEvoy in profile
2343		REP/51	Reproduction of portrait of woman in profile
2344		REP/52	Reproduction of portrait of Helen Morris in London Pride, 1917
2345		REP/53	Reproduction of portrait of woman standing holding cigarette? Diana Manners?

2346		REP/54	Reproduction of portrait of Study
2347		REP/55	Reproduction of portrait of Miss Mary Clare
2348		REP/56	Reproduction of portrait of girl standing, hand to heart, profile
2349		REP/57	Reproduction of portrait of woman standing, striped dress, cradling arms
2350		REP/58	Reproduction of portrait of Ramsay Macdonald
2351		REP/59	Reproduction of portrait of woman
2352		REP/60	Reproduction of portrait of La Reprise
2353		REP/61	Reproduction of Bessborough Street
2354		REP/61A	Reproduction of Bessborough Street
2355		REP/62	Reproduction of woman seated in interior
2356		REP/63	Reproduction of portrait of woman standing, striped dress, cradling arms
2357		REP/64	Reproduction of pencil sketch of a harbour, Dieppe?
2358		REP/65	Reproduction of portrait of woman seated
2359		REP/66	Reproduction of portrait of Mellon bankers
2360		REP/66A	Reproduction of portrait of Mellon bankers
2361		REP/67	Reproduction of portrait of woman
2362		REP/68	Reproduction of portrait of Lord Ivor Spencer Churchill
2363		REP/69	Reproduction of portrait of Claude Johnson
2364		DOC/51	A Notable Series of Bronze Portrait Sculptures by Jacob Epstein. 115. Mrs Ambrose McEvoy. Sold at Sotheby's Nov 1932
2365		REP/70	Reproduction of The Earring
2366		REP/71	Reproduction of portrait of a young child
2367		REP/72	Reproduction of portrait of woman standing at a mirror
2368		REP/73	Reproduction of portrait of woman in hat
2369		REP/74	Reproduction of portrait of woman in hat
2370		REP/75	Reproduction of portrait of The Governess
2371		REP/76	Reproduction of portrait of Dorothy Una Radcliffe
2372		REP/77	Reproduction of portrait of girl seated
2373		REP/78	Reproduction of portrait of woman in headscarf
2374		REP/78A	Reproduction of portrait of woman in headscarf
2375		REP/79	Reproduction of portrait of Captain M E Nasmith, VC, RN, Imperial War Museum

2376		REP/80	Reproduction of portrait of woman seated and turned
2377		REP/81	Reproduction of portrait of woman standing with greyhound
2378		REP/81A	Reproduction of portrait of woman standing with greyhound
2379		REP/82	Reproduction of portrait of Artist's mother
2380		REP/83	Reproduction of portrait of The Right Hon. Augustine Birrell
2381	Red Victoria Box File #5	REP/84	Reproduction of portrait of Lieutenant H. Strachan, the Victoria Cross
2382		REP/84A	Reproduction of portrait of Lieutenant H. Strachan, the Victoria Cross
2383		REP/84B	Reproduction of portrait of Lieutenant H. Strachan, the Victoria Cross
2384		REP/84C	Reproduction of portrait of Lieutenant H. Strachan, the Victoria Cross
2385		REP/85	Reproduction of portrait of Brigadier-General B C Freyberg, VC, DSO
2386		REP/85A	Reproduction of portrait of Brigadier-General B C Freyberg, VC, DSO
2387		REP/86	Reproduction of portrait of Sergeant Filip Konowal, the Victoria Cross
2388		REP/86A	Reproduction of portrait of Sergeant Filip Konowal, the Victoria Cross
2389		REP/86B	Reproduction of portrait of Sergeant Filip Konowal, the Victoria Cross
2390		REP/86C	Reproduction of portrait of Sergeant Filip Konowal, the Victoria Cross
2391		REP/87	Reproduction of portrait of Commander Egerton, 1918, Imperial War Museum
2392		REP/88	Reproduction of portrait of Lieutenant Sandford
2393		REP/89	Reproduction of portrait of Commander Beak 1918, Imperial War Museum
2394		REP/89A	Reproduction of portrait of Commander Beak 1918, Imperial War Museum
2395		REP/90	Reproduction of portrait of a soldier
2396		REP/91	Reproduction of portrait of a soldier
2397		REP/92	Reproduction of portrait of Major W S Edwards
2398		REP/93	Reproduction of portrait of Alcock in flying dress, 1919
2399		REP/94	Reproduction of portrait of Sergeant N A Finch, 1918

2400		REP/94A	Reproduction of portrait of Sergeant N A Finch, 1918
2401		REP/94B	Reproduction of portrait of Sergeant N A Finch, 1918
2402		REP/94C	Reproduction of portrait of Sergeant N A Finch, 1918
2403		REP/94D	Reproduction of portrait of Sergeant N A Finch, 1918
2404		REP/95	Reproduction of portrait of Major W S Edwards
2405		REP/96	Reproduction of portrait of a nurse, WW1
2406		REP/97	Reproduction of portrait of Commander Kenneth Mackenzie Grieve
2407		REP/97A	Reproduction of portrait of Commander Kenneth Mackenzie Grieve
2408		REP/98	Reproduction of portrait of Harry George Hawker (1889-1921)
2409		REP/99	Reproduction of standing portrait sketch
2410		REP/99A	Reproduction of standing portrait sketch
2411		REP/100	Reproduction of portrait of a soldier
2412		REP/100A	Reproduction of portrait of a soldier
2413		REP/100B	Reproduction of portrait of a soldier
2414		REP/100C	Reproduction of portrait of a soldier
2415		REP/100D	Reproduction of portrait of a soldier
2416		REP/101	Reproduction of portrait of Major-General Sir David Mercer, KCB, Adjutant-General, Royal Marine Forces, 1916-1920 : 1918
2417		REP/101A	Reproduction of portrait of Major-General Sir David Mercer, KCB, Adjutant-General, Royal Marine Forces, 1916-1920 : 1918
2418		REP/101B	Reproduction of portrait of Major-General Sir David Mercer, KCB, Adjutant-General, Royal Marine Forces, 1916-1920 : 1918
2419		REP/102	Reproduction of portrait of soldiers in interior
2420		REP/102A	Reproduction of portrait of soldiers in interior
2421		REP/102B	Reproduction of portrait of soldiers in interior
2422		REP/103	Reproduction of landscape
2423		REP/104	Reproduction of landscape
2424		REP/105	Reproduction of portrait of Sergeant Filip Konowal, the Victoria Cross
2425		REP/106	Reproduction of landscape

2426		REP/107	Reproduction of portrait of Sir James Taggart, KBE, Lord Provost of Aberdeen (1914-1919)
2427		REP/108	Reproduction of portrait of Captain M E Nasmith, VC, RN
2428		REP/108A	Reproduction of portrait of Captain M E Nasmith, VC, RN
2429		REP/109	Reproduction of portrait of Major E Bamford, VC, DSO, RM
2430		REP/109A	Reproduction of portrait of Major E Bamford, VC, DSO, RM
2431		REP/109B	Reproduction of portrait of Major E Bamford, VC, DSO, RM
2432		REP/110	Reproduction of portrait of a soldier, Major Anderson 1919
2433	Red Victoria Box File Mary McEvoy documentation: Charles Chenil folder	REP/111	Reproduction of a portrait of a girl seated
2434		REP/112	Reproduction of a portrait of a woman, black and white
2435		REP/113	Reproduction of a portrait of Margot Molina
2436		REP/114	Reproduction of a portrait of Mary Anna Sturt
2437		REP/114A	Reproduction of a portrait of Mary Anna Sturt
2438		REP/115	Reproduction of a portrait of Mary Feery
2439		REP/115A	Reproduction of a portrait of Mary Feery
2440		REP/116	Reproduction of a religious painting
2441		REP/117	Reproduction of a portrait of Nell Mrs Romer Williams
2442		REP/118	Reproduction of a portrait of Mrs Norris
2443		REP/119	Reproduction of a portrait of Lesley Jowitt
2444		REP/120	Reproduction of a portrait of Susan Hornby
2445		REP/121	Reproduction of a portrait of Lady O'Neil
2446		REP/122	Reproduction of a portrait of The Hon Mrs Alexander Hardinge by Mary McEvoy
2447		REP/123	Reproduction of a portrait of Mrs Ranoleigh
2448		REP/124	Reproduction of a portrait of Mary Cambridge
2449		REP/125	Reproduction of a portrait of Lady Jowitt
2450		REP/126	Reproduction of a portrait of Anna McEvoy by Ambrose McEvoy

2451		REP/127	Reproduction of a portrait of a woman, black and white
2452		REP/128	Reproduction of a portrait of The Lady Mary Cambridge by Mary McEvoy
2453		REP/129	Reproduction of a portrait of V. Rev Father Stuart
2454		REP/129A	Reproduction of a portrait of V. Rev Father Stuart
2455		REP/130	Reproduction of a portrait of Diana Hornby
2456		REP/130A	Reproduction of a portrait of Diana Hornby
2457		REP/131	Reproduction of a portrait of The Marchioness of Cambridge
2458		REP/132	Reproduction of a portrait of Everard
2459		REP/133	Reproduction of a portrait of Margaret Vickers
2460		REP/134	Reproduction of a portrait of Stella Patrick Campbell
2461		REP/135	Reproduction of a portrait of Madmoiselle Mary de Limur
2462		REP/136	Reproduction of a portrait of Marie Stevenson Scott
2463		REP/137	Reproduction of a portrait of Miss Marii Mitchell by Mary McEvoy
2464		REP/138	Reproduction of a portrait of Madame Margarita Molina by Mary McEvoy
2465		REP/139	Reproduction of a portrait of Miss Patricia Ravenhill
2466		REP/140	Reproduction of a portrait of Julaya daughter of Last Minister of Siam? Now Gonebek?
2467		REP/141	Reproduction of a portrait of Mary Thomas
2468		REP/141A	Reproduction of a portrait of Mary Thomas
2469		REP/141B	Reproduction of a portrait of Mary Thomas
2470		REP/142	Reproduction of a portrait of Winifred Hardinge
2471		REP/143	Reproduction of a portrait of The Lady Cynthia Asquith
2472		REP/144	Reproduction of a portrait of Duke of Leinster
2473		REP/145	Reproduction of a portrait of Miss Susan Hornby by Mary McEvoy
2474		REP/146	Reproduction of a portrait of Mrs Romer Williams
2475		REP/147	Reproduction of a portrait of Mrs Norris by Mary McEvoy

2476		REP/148	Reproduction of a portrait of Mrs Pershouse
2477		REP/149	Reproduction of a portrait of Professor Nevillemaint? by Mary McEvoy
2478		EXH/16	Exhibition catalogue, Three Women Artists, Corporation Art Gallery, Rochdale, 21st January-18th February 1950
2479		REP/150	Print of a country house on a lake
2480		REP/151	Reproduction of a portrait of Elizabeth Hardinge
2481		REP/152	Reproduction of a portrait of Mrs Emily Dutton by Mary McEvoy
2482		REP/153	Reproduction of a portrait of Marchioness of Cambridge
2483		REP/154	Reproduction of a portrait of a seated child
2484		REP/155	Reproduction of a portrait of Rev Father Stuart
2485		REP/156	Reproduction of a portrait of Lady Currie Hilda
2486		REP/157	Reproduction of a portrait of Baba Melisande Brockhurst
2487		REP/158	Reproduction of a portrait of Audrey Cooper RA Sold to Southampton Art Gallery
2488		REP/159	Reproduction of a portrait of Mrs Bradley
2489		REP/160	Reproduction of a portrait of Miss Marie Scott
2490		REP/161	Reproduction of a portrait of Joannie, The Hon Lady Greiss?
2491		REP/162	Reproduction of a portrait of Richard (Grandson)
2492		REP/163	Reproduction of a portrait of Marchioness of Cambridge
2493		REP/164	Reproduction of a portrait of a seated woman
2494		REP/165	Reproduction of a Rembrandt Sketch British Museum
2495		PHO/7	Photograph of Mary McEvoy with painting of Mrs Frank Pershouse
2496		PHO/7A	Photograph of Mary McEvoy with painting of Mrs Frank Pershouse
2497		REP/166	Reproduction of a portrait of a woman reading from National Gallery
2498		ART/13/1936	Collection of articles reviewing Mary McEvoy's work all from 1936. Exhibition at the Knoedler Galleries, Old Bond Street

2499		REP/167	Reproduction of a painting of a bridge, black and white
2500		DRA/729	Drawing of lillies
2501		ART/14/1936	Collection of articles reviewing Mary McEvoy's work all from 1936. Exhibition at the Knoedler Galleries, Old Bond Street
2502		ART/15/1936	Beauty and Character by Mary McEvoy' The Sketch, 11th March 1936
2503		REP/168	Reproduction of portrait of Miss Alexander by Whistler
2504	Red Victoria Box File #2	PHO/8	Army & Navy Film & Print Wallet with several photographs inside
2505		LET/756	Letter to Ambrose McEvoy from Benjamin Evans, Sunday, no year, no address
2506		LET/757	Letter to Ambrose McEvoy from Benjamin Evans, no date, 11 Canfield Gardens, Hampstead
2507		LET/758	Letter to Mary and Bo (Ambrose) McEvoy from Charlie McEvoy, from 'somewhere in Italy', no date
2508		NOT/59	Description of outside on a midsummer morning
2509		DOC/52/1961	Receipt, fee for Granada TV network using Charles McEvoy's 'David Ballard' £112.10, 29th June 1961 Addressed to Mrs Bazell (Anna McEvoy), Joseph Williams Ltd
2510		LET/759/1930	Letter to Mrs McEvoy from Lillah Keeble (nee McCarthy) 11th July 1930, Hammels, Boar's Hill, Oxford
2511		LET/760/1930	Letter to Mrs McEvoy from Lillah Keeble (nee McCarthy) 12th September 1930, Hammels, Boar's Hill, Oxford
2512		DRA/730	Sketches of heads/faces in ink, pencil writing/poem about love
2513		DOC/53/1927	Valuation for Probate, Remaining Works. Drawings. In the Folio, Ambrose McEvoy deceased
2514		DOC/54/1927	Royal Academy of Arts, List of the Academicians as they have served in council from 1769, printed in 1927
2515		LET/761/1935	Letter to Mrs McEvoy from G.J. Harding, 12th March 1935, The Croft, Sutton, Nr Pulborough

2516		LET/762/1918	Letter to Ambrose McEvoy from Christie Manson & Woods, 20th April 1918, 8 King Street, St James's Square, London, Red Cross Sale, Lot 842
2517		LET/763/1918	Letter to Ambrose McEvoy from Williams Winslow 1918 The Shooting House? Heacham, Norfolk
2518		LET/764	Letter to Ambrose McEvoy from Howard de Walden, Seaford House, Belgrave Square, London, Friday, no date
2519		NOT/60	Business card and note in French from Ernest May
2520		LET/765	Letter to Mary McEvoy from Mrs/Lady Howard de Walden, Seaford House, Belgrave Square, London, no date
2521		LET/766	Letter to Mrs McEvoy from Mary Hutchinson, 3 Albert Road, Regents Park, London, no date
2522		LET/767/1925	Letter to Ambrose McEvoy from Louise Eikius? Sw.... Mrs Wharton Sw.... Philadelphia, 11th April 1925
2523		NOT/61	Note on Asa Lingard
2524		LET/768/1916	Letter to Ambrose McEvoy from unknown sender, 30th April 1916, 26A Bryanston Square
2525		LET/769/1917	Letter to Ambrose McEvoy from unknown sender (incomplete letter) 5th January 1917, Knebworth House
2526		LET/770	Letter to Ambrose McEvoy from Stella Gwynne, 47 Catherine Street London, no date
2527		LET/771/1916	Letter to Ambrose McEvoy from Elizabeth Asquith, 14th June 1916, 10 Downing Street, Whitehall
2528		LET/772/1927	Letter to Mary McEvoy from Guinevere Dunsford, 3rd August 1927, Waldershare Park, Dover
2529		NOT/62	Note on European 16th and 17th century painters, looks like Mary McEvoy's hand but not sure
2530	In envelope titled 'models addresses' in same red Victoria box	NOT/63	Business card of William Rothenstein, on the reverse an introduction: Miss Lois Martin

2531		NOT/64	Business card for Miss E.K. Taylor, 17 Bolingbroke Road, West Kensington
2532		NOT/65	Note of address: Mademoiselle Arlette Gallet Au Louvre, 4 New Bond Street
2533		NOT/66	Note of address: Kitty Bolotine? Maissonette, Eskdale Avenue, Chesham, Buckinghamshire
2534		NOT/67	Note of address: Dorothy Tidman, 195B, Munster Road, Fulham
2535		NOT/68	Business card Mr W. J. Sheppherd introduced by Mr Augustus John
2536		LET/773	Empty envelope addressed to Mr McEvoy
2537		NOT/69	Business card Miss Florence E. Mayer Costume Model, 2 Margravine Gardens, Baron's Court
2538		LET/774	Christmas card from Christian Brinton
2539		NOT/70	Addresses of three models: Kitty Dale, Lily Ryan and Miss Tempest
2540		NOT/71	Miss Witthager, le Cope Place, Earl's Court
2541		NOT/72	Henry Tonks, Chateau arc-en-Barrois, Pres Chaumont, Haut Marne, France
2542		NOT/73	Letter to Ambrose McEvoy from Olga Sangorski, 19 Howland Street, Fitzroy Square, London, 14th May 1915
2543		NOT/74	Addresses of Mademoiselle J Baude, 16 Harley Street, and Martha Hubert 67 Charlotte Street, Fitzroy Square
2544		NOT/75	Miss Olga Sangorski, Miss Laurie Caruthers? 31 Allestree Road, Fulham
2545		NOT/76	Addresses: Lily Ryan and Miss B. Morrie
2546		NOT/77	Business card Miss Peggy Lines, South Africa and London
2547		NOT/78	Crossed out hand written notes
2548		LET/775	Letter to Ambrose McEvoy from Blanche Somerset, Monday, no date, 11 Portman Square
2549		NOT/79	Crossed out hand written notes
2550		NOT/80	Note
2551		LET/776/1933	Letter to Mrs McEvoy from R.H. Wilenski, 12th May 1933, 50 Blenheim Terrace, St John's Wood
2552		LET/777/1928	Letter to Mrs McEvoy from Ethel Desborough, 25th January 1928, Taplow Court, Taplow, Buckinghamshire

2553		LET/778	Postcard to Ambrose McEvoy from Benjamin Evans, no date or address. Rembrandt print on reverse
2554		ART/16	Orpen the 'Jesting Painter' by Marita Ross, date and publication unknown
2555		NOT/81	Handwritten table 'Four Centuries of Italian Painters'
2556		NOT/82	Vanderbilt Balsay, Charles Floquet, Paris
2557		NOT/83	Business card Lady and Miss Coghlan
2558		NOT/84	Col R.M Calmont, Aldestrop House, Kingham, Exon
2559		LET/779/1950	Letter to Mrs Bazell (Anna McEvoy) from Caroline Heary? 21st January 1950, Roughfield, Etchingam, Sussex
2560		DOC/55/1925	Receipt of payment for Portrait of Miss Shelia Byrne £500, Knoedler & Co. 1925
2561		DRA/731	Sketch
2562		LET/780	Letter to Mrs McEvoy from unknown sender, 25th February, 4 Cornwall Terrace, Regents Park
2563		LET/781	Letter to Mary McEvoy from Ambrose McEvoy, Monday, no date or address
2564		LET/782	Letter to Ambrose McEvoy from unknown sender (Granard?), no date, Forbes House, Halkin Street
2565		LET/783	Letter to Mary McEvoy from Nin? Nina? Villa Nandermot, Montana Vermala Suisse, no date
2566		NOT/85	Handwritten notes
2567		NOT/86	Handwritten notes
2568		LET/784	Letter to Mrs McEvoy from Frances Radney, Battle Hall, Leeds, Maidstone, no date
2569		LET/785	Letter to Mrs McEvoy from Helen H. Saturday, no date, Winchester Tower, Windsor Castle
2570		LET/786	Letter to Mrs McEvoy from W Lewis, 20th April, The Court, Crondall, Hampshire
2571		LET/787	Letter to Ambrose McEvoy from Beatrice Granard, Castle Forbes, Newtown Forbes, Ireland
2572		LET/788	Letter to Mrs McEvoy from Ferdinand Kuhn, 23rd January 1928, The Berkeley, London
2573		DOC/56/1927	The London Cremation Company Ltd., 6th January 1927, Arthur Ambrose McEvoy

2574		LET/789	Letter to Ambrose McEvoy from Leslie M. Howland, 3rd May no year (1917? Corresponds to dates in letter), Ritz Hotel, Piccadilly, London
2575		LET/790	Letter to Ambrose McEvoy from Ethel Verney Cave, 25th Saturday, Stanford on Avon, Rugby
2576		LET/791/1925	Letter to Ambrose McEvoy from Dennis Gwynn, 8th April 1925, 47 Halsey Street, Cadogan Gardens, London
2577		PHO/9	Photograph of stamp for McEvoy's works in envelope
2578		LET/792/1929	Letter to Mary McEvoy from Elinor Kinloch, 1st September 1929, 20 Eaton Place, London
2579		NOT/87	Pencil notes
2580		LET/793/1917	Letter to Ambrose McEvoy from Katharine Cromer, 7th April 1917, Ardgowan Greenock
2581		LET/794/1913	Letter to Ambrose McEvoy from James Ward, 4th October 1913, 6 Selwyn Gardens, Cambridge
2582		EXH/17	Exhibition catalogue, Three Women Artists, Corporation Art Gallery, Rochdale, 21st January-18th February 1950
2583		LET/795	Letter to Ambrose McEvoy/Mary McEvoy? From Betty Leggett, Halls Croft, Stratford-on-Avon
2584		LET/796	Letter to Madam de Jaucourt from Ambrose McEvoy, no date, Monday morning, Hotel Meurice, Paris
2585		PHO/10	Photograph of four people seated
2586		LET/797	Letter to Ambrose McEvoy from Selina Luisson? No date, Princess hotel, Avenue de Bois
2587		DOC/57	Chantrey Recommending Committee, purchasing works from the New English Art Club
2588		DOC/58	Mary McEvoy's passport 10th November 1930
2589		LET/798	Incomplete letter to Ambrose McEvoy from unknown sender, 20th December no year, Pixton Park, Dulverton
2590		LET/799/1938	Letter to Mary McEvoy from Rose Rosenberg, 28th April 1938, Metro-Goldwyn-Mayer British Studios Ltd.

2591		LET/800	Letter to Ambrose McEvoy presumably from Stella Gwynne, 47 Catherine Street, Buckingham Gate. Blagdon, Cramlington, Northumberland. Wootton Polegate Sussex. 5th, no year or month
2592		LET/801	Empty envelope to Mrs Burghes, 54B Redcliffe Square, Earl's Court, London
2593		POS/527	Postcard to Ambrose McEvoy from Hazel? L? 22nd October no clear year
2594		LET/802	Letter to Ambrose McEvoy from Granard, 1st July no year, Forbes House, Halkin Street
2595		LET/803/1939	Letter to Mary McEvoy from Hilda Currie, 8th July 1939, Upham House, Aldbourne, Wiltshire.
2596		LET/804/1915	Letter to Mary McEvoy from Hilda Currie?, 18th November 1915, Upham House, Aldbourne, Wiltshire.
2597		LET/805	Letter to Ambrose McEvoy? From Berna? Brett, no date, Tuesday, 19 Thurloe Square, London
2598		PHO/11	Negative of house in woodland
2599		NOT/88	Notes on Great Western Royal Hotel, Paddington notepaper
2600		LET/806/1921	Letter to Ambrose McEvoy from illegible sender, Mark? 24th September 1921, Hotel in Paris
2601		NOT/89	Notes for a story or play?
2602		NOT/90	Pencil notes
2603		NOT/91	Notes for a play?
2604		NOT/92	Notes for a story or play?
2605		LET/807	Incomplete letter to Mary McEvoy from Ambrose McEvoy, no date or address
2606		LET/808/1935	Letter to Mary McEvoy from Howard de Walden, 17th March 1935, Seaford House, Belgrave Square, London
2607		NOT/93	Business card of Gabriel Grovlez with note in French
2608		NOT/94	Business card of Lieut Seymour de Ricci
2609		NOT/95	Business card La Comtesse Hermann de Pourtales
2610		NOT/96	Handwritten story, not sure who by, called A.D. 3000
2611		NOT/97	Pencil written story

2612		LET/809	Letter to Ambrose McEvoy from Granard, Saturday, no date, Forbes House, Halkin Street London
2613		LET/810/1913	Letter to Ambrose McEvoy from J.P. Strachey, 11th May 1913, Newham College, Cambridge
2614		LET/811/1917	Letter to Ambrose McEvoy from C.J. Myers, Great Shelford, Cambridge, 19th August 1917
2615		LET/812/1928	Letter to Mary McEvoy from Marchioness of Cambridge, Shotton Hall, Shrewsbury, 18th May 1928
2616		NOT/98	Business card for Marquise de Polignac
2617		NOT/99	Business card for Mrs Henry Phipps
2618		NOT/100	Business card for La Comtesse Hermann de Pourtales
2619		NOT/101	Business card for Serge de Diaghilew with note in French
2620		LET/813	Letter to Ambrose McEvoy from Odette Thornhill, North Audley House, 40 North Audley Street, Mayfair, no date
2621	Red Victoria Box File #7	REP/169	Reproduction of portrait of Miss Erica Johnson
2622		REP/170	Reproduction of portrait of Lord Crewe, London County Council 30 x 25
2623		REP/171	Reproduction of portrait of Mrs Fitzgerald Marsden Manor Cirencester 30 x 25
2624		REP/172	Reproduction of portrait of Hon Mrs Cecil Baring, owned by Hon Cecil Baring 85 x 41
2625		REP/173	Reproduction of portrait of Lady Helen Whitaker 57 1/2 x 43. Belonging to Hugh Whitaker, Elmers Court, Lymington, Hauts
2626		REP/174	Reproduction of portrait of Mrs Sampson 50 x 40
2627		REP/175	Reproduction of portrait of Lady Gwendoline Churchill
2628		REP/175A	Reproduction of portrait of Lady Gwendoline Churchill
2629		REP/176	Reproduction of portrait of Lady Duveen 50 x 40
2630		REP/177	Reproduction of portrait of Daphne Baring 40 x 30 belonging to Cecil Baring
2631		REP/178	Reproduction of portrait of Viscountess Chilston 40 x 30 Johnson Collection

2632		REP/179	Reproduction of portrait of Tink (in green) 30 x 25
2633		REP/180	Reproduction of portrait of the Hon Mrs Akers Douglas, return to Dr Christian Brinton
2634		REP/181	Reproduction of portrait of Lady Gwendoline Churchill, watercolour, Mrs Claude Johnson Collection
2635		REP/181A	Reproduction of portrait of Lady Gwendoline Churchill, watercolour, Mrs Claude Johnson Collection
2636		REP/182	Reproduction of portrait "The Inverness Café" Johnson Collection 40x30
2637		REP/183	Reproduction of portrait of Michael McEvoy christmas 1907
2638		REP/184	Reproduction of religious scene, birth of Christ and three kings
2639		REP/184A	Reproduction of religious scene, birth of Christ and three kings
2640		REP/184B	Reproduction of religious scene, birth of Christ and three kings
2641		REP/184C	Reproduction of religious scene, birth of Christ and three kings
2642		REP/184D	Reproduction of religious scene, birth of Christ and three kings
2643		REP/185	Reproduction of The Seasons 18 x 16 1/2 C. K. Butler
2644		REP/186	Reproduction of portrait of Mr St John Hutchinson
2645		REP/187	Reproduction of portrait of Helen and Rosalind
2646		REP/188	Reproduction of portrait of The Book owned by H. E. J. Hesslein V.F
2647		REP/189	Reproduction of portrait of Master John Martin, Catalogue RA
2648		REP/190	Reproduction of portrait of an older woman
2649		PHO/12	Sepia photograph of boy
2650		PHO/13	Photograph of woman next to portrait XVII 5
2651		PHO/13A	Photograph of woman next to portrait XVII 6
2652		REP/191	Reproduction of portrait of a man standing
2653		REP/191A	Reproduction of portrait of a man standing
2654		REP/191B	Reproduction of portrait of a man standing
2655		REP/191C	Reproduction of portrait of a man standing
2656		REP/191D	Reproduction of portrait of a man standing

2657		REP/192	Reproduction of portrait of a woman in pearl earrings and necklace
2658		REP/193	Reproduction of portrait of an older man seated
2659		REP/193A	Reproduction of portrait of an older man seated
2660		REP/193B	Reproduction of portrait of an older man seated
2661		REP/194	Reproduction of self-portrait of Ambrose McEvoy
2662		REP/194A	Reproduction of self-portrait of Ambrose McEvoy
2663		REP/195	Reproduction of portrait of Lady Duveen
2664		REP/196	Reproduction of portrait of a woman in fur-trimmed shawl
2665		REP/197	Reproduction of portrait of a woman
2666		REP/198	Reproduction of portrait of man seated
2667		REP/199	Reproduction of portrait of a woman standing/walking in long pearls and flapper style dress
2668		REP/200	Reproduction of portrait of a woman standing hand on hip
2669		REP/200A	Reproduction of portrait of a woman standing hand on hip
2670		REP/200B	Reproduction of portrait of a woman standing hand on hip
2671		REP/200C	Reproduction of portrait of a woman standing hand on hip
2672		REP/201	Reproduction of portrait of an older woman in glasses seated
2673		REP/202	Reproduction of a watercolour portrait of a woman in profile
2674		REP/203	Reproduction of a portrait of a woman
2675		REP/204	Reproduction of a portrait of a woman
2676		REP/205	Reproduction of a portrait of a woman standing, half-length
2677		REP/206	Reproduction of a preliminary portrait sketch of Daphne Baring
2678		REP/206A	Reproduction of a preliminary portrait sketch of Daphne Baring
2679		REP/207	Reproduction of a portrait of a man in a bow tie
2680		REP/208	Reproduction of a portrait of a woman seated in a black evening dress
2681		REP/209	Reproduction of a portrait of a woman

2682		REP/210	Reproduction of a portrait of Gwendoline Churchill
2683		REP/211	Reproduction of a portrait of Mrs Akers-Douglas
2684		REP/212	Reproduction of a portrait sketch of a woman
2685		REP/213	Reproduction of a portrait sketch of a man
2686		REP/214	Reproduction of a portrait sketch of a woman
2687		REP/215	Reproduction of a pencil sketch of a woman
2688		REP/216	Reproduction of a portrait of a girl seated in circle
2689		REP/217	Reproduction of a portrait of a man (tennis player?)
2690		REP/218	Reproduction of a portrait of a mother and child
2691		REP/219	Reproduction of a portrait sketch of a boy and a parrot
2692		REP/220	Reproduction of a portrait of a man standing half-length
2693		REP/221	Reproduction of a portrait sketch of a woman
2694		REP/222	Reproduction of a portrait of a man half profile
2695		REP/222A	Reproduction of a portrait of a man half profile
2696		REP/223	Reproduction of a portrait of a woman
2697		REP/223A	Reproduction of a portrait of a woman
2698		REP/224	Reproduction of a watercolour portrait of a man in a suit and overcoat
2699		REP/225	Reproduction of a portrait of Mrs Akers-Douglas
2700		REP/226	Reproduction of a portrait of a woman in a hat
2701		REP/227	Reproduction of a portrait of a man in a suit
2702		REP/228	Reproduction of a portrait of a man
2703		REP/228A	Reproduction of a portrait of a man
2704		REP/229	Reproduction of a portrait of Tink
2705		REP/230	Reproduction of a portrait of a woman
2706		REP/231	Reproduction of portrait of Master John Martin?
2707		REP/232	Reproduction of a portrait of a woman seated arms folded
2708		REP/233	Reproduction of a portrait of a woman standing in black head scarf

2709		REP/234	Reproduction of a portrait of a woman
2710		REP/235	Reproduction of a portrait of James Ward
2711		REP/236	Reproduction of a portrait of a girl seated
2712		REP/236A	Reproduction of a portrait of a girl seated
2713		REP/237	Reproduction of a portrait of a woman with a fan
2714		REP/237A	Reproduction of a portrait of a woman with a fan
2715		REP/238	Reproduction of a portrait of two sisters in an interior
2716		REP/238A	Reproduction of a portrait of two sisters in an interior on on easel
2717		REP/239	Reproduction of a portrait of a man in a bow tie standing
2718		REP/239A	Reproduction of a portrait of a man in a bow tie standing
2719		REP/239B	Reproduction of a portrait of a man in a bow tie standing
2720		REP/240	Reproduction of a woman and child in a wood
2721		REP/240A	Reproduction of a woman and child in a wood
2722		REP/241	Reproduction of a portrait of a woman in an interior holding a lute
2723		REP/241A	Reproduction of a portrait of a woman in an interior holding a lute
2724		REP/241B	Reproduction of a portrait of a woman in an interior holding a lute
2725		REP/242	Reproduction of a sepia sketch of a woman in a hat
2726		REP/243	Reproduction of a portrait of a woman seated
2727		REP/244	Reproduction of a portrait of a woman standing in a hat with a flower
2728		REP/245	Reproduction of a portrait of a woman
2729		REP/246	Reproduction of a portrait of a man
2730		REP/247	Reproduction of a portrait of a Edwardian lady
2731		REP/248	Reproduction of a portrait of a mother and child reading a book
2732	Red Victoria Box File #4	SKE/36	Small Sketchbook with notes and anatomical drawings inside
2733		REP/249	Reproduction of a portrait of Board of Directors Barings Bank

2734		REP/250	Reproduction of a portrait of Mrs Stevenson Scott 30 x 25
2735		REP/251	Reproduction of a portrait of Lady Ridley oil 8 1/4 x 10
2736		REP/252	Reproduction of a portrait of an older man seated
2737		REP/252A	Reproduction of a portrait of an older man seated
2738		REP/253	Reproduction of a portrait of a man with a bow tie
2739		REP/254	Reproduction of a portrait of the Duchess of Marlborough, to be exhibited at Duveen's beginning Mar? 2nd? 1920?, 90 x 44 1/2 return to Christian Brinton
2740		REP/255	Reproduction of a portrait of Miss Daphne Crampton Woods 50 x 40 catalogue RA 505
2741		REP/256	Reproduction of a portrait of the children of the earl of Sandwich catalogue RA 482
2742		REP/257	Reproduction of a portrait of Mrs Arkwright NYE 10 1/2 x 9
2743		REP/258	Reproduction of a portrait of Mother and Child (reading a book) in the exhibition of the New English Art Club, the Case for Modern Painting
2744		REP/259	Reproduction of a portrait of the Hon Mrs Aubrey Herbert, Return to Dr Christian Brinton
2745		REP/260	Reproduction of a portrait of Mrs Claude Johnson painted 1925 Johnson collection
2746		REP/261	Reproduction of a portrait of The children of Mr J.A.C. Tilly C.B. 64 x 48 painted 1909
2747		REP/262	Reproduction of a portrait of a gentleman seated
2748		REP/263	Reproduction of a portrait of Miss Elizabeth Asquith 1917
2749		REP/264	Reproduction of a portrait of the Honourable Mrs Montagu
2750		REP/265	Reproduction of a watercolour portrait of the Lady Devina Lytton belonging to Stevenson Scott america? 6 1/2 x 11
2751		REP/266	Reproduction of The Tattoo Tate Gallery
2752		REP/267	Reproduction of a portrait of Meraud
2753		REP/268	Reproduction of a portrait of the Duchess of Marlborough

2754		REP/269	Reproduction of a portrait of a man. On the reverse: 'Please do the photographs for Mr Coward like this one which Mr McEvoy says is the best. Submit similar copy to Mr Noel Coward, 111 Ebury St. and return this here.' Is this a portrait of Coward?
2755		REP/270	Reproduction of a portrait of In the Doorway 1905
2756		REP/271	Reproduction of a portrait of Violet the Duchess of Westminster
2757		REP/272	Reproduction of a portrait of Viola Tree and Alan Parsons
2758		REP/273	Reproduction of a self-portrait of Ambrose McEvoy Johnson Collection 40 x 30
2759		REP/274	Reproduction of a portrait of Ramsay Macdonald
2760		REP/275	Reproduction of a portrait of Rt Hon Viscount D'Abernon belonging to him 30 x 25
2761		ART/17/1927	Obituaries 1927 for Ambrose McEvoy The Times and Daily Chronicle
2762		REP/276	Reproduction of a portrait of David Lloyd George, return to Christian Brinton
2763		REP/277	Reproduction of a portrait of Lieut Sandford R.N. V.C.
2764		REP/278	Reproduction of a portrait of Sir C. Shute painted Hindenburg Trench
2765		REP/279	Reproduction of a portrait of Mrs Williams 40 x 30 belongs to Mr Williams Wilmslow
2766		REP/280	Reproduction of a portrait of Hon Mrs Cecil Baring return to Christian Brinton
2767		REP/281	Reproduction of a portrait sketch of the artist's wife (418 at RA)
2768		REP/282	Reproduction of a portrait of Lady Kendal Butler and her two daughters
2769		REP/283	Reproduction of a portrait of The Gypsy 1909 New York
2770		REP/284	Reproduction of a portrait of Lady Cranbourne 40 x 30
2771		REP/285	Reproduction of a portrait of Autumn 19 x 17 Mrs B Salaman Cohen 13 Eton Avenue Hampstead
2772		REP/286	Reproduction of a portrait of Sir John Alcock first man to fly across the Atlantic
2773		REP/287	Reproduction of a portrait of a woman

2774		REP/288	Reproduction of a portrait of Viscountess Dunsford and Children RA Catalogue 455
2775		REP/289	Reproduction of a portrait of Mrs Claude Johnson in black 52 x 40 Johnson collection
2776		REP/290	Reproduction of a portrait of a woman in black seated
2777		REP/291	Reproduction of a portrait of a woman
2778		REP/292	Reproduction of a portrait of the Duchess of Marlborough
2779		REP/293	Reproduction of a portrait of a child
2780		REP/294	Reproduction of a portrait of Michael McEvoy 30 x 25 belonging to Mrs McEvoy
2781		REP/294A	Reproduction of a portrait of Michael McEvoy 30 x 25 belonging to Mrs McEvoy
2782		REP/294B	Reproduction of a portrait of Michael McEvoy 30 x 25 belonging to Mrs McEvoy
2783		REP/295	Reproduction of a portrait of The Lark 1905
2784		REP/296	Reproduction of a portrait of Daphne II 30 x 25 belonging to Cecil Baring
2785		REP/297	Reproduction of a portrait of Evan Morgan, Viscount Tredegar
2786		REP/298	Reproduction of a portrait of Nancy Cunard watercolour
2787		REP/299	Reproduction of a portrait of Mrs Derwent Wood watercolour
2788		REP/300	Reproduction of a portrait of Mary McEvoy watercolour
2789		REP/301	Reproduction of a portrait of Helen Morris in London Pride watercolour
2790		REP/302	Reproduction of a portrait of model watercolour
2791		REP/303	Reproduction of a portrait of Barbara daughter of Mr Frederick Goodenough 40 x 30
2792		REP/304	Reproduction of a portrait of Mary McEvoy watercolour
2793		REP/305	Reproduction of a portrait of a woman in fur coat
2794		REP/306	Reproduction of a portrait of The Dancer
2795		REP/307	Reproduction of a portrait of woman next to a mirror
2796		REP/307A	Reproduction of a portrait of woman next to a mirror
2797		REP/308	Reproduction of a portrait of woman

2798		REP/309	Reproduction of a portrait of woman standing in profile holding a fan
2799		REP/309A	Reproduction of a portrait of woman standing in profile holding a fan
2800		REP/310	Reproduction of a portrait of woman in a hat
2801		REP/311	Reproduction of a portrait of woman, Lady Elcho?
2802		REP/312	Reproduction of a portrait of woman
2803		REP/313	Reproduction of a portrait of woman
2804		REP/314	Reproduction of a portrait of woman seated
2805		REP/315	Reproduction of a portrait of man with a bow tie
2806		REP/316	Reproduction of a portrait of woman
2807		REP/317	Reproduction of a portrait of Mrs Howard
2808		REP/318	Reproduction of a portrait of a woman arm on mantelpiece and mirror
2809		REP/319	Reproduction of a portrait of a woman with fur collar
2810		REP/320	Reproduction of a portrait of woman
2811		REP/321	Reproduction of a portrait of Calypso Baring, return to Christian Brinton
2812		REP/322	Reproduction of a portrait of Mrs Cecil Baring
2813		REP/322A	Reproduction of a portrait of Mrs Cecil Baring, return to Christian Brinton
2814		REP/323	Reproduction of a portrait of the Princess Bibesco, return to Christian Brinton
2815		REP/324	Reproduction of a portrait of Calypso Baring, return to Christian Brinton
2816		REP/325	Reproduction of a portrait of the Viscountess Wimbourne, return to Christian Brinton
2817		REP/326	Reproduction of a portrait of the Viscountess Wimbourne, in colour
2818		REP/327	Reproduction of a portrait of The Earring (Girl at her Mirror) in Colour magazine, May-June 1923
2819		REP/328	Reproduction of a portrait of Calypso Baring
2820		REP/328A	Reproduction of a portrait of Calypso Baring
2821		REP/329	Reproduction of a portrait of Blue and Gold Johnson Collection 50 x 40
2822		REP/330	Reproduction of a portrait of Study for Selina

2823		REP/330A	Reproduction of a portrait of Study for Selina
2824		REP/330B	Reproduction of a portrait of Study for Selina
2825		REP/331	Reproduction of a portrait of Lady Violet Benson 50 x 40 107 Grosvenor Road SW
2826		REP/332	Reproduction of a portrait of a Study of a Head watercolour, Mrs Claude Johnson Collection
2827		REP/333	Reproduction of a portrait of Denise 30 x 25 532 in RA catalogue
2828		REP/334	Reproduction of a portrait of The Green Hat Johnson Collection 30 x 25
2829		REP/335	Reproduction of a portrait of Euphemia, Madame Errazuris 30 x 25 owned by Mrs McEvoy
2830		REP/336	Reproduction of a portrait of Calypso and article on child portraiture
2831		REP/337	Reproduction of a portrait of a woman
2832		REP/338	Reproduction of a portrait of Mrs Goosenough 40 x 30 belonging to F Goodenough, Filkius Hall, Lechlade
2833		REP/339	Reproduction of a portrait of Princess Bibesco 30 x 25 belonging to Mrs Asquith
2834		REP/340	Reproduction of a portrait of Lady Alington belonging to Lord Alington Michel Wimbourne 40 x 30
2835		REP/341	Reproduction of a portrait of Madame Edwards 50 x 40
2836		REP/342	Reproduction of a portrait of an older woman in glasses seated
2837		REP/342A	Reproduction of a portrait of an older woman in glasses seated
2838		REP/342B	Reproduction of a portrait of an older woman in glasses seated
2839		REP/343	Reproduction of a portrait of Madame Groulitz, Madeleine, Pianist
2840		REP/344	Reproduction of a portrait of a woman
2841		ART/18	Article from Apollo: A Journal of the Arts, 'The Late Ambrose McEvoy' by Carroll Carstairs, pages 421 and 422
2842		REP/345	Reproduction of a portrait of The Artist's Mother
2843		REP/346	Reproduction of a portrait of Mrs Cecil Baring, return to Christian Brinton

2844		REP/347	Reproduction of a portrait of Elizabeth Asquith
2845		REP/348	Reproduction of a portrait of Vicomtesse Henri de Jauze in the possession of the Carnegie Institute
2846		REP/349	Reproduction of a portrait of Lucie
2847		REP/350	Reproduction of a portrait of Lady Gwendoline Churchill
2848		REP/350A	Reproduction of a portrait of Lady Gwendoline Churchill
2849		REP/351	Reproduction of a portrait of 'Madame' at the Luxemburg Gallery, in Colour magazine May-June 1923
2850		REP/352	Reproduction of a portrait of The Hon Mrs Aubrey Herbert, 50 x 40
2851		REP/353	Reproduction of a portrait of The Countess of Lytton, return to Dr Christian Brinton
2852		REP/354	Reproduction of a portrait of the Hon Mrs Spender Clay 48 x 40
2853		REP/355	Reproduction of a portrait of The Gipsy page 30 of a book or magazine
2854		REP/356	Reproduction of a portrait of Mrs Radcliffe
2855		REP/357	Reproduction of a watercolour portrait of a woman, nude
2856		REP/357A	Reproduction of a watercolour portrait of a woman, nude
2857		REP/358	Reproduction of a portrait of Mrs Derwent Wood watercolour, 1915, owned by Mrs Derwent Wood
2858		REP/359	Reproduction of a portrait of Study for Selina
2859		REP/360	Reproduction of a portrait of Mrs Ralli
2860		REP/361	Reproduction of a portrait of Elaine, after 1923, Return to Ms A McEvoy 107 Grosvenor Road
2861		REP/362	Reproduction of a portrait of Mrs Radcliffe, belonging to Brotherton?
2862		REP/363	Reproduction of a portrait of Mrs Francis McLaren return to Christian Brinton, The Players, 16 Gramercy Park, New York City
2863		REP/363A	Reproduction of a portrait of Mrs Francis McLaren return to Christian Brinton, The Players, 16 Gramercy Park, New York City
2864		REP/363B	Reproduction of a portrait of Mrs Francis McLaren

2865		REP/363C	Reproduction of a portrait of Mrs Francis McLaren
2866		REP/363D	Reproduction of a portrait of Mrs Francis McLaren
2867		REP/363E	Reproduction of a portrait of Mrs Francis McLaren return to Christian Brinton, The Players, 16 Gramercy Park, New York City
2868		REP/363F	Reproduction of a portrait of Mrs Francis McLaren
2869		REP/363G	Reproduction of a portrait of Mrs Francis McLaren
2870		REP/363H	Reproduction of a portrait of Mrs Francis McLaren
2871		REP/364	Reproduction of a portrait of Mrs Pauls? Prauls? Lent by Mr Claude Johnson
2872		REP/365	Reproduction of Silver and Grey (Mrs Charles McEvoy) 40 x 30 Manchester Gallery
2873		REP/366	Reproduction of a portrait of Madame Groulitz, Madeleine, Pianist
2874		REP/367	Reproduction of a portrait of the Honourable Mrs Edwin Montagu
2875		REP/368	Reproduction of a portrait of Lydia, Johnson Collection, 30 x 25
2876		REP/369	Reproduction of a portrait of Mrs Cecil Baring
2877		REP/370	Reproduction of a portrait of The Countess of Lytton
2878		REP/371	Reproduction of a portrait of a woman with a fur collar and cuffs almost in profile
2879		REP/372	Reproduction of a portrait of Lady Gwendoline Churchill, return to Christian Brinton
2880		REP/373	Reproduction of a portrait of the Duchess of Marlborough, return to Christian Brinton
2881		REP/374	Reproduction of a portrait of a woman and two children in interior
2882		REP/374A	Reproduction of a portrait of a woman and two children in interior
2883		REP/374B	Reproduction of a portrait of a woman and two children in interior
2884	Green book box #3 photos	REP/375	Reproduction of a portrait of Mrs Robert McCalmont and her daughter 1919, catalogue no. RA 506
2885		REP/376	Reproduction of a portrait of Mrs McCormick? McCormack? and her daughter

2886		REP/376A	Reproduction of a portrait of Mrs McCormick? McCormack? and her daughter
2887		REP/376B	Reproduction of a portrait of Mrs McCormick? McCormack? and her daughter
2888		REP/377	Reproduction of a portrait of a woman seated
2889		REP/378	Reproduction of 'Madame'
2890		REP/379	Reproduction of a portrait of a woman
2891		REP/379A	Reproduction of a portrait of a woman
2892		REP/380	Reproduction of a portrait of a woman
2893		REP/380A	Reproduction of a portrait of a woman
2894		REP/381	Reproduction of a portrait of a woman pearl necklace and earrings
2895		REP/381A	Reproduction of a portrait of a woman pearl necklace and earrings
2896		REP/382	Reproduction of a portrait of a woman seated
2897		REP/383	Reproduction of a portrait of a woman seated
2898		REP/384	Reproduction of a portrait of a man seated in colour
2899		REP/385	Reproduction of a portrait of a woman seated
2900		REP/386	Reproduction of a portrait of a woman seated, in frame on a wall
2901		REP/387	Reproduction of a portrait of a woman in a hat
2902		REP/388	Reproduction of a portrait of a woman in a fur coat
2903		REP/388A	Reproduction of a portrait of a woman in a fur coat
2904		REP/389	Reproduction of a portrait of a woman
2905		REP/389A	Reproduction of a portrait of a woman
2906		REP/389B	Reproduction of a portrait of a woman
2907		REP/390	Reproduction of a portrait of a woman in pearl earrings
2908		REP/390A	Reproduction of a portrait of a woman in pearl earrings
2909		REP/391	Reproduction of a portrait of a woman in pearl earrings, slight variation of REP/390
2910		REP/391A	Reproduction of a portrait of a woman in pearl earrings, slight variation of REP/390
2911		REP/391B	Reproduction of a portrait of a woman in pearl earrings, slight variation of REP/390

2912		REP/391C	Reproduction of a portrait of a woman in pearl earrings, slight variation of REP/390
2913		REP/391D	Reproduction of a portrait of a woman in pearl earrings, slight variation of REP/390
2914		REP/392	Reproduction of a portrait of a woman modern, low cut dress
2915		REP/392A	Reproduction of a portrait of a woman modern, low cut dress
2916		REP/393	Reproduction of a portrait of a woman with a greyhound
2917		REP/394	Reproduction of a portrait of the Duchess of Marlborough
2918		REP/394A	Reproduction of a portrait of the Duchess of Marlborough
2919		REP/395	Reproduction of a portrait of a woman pearl necklace and earrings hand to neck
2920		REP/396	Reproduction of a portrait of a woman
2921		REP/397	Reproduction of a portrait of a woman in a fur collared coat and hat with feather
2922		REP/398	Reproduction of portrait of Mrs Francis McLaren
2923		REP/399	Reproduction of a portrait of a woman in a hat
2924		REP/400	Reproduction of a portrait of a woman
2925		REP/401	Reproduction of a portrait of a woman
2926		REP/402	Reproduction of a portrait of an older woman in a checked jacket
2927		REP/402A	Reproduction of a portrait of an older woman in a checked jacket
2928		REP/402B	Reproduction of a portrait of an older woman in a checked jacket
2929		REP/403	Reproduction of a portrait of a woman in a hat
2930		REP/404	Reproduction of a portrait of a woman standing
2931		REP/405	Reproduction of a portrait of a woman, half length
2932		REP/406	Reproduction of a portrait of a woman standing in a frilly dress
2933		REP/407	Reproduction of a portrait of a woman standing in an embroidered coat
2934		REP/408	Reproduction of a portrait of an older lady half length in a choker necklace. Mrs Rankin?

2935		REP/409	Reproduction of a portrait of an older lady half length in a choker necklace. Mrs Rankin?
2936		REP/410	Reproduction of a portrait of Mrs Towers
2937		REP/410A	Reproduction of a portrait of Mrs Towers
2938		REP/411	Reproduction of a portrait of a woman in a pearl necklace
2939		REP/412	Reproduction of a portrait of a woman with shawl on one shoulder
2940		REP/413	Reproduction of a portrait of Alice Astor by McEvoy
2941		REP/414	Reproduction of a portrait of a woman
2942		REP/415	Reproduction of a portrait of a woman
2943		REP/416	Reproduction of a portrait of a woman
2944		REP/417	Reproduction of a portrait of a woman
2945		REP/418	Reproduction of a portrait of a woman
2946		REP/419	Reproduction of portrait of woman standing with greyhound
2947		REP/420	Reproduction of a portrait of a woman. Mrs Cecil Baring. Thought to have been painted posthumously from full-length
2948		REP/421	Reproduction of a portrait of a woman
2949		REP/422	Reproduction of a portrait of Miss Jeanne Courtauld
2950		REP/422A	Reproduction of a portrait of Miss Jeanne Courtauld
2951		REP/423	Reproduction of a portrait of a girl, dress slightly off shoulder
2952		REP/423A	Reproduction of a portrait of a girl, dress slightly off shoulder
2953		REP/423B	Reproduction of a portrait of a girl, dress slightly off shoulder
2954		REP/424	Reproduction of a portrait of Major Spencer Edwards (Miss F Spencer Edwards)
2955		REP/425	Reproduction of a portrait of a woman
2956		REP/426	Reproduction of a portrait of Violet Henry
2957		REP/427	Reproduction of a portrait of a woman lent by Mrs Asquith
2958		REP/428	Reproduction of a portrait of Beatrice
2959		REP/429	Reproduction of a portrait of Mrs Akers-Douglas
2960		REP/429A	Reproduction of a portrait of Mrs Akers-Douglas
2961		REP/430	Reproduction of a portrait of a Girl in Riding Clothes 40 x 72

2962		REP/431	Reproduction of a portrait of the Honourable Mrs Aubrey Herbert
2963		REP/431A	Reproduction of a portrait of the Honourable Mrs Aubrey Herbert
2964		REP/431B	Reproduction of a portrait of the Honourable Mrs Aubrey Herbert
2965		REP/432	Reproduction of a portrait of the Viscountess Wimborne
2966		REP/433	Reproduction of a portrait of a woman in a fur coat
2967		REP/434	Reproduction of a portrait of Siana
2968		REP/435	Reproduction of a portrait of the Countess of Lytton
2969		REP/436	Reproduction of a portrait sketch of a man in pencil
2970		REP/437	Reproduction of a print of Elizabeth Asquith 1916 by John Singer Sargent
2971		REP/438	Reproduction of a portrait of Mrs Akers-Douglas in Colour magazine April 1921 page 57
2972		REP/439	Reproduction of a portrait of Lady Wimborne in Harper's Bazaar January 1931 page 31
2973		REP/440	Reproduction of a portrait of Major Spencer Edwards watercolour
2974		REP/441	Reproduction of a portrait of Mrs Robert McCalmont in The Ladies' Field, Saturday 31st May 1919 Vol LXXXV no. 1107
2975		LET/814/1948	Letter to Mrs A Bazell from Richard Seddan director. Graves Art Gallery Sheffield, 14th July 1948
2976		REP/442	Reproduction of a portrait of a girl seated, short hair
2977		REP/443	Reproduction of a portrait of two children seated
2978		REP/444	Reproduction of a portrait of a child
2979		REP/445	Reproduction of a portrait of a little boy with a parrot
2980		REP/445A	Reproduction of a portrait of a little boy with a parrot
2981		REP/445B	Reproduction of a portrait of a little boy with a parrot
2982		REP/445C	Reproduction of a portrait of a little boy with a parrot

2983		REP/446	Reproduction of a portrait of a man in a fur hat, watercolour
2984		REP/446A	Reproduction of a portrait of a man in a fur hat, watercolour
2985		REP/446B	Reproduction of a portrait of a man in a fur hat, watercolour
2986		REP/446C	Reproduction of a portrait of a man in a fur hat, watercolour
2987		REP/446D	Reproduction of a portrait of a man in a fur hat, watercolour
2988		REP/447	Reproduction of a portrait of a man in a suit and tie
2989		REP/448	Reproduction of a portrait of a man with a book and column
2990		REP/448A	Reproduction of a portrait of a man with a book and column
2991		REP/449	Reproduction of a portrait of Alfred Mildmay belonging to Baring Bros and Bishopgate 30 x 25
2992		REP/450	Reproduction of a portrait of Lord D'Abernon return to Christian Brinton
2993		REP/451	Reproduction of a portrait of Evan Morgan, Viscount Tredegar
2994		REP/451A	Reproduction of a portrait of Evan Morgan, Viscount Tredegar
2995		REP/452	Reproduction of a portrait of The Hon Cecil Baring lent by the Hon Cecil Baring 1929 now Lord Revelstoke
2996		REP/453	Reproduction of a portrait of Frederick Goodenough Filkius Hall, Lechlade
2997		REP/453A	Reproduction of a portrait of Frederick Goodenough Filkius Hall, Lechlade
2998		REP/454	Reproduction of a portrait of an older man in profile
2999		REP/455	Reproduction of a portrait of a man in a suit and tie
3000		REP/455A	Reproduction of a portrait of a man in a suit and tie
3001		REP/455B	Reproduction of a portrait of a man in a suit and tie
3002		REP/456	Reproduction of a portrait of Cecil Baring
3003		REP/457	Reproduction of a portrait of a man with a book and column
3004		REP/458	Reproduction of a portrait of Lord Alington 1923 oil 30 x 25

3005		REP/459	Reproduction of a portrait of a man seated with hot air balloon in picture behind
3006		REP/460	Reproduction of a portrait of a man holding bowler hat, crop and gloves
3007		REP/461	Reproduction of a portrait of a nude watercolour, Bought by Cardiff Museum from McEvoy exhibition there 1968-9
3008		REP/462	Reproduction of portraits of Lord Revelstoke and James Ramsay McDonald, taken from unknown magazine page 76
3009		REP/463	Reproduction of a portrait of Lord Revelstoke
3010		REP/464	Reproduction of a portrait of a man holding bowler hat, crop and gloves
3011		REP/464A	Reproduction of a portrait of a man holding bowler hat, crop and gloves
3012		REP/465	Reproduction of a portrait of a man in a bow tie
3013		REP/466	Reproduction of a portrait of Sir Johnston Forbes Robertson, sent in by T. Martin Wood March 1917, 30 x 25, belonging to the Viscountess Cowdray, 16 Carlton House Terrace
3014		REP/466A	Reproduction of a portrait of Sir Johnston Forbes Robertson, sent in by T. Martin Wood March 1917, 30 x 25, belonging to the Viscountess Cowdray, 16 Carlton House Terrace
3015		REP/467	Reproduction of a portrait of Commander A W Buckle, DSO, RNVR, 1919
3016		REP/468	Reproduction of a portrait of a soldier
3017		REP/469	Reproduction of a portrait of a soldier
3018		REP/470	Reproduction of a portrait of a man seated, pencil drawing
3019		REP/471	Reproduction of a portrait of 'The Engraving'
3020		REP/472	Reproduction of 'On a Balcony'
3021		REP/472A	Reproduction of 'On a Balcony'
3022		REP/472B	Reproduction of 'On a Balcony'
3023		REP/473	Reproduction of 'Waterloo Bridge from the Adelphi'
3024		REP/473A	Reproduction of 'Waterloo Bridge from the Adelphi'
3025		REP/474	Reproduction of a portrait of James Ward
3026		REP/475	Reproduction of a portrait of a boy profile

3027		REP/475A	Reproduction of a portrait of a boy profile
3028		REP/475B	Reproduction of a portrait of a boy profile
3029		REP/476	Reproduction of a portrait of Lord Ivor Churchill
3030		REP/477	Reproduction of Aldbourne
3031		REP/478	Reproduction of Pillbox 1918
3032		REP/479	Reproduction of a portrait of a man decorated with medals including star of the garter
3033		REP/479A	Reproduction of a portrait of a man decorated with medals including star of the garter
3034		REP/479B	Reproduction of a portrait of a man decorated with medals including star of the garter
3035		REP/480	Reproduction of a portrait of a soldier
3036		REP/481	Reproduction of a portrait of Major Anderson
3037		REP/482	Reproduction of a portrait of Captain Nasmith
3038		REP/483	Reproduction of a portrait of Sir James Taggart
3039		REP/484	Reproduction of a portrait of Brigadier-General B C Freyberg, VC, DSO
3040		REP/485	Reproduction of a portrait of Commander Buckle V.C
3041		REP/486	Reproduction of a portrait of a soldier seated, watercolour, painted at the front 1917
3042		REP/487	Reproduction of portraits by Augustus John and Ambrose McEvoy unknown magazine
3043		REP/488	Reproduction of a portrait of a boy
3044		REP/488A	Reproduction of a portrait of a boy
3045		REP/489	Reproduction of a portrait of a man. On reverse: William C. Moog 21 Sherman Place, Jersey City, NJ
3046		REP/490	Reproduction of a portrait by John Carrall New York 1921
3047		REP/491	Reproduction of a portrait of Lady Wimborne
3048		REP/492	Reproduction of The Tattoo Tate Gallery
3049		PHO/14	Sepia photograph of boy
3050		REP/493	Reproduction of a portrait of Lady Sybil Smith
3051		REP/494	Reproduction of Aldbourne

3052		REP/495	Reproduction of a portrait of Mrs Sampson
3053		REP/496	Reproduction of a portrait of Noel Coward?
3054		REP/497	Reproduction of a portrait of Miss Tanis Guinness
3055		REP/498	Reproduction of a portrait of a man in white with golf club?
3056		REP/498A	Reproduction of a portrait of a man in white with golf club?
3057		REP/498B	Reproduction of a portrait of a man in white with golf club?
3058		REP/498C	Reproduction of a portrait of a man in white with golf club?
3059		REP/499	Reproduction of a portrait of two children in dungarees with a fishing rod, 1920
3060		REP/499A	Reproduction of a portrait of two children in dungarees with a fishing rod, 1920
3061		REP/500	Reproduction of a portrait of Mrs Hermann Lebus and children, 6 Kensington Palace Gardens, large life size, 100 x 78, catalogue RA 464
3062		REP/501	Reproduction of a portrait of a man, tennis player?
3063		REP/502	Reproduction of a portrait of Fifi Schuster daughter of Captain Schuster Jan 1919, belonging to Captain Schuster, watercolour, catalogue RA 402
3064		REP/503	Reproduction of a portrait of mother and daughter sitting outside by a river
3065		REP/504	Reproduction of a portrait of The Children of the Earl of Granard, Lady Moira and Lady Eileen Forbed 30 x 40
3066	Large grey archive box - Exhibition catalogues and misc notes. Folder: McEvoy, Anna's letters, notes of interviews, recollections of people	NOT/102	Project for a "Life and Times of Ambrose McEvoy A.R.A. (1878-1927)" by Viscount Chilston 3 pages
3067		NOT/103	Project for a "Life and Times of Ambrose McEvoy A.R.A. (1878-1927)" by Viscount Chilston 3 pages, with corrections

3068		LET/815/1972	Letter to Anna Bazell (McEvoy) from Anthony B. Lousada, 16th May 1972, Saddlers' Hall, Gutter Lane, Cheapside, EC2V 6BS
3069		LET/816	Letter to Ambrose McEvoy's mother from Ambrose McEvoy, no date, 107 Grosvenor Road
3070		LET/817	Letter to Ambrose McEvoy's mother from Ambrose McEvoy, no date, 107 Grosvenor Road
3071		LET/818/1925	Letter to Charlie McEvoy from Ambrose McEvoy, 18th November 1925, Charlie at 8 Darlington Place, Bath
3072		LET/819	Letter to Mary McEvoy from Ambrose McEvoy, Tuesday 18th April, Hinchingsbrooke, Huntindon
3073		LET/820	Letter to Mary McEvoy from Ambrose McEvoy, no date or address
3074		LET/821	Letter to Ambrose McEvoy's mother from Ambrose McEvoy, no date or address
3075		LET/822	Letter to Ambrose McEvoy from Enid Lawson, 29th June, no year, The Biltmore New York
3076		LET/823/1918	Transcript of a letter to Captain Campbell from Walcott Comm. R.N. Admiralty Rep., 16th October 1918
3077		LET/824/1919	Transcript of a letter to Yockney from Ambrose McEvoy, 17th March 1919, no address
3078		LET/825/1919	Transcript of a letter to Yockney from Ambrose McEvoy, 12th October 1919, no address
3079		LET/826	Transcript of a letter to Comm. Walcott from Ambrose McEvoy, no date or address. Also notes on dates of his attachment to the Marines
3080		LET/827	Transcript of a letter to Commander Walcot from Ambrose McEvoy, no date no address.
3081		LET/828/1918	Transcript of a letter to Mr Yockney from Ambrose McEvoy, 4th August 1918, no address
3082		LET/829	Transcript of two letters: To Commander Walcot from Ambrose McEvoy undated, no address and To Commander Walcot from Nasmith, 15th October 1918
3083		NOT/104/1971	Note by Anna, 21st July 1971

3084		EXH/18/1953	Exhibition catalogue, Ambrose McEvoy (1878-1927), A Retrospective Exhibition, The Leicester Galleries, Leicester Square London, December 1953
3085		ART/19/1927	Obituary of Ambrose McEvoy, An Appreciation by D'A, The Times, Wednesday 19th January 1927
3086		LET/830/1973	Letter to Eric Chilston from Anna McEvoy (Mrs Bazell), Chilston Park, Sandway, nr Maidstone, Kent, 15th June 1973
3087		NOT/105	Note on papers of William Rothenstein
3088		LET/831	Letter to Mary McEvoy from Ambrose McEvoy, no date (possibly 1911) or address
3089		LET/832	Letter to Mary McEvoy from Ambrose McEvoy, no date (possibly 1911) or address
3090		LET/833	Letter to Mary McEvoy from Ambrose McEvoy, no date (possibly 1911) or address
3091		LET/834	Envelope Mrs McEvoy, Abbotsleigh, Freshford, Bath 1911?
3092		LET/835	Letter to Mary McEvoy from Ambrose McEvoy, 22nd February 1913, 42 South Street Torrington
3093		LET/836	Letter to Mrs Johnson from Ambrose McEvoy, Tuesday, no date, possibly 1922, 107 Grosvenor Road
3094		LET/837	Letter to Mrs Johnson from Ambrose McEvoy, no date, possibly 1922, 107 Grosvenor Road
3095		LET/838	Letter to Wigs (Claude Johnson) from Ambrose McEvoy, no date, possibly 1920, 222 West 59th Street
3096		LET/839/1922	Envelope addressed to Mrs Claude Johnson, Villa Vita, Kingsdown, Near Deal, England, 14th August? 1922
3097		LET/840/1974	Letter to Lord Chilston from W.H. Bond, Librarian at The Houghton Library, Harvard University, Cambridge, Massachusetts. Letters to William Rothenstein from Ambrose McEvoy, 12th August 1974
3098		PHO/15	Photograph of an old man seated in a garden taking tea
3099		BOO/1	Ambrose McEvoy extract taken from "Modern English Painters: Sickert to Smith" by John Rothenstein pages 203-211

3100		LET/841	Empty envelope addressed to The Viscount Chilston, Chilston Park, Sandway, Maidstone, Kent, apparently contained McEvoy's letters from War front 1918
3101		LET/842/1975	Letter to Lord Chilston from Mary Taubman, 18th April 1975, 10 The Polygon, Clifton, Bristol 8
3102		LET/843/1953	Letter to Maud from Francis A. 10 Limeway Terrace, Dorking, 29th January 1953. Torn in 2
3103		DOC/59	Invoice Electroprints: A. Ambrose McEvoy, 12 letters to Sir Wm. Rothenstein, 10th January 1974, \$3.90
3104		LET/844	Letter to Eric Chilston from unknown sender, 5th September no year
3105		NOT/106	Notes in French Ambrose McEvoy and Luxembourg Gallery. Reproduction of Madame
3106		LET/845/1971	Transcript of a letter to Mrs Pollen (Daphne Baring) from R.H. Wilenski, Maldah, Institute Road, Marlow-on-Thames, Bucks. 16th July 1971
3107		LET/846/1971	Letter to Mrs Bazell from R.H. Wilenski, Maldah, Institute Road, Marlow-on-Thames, Bucks. 16th July 1971
3108		NOT/107	Chapter 3 - 3 pages of biography on McEvoy written by Anna McEvoy
3109		LET/847	Letter to Mrs Bazell (Anna McEvoy) from Diana Cooper, no date, Chateau de St Firmin, Vineuil, Oise
3110		ART/20	Obituary of Ambrose McEvoy, 'Death of Mr A. McEvoy. Famous Portrait Painter. Pneumonia' unknown newspaper, day after McEvoy's death
3111		DRA/732	Sketches on Chelsfield House, Chelsfield, Kent headed paper of 5 children's head portraits. Francis (girl) the eldest 13, Isabel 10, Susan, 9, Nicholas 4, Edward 7
3112		ART/21	Death announcement, Birmingham Gazette, Birmingham, 5th January 1927, Mr A McEvoy
3113		LET/848	Letter to Anna Bazell (McEvoy) from Daisy Legge, with recollections of Ambrose McEvoy painting her portrait. 10th February, no date, The Alexander Hotel, Harrington Gardens, SW7

3114		NOT/108	Notes about the wedding of McEvoy and Mary Spencer Edwards. Unknown writer.
3115		NOT/109	Notes on Naked Truth by Clare Sheridan, 1928
3116		POS/528	Postcard of a photograph of a man painting a girl on a horse
3117		LET/849/1971	Letter to The Viscount Chilston from Paul Laib photographer. 6th October 1971, 3 Thistle Grove, Fulham Road, South Kensington
3118		ART/22/1971	Article of exhibition of Edna Clarke Hall's work at d'Offay Couper Gallery. 2nd October 1971, Daily Telegraph
3119		LET/850/1951	Letter to Mrs Bazell (Anna McEvoy) from Gladys Hesslely? 15th March 1951, The Ambassador New York 22
3120		LET/851/1971	Letter to Anna McEvoy from Sybil, La Tourelle, Sheath Lane, Oxshott surrey, 9 th August 1971
3121		ART/23	Article on Claiming Exemption, unknown newspaper
3122		LET/852/1971	Letter to Anna McEvoy from Monica L. Cree, Little Chowne, Croft Road, Crowborough, Sussex, 26th June 1971
3123		LET/853/1971	Letter to Eric Chilston from Anna McEvoy (Mrs Bazell) 7 Elm Park Road, Chelsea, 17th June 1971
3124		NOT/110	List of works by Ambrose McEvoy possibly to be used for biography Eric Chilston
3125		NOT/111	List of sittings for 2nd January, Ambrose McEvoy's handwriting
3126		LET/854/1971	Letter to Eric Chilston from Anna McEvoy, 9th September 1971, 7 Elm Park Road Chelsea
3127		DOC/60/1971	Permission to reproduce image of Alcock by Ambrose McEvoy, National Portrait Gallery, 21st December 1971
3128		NOT/112	Note Reggie Cockburn
3129		NOT/113	Handwritten notes on works by McEvoy
3130		LET/855/1971	Letter to Eric Chilston from Basil Jennings (uncle), 25th October 1971, no address
3131		LET/856/1971	Letter to Eric Chilston from Basil Jennings (uncle), 27th October 1971, no address

3132		NOT/114	Notes on letters from Ambrose McEvoy to William Rothenstein, Houghton Library, Harvard. Probably made by Eric Chilston
3133		NOT/115	Notes on 'Augustus John' Vol I The Years of Innocence, Michael Holroyd
3134		LET/857/1946	Letter to Mrs Hett (Anna McEvoy) from Charles Cheston, 3rd December 1946, Hillside Cottage, Polstead, Colchester. With recollections of McEvoy
3135		NOT/116	Excerpt of writing of 'Wigs' on 5th January 1921, a letter mainly about Marcel Dupre
3136		NOT/117	List of works by Ambrose McEvoy
3137		NOT/118/1971	Reminiscences of Edna Clarke Hall (Edna Waugh) now aged 92, given to Anna when she asked her on 7th November 1971
3138		LET/858/1971	Letter to Lord Chilston from Daphne Pollen, 2nd October? 1971, Cray Cottage, Harpsden Wood, Henley on Thames
3139		LET/859/1971	Letter to Lord Chilston from Daphne Pollen, 27th September 1971, Cray Cottage, Harpsden Wood, Henley on Thames with notes, recollections of Ambrose McEvoy
3140		LET/860/1973	Letter to Lord Chilston from Basil Dean, 19th July 1973, 102 Dorset House, Gloucester Place, London
3141		NOT/119/1974	Comments on Eric Chilston's biography? By Comro? Caro Mia, 24th October 1974
3142		LET/861/1973	Letter to Lord Chilston from Belinda Loftus, Department of Art, Imperial War Museum, 30th April 1973
3143		LET/862/1971	Letter to Mrs Bazell from R.H. Wilenski, Maldah, Institute Road, Marlow-on-Thames, Bucks. 6th May 1971
3144		NOT/120	Extract taken from R.H. Wilenski's book 'English Painting'
3145		NOT/121/1974	Comments on Eric Chilston's biography chapter IV-VII By Comro? Caro Mio, 8th November 1974
3146		ART/24/1908	Article from the Confederate Veteran, (Charles) Ambrose McEvoy, inventor, vol 16, 1908
3147		LET/863/1972	Letter to Viscount Chilston from Donald Lammers, Department of History, University of Waterloo, Ontario Canada, 1st June 1972

3148		LET/864	Letter to Charles McEvoy from Bo (Ambrose McEvoy) no date, 107 Grosvenor Road
3149		LET/865	Letter to Charles McEvoy from Bo (Ambrose McEvoy) no date, 107 Grosvenor Road
3150		LET/866	Letter to Charlie McEvoy from Ambrose McEvoy, no date, 107 Grosvenor Road
3151		LET/867	Letter to Charlie McEvoy from Ambrose McEvoy, no date, no address
3152		ART/25/1973	To the Life' by Marina Veasey, article about Sickert in the Sunday Telegraph, 3rd June 1973
3153		ART/26	"Genius' from a slum' by H.D. Ziman unknown newspaper. Article about Mark Gertler
3154		ART/27/1973	The Sickert Touch' by Raymond Mortimer, The Sunday Times, 27th May 1973
3155		ART/28	Obituary of Captain Charles Ambrose McEvoy
3156		ART/29	Obituary of Captain Charles Ambrose McEvoy
3157		ART/30	Obituary of Captain Charles Ambrose McEvoy
3158		NOT/122	Notes on obituary of Captain Charles Ambrose McEvoy
3159		NOT/123	Typed notes
3160		ART/31	R. H. Wilenski on Ambrose McEvoy - A Painter of Romantic Visions, Woman's Journal, September, Chip Off
3161		ART/32	Gladys Cooper' by Sheridan Morley, unknown newspaper, no date
3162		LET/868/1972	Letter to Mrs Bazell (Anna McEvoy) from I.E. Tregarthen Jenkin, Secretary at the Slade School of Fine Art, UCL, Gower Street, London, 26th April 1972
3163		LET/869/1971	Letter to Eric Chilston from Anna McEvoy, 14th June 1971, 7 Elm Park Road Chelsea
3164		NOT/124	Handwritten quote, probably written by Eric Chilston, quote from Ambrose McEvoy's letter?
3165		NOT/125	Chilston notes on McEvoy and his portraits
3166		LET/870/1973	Draft letter to Basil Dean, 17th July 1973
3167		NOT/126	List of oil paintings by Ambrose McEvoy selected as being possibly for use as illustrations to biography
3168		REP/505	Reproduction of a portrait of Charles McEvoy by Augustus John

3169		ART/33	Mr Snowden as the Hero of a German. Gracie Fields in a Talkie' The Evening News, 10th July 1931
3170		PHO/16	Photograph of Ambrose McEvoy painting a portrait of a woman in profile
3171		LET/871	Letter to Eric Chilston from Anna McEvoy, Tuesday, no date, 7 Elm Park Road Chelsea
3172		LET/872/1971	Letter to Eric Chilston from Anna McEvoy, 24th August 1971, 7 Elm Park Road Chelsea
3173		LET/873	Letter to Charlie McEvoy from Ambrose McEvoy, no date, 107 Grosvenor Road
3174		LET/874/1971	Letter to Eric Chilston from Anna McEvoy, 4th August 1971, 7 Elm Park Road London
3175		LET/875	Letter to Eric Chilston from Anna McEvoy, Sunday no date, 7 Elm Park Road London
3176		LET/876/1913	Copy of a letter from Ambrose McEvoy to Basil Jennings-Bramly (brother of Amy, Lady Chilston) 10th August 1913, 54 Trumpington Street, Cambridge
3177		LET/877	Letter to Eric Chilston from Anna McEvoy, Sunday no date, 7 Elm Park Road London
3178		LET/878/1974	Letter to Lord Chilston from Mary Taubman, 21st May 1974, 10 The Polygon, Clifton, Bristol 8
3179		LET/879/1974	Letter to Viscount Chilston from Cathrow Martin 22nd April 1974, Flat 17 Baronsmede, 17 Branksome Wood Road, Bournemouth
3180		NOT/127	Pages 5-10 handwritten notes. Chilston?
3181	Large grey archive box - Exhibition catalogues and misc notes. Folder: McEvoy A book	NOT/128/1923	Notebook on artists, Ambrose MCEvoy 20th January 1923
3182		LET/880/1935	Letter to Mrs McEvoy from unknown sender, 7th February 1935, 22 Montagu Square, London

3183		BOO/2	The Great Stepping-Stones in Europe of Sculpture and Painting from the Fifth Century before Christ, Until the Middle of the Nineteenth Century after Christ, Compiled and Annotated by Ambrose McEvoy published by The Medici Society, Ltd. London, 1922. Unpublished, handwritten book
3184		NOT/129	Notes for Preface, book by McEvoy
3185		NOT/130	Typed notes on different artworks from 2500BC, Assyrian Basreliefs
3186		NOT/131	Typed notes on different artworks
3187		NOT/132	Typed notes on different artworks from 2500BC, Assyrian Basreliefs
3188		NOT/133	Book notes McEvoy
3189		NOT/134	Notes B-M for McEvoy book. Handwritten notes
3190		NOT/135	Book notes McEvoy
3191		NOT/136	Notes for Preface, book by McEvoy, earlier version
3192		NOT/137	Notes for Preface, book by McEvoy, earlier version, handwritten
3193	Large grey archive box - Exhibition catalogues and misc notes. Folder: Chilston	DRA/733	Double sided sketch: watercolour of a woman against a window in interior, reverse pencil landscape
3194		DRA/734	Double sided sketch: watercolour of women, one seated one standing, castle landscape in background, reverse pencil study of child
3195		LET/881/1973	Letter to Anna McEvoy from unknown sender Eric Chilston?, Sunday 6th May 1973, Chilston Park, Sandway, Maidstone
3196		ART/34/1974	A Doomed Landscape Park?' Country Life, 27th June 1974, page 1680
3197		LET/882/1974	Letter to Anna Bazell (McEvoy) from Olivia Senginan? 15th May 1974, flat 5, 56 Cardogan Place, London
3198		LET/883/1976	Letter to Anna Bazell (McEvoy) from Julia Collieu, Assistant Keeper of Fine Art, Leicestershire Museums, Art Galleries and Records Service, 3rd February 1976. Ref no: AF/PubCat/PColl/JC

3199		LET/884/1976	Letter to Julia Collieu, Assistant Keeper of Fine Art, Leicestershire Museums, Art Galleries and Records Service from Anna Bazell (McEvoy), 6th February 1976. Ref no: AF/PubCat/PColl/JC
3200		LET/885/1974	Letter to Mrs Bazell (Anna McEvoy) from Cathrow Martin 30th April 1974, Flat 17 Baronsmede, 17 Branksome Wood Road, Bournemouth
3201		LET/886/1975	Letter to Mrs Bazell (Anna McEvoy) from Devonshire, Chatsworth, Bakewell, Derbyshire, 19th July 1975
3202		LET/887/1975	Letter to Duke of Devonshire from Anna Bazell (McEvoy), 22nd July 1975
3203		LET/888/1964	Letter to Anna Bazell (McEvoy) from Sothebys, 7th October 1964, 34 and 35 New Bond Street, London
3204		EXH/19/1964	Sales catalogue, Modern British Drawings Paintings and Sculpture, Wednesday 22nd July 1964, Sotheby & Co.
3205		EXH/20/1964	Sales catalogue Eighteenth and Nineteenth Century Paintings and Drawings, Wednesday 10th June 1964, Sotheby & Co.
3206		EXH/21/1964	Sales catalogue Eighteenth and Nineteenth Century Paintings and Drawings, Wednesday 8th April 1964, Sotheby & Co.
3207		EXH/22/1933	Works by Orpen, McEvoy, Ricketts, 4th April-13th May 1933, City of Manchester Art Gallery
3208		EXH/23/1964	Sales catalogue, English and Continental Prints and Drawings Paintings and Sculpture c.1850-c.1950, 13th July 1964, Christie's
3209		EXH/24	Some British Women Painters, The Art Exhibitions Bureau, 23 Albemarle Street, London
3210		EXH/25/1946	A Collection of Contemporary English Painting, Tate Gallery 1946
3211		EXH/26/1964	Sales catalogue, Modern British Drawings Paintings and Sculpture, Wednesday 15th April 1964, Sotheby & Co.
3212		EXH/27/1956	British Portraits, Royal Academy of Arts, London, Winter Exhibition 1956-7

3213		EXH/28/1957	The Rhodes National Gallery, Souvenir Catalogue, Panorama of European Painting, Inaugural Exhibition 16th July-1st September 1957, Rembrandt to Picasso
3214		EXH/29/1972	Men and Memories, The Fine Art Society Ltd, 148 New Bond St, London, 24th April-23rd May 1972
3215		EXH/29A/1972	Men and Memories, The Fine Art Society Ltd, 148 New Bond St, London, 24th April-23rd May 1972
3216		EXH/30/1954	The Observer presents The Diaghilev Exhibition from the Edinburgh Festival 1954
3217		EXH/31/1917	The Studio An Illustrated Magazine of Fine & Applied Art, 44 Leicester Square, London, 15th March 1917, Volume 70, No. 288
3218		LET/889/1985	Letter to Charles Hett from Alan Bazell, 5th February 1985
3219		NOT/138	List of works by Ambrose McEvoy at Manchester Art Gallery
3220	Large grey archive box - Exhibition catalogues and misc notes. Folder: Knoedler Gallery	EXH/32/1933	Exhibition of Portraits and Other Paintings by Mary McEvoy, 1st-25th November 1933, Knoedler & Company
3221		EXH/33/1936	Exhibition of Portraits by Mary McEvoy 12th March-4th April 1936, Knoedler & Co.
3222	Large grey archive box - Exhibition catalogues and misc notes. Folder: Jackson Art Gallery Manchester	EXH/34/1933	Exhibition of Paintings by Mrs Mary McEvoy at Chas. A. Jackson's Gallery, Manchester, Tuesday 5th September 1933
3223		EXH/35/1927	Chas. A. Jackson's Galleries, Manchester, An Exhibition of Watercolor Drawings by Ambrose McEvoy, Tuesday 18th October 1927
3224		NOT/139	Note
3225		DOC/61/1933	Credit receipt, Dr to Chas. A. Jackson, Dealer in Works of Art, Manchester, Mrs Ambrose McEvoy. 19th October 1933
3226		LET/890/1933	Letter to Mrs McEvoy (Mary) from Charles A. Jackson, 24th October 1933, Art Dealer

3227	Large grey archive box - Exhibition catalogues and misc notes. Folder: Carlisle	EXH/36/1928	Corporation Art Gallery, Tullie House, Carlisle, Annual Exhibition of Pictures, 2nd August-1st September 1928
3228		EXH/37/1974	Paintings and Drawings by Ambrose McEvoy 1878-1927, 21st February-13th April 1974, The Morley Gallery
3229		EXH/37A/1974	Paintings and Drawings by Ambrose McEvoy 1878-1927, 21st February-13th April 1974, The Morley Gallery
3230		INV/7	Invitation to Exhibition of Watercolours by Ambrose McEvoy private view, The Leicester Galleries, 13th April 1923
3231		LET/891/1928	Letter to Mrs McEvoy (Mary) from Encyclopaedia Britannica, 7th November 1928
3232		EXH/38/1930	Exhibition of Paintings and Watercolours by Charles Conder and Ambrose McEvoy, Beaux Arts Gallery, 10th November-6th December 1930
3233		EXH/39/1922	Ambrose McEvoy, Portraits, 18th May 1922, Duveen Brothers, 20 Place Vendrome, Paris
3234		EXH/40/1927	Chas. A. Jackson's Galleries, Manchester, An Exhibition of Watercolor Drawings by Ambrose McEvoy, Tuesday 18th October 1927
3235		NOT/140	Ambrose McEvoy, list of works, when painted and exhibited
3236	Large grey archive box - Exhibition catalogues and misc notes. Folder: Misc. a) persons for PV cards, b) ideas, c) facts v prices of some pictures	NOT/141/1974	List of Paintings by Ambrose McEvoy requested by Morley Gallery, to be loaned for an exhibition of the artist's works to be opened on Thursday 21st February 1974
3237		NOT/142	List of works, dates, exhibitions, owners
3238		LET/892/1935	Letter to Mrs McEvoy from Carol Creseu? Boxlands, Dorking, 25th March 1935
3239		LET/893	Letter to Mrs McEvoy from Melita Hely-Hutchinson, 26th August, no year, Rockley Manor, Marlborough

3240		LET/894	Letter to Mr/Mrs? McEvoy from Jack, no date, 18 Hyde Park Gardens, Paddington
3241		LET/895	Letter to Mrs McEvoy from Moyra Heywartt, 15th June, no year, 57 Seymour Street, London
3242		LET/896	Empty envelope addressed to Arthur Crossland, Bradford
3243		LET/897/1936	Letter to Mrs McEvoy from George Humphreys-Davies, Freshwater, Clevedon, New Zealand, 15th December 1936
3244		LET/898/1938	Letter to Mrs McEvoy from Ann Huid, 16th May 1938, Department of Prints and Drawings, The British Museum, London
3245		NOT/143	Floor plan Department of Prints and Drawings, The British Museum, London
3246		NOT/144	Notes and sketch on the back of a blank postcard
3247		LET/899/1939	Letter to Mrs McEvoy from A. Willey, 23 Carlisle Place, Bradford, 11th January 1939
3248		NOT/145	Notes with prices
3249		LET/900	Letter to Mary McEvoy from unknown sender, 28th June no year, 35 Upper Brook Street, Mayfair
3250		LET/901/1934	Letter to unknown recipient from Mary McEvoy, January 1934, 107 Grosvenor Road, London
3251		LET/902/1936	Letter to Mrs McEvoy from the Private Secretary to H.H. The Maharanisahiba of Cooch Behar, 11th February 1936, Woodlands, Alipore, Calcutta
3252		NOT/146	List of works with prices 6 pages
3253		NOT/147	List of works with prices
3254		NOT/148	List of addresses 1933
3255		NOT/149	List of Art Galleries and Museums where the pictures of Ambrose McEvoy have been shown at Loan Exhibitions
3256		NOT/150	List of works, Carlton House Terrace Studio, Miss Pacell 1921
3257		NOT/151	List of works, watercolours and drawings, dates, owners
3258		LET/903/1971	Letter to Eric Chilston from Anna McEvoy, Monday 9th August 1971, no address
3259		LET/904	Letter to Mrs McEvoy from? Mary de Limur, 11th December, no year, 17 Rue Berton

3260		NOT/152	List of works, dates, exhibitions, owners
3261		NOT/153	Notes on works
3262		NOT/154	Notes on works
3263		NOT/155	Notes
3264		NOT/156	Notes on works
3265		EXH/41/1936	Exhibition of Portraits by Mary McEvoy 12th March-4th April 1936, Knoedler & Co.
3266		NOT/157	Typed Lists of McEvoy's Oil Paintings and Watercolours. 7 pages
3267		NOT/157A	Typed Lists of McEvoy's Oil Paintings and Watercolours. 17 pages
3268		NOT/157B	Typed Lists of McEvoy's Oil Paintings and Watercolours. 4 pages
3269		NOT/158	List of Paintings by Ambrose McEvoy requested by Morley Gallery, to be loaned for an exhibition of the artist's works to be opened on Thursday 21st February 1974
3270		ART/35/1922	British Art in Paris, Mr Ambrose McEvoy's fine work, The Daily Mail Thursday 18th May 1922
3271		ART/35A/1922	British Art in Paris, Mr Ambrose McEvoy's fine work, The Daily Mail Thursday 18th May 1922
3272	Large grey archive box - Exhibition catalogues and misc notes. Folder: Leamington Art Gallery	NOT/159	List of paintings by Ambrose McEvoy available for exhibition - quoting sizes of canvases and (in case of watercolours) mounts, and also insurance = sales values. (Frame values for oil paintings separate, as see below).
3273		LET/905/1949	Letter to Mrs Bazell from A. Yockney, Art Exhibitions Bureau, 8 Clarges Street, Piccadilly, London, 28th June 1949
3274		LET/906/1949	Letter to Mrs Bazell from A. Yockney, Art Exhibitions Bureau, 8 Clarges Street, Piccadilly, London, 17th June 1949
3275		LET/907/1949	Letter to Mrs Bazell from A. Yockney, Art Exhibitions Bureau, 8 Clarges Street, Piccadilly, London, 5th August 1949
3276		LET/908/1948	Letter to Mrs Bazell from H.G. Fletcher, Borough Librarian and Curator, Borough of Royal Leamington Spa, Public Library Art Gallery and Museum, 7th April 1948
3277		DOC/62	2 frame receipts and a list of frames on paintings of McEvoy, pinned together

3278		LET/909/1948	Letter to Mr Fletcher from Anna McEvoy (Bazell), 17th March 1948
3279		LET/910/1949	Letter to Mrs Bazell from H.G. Fletcher, Borough Librarian and Curator, Borough of Royal Leamington Spa, Public Library Art Gallery and Museum, 22nd August 1949
3280		LET/911/1948	Letter to Mr Fletcher from Anna McEvoy (Bazell), 12th April 1948
3281		LET/912/1948	Letter to Mrs Bazell from H.G. Fletcher, Borough Librarian and Curator, Borough of Royal Leamington Spa, Public Library Art Gallery and Museum, 15th March 1948
3282		LET/913	Letter to Mr Fletcher from Anna McEvoy (Bazell), no date or address
3283		LET/914/1948	Letter to Mrs Bazell from H.G. Fletcher, Borough Librarian and Curator, Borough of Royal Leamington Spa, Public Library Art Gallery and Museum, 4th March 1948
3284		LET/915	Letter to Mr Fletcher from Anna McEvoy (Bazell), no date or address
3285		LET/916/1948	Letter to Mr Fletcher from Anna McEvoy (Bazell), 27th February 1948, 107A Grosvenor Road
3286		LET/917/1948	Letter to Mrs Bazell from H.G. Fletcher, Borough Librarian and Curator, Borough of Royal Leamington Spa, Public Library Art Gallery and Museum, 27th February 1948
3287		LET/918/1948	Letter to Mrs Bazell from H.G. Fletcher, Borough Librarian and Curator, Borough of Royal Leamington Spa, Public Library Art Gallery and Museum, 21st February 1948
3288		EXH/42/1948	Royal Leamington Spa Art Gallery, Paintings by Ambrose McEvoy, on exhibition until April 3rd 1948, 264
3289		EXH/42A/1948	Royal Leamington Spa Art Gallery, Paintings by Ambrose McEvoy, on exhibition until April 3rd 1948, 265
3290		LET/919/1948	Letter to Mrs Bazell from Miss E Tonks, 11th April 1948, The Red House, Offchurch, Leamington Spa
3291		LET/920/1948	Letter to Miss Tonks from Mrs Bazell, 12th April 1948
3292		LET/921/1948	Letter to Mrs Bazell from Miss E Tonks, 19th April 1948, The Red House, Offchurch, Leamington Spa

3293		LET/922/1948	Letter to Miss Tonks from Mrs Bazell, 20th April 1948
3294		LET/923/1948	Letter to Mrs Bazell from Miss E Tonks, 21st April 1948, The Red House, Offchurch, Leamington Spa
3295		LET/924/1948	Letter to Mrs Bazell from Miss E Tonks, 26th April 1948, The Red House, Offchurch, Leamington Spa
3296		DOC/63	2 receipts from Borough of Royal Leamington Spa 1948
3297		LET/925/1948	Letter to Mrs Bazell from Miss E Tonks, 15th June 1948, The Red House, Offchurch, Leamington Spa
3298	Small grey archive box: Diaries	DIA/3/1921	Small diary 1921
3299		PHO/17	11 small photographs and negatives in envelope. No year, Mrs Hett
3300		DIA/4/1923	Miniature diary 1923
3301		DIA/5/1911	Small diary 1911
3302		DIA/6/1912	Small diary 1912
3303		NOT/160	Small notebook
3304		NOT/161	Address book
3305		NOT/162	Small notebook
3306		DIA/7/1910	GEM' Pocket Book and Diary for 1910, one penny
3307		DIA/8/1926	Miniature diary 1926
3308		DIA/9/1925	Miniature diary 1925
3309		NOT/163	Notebook with daily expenditure
3310		DIA/10/1919	A5 hardback diary 1919
3311		DIA/11/1920	A5 hardback diary 1920
3312		DIA/12	Daily Engagements starting with Sunday 21st. Undated
3313	Redwood Empire Mountain Pears cardboard box. Folder: Undated A McEvoy	LET/926	Letter to Mary McEvoy from Ambrose McEvoy, no date, no address
3314		LET/927/1917	Empty envelope addressed to Mrs McEvoy, Abbotsleigh, Freshford, 23rd July 1917
3315		LET/928	Letter to Mary McEvoy from Ambrose McEvoy, no date, no address

3316		LET/929/1910	Letter to Mary McEvoy from Ambrose McEvoy, 9th August 1910, writing to Abbotsleigh, Freshford
3317		LET/930	Letter to Mary McEvoy from Ambrose McEvoy, no date, Grosvenor Hotel, London
3318		LET/931	Letter to Mary McEvoy from Ambrose McEvoy, no date, Chelsea Arts Club, Church Street, London
3319		LET/932	Letter to Mary McEvoy from Ambrose McEvoy, no date, Honeywood House, Oakwood Hill, Surrey
3320		LET/933	Letter to Mary McEvoy from Ambrose McEvoy, no date, 107 Grosvenor Road, London
3321		LET/934	Incomplete letter to Mary McEvoy from Ambrose McEvoy, no date or address
3322		LET/935	Incomplete letter to Mary McEvoy from Ambrose McEvoy, Monday no date, no address
3323		LET/936	Incomplete letter to Mary McEvoy from Ambrose McEvoy, Monday no date, no address
3324		LET/937	Incomplete letter to Mary McEvoy from Ambrose McEvoy, Monday no date, no address
3325		LET/938	Letter to Mary McEvoy from Ambrose McEvoy, Sunday no date, no address
3326		LET/939	Letter to Mary McEvoy from Ambrose McEvoy, Tuesday no date, Midland Adelphi Hotel Liverpool
3327		LET/940	Empty envelope addressed to Mrs McEvoy, Abbotsleigh, Freshford, 26th August no year
3328		LET/941	Letter to Mary McEvoy from Ambrose McEvoy, no date, Chelsea Arts Club, Church Street, London
3329		LET/942	Letter to Mary McEvoy from Ambrose McEvoy, no date, 11 Carlton House Terrace, London
3330		LET/943	Letter/postcard to Mary McEvoy from Ambrose McEvoy from Paris, 1911?
3331		LET/944	Letter to Mary McEvoy from Ambrose McEvoy, no date, Chelsea Arts Club, Church Street, London

3332		LET/945	Letter to Mary McEvoy from Ambrose McEvoy, 27th October 1919, no address
3333		LET/946	Letter to Mary McEvoy from Ambrose McEvoy, 18th May, no year, The New English Art Club, 6 1/2 Suffolk Street, Pall Mall. Writing to c/o Mrs Dyer, 79 Baker Street, Reading
3334		NOT/164	List of works with dimensions
3335		DIA/13	Daily Engagements page starting with Sunday. Undated
3336		LET/947	Letter to Mary McEvoy from Ambrose McEvoy, Sunday no date, no address
3337		LET/948	Letter to Mrs Davis from Mary McEvoy, 3rd December no year, Bourton Shivenham
3338		LET/949	Letter to Mary McEvoy from Ambrose McEvoy, Sunday no date, no address
3339		LET/950	Letter to Mary McEvoy from D (dad?), 107 Grosvenor Road, 1913
3340		LET/951	Letter to Mary McEvoy from Ambrose McEvoy, Tuesday no date, no address Venice
3341		LET/952	Letter to Mary McEvoy from Ambrose McEvoy, no date, no address
3342		LET/953	Letter to Mary McEvoy from Ambrose McEvoy, 30th October 1915, The Mouse, Bourton, Shivenham
3343		LET/954	Letter to Mary McEvoy from Ambrose McEvoy, no date, no address
3344		LET/955	Letter to Mary McEvoy from Ambrose McEvoy, no date, 107 Grosvenor Road, London
3345		LET/956	Letter to Mary McEvoy from Ambrose McEvoy, no date, Chelsea Arts Club, Church Street, London
3346		LET/957	Letter to Mary McEvoy from Ursula Tyrwhitt, 19 the Glebe Blackheath, no date
3347		LET/958	Letter to Mary McEvoy from Ambrose McEvoy, no date, no address
3348		LET/959	Empty envelope addressed to Howard Pimi?, Johannesburg Gallery, South Africa
3349		LET/960	Letter to Mary McEvoy from Ambrose McEvoy, no date, no address
3350		LET/961	Letter to Mary McEvoy from Ambrose McEvoy, no date, no address

3351		LET/962	Letter to Mary McEvoy from Ambrose McEvoy, no date, no address
3352		LET/963	Incomplete letter to Mary McEvoy from Ambrose McEvoy, no date, no address
3353		NOT/165	Notes, ripped in half
3354		LET/964	Letter to Mary McEvoy from Ambrose McEvoy, no date, Westfield, Huntingdon Road, Cambridge
3355		LET/965	Unfinished letter
3356		LET/966	Letter to Mary McEvoy from Ambrose McEvoy, 19th September, no date, no address
3357		LET/967	Letter to Mary McEvoy from Ambrose McEvoy, no date, 107 Grosvenor Road, London
3358		LET/968	Letter to Mary McEvoy from Ambrose McEvoy, no date, no address
3359		LET/969	Incomplete letter to Mary McEvoy from Ambrose McEvoy, no date, no address
3360		LET/970	Letter to Mary McEvoy from Ambrose McEvoy, no date, no address
3361		NOT/166	List of works, on 107 Grosvenor Road headed paper
3362		NOT/167	List of works
3363		LET/971	Letter to Mary McEvoy from Ambrose McEvoy, no date, no address
3364		LET/972	Empty envelope addressed to Mrs McEvoy, Freshford, Bath, 29th September 1914
3365		LET/973	Letter to unknown recipient from Ambrose McEvoy, no date, 107 Grosvenor Road
3366		LET/974	Letter to Mary McEvoy from Ambrose McEvoy, no date, 107 Grosvenor Road, London
3367		LET/975	Letter to Mary McEvoy from Ambrose McEvoy, from Hungerford, 30th September 1910
3368		LET/976	Letter to Mary McEvoy from Ambrose McEvoy, no date, Chelsea Arts Club, Church Street, London
3369		LET/977	Letter to Mary McEvoy from Ambrose McEvoy, no date, 107 Grosvenor Road, London
3370		LET/978	Letter to Mary McEvoy from Ambrose McEvoy, 25 September? 1910?, writing from Aldebourne

3371		LET/979	Letter to Mary McEvoy from Ambrose McEvoy, no date, no address
3372		NOT/168	Note, 'Bo says his pic faced south'
3373		LET/980	Letter to Mary McEvoy from Ambrose McEvoy, Sunday, Aldbourne, 1910?
3374		LET/981	Letter to Mary McEvoy from Ambrose McEvoy, no date, no address
3375		LET/982	Letter to Mary McEvoy from Ambrose McEvoy, no date, no address
3376		LET/983	Empty envelope addressed to Mrs McEvoy, Abbotsleigh, Freshford, 11th September 1920 from Deal
3377		LET/984	Letter to Mary McEvoy from Ambrose McEvoy, no date, no address
3378		DOC/64	The Goupil Gallery Salon 1913, List of Works forwarded to the above Exhibition, empty form
3379		LET/985	Letter to Mary McEvoy from Ambrose McEvoy, 1917, no address
3380		LET/986	Letter to Mary McEvoy from Ambrose McEvoy, no date, no address
3381		LET/987	Letter to Mary McEvoy from Ambrose McEvoy, no date, no address
3382		LET/988	Letter to unknown recipient, Madam, from unknown sender (probably Mary McEvoy), 11th September, no year, 107 Grosvenor Road, London
3383		LET/989	Letter to Mary McEvoy from Ambrose McEvoy, no date, 107 Grosvenor Road, London
3384		LET/990	Letter to Mary McEvoy from Ambrose McEvoy, no date, Midland Adelphi Hotel Liverpool
3385		LET/991	Letter to Mary McEvoy from Ambrose McEvoy, no date, no address
3386		BOO/3	'Divine people" (Life of Ambrose McEvoy ARA)(2nd copy) by Eric Chilston, introduction
3387		BOO/3A	'Divine people" (Life of Ambrose McEvoy ARA)(2nd copy) by Eric Chilston, chapter I
3388		BOO/3B	'Divine people" (Life of Ambrose McEvoy ARA)(2nd copy) by Eric Chilston, chapter II
3389		BOO/3C	'Divine people" (Life of Ambrose McEvoy ARA)(2nd copy) by Eric Chilston, chapter III

3390		BOO/3D	'Divine people" (Life of Ambrose McEvoy ARA)(2nd copy) by Eric Chilston, chapter IV
3391		BOO/3E	'Divine people" (Life of Ambrose McEvoy ARA)(2nd copy) by Eric Chilston, chapter V
3392		BOO/3F	'Divine people" (Life of Ambrose McEvoy ARA)(2nd copy) by Eric Chilston, chapter VI
3393		BOO/3G	'Divine people" (Life of Ambrose McEvoy ARA)(2nd copy) by Eric Chilston, chapter VII
3394		BOO/3H	'Divine people" (Life of Ambrose McEvoy ARA)(2nd copy) by Eric Chilston, chapter VIII
3395		BOO/3I	'Divine people" (Life of Ambrose McEvoy ARA)(2nd copy) by Eric Chilston, chapter IX
3396		BOO/3J	'Divine people" (Life of Ambrose McEvoy ARA)(2nd copy) by Eric Chilston, chapter X
3397		BOO/3K	'Divine people" (Life of Ambrose McEvoy ARA)(2nd copy) by Eric Chilston, chapter XI
3398		BOO/3L	'Divine people" (Life of Ambrose McEvoy ARA)(2nd copy) by Eric Chilston, chapter XII
3399		BOO/3M	'Divine people" (Life of Ambrose McEvoy ARA)(2nd copy) by Eric Chilston, chapter XIII
3400		DOC/65	Lease Sir Luke Fildes KCVO, RA and others to Ambrose McEvoy. 14th February 1919. Studio on the ground floor of no. 17 Gerald Road, Eaton Square in the County of Middlesex. Term commences 25th December 1918. Four years less three days, expired 26th September 1923. Rent £110
3401		LET/992	Letter to Mary McEvoy from Ambrose McEvoy, no date, 107 Grosvenor Road, London
3402		LET/993	Letter to Mary McEvoy from Ambrose McEvoy, no date, no address
3403		LET/994	Letter to Mary McEvoy from Ambrose McEvoy, no date, no address
3404		LET/995	Letter to Mary McEvoy from Ambrose McEvoy, no date, no address
3405		LET/996	Letter to Mary McEvoy from Ambrose McEvoy, no date, no address
3406		LET/997	Letter to Mary McEvoy from Ambrose McEvoy, no date, no address
3407		LET/998	Letter to Mary McEvoy from Ambrose McEvoy, no date, 107 Grosvenor Road, London

3408		LET/999	Envelope addressed to Mrs McEvoy, Abbotsleigh, Freshford, 16th August 1919 posted from Deal
3409		LET/1000/1926	Letter to Mrs McEvoy (Ambrose's mother) from Mary McEvoy, sent to Mrs McEvoy, 8 Darlington Street, Bath, 13th December 1926
3410		DOC/66	September 1923, Mrs H.M.A. Ward and A.A. McEvoy esq, Schedule of Repairs required in respect of the covenants of the lease dated 14th February 1919 of the premises described as Ground Floor Studio Nos 17 and 17A Gerald Road, Chelsea to A.A. McEvoy esq
3411		LET/1001/1919	Letter to Ambrose McEvoy from Lord Sandwich, Hinchingsbrooke, Huntington, 24th September 1919
3412		LET/1002/1919	Letter of introduction to Mrs Phipps from Alice Wimbourne, December 1919, Wimbourne House, Arlington Street St James's
3413		LET/1003/1923	Letter to Mrs McEvoy from G de G Griffith, Solicitor, Eaton Chambers, 60 Buckingham Palace Road, 11th October 1923
3414		LET/1004/1919	Letter to Ambrose McEvoy from L.E. Beaufort, 12th October 1919, Badminton Gloucestershire
3415		LET/1005/1919	Letter to Ambrose McEvoy from John Alcock, 25th September 1919, Weybridge Works, Byfleet Road, Weybridge, Surrey
3416		LET/1006/1923	Letter to Mrs McEvoy from G de G Griffith, Solicitor, Eaton Chambers, 60 Buckingham Palace Road, 4th October 1923
3417		LET/1007/1923	Letter to Mrs McEvoy from G de G Griffith, Solicitor, Eaton Chambers, 60 Buckingham Palace Road, 28th September 1923
3418		LET/1008/1919	Letter to Mrs Robinson Smith from P.G. Konody, 13th December 1919, 13 The Albany, Piccadilly. Letter introducing McEvoy for USA visit
3419		LET/1009/1919	Letter to Ambrose McEvoy from Lord Islington, 15th August 1919, 3 Portman Square
3420		LET/1010/1919	Letter to Ambrose McEvoy from A.R? Miderson? Anderson?, 23rd May 1919, 79 Buckingham Gate, London

3421		LET/1011/1919	Letter to Ambrose McEvoy fromHoward de Walden, 19th March 1919, 47 Portland Place, London
3422		LET/1012/1919	Letter to Solon from P.G. Konody, 13th December 1919, 13 The Albany, Piccadilly. Letter introducing McEvoy for USA visit
3423	Redwood Empire Mountain Pears cardboard box. All contained loose in scrapbook ART/59	ART/36	Article from unknown newspaper, Artist's Artist Wife, 1941
3424		ART/37	Art Exhibitions, Portraits and Landscapes, by our art critic, Morning Post London, 13th March 1936
3425		ART/38	The Women's International Art Club, no date
3426		ART/39	Evening Ltd, Looking at the Portraits, 1st November 1933?
3427		ART/40	The Tatler, With Silent Friends, continued. 11th March 1936, no. 1811, page 472
3428		ART/41	The Sketch, 3rd October 1934, The Artist, The Portrait and the Duchess, page 11
3429		ART/42	The Baby' from one of Mary McEvoy's Paintings exhibited at the Chenil Galery, unknown newspaper
3430		ART/43	Evening News, Tallis Street, EC4, 6th November 1941, Woman Painter Dies
3431		ART/44	Art Exhibitions, Portraits and Landscapes, by our art critic, Morning Post London, 13th March 1936
3432		ART/45	Daily Telegraph August 1933, A Gifted Woman Artist
3433		ART/46	Portraiture of Mary McEvoy, unknown magazine
3434		ART/47	Mrs Mary McEvoy's Portraits, the Times, 17th March, no year
3435		ART/48	Claude Monet Exhibition, Best Work of Great Impressionist, 30 Superb Pictures, by T.W. Earp, Child Portraits, unknown newspaper
3436		ART/49	The Times, 17th March 1936, Mrs Mary McEvoy's Portraits
3437		ART/50	Birmingham Post, 17th March 193?, Portraits of Women and Children

3438		ART/51	Yorkshire Observer, Braford, 12th March, 1936, Delicate Technique
3439		ART/52	Morning Post, 15 Tudor Street, London, 9th November 1933
3440		ART/53	Portrait Painter Dies, 6th November 1941, the Star, Bouverie Street, London
3441		ART/54	Mrs Frank Pershouse: A Portrait by Mrs McEvoy, The Tatler, With Silent Friends, continued. 11th March 1936, no. 1811, page 472
3442		ART/55	Morning Post, 12 Wellington Street, London, Mrs McEvoy's Pictures, 6th November 1906
3443		ART/56	Evening Standard, London, 10th March 1936, Portrait Painter
3444		ART/57	The Chenil Gallery, Tribune, 8th November 1936?
3445		ART/58	Evening Standard London, 10th March 1936, Portrait Painter
3446		ART/59	Scrapbook containing articles on Mary McEvoy and her work
3447		ART/60	The Sketch, 11th March 1936, page 490. Beauty and Character by Mary McEvoy
3448		ART/61	Evening Standard, London, 6th November 1941, Mrs McEvoy, Portrait Painter, dead
3449	Redwood Empire Mountain Pears cardboard box. Folder: Capt. Chales A. McEvoy his inventions and an article by. Folder: McEvoy, Charles Ambrose (Grandad) Records of Inventions	DOC/67	Charles Ambrose McEvoy, no.2786. Victoria by the Grace of God, Charles Ambrose McEvoy of the London Ordnance Works Bear Lane Southwark in the County of Surrey hath by his petition humbly represented unto Us that he is in possession of an Invention for Improvements in firing and in giving motion to torpedoes, part of which invention, is also applicable to propelling other floating bodies, 1st August 1878. Patent on vellum
3450		DRA/735	Technical drawing
3451		DOC/68	Captain McEvoy, Electrician and Torpedo Engineer, 18 Adam Street, Adelphi, London. Letter of advertismment. No date. Sketch on the reverse

3452		LET/1013/1920	Letter to Charles McEvoy from JWB Ellis, Secretary for The Royal Commission on Awards to Inventors, Martlett House, Bow Street, London, 29th May 1920
3453		ESS/20/1903	Typed essay 'The Submarine, are our harbours safe?' by Charles Ambrose McEvoy, Daily Mail, Thursday 19th February 1903
3454		DOC/69	No.12,122 A.D. 1892, Provisional Specification, Improvements in Microphone Mechanism. Captain Charles Ambrose McEvoy. Date of Application 29th June 1892
3455	Redwood Empire Mountain Pears cardboard box. Folder: McEvoy A. 1912	LET/1014	Empty envelope addressed to Mrs McEvoy, 107 Grosvenor Road, London, from Orange Vaucluse, 2nd December 1911
3456		LET/1015	Letter to Mary McEvoy from Ambrose McEvoy, no date, 107 Grosvenor Road
3457		LET/1016	Letter to Mary McEvoy from Ambrose McEvoy, Grand Café, Hotel Restaurant Colombel, Claverie, Maussane, 1911
3458		LET/1017	Letter to Mary McEvoy from Ambrose McEvoy, Grand Café, Hotel Restaurant Colombel, Claverie, Maussane, 1911
3459		LET/1018	Letter to Mary McEvoy from Ambrose McEvoy, Orange, Hotels de la Poste et des Princes, 1911
3460		LET/1019	Letter to Mary McEvoy from Ambrose McEvoy, no date, 107 Grosvenor Road
3461		LET/1020	Letter to Mary McEvoy from Ambrose McEvoy, no date, 107 Grosvenor Road, 1917
3462		LET/1021	Letter to Mary McEvoy from Ambrose McEvoy, no address, 1917
3463		LET/1022	Letter to Mary McEvoy from Ambrose McEvoy, no date, no address
3464		LET/1023	Letter to Mary McEvoy from Ambrose McEvoy, no date, no address
3465		LET/1024	Letter to Mary McEvoy from Ambrose McEvoy, no date, no address
3466		LET/1025	Letter to Mary McEvoy from Ambrose McEvoy, 1917, no address
3467		LET/1026	Letter to Mary McEvoy from Ambrose McEvoy, no date, no address

3468		LET/1027	Letter to Mary McEvoy from Ambrose McEvoy, no date, 107 Grosvenor Road
3469		LET/1028	Letter to Mary McEvoy from Ambrose McEvoy, no date, no address
3470		LET/1029	Letter to Mary McEvoy from Ambrose McEvoy, no date, 107 Grosvenor Road
3471		LET/1030	Letter to Mary McEvoy from Ambrose McEvoy, no date, no address
3472		LET/1031	Letter to Mary McEvoy from Ambrose McEvoy, no date, no address
3473		LET/1032	Letter to Mary McEvoy from Ambrose McEvoy, no date, no address
3474		LET/1033	Letter to Mary McEvoy from Ambrose McEvoy, no date, Bourton House, Shrivenham
3475		LET/1034	Letter unknown, 34 Albert Road, Regents Park, Hamstead
3476		LET/1035	Letter to Ambrose McEvoy from ... Lousada, 16th July 1912, 10 Craven Hill Gardens, Hyde Park
3477	Redwood Empire Mountain Pears cardboard box. Folder: General	NOT/169	Handwritten pencil notes on submarines and patents, reverse side: Chapter One, by Anna McEvoy on Life of Ambrose McEvoy
3478		NOT/170	Brief outline of the Life of Ambrose McEvoy
3479		NOT/171	Excerpts from "The Techniques of Portrait Painting" by Harrington Mann, relative to the work of Ambrose McEvoy
3480		NOT/172	Quotation from British Water Colour Painting by Adrian Bury. P. 180
3481		NOT/173	Suggested title: 'McEvoy, the Searcher', Outline of preface, if John agrees....
3482		NOT/174	Ambrose McEvoy by Carroll Carstairs
3483		NOT/175	Typed notes for The Life of Ambrose McEvoy by Anna McEvoy
3484		NOT/176	Brief outline of the Life of Ambrose McEvoy
3485		NOT/177	Chapter One, Brief outline of the Life of Ambrose McEvoy
3486		NOT/178	Suggested Outline by Anna McEvoy, typed and hand written
3487		NOT/179	Notes
3488		NOT/180	Notes
3489		NOT/181	Suggested title: 'McEvoy, the Searcher', Outline of preface, if John agrees....

3490		NOT/182	Chapter One, Brief outline of the Life of Ambrose McEvoy
3491		PHO/18	Photograph of Ambrose McEvoy
3492	Redwood Empire Mountain Pears carboard box. Folder: Photos for publication	PHO/19	Photograph of portrait on easel in studio, woman standing, 9841 (255)
3493		PHO/20	Photograph of portrait on easel of Captain Nasmith, 9799 (122)
3494		PHO/21	Photograph of portrait on easel in studio, woman standing half length, 9780 (122)
3495		PHO/22	Photograph of Silver and Grey on easel, 8178 (935)
3496		PHO/23	Photograph of portrait of woman seated, hand raised 9793 (122)
3497		PHO/24	Photograph of portrait of woman in toga ish dress with hair up, on easel 8458 (847)
3498		DOC/70	Ambrose McEvoy and Claude Johnson Esq, Agreement for hire of picture 'Lydia'
3499		LET/1036/1920	Letter to Ambrose McEvoy from Claude Johnson, 7th January 1920, 15 Conduit Street, London
3500		LET/1037/1919	Letter to Aldred from Claude Johnson, 10th December 1919, 15 Conduit Street, London
3501		LET/1038	Letter to Ambrose McEvoy? from Claude Johnson, 16th June no year, 15 Conduit Street, London
3502		LET/1039	Letter to Ambrose McEvoy from Claude Johnson, 19th October no year, 15 Conduit Street, London
3503	Redwood Empire Mountain Pears carboard box. In an A4 brown envelope addressed to Mr C.E.S. Hett, Printed Papers	REP/506	Reproduction of a painting of Chilston Park by Felix Kelly
3504		LET/1040	Letter to Marie-Carmen Hett from Simon, no date, 9 Mill Road, Henham, Nr. Bishop's Stortford, Hertfordshire
3505		PHO/25	Black and white photograph/x-ray? Of painting. Made by the Courtauld

3506		PHO/26	Black and white photograph/x-ray? Of painting. Made by the Courtauld
3507		PHO/27	Black and white photograph/x-ray? Of painting. Made by the Courtauld
3508		PHO/28	Black and white photograph/x-ray? Of painting. Made by the Courtauld
3509		PHO/29	Black and white photograph/x-ray? Of painting. Made by the Courtauld
3510		PHO/30	Black and white photograph/x-ray? Of painting. Made by the Courtauld
3511		PHO/31	Black and white photograph/x-ray? Of painting. Made by the Courtauld
3512		LET/1041/1972	Letter to Anna McEvoy from Eric Chilston, 15th June 1972, Chilston Park, Sandway, Maidstone
3513		LET/1042/1972	Letter to Anna McEvoy from Eric Chilston, 3rd July 1972, Chilston Park, Sandway, Maidstone
3514		LET/1043/1972	Letter to Anna McEvoy from Eric Chilston, 12th July 1972, Chilston Park, Sandway, Maidstone
3515		LET/1044/1972	Letter to Anna McEvoy from Eric Chilston, 18th August 1972, Chilston Park, Sandway, Maidstone
3516		LET/1045/1972	Letter to Anna McEvoy from Eric Chilston, 5th July 1972, Chilston Park, Sandway, Maidstone
3517		LET/1046/1972	Letter to Anna McEvoy from Eric Chilston, 22nd June 1972, Chilston Park, Sandway, Maidstone
3518		DOC/71	Courtauld Institute Galleries, Conservation Record, Technical Examination, Ambrose McEvoy, 'Bridge at Le Puy'
3519		LET/1047	Letter to Mary McEvoy from Ambrose McEvoy, 24th September 1917?, Addressed to Abbotsleigh, Freshford, Bath
3520		LET/1048	Letter to Mary McEvoy from Ambrose McEvoy, no date, no address, possibly 1916
3521		LET/1049/1907	Letter to Mary McEvoy from Ambrose McEvoy, 9th September 1907, addressed to 107 Grosvenor Road, written from Wentcote
3522		LET/1050	Letter to Ambrose McEvoy from Myles Jenson? Juinen?, no date, Cedar Corner, Elberon, New Jersey

3523		ART/62/1913	Something New', Saturday Review, 7th June 1913
3524		ART/63/1913	The Picture Galleries, The New English Art Club', Field, 31st May 1913
3525		ART/64/1913	The New English Art Club', Architect, 6th June 1913
3526		ART/65/1913	New English Art Club', Queen, Brems Buildings, 7th June 1913
3527		ART/66/1913	Art and Artists, The New English Art Club' by A.J. Finberg, 3rd June 1913
3528		ART/67/1913	The New English Art Club', World, 1 York Street, Covent Garden, 28th May 1913
3529		LET/1051/1918	Letter to Ambrose McEvoy from A. Yockney, War Memorials, 22nd March 1918, Ministry of Information, Norfolk Street, London
3530		LET/1052/1912	Postcard to Mary McEvoy, c/o Mrs Merrick, 1 Princes Bdgs, Weston-Super-Mare, 3rd September 1912
3531		LET/1053/1907	Letter to Mary McEvoy from Ambrose McEvoy, 21st September 1907, sent to Abbotsleigh, Freshford, Bath
3532		LET/1054	Letter to Mary McEvoy from Ambrose McEvoy, Sunday morning, no date, no address, sketch of tent on a hill
3533		LET/1055	Letter to Mary McEvoy from Ambrose McEvoy, Sunday morning, no date, no address
3534		LET/1056	Letter to Mary McEvoy from Ambrose McEvoy, Sunday morning, Westcote, Spansholt, 7th September 1907
3535		LET/1057/1907	Envelope addressed to Mrs McEvoy, 107 Grosvenor Road, London, 6th September 1907
3536		ART/68/1911	The New English Art Club', The Athenaeum, 8th June 1911
3537		ART/69/1933	Mrs McEvoy', 7th November 1933
3538		ART/70/1912	Sculptors, Painters, and Gravers', 28th June 1912, The Standard
3539		POS/529	Postcard, blank, Labrador Coast
3540		ART/71/1912	Contemporary Arts Society's Purchases', 28th June 1912, Nottingham Guardian
3541		ART/72/1912	Morning Post, Strand, London, 28th June 1912
3542		ART/73/1913	The New English Art Club, The Fiftieth Exhibition', 1st December 1913, The Times

3543		PHO/32	Photo of a man by A.G. Tod, North Parade, Cheltenham
3544		LET/1058/1907	Letter to Mary McEvoy from Ambrose McEvoy, 20th August 1907, addressed to 107 Grosvenor Road, London
3545		LET/1059	Letter to Mary McEvoy from Ambrose McEvoy, no date, no address
3546		LET/1060	Letter to Mary McEvoy from Ambrose McEvoy, no date, Bourton House, Shrivenham
3547		LET/1061/1900	Empty envelope addressed to A.A. McEvoy, Citi Titland, Le Puy en Velay, Hte Loire, France, 6th October 1900, posted from Windsor
3548		POS/530/1907	Postcard to Mary McEvoy from Ambrose McEvoy, 16th March 1907, posted from France
3549	Redwood Empire Mountain Pears cardboard box. Folder: Chilston Book File	LET/1062/1979	Letter to Susan Campbell from Anna Bazell (McEvoy), Reproductions, Rights and Sales, National Gallery of Canada, Ottawa, 19th October 1979
3550		LET/1063/1979	Letter to Anna Bazell (McEvoy) from Susan Campbell, Reproductions, Rights and Sales, National Gallery of Canada, Ottawa, 27th September 1979
3551		LET/1064/1972	Letter to Mrs Bazell (Anna McEvoy) from W.G. Lees, Museum Assistant, 12th April 1972, Tate Gallery, Millbank
3552		NOT/183	R.F. Wodehouse address Canadian War Museum, Ottawa, notes
3553		LET/1065/1972	Letter to Anna Bazell (McEvoy) from Eric Chilston, 17th February 1972, Hotel Santa Isabel, Fanchal, Madeira
3554		LET/1066/1972	Letter to Anna Bazell (McEvoy) from Eric Chilston, 9th February 1972, Hotel Santa Isabel, Fanchal, Madeira
3555		LET/1067/1972	Letter to Anna Bazell (McEvoy) from Eric Chilston, 3rd February 1972, Hotel Santa Isabel, Fanchal, Madeira
3556		NOT/184	Notes handwritten
3557		LET/1068/1972	Letter to Anna Bazell (McEvoy) from Eric Chilston, 20th March 1972, Chilston Park, Sandway, Maidstone

3558		LET/1069/1972	Letter to Anna Bazell (McEvoy) from Eric Chilston, 24th February 1972, Hotel Santa Isabel, Fanchal, Madeira
3559		PHO/33	Photograph of a portrait of Girl in a Red Coat, The National Gallery, Ottawa
3560		LET/1070/1972	Letter to Anna Bazell (McEvoy) from Eric Chilston, 2nd August 1972, Chilston Park, Sandway, Maidstone
3561		LET/1071/1941	Letter to Anna McEvoy from Eric Chilston, 1st September 1941, Chilston Park, Maidstone, Kent
3562		NOT/185	Handwritten notes
3563		LET/1072/1972	Letter to Anna McEvoy from Eric Chilston, 13th January 1972, Chilston Park, Maidstone, Kent
3564		PHO/34	Photograph of an unfinished portrait, black and white
3565		NOT/186	List of present whereabouts of important paintings shown in the Ambrose McEvoy Exhibition at the Ulster Museum, Belfast, on May, 1968
3566		NOT/186A	List of present whereabouts of important paintings shown in the Ambrose McEvoy Exhibition at the Ulster Museum, Belfast, on May, 1968
3567		PHO/35	Photograph of a portrait of a woman, hands on hips, black and white
3568		PHO/35A	Photograph of a portrait of a woman, hands on hips, black and white
3569		PHO/36	Photograph of a portrait of a woman, hand to face, watercolour, black and white
3570		NOT/187	Note on Lord Beaverbrook
3571		LET/1073/1972	Letter to Anna McEvoy from Eric Chilston, 15th January 1972, Chilston Park, Maidstone, Kent
3572		LET/1074/1971	Letter to Roy Strong from Anna McEvoy, 9th December 1971, NPG
3573		LET/1075/1972	Letter to Anna McEvoy from Eric Chilston, 20th January 1972, Chilston Park, Maidstone, Kent
3574		LET/1076/1971	Letter to Anna McEvoy from Eric Chilston, 18th December 1971, Chilston Park, Maidstone, Kent

3575		LET/1077/1971	Letter to Anna McEvoy from Eric Chilston, 9th January 1971, Chilston Park, Maidstone, Kent
3576		LET/1078/1971	Letter to Anna McEvoy from Eric Chilston, 23rd December 1971, Chilston Park, Maidstone, Kent
3577		LET/1079/1971	Letter to Anna Bazell from J. Marcel Dupre, 19th December 1971, 40 Boulevard Anatole-France, 92-Meudon
3578		LET/1080/1971	Letter to The Director of the Photographic Department, Royal Academy, Burlington House, Piccadilly, London from Anna McEvoy, 19th December 1971
3579		LET/1081/1971	Letter to The Director of the Photographic Department, Royal Academy, Burlington House, Piccadilly, London from Anna McEvoy, 9th December 1971
3580		LET/1082/1971	Letter to Anna McEvoy from Eric Chilston, 8th December 1971, Chilston Park, Maidstone, Kent
3581		LET/1083/1971	Letter to Mrs Bazell (Anna McEvoy) from Roy Strong, Director, National Portrait Gallery, London, 14th December 1971
3582		LET/1084/1972	Letter to Anna McEvoy from Eric Chilston, 7th August 1972, Chilston Park, Maidstone, Kent
3583		LET/1085/1972	Letter to the Director of Luxembourg Gallery, Paris from Anna Bazell (McEvoy), 29th June 1972
3584		LET/1086/1972	Letter to Mr Ronald Tree from Anna Bazell, 29th June 1972, 123 East 79th Street, New York
3585		NOT/188	Typed notes in French and English, Luxembourg Gallery
3586		LET/1087/1972	Letter to The Directors from Anna Bazell, 28th August 1972, Fine Art Gallery Society Ltd, 148 New Bond Street, London
3587		LET/1088/1972	Letter to Anna McEvoy from Eric Chilston, 9th June 1972, Chilston Park, Maidstone, Kent
3588		LET/1089/1972	Letter to Anna McEvoy from Eric Chilston, 5th June 1972, Chilston Park, Maidstone, Kent
3589		LET/1090/1972	Letter to Anna McEvoy from Eric Chilston, 1st June 1972, Chilston Park, Maidstone, Kent

3590		LET/1091/1972	Letter to Mrs Bazell (Anna McEvoy) from Julian Treuherz, 26th May 1972, City Art Gallery, Mosley Street, Manchester, M2 3JL
3591		LET/1092/1972	Letter to Mr R.F. Wodehouse from Anna Bazell (McEvoy), 1st May 1972, Curator Art Collections, Canadian War Museum, 330 Sussex Drive, Ottawa, Ontario
3592		LET/1093/1972	Letter to Mrs Anna Bazell from Mr R.F. Wodehouse, 20th April 1972, Curator Art Collections, Canadian War Museum, 330 Sussex Drive, Ottawa, Ontario
3593		LET/1094/1972	Letter to Mr Treuherz from Anna Bazell (McEvoy), 1st June 1972, Department of Paintings, City Art Gallery, Mosley Street, Manchester
3594		LET/1095/1972	Receipt for 5 black and white photographs, 26th May 1972, City Treasurer's Department, Town Hall, Manchester
3595		LET/1096/1972	Letter to Anna Bazell (McEvoy) from Anthony B. Lousada, 16th May 1972, Saddlers' Hall, Gutter Lane, Cheapside, EC2V 6BS
3596		LET/1097/1972	Letter to Mr Leas from Anna McEvoy, 15th May 1972, The Tate Gallery, Millbank, London
3597		LET/1098/1972	Letter to Anna McEvoy from Eric Chilston, 27th May 1972, Chilston Park, Maidstone, Kent
3598		LET/1099/1972	Letter to Anna McEvoy from Eric Chilston, 10th May 1972, Chilston Park, Maidstone, Kent
3599		LET/1100/1972	Letter to Anna McEvoy from Eric Chilston, 20th May 1972, Chilston Park, Maidstone, Kent
3600		NOT/189	Receipt of photograph order from City of Manchester Art Galleries, 18th May 1972?, from Julian Treuherz
3601		LET/1101/1972	Letter to Anna Bazell (McEvoy) from Julian Treuherz, 15th May 1972, City Art Gallery, Mosley Street, Manchester
3602		LET/1102/1972	Letter to Anthony B. Lousada, 11th May 1972, The Friends of the Tate Gallery, Tate Gallery, Millbank, London
3603		LET/1103/1972	Letter to Anna McEvoy from Eric Chilston, 27th April 1972, Chilston Park, Maidstone, Kent

3604		LET/1104/1972	Letter to Anna McEvoy from Eric Chilston, 14th April 1972, Chilston Park, Maidstone, Kent
3605		LET/1105/1972	Letter to Anna McEvoy from Eric Chilston, 3rd May 1972, Chilston Park, Maidstone, Kent
3606		LET/1106/1972	Letter to Anna McEvoy from Eric Chilston, 17th April 1972, Chilston Park, Maidstone, Kent
3607		PHO/37	Photograph of a portrait in black and white
3608		PHO/37A	Photograph of a portrait in black and white
3609		PHO/38	Photograph of an unfinished portrait in black and white
3610		PHO/39	Photograph of an unfinished portrait of a woman in a headdress in black and white
3611		PHO/40	Photograph of a portrait of Tink Johnson, in black and white, 1918
3612		PHO/41	Photograph of a portrait of Madame Grovlez, 1920, in black and white
3613		PHO/42	Photograph of a portrait in black and white
3614		PHO/43	Photograph of a portrait of The Midinette 1917, property of Mrs Hugh Riddle
3615		PHO/44	Photograph of a portrait of a mother and child in a window
3616		PHO/44A	Photograph of a portrait of a mother and child in a window
3617		PHO/45	Photograph of an unfinished watercolour sketch of Madame
3618		PHO/46	Photograph of a portrait of a woman
3619		PHO/47	Photograph of a portrait of a woman with her hand to her face
3620		LET/1107	Letter to Anna McEvoy from Daphne Baring, 20th August no date, Cray Cottage, Harpsden Wood, Henley-on-Thames, Oxen
3621		NOT/190	Crossed out notes
3622		LET/1108/1973	Letter to Anna McEvoy from Eric Chilston, 29th November 1973, Chilston Park, Maidstone, Kent
3623		LET/1109/1972	Letter to Anna Bazell (McEvoy) from Donald Lammers, 24th July 1972, 248 Westcourt Place, Waterloo, Ontario
3624		LET/1110/1972	Letter to Anna McEvoy from Eric Chilston, 6th September 1972, Chilston Park, Maidstone, Kent

3625		LET/1111/1972	Letter to Anna McEvoy from Eric Chilston, 22nd August 1972, Chilston Park, Maidstone, Kent
3626		LET/1112/1971	Letter to Anna McEvoy from Eric Chilston, 18th December 1971, Chilston Park, Maidstone, Kent
3627		LET/1113/1971	Letter to Anna McEvoy from Eric Chilston, 25th August 1971, Chilston Park, Maidstone, Kent
3628		LET/1114/1971	Letter to Anna McEvoy from Eric Chilston, 12th August 1971, Chilston Park, Maidstone, Kent
3629		LET/1115/1972	Letter to Anna McEvoy from Eric Chilston, 21st August 1972, Chilston Park, Maidstone, Kent
3630		LET/1116/1973	Letter to Anna McEvoy from Eric Chilston, 25th March 1973, Chilston Park, Maidstone, Kent
3631		LET/1117/1973	Letter to Anna McEvoy from Eric Chilston, 20th February 1973, Hotel Santa Isabel, Fanchal, Madeira
3632		LET/1118/1973	Letter to Anna McEvoy from Eric Chilston, 12th June 1973, Chilston Park, Maidstone, Kent
3633		LET/1119/1972	Letter to Anna McEvoy from Eric Chilston, 5th November 1972, Chilston Park, Maidstone, Kent
3634		LET/1120/1972	Letter to Anna McEvoy from Eric Chilston, 10th November 1972, Chilston Park, Maidstone, Kent
3635		LET/1121/1972	Letter to Anna McEvoy from Eric Chilston, 24th October 1972, Chilston Park, Maidstone, Kent
3636		LET/1122/1972	Letter to Anna McEvoy from Eric Chilston, 30th October 1972, Chilston Park, Maidstone, Kent
3637		LET/1123/1972	Letter to Anna McEvoy from Eric Chilston, 7th October 1972, Chilston Park, Maidstone, Kent
3638		LET/1124/1972	Letter to Anna McEvoy from Eric Chilston, 20th November 1972, Chilston Park, Maidstone, Kent
3639		LET/1125/1972	Letter to Anna McEvoy from Eric Chilston, 29th November 1972, Chilston Park, Maidstone, Kent

3640		LET/1126/1973	Letter to Anna McEvoy from Eric Chilston, 10th February 1973, Hotel Santa Isabel, Fanchal, Madeira
3641		LET/1127/1975	Letter to Anna McEvoy from Eric Chilston, 31st January 1975, Chilston Park, Maidstone, Kent. With sales entry, Sothebts, Modern British Drawings, Paintings and Sculptures, 12th February 1975
3642		LET/1128/1972	Letter to Mrs Bazell from Ciril B...., 9th July 1972, 8 Pelham Place, London
3643		LET/1129/1972	Letter to Anna Bazell (McEvoy) from Beth? 19th October 1972, The Little Gallery, 3 Kensington Church Walk, London
3644		PHO/48	Photograph of a man in profile
3645		LET/1130/1972	Letter to Anna McEvoy from Eric Chilston, 25th September 1972, Chilston Park, Maidstone, Kent
3646		LET/1131	Letter to Eric Chilston from Basil Jennings, 22nd September, no year, no address
3647	Redwood Empire Mountain Pears carboard box. Folder: unmarked brown folder	REP/507	Reproduction of drawing of heads - study for etching c.1926-7
3648		REP/508	Reproduction of a portrait of the Viscountesse Henri de Janze (nee Phyllis Boyd) owned by Carnegie Institute
3649		REP/509	Reproduction of a portrait of the Duchess of Marlborough 1917
3650		REP/510	Reproduction of a portrait of The Hon Lois Sturt (Later Viscountess Tredegar) 1920
3651		REP/511	Reproduction of a portrait of 'Miss Helen Morris' in 'London Pride' Lady Lathom, 1917, watercolour
3652		REP/512	Reproduction of a portrait of Julia James, Madame Maurice Dollfus, Head of Fords? 40 x 30
3653		ART/74/1919	Much Discussed: Some of the New 'McEvoy's', The Sketch, 29th October 1919, page 159
3654		ART/75	Reproduction of 'Tink', full-length, by Ambrose McEvoy, in Colour magazine, page 21, no date

3655		REP/513	Reproduction of a painting/drawing of a harbour
3656		REP/514	Reproduction of a portrait of a soldier, Canadian War Museum
3657		REP/515	Reproduction of a portrait of Madame Balsain, Duchess of Marlborough, 1917
3658		REP/516	Reproduction of a portrait of Lady Cynthia Asquith, 1918, for Lady Howard de Walden, Watercolour
3659	Redwood Empire Mountain Pears carboard box. Folder: McEvoy Letters or Interviews for Attention	LET/1132/1973	Letter to Lady Keynes from Anna McEvoy, 17th April 1973, Tilton Firle Sussex
3660		NOT/191	Note: Douglas Jerrold: The Royal Naval Division
3661		ART/76	Bea Lillie loses her island claim', newspaper unknown
3662		LET/1133	Letter to Anna McEvoy from unknown sender, Stone Cottage, Alvescot, Oxfordshire, 21st February no year
3663		LET/1134	Half a torn letter, presumably to Anna McEvoy from Eric Chilston, date unknown
3664		LET/1135/1972	Letter to Anna McEvoy from Eric Chilston, 26th June 1972, Chilston Park, Sandway, Maidstone
3665		NOT/192	Note Basil Dean
3666		LET/1136/1974	Letter to Anna Bazell (McEvoy) from Faith Culme? Calme?-Seymour, 9th April 1974, Wytherston Powerstock Bridport, Dorset
3667		LET/1137/1972	Letter to Mrs Winn from Anna Bazell (McEvoy), 13th September 1972, no address
3668		LET/1138/1972	Letter to Mrs Anna Bazell from Alice Winn, 7th September 1972, 13 Burton Court, London
3669		NOT/193	Note Mrs Mary J. McEvoy
3670		LET/1139/1974	Letter to Lord Eric Chilston from Mary Taubman, 4th June 1974, 10 The Polygon, Clifton, Bristol 8

3671	Redwood Empire Mountain Pears cardboard box. Folder: unmarked brown folder	REP/517	Reproduction of a portrait of Mrs Cariol Carstairs, watercolour
3672		REP/518	Reproduction of a portrait of a soldier, Canadian War Museum
3673		REP/519	Reproduction of The Searchlight Tattoo, Wembley, Tate Gallery, London
3674		REP/520	Reproduction of a self-portrait of Ambrose McEvoy with a sketchbook in glasses
3675		LET/1140/1919	Letter to Ambrose McEvoy from Irene Laurley, 26th August 1919, Villa Medici, Fiesole, Florence
3676		NOT/194	List of present whereabouts of important paintings shown in the Ambrose McEvoy Exhibition at the Ulster Museum, Belfast, on May, 1968
3677	Redwood Empire Mountain Pears cardboard box. Folder: Miscellaneous - Art v Personal	LET/1141/1975	Letter to Mr Ford Smith from Anna Bazell (McEvoy), 28th January 1975, Ulster Museum, Botanic Gardens, Belfast
3678		LET/1142/1975	Letter to Anna Bazell (McEvoy) from Mr Ford Smith, 21st January 1975, Ulster Museum, Botanic Gardens, Belfast
3679		LET/1143/1975	Letter to Mr Ford Smith from Anna Bazell (McEvoy), 3rd January 1975, Ulster Museum, Botanic Gardens, Belfast
3680		LET/1144/1974	Letter to Anna Bazell (McEvoy) from Mr Ford Smith, 23rd July 1974, Ulster Museum, Botanic Gardens, Belfast
3681		LET/1145	Envelope addressed to J. Ford Smith, Ulster Museum, Botanic Gardens, Belfast
3682		LET/1146/1975	Letter to Anna Bazell (McEvoy) from Mr Ford Smith, 6th February 1975, Ulster Museum, Botanic Gardens, Belfast
3683	Redwood Empire Mountain Pears cardboard box. Folder: McEvoy 1926 Approx	REP/521	Reproduction of a portrait of a boy seated in colour

3684		REP/522	Reproduction of a portrait of a woman
3685		DOC/72	Receipt of payment 45 shillings, for dilapidation of the ground floor studio of 17 & 17A Gerald Road, Chester Square, 13th October 1923
3686		LET/1147/1923	Letter to Mrs McEvoy from G de G Griffith Solicitors, 15th October 1923, re. 17 & 17A Gerald Road, 60 Buckingham Palace Road, London
3687		REP/523	Reproduction of religious scene, birth of Christ and three kings
3688		REP/523A	Reproduction of religious scene, birth of Christ and three kings
3689		LET/1148/1926	Letter to Ambrose McEvoy from Harold Speed, 18th October 1926, Royal Society of Portrait Painters
3690		LET/1149	Incomplete letter to Ambrose McEvoy's mother from Ambrose McEvoy, no date, no address
3691		LET/1150/1926	Letter to Ambrose McEvoy from Mary H. Runnsey?, 6th June 1926, Wheatley Hills, Westbury
3692		LET/1151/1926	Damaged letter to Ambrose McEvoy from Dorothy Una Ratcliffe, 19th July 1926, Laverton Grange, Kirby Malzeard, Ripon
3693		LET/1152	Letter to Ambrose McEvoy from Lord? Sandwich, 26th April, no year, Hinchingsbrooke, Huntingdon
3694		LET/1153/1926	Letter to Ambrose McEvoy from L.G. Duke, Director of Establishments, 16th June 1926, Board of Education, Whitehall, London
3695		LET/1154/1926	Letter to Ambrose McEvoy from Reginald Hunt, Secretary, 15th March 1926, Royal Society of Painters in Watercolours, Galelry 5A Pall Mall East
3696		LET/1155	Letter to Rij from Ambrose McEvoy, no date, 107 Grosvenor Road, London, probably 1926 just before McEvoy's death
3697		LET/1156/1975	Letter to Mr Ford Smith from Anna Bazell (McEvoy), 19th February 1975, Ulster Museum, Botanic Gardents, Belfast

3698	Redwood Empire Mountain Pears cardboard box. Folder: yellow, marked A	LET/1157	Letter to Nans? Mary McEvoy's father. From Mary McEvoy (then Mary Spencer Edwards), Monday, no date, no address
3699		LET/1158	Incomplete letter to Nans? Mary McEvoy's father. From Mary McEvoy, no date, no address
3700		NOT/195	Notes on painting
3701		ESS/21	Essay on Constable by McEvoy
3702		NOT/196	Notes on painting
3703		LET/1159	Letter to Ambrose McEvoy from Bradford Perin, no date, Southernwood, 1 Norton Road, Letchworth
3704		LET/1160/1946	Letter to Mrs Hett (Anna McEvoy) from Charles Cheston, 11th November 1946, Hillside Cottage, Polstead, Colchester.
3705		LET/1161/1928	Incomplete letter, unknown recipient, from George Charlton, 24th May 1928
3706		NOT/197	Notebook by Mary McEvoy, Early History A A McEvoy notes for book
3707		NOT/198	Ambrose McEvoy's business card
3708		LET/1162	Empty envelope 'Old Photos of McEvoy pictures (but not in New Series)'
3709		DOC/73	Ambrose McEvoy Passport
3710		NOT/199	Exercise book, diary of painting September 1899
3711		NOT/200	Sketchbook
3712		NOT/201	Sketchbook
3713		NOT/202	Exercise book
3714		NOT/203	Handwritten notes
3715		NOT/204	Constable essay handwritten copy/incomplete
3716		NOT/205	Notes on painting
3717		ART/77	The Pictures of Ambrose McEvoy by T. Martin Wood' unknown publication pages 96 to 104
3718		ART/78/1929	The Slade Lectures' The Oxford Magazine, 20th June 1929, page 767
3719		ART/79/1974	McEvoy's skill as portrait painter' The Daily Telegraph, 25th February 1974, page 10
3720		ART/79/1974A	McEvoy's skill as portrait painter' The Daily Telegraph, 25th February 1974, page 10
3721		REP/524	Reproduction of a portrait of Calypso Baring, in colour

3722		NOT/206	Exercise book and sketchbook
3723		DRA/736	Pen and wash sketch of a soldier on a horse
3724		LET/1163/1961	Letter to Mrs Anna Bazell (McEvoy) from Florian Williams, 24th February 1961, Joseph Williams Ltd, Music Publishers, 29 Enford Street, London
3725		LET/1164/1961	Letter to Mrs Anna Bazell from J. Dierden, Lloyds Bank Ltd, 22nd February 1961
3726		NOT/207	Selected works for the piano by classical composers, Stewart Macpherson
3727		DOC/74	Probate/interitence of Charles McEvoy
3728		DOC/75	National Registration Act 1915, Arthur Ambrose McEvoy, attested, medical board 25th May 1916
3729		LET/1165/1927	Letter torn in half to Charlie from Douglas? Lilroy, 80 Road, West Norwood, London, 8th June 1927
3730		LET/1166/1929	Letter to the Health Department, Bath, England from Mrs C.F. McEvoy, 21st February 1929, 221-223 West Pratt Street, Baltimore
3731		LET/1167	Letter to unknown recipient from Viola G. McAvoy, Mrs William F. McEvoy, 2906 North Calvert Street, Baltimore 18 Maryland, no date
3732		LET/1168/1939	Letter to Mrs Ambrose McEvoy (Mary) from G.L. Lewin, 13th July 1939, c/o The Standard Bank of South Africa, 10 Clement Lane, London
3733		LET/1169/1946	Letter to Mrs Gibson from Anna Seccombe Hett (McEvoy), 22nd October 1946, 107A Grosvenor Road, London
3734		LET/1170/1927	Letter to unknown recipient (aunt) from Sarah H. Bigsby, 6th January 1927, Kingsgate Clacton-on-sea, Essex
3735		PHO/49	Photograph of Ambrose McEvoy painting David Lloyd George? Walter Benington, 39 Brook Street
3736		PHO/50	Photograph of Ambrose McEvoy in military uniform, Walter Benington, 39 Brook Street
3737		PHO/50A	Photograph of Ambrose McEvoy in military uniform, Walter Benington, 39 Brook Street
3738		PHO/50B	Photograph of Ambrose McEvoy in military uniform, Walter Benington, 39 Brook Street
3739		PHO/50C	Photograph of Ambrose McEvoy in military uniform, Walter Benington, 39 Brook Street

3740		PHO/50D	Photograph of Ambrose McEvoy in military uniform, Walter Benington, 39 Brook Street
3741	Redwood Empire Mountain Pears cardboard box. Folder: Beaux Arts Gallery	LET/1171/1946	Letter to Mrs Anna Hett from F. Lessore, 30th December 1946, Beaux Arts Gallery, 1 Bruton Place, New Bond Street, London
3742		LET/1172/1946	Letter to Colonel M.I. McEvoy from F. Lessore, 12th December 1946, Beaux Arts Gallery, 1 Bruton Place, New Bond Street, London
3743		LET/1173/1946	Copy of a letter from Colonel McEvoy to F. Lessore, Beaux Art Galleries dated 14th December 1946
3744		LET/1174/1946	Letter to Mrs Anna Hett from F. Lessore, 23rd December 1946, Beaux Arts Gallery, 1 Bruton Place, New Bond Street, London
3745		LET/1175/1947	Payment for 5 drawings from book, Mrs Anna Hett, Beaux Arts Gallery, 1 Bruton Place, New Bond Street, London, 7th January 1947
3746		LET/1176/1947	Letter to Mrs Anna Hett from F. Lessore, 27th January 1947, Beaux Arts Gallery, 1 Bruton Place, New Bond Street, London
3747		LET/1177/1946	Letter to Mrs Anna Hett from F. Lessore, 12th December 1946, Beaux Arts Gallery, 1 Bruton Place, New Bond Street, London
3748		EXH/43	Paintings and Watercolours by Ambrose McEvoy, 5th-23rd February, Beaux Arts Gallery, London
3749	Redwood Empire Mountain Pears cardboard box. Folder: Letters written to various people regarding past sitters, etc.	LET/1178/1970	Letter to Mrs Anna Bazell (McEvoy) from Mrs Rozanne D'Elia (Anne Clare), 9th September 1970, 141 Colenerve Court, Redcliffe Gardens, London
3750		LET/1179/1970	Letter to Sir Michael Duff from Anna McEvoy, 8th October 1970, Bangor, North Wales
3751		LET/1180/1970	Letter to Mrs Anna Bazell from Michael Duff, 10th October 1970, Vaynol, Bangor, North Wales

3752		ART/80/1970	How the hippies beat Miss Hermione' by Barry Norman, Daily Mail, 24th October 1970
3753	Redwood Empire Mountain Pears cardboard box. Folder: Epstein, Jacob	LET/1181	Letter to Ambrose McEvoy from Jacob Epstein, Thursday, no date, 72 Cheyne Walk, Chelsea, London
3754		LET/1181A	Letter to Ambrose McEvoy from Jacob Epstein, Thursday, no date, 72 Cheyne Walk, Chelsea, London
3755		NOT/208	Note on Epstein, 1913
3756		NOT/209	Note on Epstein, 1911
3757	Redwood Empire Mountain Pears cardboard box. Folder: Brockhurst, Gerald L.	LET/1182/1944	Letter to Mrs Anna Seccombe-Hett from Charles E. Feinberg, Argo Oil Corporation, 29th August 1944
3758	Redwood Empire Mountain Pears cardboard box. Folder: Exhibitions - records	LET/1183/1940	Letter to Anna Seccombe-Hett from Theodore Sizer, Director, Yale University Art Gallery, 23rd November 1940
3759	Redwood Empire Mountain Pears cardboard box. Folder: Rothenstein, Will	LET/1184/1928	Letter to Mary McEvoy from Will Rothenstein, 12th January 1928, 13 Airlie Gardens, Campden Hill, Kensington, London
3760		LET/1185/1935	Letter to Mary McEvoy from Will Rothenstein, 10th February 1935, Far Oakridge, Stroud, Gloucestershire
3761		LET/1186/1949	Letter to Anna McEvoy from John, 16th November 1949, Tate Gallery, London
3762	Redwood Empire Mountain Pears cardboard box. Folder: Preface and also notes	NOT/210	Typed notes on beauty
3763		NOT/211	Typed notes on art
3764		NOT/212	Typed notes on art
3765		NOT/213	Typed Drawing on a white surface

3766		NOT/214	Typed Education
3767		NOT/215	Typed notes on art
3768		NOT/216	Numbered list of statements about art and beauty
3769		NOT/217	Typed notes on art
3770		NOT/218	Typed notes on art
3771		NOT/219	Typed notes on art
3772		NOT/220	Typed notes on art
3773		NOT/221	Appendix, original notes by Ambrose McEvoy jotted in his notebooks between 1898 and 1902
3774		NOT/222	Discoveries
3775		NOT/223	Typed notes on art
3776		NOT/224	Typed notes on art
3777		NOT/225	Typed notes on art
3778		NOT/226	Typed notes on art
3779		NOT/227	Typed notes on art
3780		NOT/228	Typed notes on art
3781		NOT/229	The meaning of imitation
3782		NOT/230	Typed notes on art
3783		NOT/231	Typed notes on art
3784		NOT/232	Typed notes on art
3785		NOT/233	Typed notes on art
3786		NOT/234	Typed notes on art
3787		NOT/235	Typed notes on art
3788		NOT/236	Typed notes on art
3789		NOT/237	Typed notes on art
3790		NOT/238	Typed notes on art
3791		NOT/239	Outline of Through an Artist's Eyes
3792	Redwood Empire Mountain Pears cardboard box. Folder: Publicity File Ambrose McEvoy	NOT/240	Publicity File Ambrose McEvoy, Scrapbook containing newspaper articles and exhibition catalogues dating to the 1930s, all on Ambrose McEvoy
3793		EXH/44/1935	Paintings by Ambrose McEvoy collected by Claude Johnson, Darlington Public Art Gallery, Museum and Library, 22nd January-21st March 1935
3794		EXH/45/1935	City of Lincoln Corporation, Usher Art Gallery, Paintings and Drawings by Ambrose McEvoy, 27th October 1935
3795		REP/525	Reproduction of a portrait of Anna McEvoy by Ambrose McEvoy

3796		NOT/241	Abbreviations and list of works by Ambrose McEvoy, pencil handwritten
3797		REP/526/1918	Reproduction of a sketch, Diana sitting to Mr McEvoy 1918. Original by Violet Manners, Diana's mother
3798	Redwood Empire Mountain Pears cardboard box. Folder: Witt Library - Art Misc	NOT/242	Notes on works
3799		LET/1187/1971	Letter to Anna McEvoy from Eric Chilston, 5th August 1971, Chilston Park, Sandway, Maidstone
3800		LET/1188/1977	Letter to Mrs Anna Bazell from Robert J. Lamb, Research Assistant, Beaverbrook Art Gallery, 25th May 1977
3801		LET/1189/1976	Letter to Mr Craine from Anna McEvoy, 20th September 1976, The Witt Library, 20 Portman Square, London
3802		NOT/243	A. McEvoy Mon, Tues, Thursday Mr Craine in basement of 19 Portman Square. (Items listed at Witt)
3803		NOT/244	List of photographs of works by Ambrose McEvoy which were all taken by Laib. Sen or Laib Jun. and which it is hoped to reproduce in a biography of the artist which has just been completed by Viscount Chilston
3804	Redwood Empire Mountain Pears cardboard box. Folder: Literary Agent & 'Lost MS' affair	NOT/245	Handwritten notes, draft letter 26th July 1976
3805		NOT/246	Handwritten notes
3806		NOT/247	Handwritten notes
3807		LET/1190/1976	Letter to Lord Chilston from Herbert van Thal, 27th July 1976, London Management, 235/241 Regent Street, London, W1A 2JT
3808		LET/1191/1976	Letter to Lord Chilston from Herbert van Thal, 21st July 1976, London Management, 235/241 Regent Street, London, W1A 2JT
3809		LET/1192/1976	Copy of a letter to Herbert van Thal from Lord Chilston, 24th July 1976

3810		LET/1193/1976	Letter to Viscount Chilston from Christopher Falkus, 5th July 1976, Weidenfeld & Nicolson, 11 St John's Hill, London, SW11 1XA
3811		ART/81/1975	Professor Arnold Toynbee, A great historian', The Times, 23rd October 1975, page 19
3812		LET/1194/1975	Letter to Lord Chilston from Sally Bruce-Lockhart, 18th June 1975, London Management, 235/241 Regent Street, London, W1A 2JT
3813		LET/1195/1975	Letter to Lord Chilston from Sally Bruce-Lockhart, 1st September 1975, London Management, 235/241 Regent Street, London, W1A 2JT
3814		LET/1196/1975	Letter to Lord Chilston from Sally Bruce-Lockhart, 11th September 1975, London Management, 235/241 Regent Street, London, W1A 2JT
3815		LET/1197/1975	Letter to Lord Chilston from Sally Bruce-Lockhart, 22nd September 1975, London Management, 235/241 Regent Street, London, W1A 2JT
3816		LET/1198/1975	Letter to Lord Chilston from Herbert van Thal, 3rd November 1975, London Management, 235/241 Regent Street, London, W1A 2JT
3817		LET/1199	Letter to Lord Chilston from Sally Bruce-Lockhart, 5th November, London Management, 235/241 Regent Street, London, W1A 2JT
3818		LET/1200	Letter to Sally Bruce-Lockhart from Eric Chilston, pencil draft, 3rd September
3819		LET/1201/1975	Letter to Sally Bruce-Lockhart from Eric Chilston, pencil draft, 26th September 1975
3820		LET/1202	Letter to Sally Bruce-Lockhart from Eric Chilston, no date, pen draft
3821		LET/1203/1976	Letter to Lord Chilston from Sally Bruce-Lockhart, 28th January 1976, London Management, 235/241 Regent Street, London, W1A 2JT
3822		NOT/248	The George Eliot Fellowship
3823		LET/1204	Letter to Herbert van Thal from Eric Chilston, no date, no address

3824		LET/1205/1976	Letter to Lord Chilston from Herbert van Thal, 24th March 1976, London Management, 235/241 Regent Street, London, W1A 2JT
3825		LET/1206/1976	Letter to Lord Chilston from Herbert van Thal, 6th April 1976, London Management, 235/241 Regent Street, London, W1A 2JT
3826		LET/1207	Letter to Eric Chilston from Sally Bruce-Lockhart, no date, London Management, 235/241 Regent Street, London, W1A 2JT
3827		LET/1208	Draft letter to Mr Faulkus, no date, no address
3828		LET/1209/1976	Draft letter to Herbert Van Thal from Eric Chilston, 25th January 1976
3829		LET/1210/1976	Letter to Lord Chilston from Herbert van Thal, 22nd June 1976, London Management, 235/241 Regent Street, London, W1A 2JT
3830		NOT/249	Telephoned van Thal, 28th June, notes
3831		LET/1211/1976	Letter to Lord Chilston from Herbert Van Thal, 23rd June 1976, London Management, 235/241 Regent Street, London, W1A 2JT
3832		LET/1212/1976	Letter to Eric Chilston from Sally Bruce-Lockhart, 18th March 1976, London Management, 235/241 Regent Street, London, W1A 2JT
3833		LET/1213/1976	Copy of a letter to Mr Falkus from Eric Chilston, 29th June 1976, no address
3834		LET/1214/1982	Draft letter to Mr Reinhardt, January 1982, no address
3835		LET/1215/1982	Letter to Lord Chilston from Max Reinhardt, 8th March 1982, The Bodley Head, 9 Bow Street, Covent Garden, London
3836		LET/1216/1977	Letter to Lord Chilston from J.G. Underwood, 13th September 1977, Winckworth and Pemberton, solicitors, 41/43 Great Peter Street, Westminster, London
3837		LET/1217/1977	Letter to Lord Chilston from J.G. Underwood, 16th August 1977, Winckworth and Pemberton, solicitors, 41/43 Great Peter Street, Westminster, London
3838		LET/1218/1977	Letter to Mr Underwood from Harbottle & Lewis solicitors, 9th August 1977, 34 South Molton Street, London

3839		LET/1219/1977	Letter to Mr Underwood from Harbottle & Lewis solicitors, 12th July 1977, 34 South Molton Street, London
3840		LET/1220/1977	Letter to Mr Stutter of Harbottle & Lewis solicitors from Mr Underwood of Winckworth and Pemberton solicitors, 5th July 1977
3841		LET/1221/1977	Letter to Lord Chilston from J.G. Underwood, 5th July 1977, Winckworth and Pemberton, solicitors, 41/43 Great Peter Street, Westminster, London
3842		LET/1222/1977	Letter to Lord Chilston from J.G. Underwood, 22nd June 1977, Winckworth and Pemberton, solicitors, 41/43 Great Peter Street, Westminster, London
3843		LET/1223/1977	Letter to Lord Chilston from J.G. Underwood, 26th August 1977, Winckworth and Pemberton, solicitors, 41/43 Great Peter Street, Westminster, London
3844		LET/1224/1977	Letter to Harbottle & Lewis from Winckworth and Pemberton, 26th August 1977, Lord Chilston's Manuscript
3845		LET/1225/1977	Payment to Winckworth and Pemberton for legal fees, August 1977, Lost Manuscript
3846		LET/1226/1977	Letter to Lord Chilston from J.G. Underwood, 30th May 1977, Winckworth and Pemberton, solicitors, 41/43 Great Peter Street, Westminster, London
3847		LET/1227/1977	Letter to Lord Chilston from J.G. Underwood, 22nd April 1977, Winckworth and Pemberton, solicitors, 41/43 Great Peter Street, Westminster, London
3848		LET/1228/1977	Letter to Winckworth and Pemberton from Harbottle & Lewis solicitors, 13th April 1977
3849		LET/1229/1977	Letter to Lord Chilston from J.G. Underwood, 31st March 1977, Winckworth and Pemberton, solicitors, 41/43 Great Peter Street, Westminster, London
3850		LET/1230/1977	Letter to Harbottle & Lewis from Winckworth and Pemberton, 14th March 1977, Lord Chilston's Manuscript
3851		LET/1231/1977	Letter to Lord Chilston from J.G. Underwood, 3rd March 1977, Winckworth and Pemberton, solicitors, 41/43 Great Peter Street, Westminster, London

3852		LET/1232/1977	Letter to Winckworth and Pemberton from Harbottle & Lewis solicitors, Without Prejudice, 18th February 1977
3853		LET/1233/1977	Letter to Lord Chilston from J.G. Underwood, 17th February 1977, Winckworth and Pemberton, solicitors, 41/43 Great Peter Street, Westminster, London
3854		LET/1234/1977	Letter to Lord Chilston from J.G. Underwood, 17th February 1977, Winckworth and Pemberton, solicitors, 41/43 Great Peter Street, Westminster, London
3855		LET/1235/1977	Letter to Harbottle & Lewis from Winckworth and Pemberton, 17th February 1977, Lord Chilston's Manuscript
3856		LET/1236/1977	Letter to Winckworth and Pemberton from Harbottle & Lewis solicitors, Lord Chilston's manuscript, 10th January 1977
3857		LET/1237/1977	Letter to Lord Chilston from Winckworth and Pemberton, no date, Winckworth and Pemberton, solicitors, 41/43 Great Peter Street, Westminster, London
3858		LET/1238/1977	Letter to Lord Chilston from J.G. Underwood, 19th January 1977, Winckworth and Pemberton, solicitors, 41/43 Great Peter Street, Westminster, London
3859		LET/1239	Letter to Mr Russell from Sally Bruce-Lockhart, 20th October, 9 Pembroke Place, London
3860		LET/1240	Letter to Mr Russell from Herbert van Thal, no date, London Management, 235/241 Regent Street, London, W1A 2JT
3861		LET/1241/1977	Letter to Lord Chilston from Michael R. Seymour, 3rd February 1977, Hill Samuel Investment Management Ltd.
3862		LET/1242/1977	Letter to Harbottle & Lewis from Winckworth and Pemberton, 17th February 1977, Lord Chilston's Manuscript
3863		LET/1243/1976	Letter to Winckworth and Pemberton from Harbottle & Lewis solicitors, Lord Chilston's manuscript, 29th October 1976
3864		LET/1244	Draft letter to Messrs. Harbottle & Lewis

3865		LET/1245/1976	Letter to Lord Chilston from J.G. Underwood, 15th November 1976, Winckworth and Pemberton, solicitors, 41/43 Great Peter Street, Westminster, London
3866		LET/1246/1976	Letter to Harbottle & Lewis from Winckworth and Pemberton, 15th November 1976, Lord Chilston's Manuscript
3867		LET/1247/1976	Letter to Lord Chilston from J.G. Underwood, 11th November 1976, Winckworth and Pemberton, solicitors, 41/43 Great Peter Street, Westminster, London
3868		LET/1248	Letter to Eric Chilston from Sally Bruce-Lockhart, 8th December, 9 Pembroke Place, London
3869		LET/1249	Draft letter to Sally Bruce-Lockhart, 9th December 1976, no address
3870		LET/1250/1976	Letter to Harbottle & Lewis from Winckworth and Pemberton, 25th October 1976, Lord Chilston's Manuscript
3871		LET/1251	Van Thal, notes on manuscript lost
3872		LET/1252	Van Thal, notes on manuscript lost
3873		LET/1253	Draft letter to Van Thal 25th June 1976
3874		ART/82/1936	Beauty and Character by Mary McEvoy' The Sketch, 11th March 1936
3875		LET/1254/1947	Letter to Anna Seccombe Hett from Joseph Williams Ltd, Music Publishers, 29 Enford Street London, The Works of the Late Charles McEvoy, 11th February 1947
3876		NOT/250	List of pictures by Mary McEvoy on 107 Grosvenor Road headed paper
3877		NOT/251	Notes on Flower painting in the London Galleries
3878		DRA/737	Sketch of Emma Hamilton with dog, possibly by Mary McEvoy rather than Ambrose McEvoy
3879		PHO/51	Photograph of a woman, possibly Mary McEvoy
3880		LET/1255/1935	Letter to Mary McEvoy from Secretary to the Editor of La Revue Moderne, 16th May 1935
3881		LET/1256/1940	Letter to Mrs Mary McEvoy from Fred S. Field, 7th February 1940, 1 Lane Close, Dollis Hill Avenue, London

3882		ART/83	Claude Monet Exhibition, Best Work of Great Impressionist, 30 Superb Pictures' by T. Earp
3883		LET/1257/1901	Letter to Miss Spencer Edwards from William Rothenstein, 7th November 1901, 1 Pembroke Cottages, Edwardes Square, Kensington
3884		LET/1258	Letter to Miss Spencer Edwards from Frederick Brown, Thursday (1901?), Thursday, 9 Nethecton? Grove, Fulham Road, London
3885		NOT/252	Notes on NEAC, Miss Spencer Edwards
3886		ART/84	Several articles from 1901 NEAC
3887		NOT/253	A. McEvoy 107 Grosvenor Road, Record of Pictures, notebook
3888		NOT/254	Handwritten note
3889		REP/527	Portrait of Anna and baby Richard, property of Tannis Hett, by Mary McEvoy?
3890		REP/527A	Portrait of Anna and baby Richard, property of Tannis Hett, by Mary McEvoy?
3891		LET/1259	Letter to Mary McEvoy, incomplete, from Sam D. Bles, no date, no address
3892		REP/528	Portrait of a vicar, presumably by Mary McEvoy
3893		REP/529	Portrait of Michael McEvoy by Mary McEvoy
3894		LET/1260	Letter to Ambrose McEvoy from D.M, no date, Branksome Tower Hotel, Branksome Park, Bournemouth
3895		LET/1261	Letter to Ambrose McEvoy from Gertrude Brown, no date, The Rocks, Emerson Hill, S.I New York
3896		LET/1262/1946	Letter to Mrs Hett (Anna McEvoy) from Hugh? Conway? 23rd December 1946, St Colombus Church, Long Tower, Derry
3897		NOT/255	List of names
3898		NOT/256	List of names
3899		REP/530	Sketch of an infant's head, Richard Hett, Anna's son, by Mary McEvoy?
3900		NOT/257	Handwritten notes
3901		ART/85/1913	Art notes', The Illustrated London News, 7th June 1913
3902		REP/531	Reproduction of a portrait of John Hampson, presumably by Mary McEvoy
3903		LET/1263/1913	Letter to Mrs McEvoy from G.L. Joynson Hicks, 11th February 1913, no address, Italy

3904		REP/532	Mounted reproductions of McEvoy's 'Dieppe' and Sickert's 'Old Royal Hotel, Dieppe'
3905		REP/533	Mounted reproductions of McEvoy's 'Madame' Musee de Luxembourg, 1914, 'La Basquaise', Mrs McFadden, Philadelphia 1913 and 'Lord Jowett' Tate 1914. Reverse: reproduction of Mrs Akers-Douglas 1916, Mrs Archibald Douglas
3906		LET/1264	Empty envelope addressed to Monsieur Leroudelle, 76 Rue Blanche, Paris
3907		NOT/258	Typed, The Art of Ambrose McEvoy. Introduction: The French Movement in English Art, The Work of Ambrose McEvoy (1900-1912), The Work of Ambrose McEvoy 1913-1927 (19 pages in total, incomplete)
3908		ART/86/1931	Article from the South Wales Echo, 23rd June 1931, 'Head of a Man' Romance of Tate Gallery Picture
3909		REP/533	Reproduction of a portrait of a woman in a white dress standing
3910		REP/534	Reproduction of a portrait of the Viscountess Wimbourne, return to Christian Brinton
3911		REP/535	Reproduction of a portrait of Lady Gwendoline Churchill
3912		REP/536	Reproduction of a portrait of Calypso Baring
3913		REP/537	Reproduction of a portrait of an old man in profile
3914		REP/538	Reproduction of a portrait of Miss Daphne Crompton-Wood, belongs to Mr Crompton-Wood, Badgers Rake, Ledsham, Near Chester
3915		REP/539	Reproduction of a portrait of a man sleeping/dead, watercolour
3916		REP/540	Reproduction of a portrait of a man, Baring
3917		REP/541	Reproduction of a portrait of the head of the Virgin Mary?
3918		REP/542	Reproduction of a portrait of a young woman standing
3919		REP/543	Reproduction of a portrait of a woman seated
3920		REP/544	Reproduction of a portrait of the Duchess of Westminster 50 x 40
3921		REP/545	Reproduction of a portrait of the Viscountess Wimbourne

3922		REP/546	Reproduction of a self-portrait of McEvoy
3923		REP/547	Reproduction of a portrait of Michael McEvoy, the artist's son, owned by the Tate Gallery, 30 x 25
3924		REP/548	Small reproduction of a portrait of an old man in profile
3925		LET/1265	Empty envelope Born Crudwell Wilts
3926		REP/549	Reproduction of a portrait of an old man in profile
3927		REP/550	Reproduction of a portrait of an old man in profile
3928		REP/551	Reproduction of a portrait of a young woman seated
3929		REP/552	Reproduction of a portrait of Daphne Baring
3930		REP/553	Reproduction of a portrait of The Honourable Mrs Spender Clay
3931		REP/554	Reproduction of a portrait of a woman standing
3932		REP/555	Reproduction of a portrait of Lady Diana Duff-Cooper (nee Manners), painted by Ambrose McEvoy, to be exhibited at Duveen's beginning March 2nd 1920, Famous English portrait painter, son of the inventor Charles Ambrose McEvoy and pupil of Whistler. About 50 pictures to be shown. Return to Christian Brinton
3933		REP/556	Reproduction of a portrait of a woman seated
3934		REP/557	Reproduction of a portrait of a girl with her hands on her hips
3935		REP/558	Reproduction of a portrait of a woman, unfinished, watercolour
3936		REP/559	Reproduction of a portrait of a woman's head
3937		REP/559A	Reproduction of a portrait of a woman's head
3938		REP/560	Reproduction of a portrait of a young woman seated, study 1923
3939		REP/561	Reproduction of a portrait of Major Spencer Edwards
3940		REP/562	Reproduction of a portrait of Eva, daughter of Le Chevalier Carlo Albanese
3941		REP/563	Reproduction of a portrait of a woman
3942		REP/564	Reproduction of a portrait of a woman, unfinished, watercolour

3943		REP/565	Reproduction of a portrait of a young woman seated
3944		REP/566	Reproduction of a portrait of a woman seated, hand to chest
3945		REP/567	Reproduction of a portrait of a woman standing
3946		REP/568	Unfinished portrait of a mother and child seated
3947		REP/569	Reproduction of a portrait of a young woman seated
3948		REP/570	Reproduction of a portrait of a young woman seated, unfinished
3949		REP/571	Reproduction of a portrait of a young woman seated and turned, watercolour sketch
3950		NOT/259	Chapter IX of Divine People by Eric Chilston
3951		NOT/260	Chapter XII of Divine People by Eric Chilston
3952		NOT/261	Extract from Divine People by Eric Chilston? Letters from Alice Wimbourne, typed
3953		NOT/262	Extract from Divine People by Eric Chilston?
3954		NOT/263	Extract from Divine People by Eric Chilston?
3955		NOT/264	Chapter II of Divine People by Eric Chilston, 2 pages
3956		NOT/265	Extract from Divine People by Eric Chilston?
3957		NOT/266	Extract from Divine People by Eric Chilston?
3958		NOT/267	Extract from Divine People by Eric Chilston?
3959		NOT/268	Extract from Divine People by Eric Chilston?
3960		NOT/269	Extract from Divine People by Eric Chilston?
3961		NOT/270	Chapter VI of Divine People by Eric Chilston
3962		NOT/271	Chapter VI of Divine People by Eric Chilston, just page 1
3963		NOT/272	Chapter XII of Divine People by Eric Chilston
3964		NOT/273	Chapter VII of Divine People by Eric Chilston
3965		NOT/274	Extract from Divine People by Eric Chilston?
3966		NOT/275	Extract from Divine People by Eric Chilston?
3967		NOT/276	Handwritten Chapter IX, Divine People by Eric Chilston
3968		NOT/277	Chapter VII of Divine People by Eric Chilston
3969		NOT/278	Handwritten Chapter VIII, Divine People by Eric Chilston
3970		NOT/279	Handwritten extract from Divine People by Eric Chilston
3971		NOT/280	Handwritten Chapter VI, Divine People by Eric Chilston

3972		NOT/281	Handwritten Chapter VII, Divine People by Eric Chilston
3973		NOT/282	Handwritten extract from Divine People by Eric Chilston
3974		NOT/283	Extract from Divine People by Eric Chilston
3975		NOT/284	Chapter IV of Divine People by Eric Chilston
3976		NOT/285	Handwritten Chapter XI, Divine People by Eric Chilston
3977		NOT/286	Chapter IX of Divine People by Eric Chilston
3978		NOT/287	Chapter V of Divine People by Eric Chilston
3979		LET/1266	Empty envelope Carbon Copies
3980	Redwood Empire Mountain Pears carboard box. Folder: Chapter IV top copy and 1 copy	NOT/288	Author's Foreword, Divine People by Eric Chilston
3981		NOT/289	Chapter VI of Divine People by Eric Chilston
3982		NOT/290	Handwritten Author's Foreword, Divine People by Eric Chilston
3983		NOT/291	Handwritten Chapter VII, Divine People by Eric Chilston
3984		NOT/292	Handwritten Chapter V, Divine People by Eric Chilston
3985		NOT/293	Handwritten extract from Divine People by Eric Chilston
3986		NOT/294	Handwritten Chapter VIII, Divine People by Eric Chilston
3987		NOT/295	Handwritten Chapter X, Divine People by Eric Chilston
3988		NOT/296	Handwritten extract from Divine People by Eric Chilston
3989		NOT/297	Handwritten Chapter XI, Divine People by Eric Chilston
3990		NOT/298	Handwritten extract from Divine People by Eric Chilston
3991		NOT/299	Handwritten extract from Divine People by Eric Chilston
3992		NOT/300	Chapter I of Divine People by Eric Chilston, page 1
3993		NOT/301	Handwritten Chapter I, Divine People by Eric Chilston
3994		NOT/302	Chapter X of Divine People by Eric Chilston
3995		NOT/303	Handwritten extract from Divine People by Eric Chilston

3996		NOT/304	Handwritten Chapter IX, Divine People by Eric Chilston
3997		NOT/305	Handwritten extract from Divine People by Eric Chilston
3998		NOT/306	Author's Foreword, Divine People by Eric Chilston
3999		NOT/307	Chapter IX of Divine People by Eric Chilston
4000		NOT/308	Chapter III of Divine People by Eric Chilston
4001	Redwood Empire Mountain Pears cardboard box. Folder: Brown folder	NOT/309	Project for a "Life and Times of Ambrose McEvoy" by Viscount Chilston
4002		NOT/310	Handwritten Chapter II, "Life and Times of Ambrose McEvoy" by Viscount Chilston
4003		NOT/311	Handwritten Chapter III, "Life and Times of Ambrose McEvoy" by Viscount Chilston
4004		NOT/312	Handwritten Chapter IV, "Life and Times of Ambrose McEvoy" by Viscount Chilston
4005		NOT/313	Handwritten Chapter V, "Life and Times of Ambrose McEvoy" by Viscount Chilston
4006		NOT/314	Extract from Divine People by Eric Chilston, pages 10-13
4007		NOT/315	Chapter IX of Divine People by Eric Chilston
4008		NOT/316	Extract from Divine People by Eric Chilston
4009		NOT/317	Handwritten extract from Divine People by Eric Chilston
4010		NOT/318	Chapter X of Divine People by Eric Chilston
4011		NOT/319	Chapter VI of Divine People by Eric Chilston
4012		NOT/320	Chapter V of Divine People by Eric Chilston
4013		NOT/321	Handwritten extract from Divine People by Eric Chilston
4014		NOT/322	Extract from Divine People by Eric Chilston
4015		NOT/323	Chapter VI of Divine People by Eric Chilston
4016		NOT/324	Handwritten notes on final chapter XIII
4017		NOT/325	Author's Foreword, Divine People by Eric Chilston
4018		NOT/326	Chapter XIII of Divine People by Eric Chilston
4019		NOT/327	Chapter XIII of Divine People by Eric Chilston
4020		NOT/328	Note on blank business card
4021		NOT/329	Note on blank business card
4022		NOT/330	Ambrose McEvoy's business card
4023		NOT/331	Chapter IV of Divine People by Eric Chilston

4024		NOT/332	Extract from Divine People by Eric Chilston
4025		NOT/333	Chapter XI of Divine People by Eric Chilston
4026		NOT/334	Extract from Divine People by Eric Chilston
4027		NOT/335	Chapter VI of Divine People by Eric Chilston
4028		NOT/336	Handwritten chapter XIII of Divine People by Eric Chilston
4029		NOT/337	Chapter XIII of Divine People by Eric Chilston
4030		NOT/338	Handwritten chapter X of Divine People by Eric Chilston
4031		NOT/339	Handwritten notes, XII, Divine People by Eric Chilston
4032		NOT/340	Extract from Divine People by Eric Chilston
4033		NOT/341	Chapter XI of Divine People by Eric Chilston
4034	Redwood Empire Mountain Pears cardboard box. Folder: yellow folder Misc	REP/572	Reproduction of a portrait, woman at a piano and a girl
4035		ART/87	"New Masters" for Old, Gift of Seven Pictures to Tate Gallery, Daily Mail
4036		ART/88	The Times, Mr Ambrose McEvoy's Portraits, 1922?
4037		DRA/738	Ink drawing of figures labelled Andalusia
4038		ART/89	Professor Makaroff, with picture
4039		ART/90	Article from the Manchester Disp, 3rd June, can't read year 1913? 'Private Affairs by Charles McEvoy'
4040		PHO/52	Photograph of man and child outside large house, Abbotsleigh?
4041		ART/91/1927	American Critic on British Art, Technique Not at Its Ease', Morning Post, 25th January 1927
4042		POS/531	Postcard of the Kremlin, Moscow
4043		PHO/53	Photograph of a woman's head, half profile
4044		REP/573	Reproduction of a portrait of a mother and child reading a book
4045		NOT/342	Speech to open Widcombe exhibition in Bath, Ambrose McEvoy
4046		BOO/4	The Slade School Record 1893-1907
4047		NOT/343	Handwritten notes
4048		BOO/5	The Watercolours of Ambrose McEvoy' pages 55-62
4049		NOT/344	Handwritten notes

4050		LET/1267/1935	Letter to Anna McEvoy from Maurice Villain, 31st December 1935, 82 Boulevard Yourdan, Paris, 14th
4051		DRA/739	Sketch of a boy with a parrot
4052		LET/1268/1899	Letter to Auntie (Ambrose McEvoy's mother?) from David Jessom, 5th July 1899, Vincent Lane, Off Vincent St., Auckland
4053		NOT/345	Address List, Invitations sent for exhibition at Knoedler Galleries, Old Bond Street, November 1933
4054		NOT/346	Handwritten notes
4055		NOT/347	Handwritten notes
4056		SKE/37	Exercise book, sketchbook
4057	Redwood Empire Mountain Pears cardboard box. Thick card folder taped together: Ambrose McEvoy An Appreciation by his wife	NOT/348	Handwritten notes
4058		NOT/349	Handwritten notes
4059		NOT/350	Handwritten notes
4060		NOT/351	Handwritten notes
4061		NOT/352	Handwritten notes
4062		NOT/353	Typed notes, McEvoy's biography
4063		NOT/354	The Life of Ambrose McEvoy, handwritten notes on 107A Grosvenor Road headed paper
4064		NOT/355	Handwritten notes
4065		NOT/356	Handwritten notes
4066		NOT/357	Handwritten notes
4067		NOT/358	Handwritten notes
4068		NOT/359	Handwritten notes
4069		NOT/360	Handwritten notes
4070		NOT/361	Handwritten notes
4071		NOT/362	Handwritten notes
4072		NOT/363	Handwritten notes
4073		LET/1269	Envelope containing above, Ambrose McEvoy An Appreciation by his Wife
4074		NOT/364	Notebook, Summary of McEvoy's activities 1893-1896

4075		LET/1270/1920	Letter to Ambrose McEvoy from Claude Johnson (Wigs) 30th August 1920, 18 Conduit Street, London
4076		NOT/365	The Works of Ambrose McEvoy by Claude Johnson, for Colour book, 1920
4077		ESS/22	The meaning of Imitation, handwritten essay
4078		NOT/366	The Ideal Note and Envelopes, empty
4079		SKE/38	Sketchbook
4080		NOT/367	Notebook
4081		DRA/740	Ink figure sketch
4082		NOT/368	Note Jan 1902
4083		ESS/23	Handwritten notes Constable essay
4084		NOT/369	The Art of Ambrose McEvoy
4085		NOT/370	Bibliography, note
4086		REP/574	Mounted postcards: Augustus John Dorelia in a landscape, Auguste Renoir By the Sea Shore, Gainsborough Madame Baccelli; reverse, Daphne Baring sketch
4087		LET/1271/1953	Letter to Anna McEvoy from Lord Sandwich, 20th November 1953, The Cottage, Hinchingsbrooke, Huntingdon
4088		REP/575	Reproduction of a portrait of Calypso Baring, Hon Cecil Baring collection
4089		REP/576	Reproduction of Watercolour (1925) reverse Watercolour (c.1925)
4090		NOT/371	Notes imitation and beauty
4091		PHO/54	Photograph of Ambrose McEvoy
4092		LET/1272/1907	Letter to Mary McEvoy from Ambrose McEvoy, 6th August 1907, no address
4093		NOT/372	Handwritten miscellaneous notes
4094		NOT/373	Handwritten miscellaneous notes
4095		NOT/374	Handwritten miscellaneous notes
4096	Large Green Box Folder: Works of Ambrose McEvoy 1900-1919, Vol. I Oil Paintings	BOO/6	Works of Ambrose McEvoy 1900-1919, Vol. I Oil Paintings, by C.J (Claude Johnson)
4097	Large Green Box Folder: Works of Ambrose McEvoy 1900-1919, Vol. II Watercolours	BOO/7	Works of Ambrose McEvoy 1900-1919, Vol. II Watercolours, by C.J (Claude Johnson)

4098	Cream/Brown box file large: Mary McEvoy, S. Box number 9	DRA/741	Anatomical drawings
4099		DRA/742	Pen and wash drawing of a young gentleman standing and on reverse smoking a pipe, M202
4100		DRA/743	Pencil sketch of a woman sitting by a fire reading, reverse studies of women's arms, M201
4101		DRA/744	Double sided sketch: pencil sketch of a woman playing a violin, landscape pen and wash, M200
4102		DRA/745	Anatomical drawings
4103		DRA/746	Anatomical drawings
4104		DRA/747	Anatomical drawings
4105		DRA/748	Anatomical drawings
4106		DRA/749	Pencil and chalk sketch of a woman's torso seated, M170
4107		DRA/750	Sketch, M171
4108		DRA/751	Pencil and chalk sketch of a woman seated, M173
4109		DRA/752	Pencil sketch of a woman and watercolour portrait of a woman seated, M179
4110		DRA/753	Double-sided sketch: pencil and chalk, woman in a kitchen and chalk sketch of a woman, M180
4111		DRA/754	Pencil and chalk sketch of Michelangelo's The Entombment (National Gallery), M176
4112		DRA/755	Pencil sketch of classical figures, M175
4113		DRA/756	Pencil sketch of a child sleeping, M178
4114		DRA/757	Pencil sketch of a woman playing a piano, M177
4115		DRA/758	Sketch of a figure lying down, M207
4116		DRA/759	Watercolour sketch of a woman with a baby by a fire, reverse pencil sketch of figures. M205V, M206F
4117		DRA/760	Pencil sketch of a woman's head with her hand to her face, signed M Spencer Edwards (Mary McEvoy) catalogue 1946, M205
4118		DRA/761	Pencil sketch, head of a woman, M204
4119		DRA/762	Pencil sketch of a woman in pencil MM120
4120		DRA/763	Double-sided sketch: pencil sketch of man leaning, pencil sketches of shoes, M119

4121		DRA/764	Double-sided sketch: dog asleep, scene, MM118
4122		DRA/765	Sketches of chickens, M117
4123		DRA/766	Crossed out pencil sketch, M116
4124		DRA/767	Double-sided sketch: chalk drawings of hands, crossed out sketch of a man, M115
4125		DRA/768	Pencil sketch of a woman, M114
4126		DRA/769	Sketch of woman's hands and arms, M113
4127		DRA/770	Pencil and watercolour sketch of woman's head, M112
4128		DRA/771	Pencil sketch of a woman, M98
4129		DRA/772	Sketch Sewing Lesson, M100
4130		DRA/773	Sketch The Kiss, M99
4131		DRA/774	Anatomical drawing M101
4132		DRA/775	Anatomical drawings M102
4133		DRA/776	Anatomical drawings M103
4134		DRA/777	Pencil sketch landscape, M104
4135		DRA/778	Pencil sketch of a woman's head, Virgin Mary? M105
4136		DRA/779	Sketch of woman and child, M106
4137		DRA/780	Pencil sketch of European villa, M107
4138		DRA/781	Double-sided sketch: woman's hands playing piano, sketch of old master? M109
4139		DRA/782	Sketch of Henry Fielding? By Sir Joshua Reynolds? Copied B.M. June 26.1893, M110
4140		DRA/783	Pencil sketch of a child's head, M111
4141		DRA/784	Pencil sketch of a boy (Michael?) with a teddy, M129
4142		DRA/785	Double-sided sketch: watercolour sketch of a woman at a piano?, woman reading by a fire, M128
4143		DRA/786	Pencil and chalk sketch of Christ being crucified M127
4144		DRA/787	Pencil sketch of a head of a woman, M126
4145		DRA/788	Pencil sketch of a house and landscape, MM124
4146		DRA/789	Pencil sketch of a woman from behind in an interior MM123
4147		DRA/790	Double-sided sketch: watercolour of two women, reverse watercolour of woman, MM122
4148		DRA/791	Sketch of an older woman's head, M130
4149		DRA/792	Sketch of a woman, MM121
4150		DRA/793	Sketch of a man and woman, M131
4151		DRA/794	Sketch of an infant's head, M132

4152		DRA/795	Sketch of a woman holding a necklace, M133
4153		DRA/796	Sketch of figures around a piano, M134
4154		DRA/797	Watercolour sketch of a head of a woman, M135
4155		DRA/798	Sketch of a hand holding an apple, M136
4156		DRA/799	Watercolour and pencil sketch of a woman and a dog, M137
4157		DRA/800	Sketch of a hand on an instrument, M139
4158		DRA/801	Sketch of a hand, M141
4159		DRA/802	Double-sided sketch: sketch of a young girl, hand holding a ball, M142
4160		DRA/803	Sketch of a woman from behind, MM149
4161		DRA/804	Sketch of a figure on steps
4162		DRA/805	Double-sided sketch, M151 thought to be by Mary of Augustus John but no text to confirm
4163		DRA/806	Sketch of a woman seated on the floor, M143
4164		DRA/807	Several pencil sketches of figures, M148
4165		DRA/808	Double-sided sketch: figures gathered around, reverse factory in a landscape, MM155
4166		DRA/809	Pencil sketch of a landscape, MM154
4167		DRA/810	Sketch of a dress, MM153
4168		DRA/811	Sketch of a woman seated, tuning a violin, M144
4169		DRA/812	Sketch of a woman ironing, MM145
4170		DRA/813	Watercolour sketch of a person seated on the grass, M146
4171		DRA/814	Sketch of a hand, MM160
4172		DRA/815	Double-sided sketch: The crucifixion, Head of a statue, MM157
4173		DRA/816	Double-sided sketch: head of a girl, reverse hands, M147
4174		DRA/817	Sketch of a woman, MM159
4175		DRA/818	Watercolour sketch head of a woman, MM158
4176		DRA/819	Watercolour sketch of a landscape with horses and cart, MM156
4177		DRA/820	Pencil sketch of a child, M168
4178		DRA/821	Sketch of hands, M167
4179		DRA/822	Sketch of child praying, MM166
4180		DRA/823	Double-sided sketch: pencil and chalk sketch of a woman playing the piano, sketch of figure playing the cello, MM165

4181		DRA/824	Sketch of a woman playing the harp, MM163
4182		DRA/825	Pencil sketch of a woman in a doorway with a plate of food, MM162
4183		DRA/826	Double-sided sketch: Woman seated at a table, reverse child praying, MM161
4184		DRA/827	Double-sided sketch of figures, M181
4185		DRA/828	Pen sketch of figures gathered around, M182
4186		DRA/829	Sketch of a woman at a piano on a songsheet, M183
4187		DRA/830	Double-sided sketch, people gathered around, human skull, M185
4188		DRA/831	Pencil sketch of an old man, M187
4189		DRA/832	Double-sided sketch: pencil sketch of an old man, reverse watercolour of a woman seated reading, M186
4190		DRA/833	Sketch of people gathered, M188
4191		DRA/834	Sketch of a hand playing a cello, M189
4192		DRA/835	Double sided pencil sketch: interior, head of a baby, M190
4193		DRA/836	Sketch of a woman seated in a veil, M172
4194		DRA/837	Double-sided sketch: male figures, M184
4195		DRA/838	Sketch, M192
4196		DRA/839	Sketch of hands, M193
4197		DRA/840	Sketch of columns, M191
4198		DRA/841	Sketch of a woman's head, M174
4199		DRA/842	Sketch of figures, M194
4200		DRA/843	Sketch of a woman seated, M195
4201		DRA/844	Woman and child seated at a table with a bird cage, M196
4202		DRA/845	Woman seated playing a lute looking at a bird cage, M197
4203		DRA/846	Sketch, MM164
4204		DRA/847	Sketch of a baby sleeping, MM152
4205		DRA/848	Watercolour sketch of flowers, M140
4206		DRA/849	Sketch Renaissance/classical scene, M198
4207		DRA/850	Sketch of a woman standing, after Reynolds, copied B.M. June 26 1893, M199
4208	Cream/Brown box file large: Mary McEvoy 2 of 2, S. Box 7, Genre Drawings	DRA/851	Drawing of figures in a boat, 418ch
4209		DRA/852	Oil sketch? Of two women overlooking a landscape 472

4210		DRA/853	Oil sketch? Of three figures seated in a landscape 417ch
4211		DRA/854	Sketch of figures in an interior 424ch
4212	Cream/Brown box file large: Mary McEvoy 2 of 2, S. Box 7, Genre Drawings, cream folder 'Mary McEvoy 2 of 2'	DRA/855	Watercolour sketch head of a child, M76
4213		DRA/856	Chair in a window, 'Endimion', 'Senior Divi' M78
4214		DRA/857	Sketch of a figure, M79
4215		DRA/858	Sketch of a house in a landscape, John Constable, copied B.M.Jun 26 1893 M73
4216		DRA/859	Watercolour sketch of a city scape M 72
4217		DRA/860	Double-sided sketch of man reading (Ambrose?) March 1900 and hand, M71
4218		DRA/861	Pencil sketch of small bay or harbour, I.C. October 29 1825, copied B.M. June 24 1893, M70
4219		DRA/862	Watercolour sketch of mountain scape, M69
4220		DRA/863	Watercolour twilight street view, M68
4221		DRA/864	Sketch of Venice, M67
4222		DRA/865	Watercolour sketch of a city scape M66
4223		DRA/866	Pencil sketch, Thomas Gainsborough, copied B.M. Jun 28 1893, M65
4224		DRA/867	Watercolour flowers M74
4225		DRA/868	Monochrome watercolour of mother and child in interior M56
4226		DRA/869	Sketch of a young woman, M57
4227		DRA/870	Watercolour sketch of a figure M59
4228		DRA/871	Double-sided sketch of figures, M60
4229		DRA/872	Sketch of church interior, M62
4230		DRA/873	Sketch of landscape M63
4231		DRA/874	Pen and wash sketch of Arab scene, M64
4232		DRA/875	Sketch of large house, M61
4233		DRA/876	Double-sided sketch in sepia: young Ambrose McEvoy and hands, M58
4234		DRA/877	Sketch of a woman in a large entrance hall M53
4235		DRA/878	Double-sided colour sketches: trees and horizon scene, M54

4236		DRA/879	Sketch of a woman in a large entrance hall M55
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4238		DRA/881	Sketch of a woman seated, M49
4239		DRA/882	Pencil and chalk sketch of a woman seated, M50
4240		DRA/883	Pen and wash sketch of man and woman in interior, M51
4241		DRA/884	Double-sided sketch: man on a horse in sepia pastel, pencil figures on a hillside M47
4242		DRA/885	Sketch of a woman playing a lute looking at a bird cage M52
4243		DRA/886	Pencil sketch of a tree, M43
4244		DRA/887	Monochrome watercolour landscape M44
4245		DRA/888	Sketch of landscape M45
4246		DRA/889	Sketch of landscape M46
4247		DRA/890	Sketch of animals and figure M31
4248		DRA/891	Double-sided pencil sketch: dog and curtain M32
4249		DRA/892	Double-sided sketch of woman in bonnet, M50
4250		DRA/893	Sketch of figure M22
4251		DRA/894	Woman breastfeeding baby, M27
4252		DRA/895	Sketch M28
4253		DRA/896	Portrait of a figure weeping in a shawl, M29
4254		DRA/897	Pencil of a woman at a piano M26
4255		DRA/898	Sketch of figures, classical scene, M35
4256		DRA/899	Double-sided sketch, nude girl seated, Japanese cartoon, M36
4257		DRA/900	Double-sided sketch: Fragment of bold red and blue M, reverse pencil sketch of urns and beehive, M37
4258		DRA/901	Pencil sketch of a woman in a hat, M38
4259		DRA/902	Fragment of a sketch of a landscape, M39
4260		DRA/903	Sketch of a man's head, M40
4261		DRA/904	Watercolour sketch of woman and child in an interior M41
4262		DRA/905	Monochrome sketch of woman and child in oval M42
4263		DRA/906	Double-sided sketch woman in landscape, tree in landscape M34
4264		DRA/907	Double-sided sketch of figures M25
4265		DRA/908	Sketch of street with trees M23
4266		DRA/909	Monochrome sketch of shore scene M33

4267		DRA/910	Double-sided sketch of woman reading and woman in shawl, M16
4268		DRA/911	Sketch of woman seated, M18
4269		DRA/912	Coloured sketch of woman and child seated at table, M19
4270		DRA/913	Sketch of figure M20
4271		DRA/914	Sketch of figures in interior, M12
4272		DRA/915	Highly finished sketch of a house in grounds with couple walking, M9
4273		DRA/916	Sketch of a woman's head, M24
4274		DRA/917	Sketch of a head of a child, Listening to his Gramophone by Mary McEvoy, Catalogue 1946, M15
4275		DRA/918	Head of a woman, M17
4276		DRA/919	Double-sided sketch, girl in an interior, head of an older woman, M11
4277		DRA/920	Sketch of a man, M21
4278		DRA/921	Sketch of a woman M13
4279		DRA/922	Pen and wash sketch of a straw hut, figure and landscape M14
4280		DRA/923	Double-sided sketch of women, M10
4281		DRA/924	Sketch of basement? M8
4282		DRA/925	Sketch of woman in interior M7
4283		DRA/926	Coloured sketch of woman seated, sewing M6
4284		DRA/927	Sketch head of a woman M5
4285		DRA/928	Pastel sketch of man's head, M4
4286		DRA/929	Pencil sketch of head of man, M3
4287		DRA/930	Sketch of a woman M2
4288		DRA/931	Sketch of a woman seated with bird cage, M1
4289	Cream/Brown box file large: Mary McEvoy 2 of 2, S. Box 7, Genre Drawings, cream folder Genre Drawings	DRA/932	Sketch of figures in interior 228ch
4290		DRA/933	Sketch of figures in interior 122ch
4291		DRA/934	Sketch of figures in interior 121ch
4292		DRA/935	Sketch of two women on a terrace 120ch
4293		DRA/936	Double-sided sketch: woman, street view with a man rolling a barrel 119ch
4294		DRA/937	Sketch of a woman in a rowing boat 128ch
4295		DRA/938	Watercolour sketch 129ch

4296		DRA/939	Double-sided sketch 130ch
4297		DRA/940	Sketch of figure in interior 124ch
4298		DRA/941	Pencil sketch of populated street view, 126ch
4299		DRA/942	Double-sided figure sketches 125ch
4300		DRA/943	Double-sided figure sketch of woman with arms up, embankment landscape 492
4301		DRA/944	Pastel sketch of figures. Backstage of a play? 132ch
4302		DRA/945	Pen and chalk drawing of a couple watching the sunset 134ch
4303		DRA/946	Sketch of mother and child outside 469
4304		DRA/947	Pen sketch of figures 133ch
4305		DRA/948	Sketches of figures, 131ch
4306		DRA/949	Pencil sketch of a woman leaning over a railing 127ch
4307		DRA/950	Pencil sketch of a woman rowing, 135ch
4308		DRA/951	Double-sided sketch watercolour and pencil 137ch
4309		DRA/952	Sketch of a woman with a basket on her head, reverse woman carrying a basket, 136ch
4310		DRA/953	Double-sided pencil sketch: figure with staff, two figures leaning over a railing 474
4311		DRA/954	Double-sided street sketches
4312		DRA/955	Figures seated at a table 138ch
4313		DRA/956	Double-sided figure sketches 139ch
4314		DRA/957	Sketch of a woman seated in a landscape feeding a dove 147ch
4315		DRA/958	Sketch of two women kissing 146ch
4316		DRA/959	Double-sided sketch: woman seated with girl at the piano, classical scene, 145ch
4317		DRA/960	Double-sided sketch of figures 470
4318		DRA/961	Figure sketch 142ch
4319		DRA/962	Figure sketch man and woman 141ch
4320		DRA/963	Watercolour figures lying in a landscape 143ch
4321		DRA/964	Pen sketch, dancers resting 144ch
4322		DRA/965	Double-sided sketch 234ch
4323		DRA/966	Double-sided monochrome sketch 232ch
4324		DRA/967	Figure sketch 230ch
4325		DRA/968	Figures at a bar? 233ch
4326		DRA/969	Man and child on a beach pen sketch, pencil sketch of a woman 227ch
4327		DRA/970	Pencil sketch 231ch

4328		DRA/971	Pencil figures 229ch
4329		DRA/972	Watercolour figures 238ch
4330		DRA/973	Figure in an interior 235ch
4331		DRA/974	Pencil sketch of an interior 236ch
4332		DRA/975	Pencil figure sketches, 237ch
4333		DRA/976	Sketch of figures 240ch
4334		DRA/977	Sketch of classical scene 239
4335		DRA/978	Figures in an interior 241ch
4336		DRA/979	Sketch 244ch
4337		DRA/980	Double-sided sketch 243ch
4338		DRA/981	Double-sided sketch 242ch
4339		DRA/982	Watercolour figures 253ch
4340		DRA/983	Sketch of woman reaching up to mantelpiece 246ch
4341		DRA/984	Pencil sketch of a street view 245ch
4342		DRA/985	Double-sided sketch 250ch
4343		DRA/986	Figures in interior 249ch
4344		DRA/987	Figure on a horse 248ch
4345		DRA/988	Watercolour sketch 247ch
4346		DRA/989	Watercolour sketch of a figure 252ch
4347		DRA/990	Double-sided sketches 251ch
4348		DRA/991	Sketch of classical columns in a landscape 958
4349		DRA/992	Double-sided watercolour and pencil sketch 925
4350		DRA/993	Double-sided pencil sketch, interior scene with figure and figure in landscape 255ch
4351		DRA/994	Monochrome figures 257ch
4352		DRA/995	Double-sided figure sketches 258ch
4353		DRA/996	Figures sketch 259ch
4354		DRA/997	Sketch figures with bridge 261ch
4355		DRA/998	Sketch 260ch
4356		DRA/999	Double sided pencil sketch 254ch
4357		DRA/1000	Sketch of figures in interior 262ch
4358		DRA/1001	Watercolour sketch of a woman seated at a table 256ch
4359		DRA/1002	Watercolour sketch 263ch
4360		DRA/1003	Sketch 264ch
4361		DRA/1004	Classical scene sketch, figure sketch 265ch
4362		DRA/1005	Figure sketch 266ch
4363		DRA/1006	Sketch 267ch
4364		DRA/1007	Double-sided sketch 268ch
4365		DRA/1008	Watercolour figure sketch 269ch
4366		DRA/1009	Figure sketches 280ch

4367		DRA/1010	Sketch of a house 272ch
4368		DRA/1011	Sketch 271ch
4369		DRA/1012	Abstract sketch 273ch
4370		DRA/1013	Sketch 274ch
4371		DRA/1014	Sketch 275ch
4372		DRA/1015	Sketch of a figure 276ch
4373		DRA/1016	Sketch of two figures outside 277ch
4374		DRA/1017	Sketch of two figures outside 278ch
4375		DRA/1018	Double-sided sketch, woman sitting at a desk, sketch of a figure 279ch
4376		DRA/1019	Double-sided sketch of classical scenes 280ch
4377		DRA/1020	Sketch of two women in a landscape 282ch
4378		DRA/1021	Sketch of three figures in a landscape, one catching a ball, 281ch
4379		DRA/1022	Watercolour and pencil sketch of figures in a boat, 291ch
4380		DRA/1023	Sketch 289ch
4381		DRA/1024	Sketch of a classical scene 290ch
4382		DRA/1025	Watercolour sketch of figures 288ch
4383		DRA/1026	Double-sided sketch watercolour woman standing, pencil woman standing, 287ch
4384		DRA/1027	Pencil sketch 285ch
4385		DRA/1028	Double-sided sketch: figures and Penelope awaits the return of Odysseus, 286ch
4386		DRA/1029	Sketch of figure with watercolour 283ch
4387		DRA/1030	Sketch 284ch
4388		DRA/1031	Sketch of figures outside 414
4389		DRA/1032	Sketch of figures 302ch
4390		DRA/1033	Sketch of interior 301ch
4391		DRA/1034	Watercolour sketch of figure, 300ch
4392		DRA/1035	Sketch of figures pencil, 298ch
4393		DRA/1036	Double sided sketch: charcoal man and woman, pencil man seated 299ch
4394		DRA/1037	Sketch of figure, 296ch
4395		DRA/1038	Double-sided sketch: watercolour and pencil, 297ch
4396		DRA/1039	Sketch 295ch
4397		DRA/1040	Double-sided sketch, 294ch
4398		DRA/1041	Pencil sketch of figures 293ch
4399		DRA/1042	Double-sided charcoal sketch, 292ch
4400		DRA/1043	Pencil sketch of figures 303ch
4401		DRA/1044	Watercolour sketch 313ch
4402		DRA/1045	Figure sketches 312ch
4403		DRA/1046	Figure sketches 311ch

4404		DRA/1047	Figure sketches 310ch
4405		DRA/1048	Double-sided sketch 309ch
4406		DRA/1049	Pencil sketch of figures 308ch
4407		DRA/1050	Double-sided sketch 307ch
4408		DRA/1051	Sketch of figures 306ch
4409		DRA/1052	Watercolour sketch 305ch
4410		DRA/1053	Watercolour rubbed out sketch 304ch
4411		DRA/1054	Watercolour sketch 322ch
4412		DRA/1055	Watercolour sketch 321ch
4413		DRA/1056	Sketch 320ch
4414		DRA/1057	Double-sided sketch 319ch
4415		DRA/1058	Double-sided sketch: figures labelled aeschylus and people at a table (last supper?) 318ch
4416		DRA/1059	Sketch of figures 317ch
4417		DRA/1060	Sketch 316ch
4418		DRA/1061	Sketch of figure in walled garden 315ch
4419		DRA/1062	Double-sided sketch 314ch
4420		DRA/1063	Double-sided sketch 933
4421		DRA/1064	Double-sided sketch: figure in a landscape, landscape, 932
4422		DRA/1065	Oil sketch on board 333ch
4423		DRA/1066	Sketch of figures, 324ch
4424		DRA/1067	Sketch of figures, 325ch
4425		DRA/1068	Mixed media sketch of figures outside 323ch
4426		DRA/1069	Double-sided sketch, 326ch
4427		DRA/1070	Double-sided pencil sketch 327ch
4428		DRA/1071	Double-sided pencil sketch 328ch
4429		DRA/1072	Double-sided pencil sketch, man and woman kissing, man and woman walking 329ch
4430		DRA/1073	Pencil sketch of a woman by a mantelpiece and mirror 330ch
4431		DRA/1074	Sketch of two women on a terrace 331ch
4432		DRA/1075	Sketch of figures 332ch
4433		DRA/1076	Monochrome sketches of figures 123ch
4434	Cream/Brown box file extra large: Landscape 1 of 2. Cream folder Mary McEvoy 1 of 2	DRA/1077	Double-sided sketch: pencil landscape sketch, reverse horse studies 460ch
4435		DRA/1078	Watercolour interior 459ch

4436		DRA/1079	Double-sided sketch: study of an arm, landscape 481ch
4437		DRA/1080	Pencil landscape 467ch
4438		DRA/1081	Pen sketch of a wooden bridge over water 465ch
4439		DRA/1082	Sketch of figures carrying figure 464ch
4440		DRA/1083	Sketch of roofline 462ch
4441		DRA/1084	Sketch Chilston Park landscape 461ch
4442		DRA/1085	Watercolour sketch of horses, 486ch
4443		DRA/1086	Double-sided sketch, group of people gathering 463ch
4444		DRA/1087	Watercolour landscape mounted on board M91
4445		DRA/1088	Double-sided figure sketches, sepia chalk M85
4446		DRA/1089	Woman sat by a fire mounted on board M92
4447		DRA/1090	Sketch of a woman's head mounted on board M93
4448		DRA/1091	Watercolour sketch of a woman in a landscape, mounted, M88
4449		DRA/1092	Double-sided sketch: watercolour of flowers, pencil sketch of a woman playing a harp M89
4450		DRA/1093	Watercolour of flowers M90
4451		DRA/1094	Pen and wash sketch of a woman at a piano M86, mounted
4452		DRA/1095	Watercolour sketch of a woman's head mounted M87
4453		DRA/1096	Double-sided pencil sketches of women seated M83
4454		DRA/1097	Pen and wash sketch of a woman seated at a piano reading M84
4455		DRA/1098	Sepia sketch of a woman's head M80
4456		DRA/1099	Certificate for Miss Mary Spencer Edwards, First certificate the prize of £2.10 for head painting from life. 1896-7. M95
4457		DRA/1100	Sketch of a dog, M81
4458		DRA/1101	Sketch of a woman M82
4459	Cream/Brown box file extra large: Landscape 1 of 2. Cream folder Landscape 1 of 2	DRA/1102	Sketch 441ch

4460		DRA/1103	Double-sided sketch, market scene on street, head of a woman in pencil 398ch
4461		DRA/1104	Watercolour sketch of a line of trees 399ch
4462		DRA/1105	Watercolour sketch 851
4463		DRA/1106	Sketch 460
4464		DRA/1107	Double-sided watercolour sketch 400ch
4465		DRA/1108	Sketch of street 116
4466		DRA/1109	Watercolour sketch 401ch
4467		DRA/1110	Watercolour sketch 978
4468		DRA/1111	Sketch 436ch
4469		DRA/1112	Sketch 440ch
4470		DRA/1113	Sketch 458ch
4471		DRA/1114	Watercolour sketch of cliffs and sea 48ch
4472		DRA/1115	Cottages at Aldbourne, carriage paid 5th April 1913
4473		DRA/1116	Half finished harbour sketch 49
4474		DRA/1117	Sketch of a French Street 128 909
4475		DRA/1118	Pencil street view from a window 921
4476		DRA/1119	Pen sketch 873
4477		DRA/1120	Landscape watercolour sketch 881
4478		DRA/1121	Sketch 972
4479		DRA/1122	Watercolour sketch of a landscape 1018
4480		DRA/1123	Watercolour sketch of line of trees 852
4481		DRA/1124	Watercolour sketch of line of trees 955
4482		DRA/1125	Sketch Bridge at Arignon, mounted 123
4483		DRA/1126	Sketch watercolour French Coast 19 936
4484		DRA/1127	Watercolour landscape 898
4485		DRA/1128	Pencil sketch harbour scene, mounted, 960
4486		DRA/1129	Sketch, looking through an archway. Arcade scene 1022
4487		DRA/1130	Study of St Jacques church Dieppe 18, 977
4488		DRA/1131	Study of a church 904
4489		DRA/1132	Watercolour sketch
4490		DRA/1133	The Downs by Ambrose McEvoy, 1928, Royal Academy Winter Exhibition 1928, mounted, 853
4491		DRA/1134	Sketch 939
4492		DRA/1135	Sketch of 20 Thames Embankment Grosvenor Road 855
4493	Cream/Brown box file extra large: Portraits 1/2 box 3	DRA/1136	Tracing of St Jacques church Dieppe 428ch
4494		DRA/1137	Tracing of landscape 969
4495		DRA/1138	Tracing of landscape 427ch

4496		DRA/1139	Tracing of harbour landscape 434ch
4497		DRA/1140	Tracing of harbour landscape 1050
4498		DRA/1141	Tracing of harbour landscape 431ch
4499		DRA/1142	Tracing of café scene 433ch
4500		DRA/1143	Tracing of embankment 432ch
4501		DRA/1144	Tracing of trees and houses 430ch
4502		DRA/1145	Tracing of street scene 429ch
4503		DRA/1146	Portrait of a girl, Olga, chalk and wash drawing by Ambrose McEvoy, mounted, Beaux Arts Gallery label on reverse 393ch
4504		DRA/1147	Pencil sketch of a woman's head 392ch
4505		DRA/1148	Watercolour and pencil sketch of a girl 397ch
4506		DRA/1149	Watercolour and pencil sketch of a child 390ch
4507		DRA/1150	Pencil sketch mounted of a woman named Pricilla 391ch
4508		DRA/1151	Watercolour sketch 395ch
4509		DRA/1152	Sketch of a woman half profile 394ch
4510		DRA/1153	Watercolour sketch of a woman seated 396ch
4511		DRA/1154	Sketch of a woman seated 45ch
4512		DRA/1155	Sketch of a woman seated 391ch, mounted
4513		DRA/1156	Sketch of a child seated 41ch mounted
4514		DRA/1157	Sketch of a woman seated 42ch mounted
4515		DRA/1158	Sketch of a woman 47ch, mounted
4516		DRA/1159	Watercolour sketch 708
4517		DRA/1160	Double-sided watercolour sketch of two women, one red composition one blue, 113, 62 study
4518		DRA/1161	Double-sided sketch 758
4519		DRA/1162	Sketch of woman standing 1184
4520		DRA/1163	Pencil sketch of a woman 754
4521		DRA/1164	Pencil sketch of a woman standing 753
4522		DRA/1165	Double-sided pencil sketch 1178
4523		DRA/1166	Double-sided sketch, watercolour and ink 627
4524		DRA/1167	Double-sided watercolour sketch 720
4525		DRA/1168	Double-sided watercolour sketch 701
4526		DRA/1169	Monochrome sketch of woman 735
4527		DRA/1170	Double-sided sketch 741
4528		DRA/1171	Watercolour sketch 463
4529		DRA/1172	Sketch of head 743
4530		DRA/1173	Watercolour sketch of woman seated 611
4531		DRA/1174	Sketch of woman 712

4532		DRA/1175	Double-sided sketch of women 742
4533		DRA/1176	Watercolour sketch of woman 630
4534		DRA/1177	Sketch of woman's head 40ch
4535		DRA/1178	Watercolour sketch of woman standing with arm up, 33, 2659
4536		DRA/1179	Pencil sketch of woman 740
4537		DRA/1180	Monochrome sketch of woman standing 734
4538		DRA/1181	Watercolour sketch of boy standing 603
4539		DRA/1182	Monochrome sketch 731
4540		DRA/1183	Pencil sketch smaller, same as composition DRA/1156 & DRA/1157, 495
4541		DRA/1184	Ink sketch smaller, same as composition DRA/1156, DRA/1157, DRA/1183, 496
4542		DRA/1185	Sketch of woman 703
4543		DRA/1186	Sketch of Marcel Dupre at the organ, Notre Dame
4544		DRA/1187	Double-sided watercolour sketch 633
4545		DRA/1188	Double-sided pencil sketch, Wimbledon set 1043, 449
4546		DRA/1189	Double-sided sketch: 27 F.L. Figure Prudence?, woman on reverse in watercolour
4547		DRA/1190	Watercolour woman seated in a window AE 1891
4548		DRA/1191	Pencil figure sketches, 1193
4549		DRA/1192	Sketch of a woman 727
4550		DRA/1193	Sketch of a family scene (McEvoy's?) AE 1891 600
4551	Cream/Brown box file extra large: Figure studies 1/2, interiors, Centre 1/2, Irish Church, box 1; cream folder Irish Church	DRA/1194	Pencil sketch of figures 426ch
4552		DRA/1195	Badly damaged watercolour sketch of woman standing 427ch
4553		DRA/1196	Double-sided religious pencil sketches 425ch
4554		DRA/1197	Double-sided religious pencil sketches 428ch
4555		DRA/1198	Pencil figure kneeling praying 506

4556	Cream/Brown box file extra large: Figure studies 1/2, interiors, Cenre 1/2, Irish Church, box 1; cream folder Figure Studies	DRA/1199	Double-sided sketch of woman standing holding a mirror, couple walking 443ch
4557		DRA/1200	Watercolour pencil sketch 442ch
4558	Cream/Brown box file extra large: Figure studies 1/2, interiors, Cenre 1/2, Irish Church, box 1; cream folder Interiors	DRA/1201	Sketch of desk/chest of drawers 421ch
4559		DRA/1202	Sketch of stairs 423ch
4560		DRA/1203	Sketch of table 420ch
4561		DRA/1204	Double-sided sketch: 2 people sat at table, man standing with note 'blue shadow' 422ch
4562		DRA/1205	Pencil sketch of nude, Ken 696, 1120
4563		DRA/1206	Sketch of man kneeling praying LT1ch
4564		DRA/1207	Watercolour sketch of nude standing 1172
4565		DRA/1208	Watercolour sketch CH 152
4566		DRA/1209	Watercolour sketch CH 148
4567		DRA/1210	Double-sided watercolour sketch, classical scene and crucifixion
4568		DRA/1211	Double-sided monochrome sketch, figures CH151
4569		DRA/1212	Oil sketch of figures CH149
4570		DRA/1213	Watercolour sketch 1027
4571		DRA/1214	Watercolour sketch of crowded scene 19
4572		DRA/1215	Watercolour sketch 461
4573		DRA/1216	Watercolour sketch 16
4574		DRA/1217	Double-sided sketch of figures 'dome' 181
4575		DRA/1218	Watercolour sketch 17
4576		DRA/1219	Watercolour sketch of figures 17a
4577		DRA/1220	Watercolour sketch of figures 22
4578		DRA/1221	Figures in sketch of crowded room/bunker 21
4579		DRA/1222	Sketch of figure in blue landscape 850

4580		DRA/1223	Double-sided sketch: watercolour woman standing by mantelpiece and mirror, ink sketch of hands 458A
4581		DRA/1224	Watercolour sketch of nude seated, mounted Ch 14
4582	Cream/Brown box file extra large: Figure studies 1/2, interiors, Cenre 1/2, Irish Church, box 1; cream folder Irish Church?	DRA/1225	Sketch of woman praying, quite damaged LT6-ch
4583		DRA/1226	Charcoal and chalk sketch of man with beard LT5 CH
4584		DRA/1227	Pastel sketch of man with beard LT4 CH
4585		DRA/1228	Watercolour sketch of figures LT3ch
4586		DRA/1229	Double-sided sketch LT2ch
4587	Cream/Brown box file extra large: Figure studies 1/2, interiors, Cenre 1/2, Irish Church, box 1; cream folder Interiors	DRA/1230	Double-sided pencil sketch: nudes standing, woman standing 1141
4588		DRA/1231	Pencil sketch 409ch
4589		DRA/1232	Watercolour sketch of woman standing by mantelpiece, watercolour sketch on reverse 604
4590		DRA/1233	Pencil sketch woman and child in interior 409
4591		DRA/1234	Sketch of domed church (St Paul's?) from a window 1045
4592		DRA/1235	Blue watercolour sketch of woman seated reading 813
4593		DRA/1236	Double-sided sketch: pencil of nude bending over, wash of woman's head 1179
4594		DRA/1237	Pen and wash sketch of woman seated in interior with birdcage and letter 15ch

4595	Cream/Brown box file extra large: Figure studies 1/2, interiors, Centre 1/2, Irish Church, box 1; cream folder Figure Studies 1/2	DRA/1238	Double-sided sketch on pink paper of gypsy-type figures, 5ch, mounted
4596		DRA/1239	Pencil drawing of nude seated, mounted 8ch
4597		DRA/1240	Watercolour and pencil sketch of figure lying down? 10
4598		DRA/1241	Double-sided sketch 732
4599		DRA/1242	Pencil sketch of man and woman 12
4600		DRA/1243	Double-sided: watercolour sketch, pencil sketch of hands 493
4601		DRA/1244	Double-sided blue watercolour and pencil sketches of nudes 1122
4602		DRA/1245	Pencil sketch of nude seated 1142
4603		DRA/1246	Pencil and chalk sketch of woman standing 11
4604		DRA/1247	Double-sided sketch: landscape, woman seated on steps 417
4605		DRA/1248	Sketch of nude 1116
4606		DRA/1249	Watercolour sketch of nude 1195
4607		DRA/1250	Watercolour sketch of figures seated in window interior 602
4608		DRA/1251	Double-sided sketch of women standing 1188
4609		DRA/1252	Sketch of woman
4610		DRA/1253	Sketch of figure 1114
4611		DRA/1254	Watercolour sketch of figures on bridge 20
4612		DRA/1255	Watercolour sketch of nude in interior 1103
4613		DRA/1256	Sketch of trees 106 859
4614		DRA/1257	Pencil sketch of standing nude, mounted, 2
4615	Large old archival box: Drawings by Ambrose McEvoy, property of Mrs A G Bazell unfinished. Etchings, Irish	PAI/1	Street scene, possibly Dieppe, oil on board, small, 'Catalogue, 1946. 110 by Ambrose McEvoy'

	Church 1/3, Slade S-box 8		
4616		PAI/2	Double-sided landscape scenes, oil on board 701
4617		DRA/1258	Sketch on blue paper
4618		PAI/3	Harbour scene, oil on board, 1, 73
4619		PAI/4	An English Village by Ambrose McEvoy, oil on board, 3, 103B
4620		DRA/1259	Mounted pencil drawing of a child writing, Michael? 378ch
4621		DRA/1260	Pencil sketch boat in a harbour, 51ch
4622		DRA/1261	Pencil sketch boats in a harbour, 53
4623		DRA/1262	Watercolour landscape sketch 1026
4624		DRA/1263	Watercolour landscape sketch 52ch
4625		DRA/1264	Watercolour landscape sketch 1043
4626		DRA/1265	Pencil sketch of village scene, Abbotsleigh? 879
4627		DRA/1266	Double-sided sketch Sand-Dunes 103, watercolour and graphite
4628		DRA/1267	Watercolour landscape sketch 929
4629		DRA/1268	Pencil sketch, canal/river with bridge and buildings, 1013
4630		DRA/1269	Double-sided sketch, watercolour and pencil sketch of harbour and boats 1039
4631		DRA/1270	Pencil sketch, heads of woman 88ch
4632		DRA/1271	Double-sided sketch self-portraits McEvoy 39ch
4633		DRA/1272	Double-sided landscape scene watercolour and pencil sketches of women/classical figures 971
4634		DRA/1273	Watercolour landscape scene, mounted and labelled 19th Feb 1987, 395/4
4635		DRA/1274	Ink sketch outside scene, 501ch
4636		DRA/1275	Ink sketch building 502ch
4637		DRA/1276	Ink sketch street scene 495ch
4638		DRA/1277	Double-sided sketch ink people May 99, pencil architecture 494ch
4639		DRA/1278	Ink street scene 492ch

4640		DRA/1279	Double-sided ink and pencil sketches, harbour, heads, 507ch
4641		DRA/1280	Ink street scene 504ch
4642		DRA/1281	Ink sketch, street vendor and woman 503ch
4643		DRA/1282	Ink and wash sketch river scene, 505ch
4644		DRA/1283	Double-sided ink sketch, 493ch
4645		DRA/1284	Double-sided ink sketch, 499ch
4646		DRA/1285	Half head self-portrait sketch McEvoy 510ch
4647		DRA/1286	Double-sided ink sketch 500ch
4648		DRA/1287	Ink street scene 13th August 1900 491ch
4649		DRA/1288	Ink outside scene 497ch
4650		DRA/1289	Ink street scene 29th May 1899, 509ch
4651		DRA/1290	Ink industrial scene 506ch
4652		DRA/1291	Double-sided ink fishing embankment scene, watercolour sketch 496ch
4653		DRA/1292	Ink street scene, 498ch
4654		DRA/1293	Watercolour and charcoal embankment scene 439ch
4655		DRA/1294	Badly damaged oil on paper, in two pieces, nude looking up, pencil sketch on reverse
4656		DRA/1295	Pencil and watercolour flowers in vase M75
4657		DRA/1296	Pencil sketch of baby's head 15th Jan, M169
4658		DRA/1297	Pencil sketch woman sat at piano? M125
4659		DRA/1298	Pencil head of girl, same on reverse M138
4660		DRA/1299	Badly damaged landscape on board, in 3 pieces
4661		DRA/1300	Oil sketch landscape scene
4662		PAI/5	Piece of painted canvas, Christ/classical figure
4663		PAI/6	Unfinished by Ambrose McEvoy, sketch of woman's head, oil on canvas
4664		PAI/7	Oil sketch of figures in black and white, one playing a guitar. After an unknown Dutch painting
4665		PAI/8	Oil on canvas of hands in prayer
4666		PAI/9	Badly damaged oil on canvas sketch of woman in purple
4667		NOT/375	Notes on John Wateridge of Kentish Town
4668	Leather bound scrapbook containing drawings	SKE/53? This isnt marked on the sketchbook!	
4669		DRA/1301	Loose sketch double-sided pencil figures
4670		DRA/1302	Loose sketch McEvoy Self Portrait

4671		DRA/1303	Lookse sketch, double-sided pencil ballerina and figures walking
4672		DRA/1304	Loose pencil sketch of woman playing with her hair
4673		DRA/1305	Loose double-sided ink sketch
4674		DRA/1306	Loose sketch soldiers standing ink
4675		DRA/1307	Loose, cut-out ink sketch of figure standing
4676		DRA/1308	Loose pencil sketch of woman
4677		DRA/1309	Loose double-sided ink sketch of figures
4678		DRA/1310	Loose sketch of head of soldier ink
4679		DRA/1311	Loose sketch double-sided pencil figures 404
4680		DRA/1312	Loose pencil sketch of figures
4681		DRA/1313	Loose sketch double-sided of women seated, ink
4682		DRA/1314	Loose sketch, head of a man in profile 405
4683		DRA/1315	Loose sketch, double-sided woman standing and figure kneeling
4684		DRA/1316	Loose sketch of hand, 7th September 1899
4685		DRA/1317	Loose sketch, nude standing 201
4686	Loose painting	PAI/10	Painting of the birth of Christ, oil on card
4687		DRA/1318	Watercolour sketch of Thames 17
4688		PHO/55	Photograph of a gentleman, thought to be Charles McEvoy (Ambrose's father)
4689		PHO/56	Photograph of a gentleman in profile, thought to be Charles McEvoy (Ambrose's father)
4690		ART/92	Arts Review, 22nd February 1974, Vol XXVI no. 4. Morley Gallery exhibition of McEvoy
4691		LET/1273/1971	Letter to Eric Chilston from Anna McEvoy, 27th June 1971, 7 Elm Park Road, Chelsea
4692		REP/577	Reproduction of The Music Room by Ambrose McEvoy
4693		REP/578	Reproduction of The Autumn of their lives by Ambrose McEvoy
4694		LET/1274/1951	Letter to Mrs Bazell (Anna) from Mary Chamot, Assistant Keeper at Tate Gallery, 25th June 1951
4695		LET/1275	Letter to Mrs Bazell (Anna) from Ronald Alley, The Institute of Contemporary Arts, 17-18 Dover Street, Piccadilly, London, 11th July
4696		ART/93/1929	Obituary of Charles McEvoy, 18th February 1929, Bath & Wiltshire Chronicle

4697		DRA/1319	Double-sided sketch, McEvoy At the National and Leaving the National, ink
4698		LET/1276/1919	Letter to Mary McEvoy from Ambrose McEvoy, Wednesday 24th December 1919, whilst crossing the Atlantic
4699		REP/579	Reproduction of religious scene by Ambrose McEvoy
4700		REP/580	Reproduction of religious scene by Ambrose McEvoy
4701		LET/1277/1951	Letter to Anna Bazell from John R, Tate Gallery, London, 8th June
4702		NOT/376	Student's ticket, Public Library Buckingham Palace Road, Ambrose McEvoy, 17th December 1912
4703		LET/1278/1951	Letter from Ronald Alley from Tate Gallery, 'Ten Decades: A Review of British Taste, 1851-1951' to be shown at RBA Galleries, Suffolk Street, London. 1951
4704		NOT/377	Shipping receipt, Mr Hett
4705		SKE/39	Sketchbook, pocket size
4706	Cardboard box	LET/1279	Incomplete letter to McEvoy from unknown sender, 29th October, Grand Pump Room Hotel, Bath
4707		LET/1280	Letter to Ambrose McEvoy from unknown sender, 38 Green Street, Park Lane, 16th July
4708		NOT/378	List of pictures not in the catalogue, October 1930
4709		NOT/379	List of pictures and prices
4710		NOT/380	Paintings by the late Ambrose McEvoy to be collected by Messrs Dicksee & Co., from Mrs McEvoy, 107 Grosvenor Road, London
4711		LET/1281/1928	Letter from Royal Academy of Arts, Secretary, 25th January 1928. 'Julia' by Ambrose McEvoy, sold for £150 to Sir A. Cardew from owner Oliver Martin-Smith, torn in two pieces
4712		NOT/381	Watercolours by Ambrose McEvoy purchased by M. Knoedler and co., inc
4713		LET/1282/1929	Letter to Miss Elias from Robert Schwitter? 26th September 1929, 123 Avenue Malakoff, Paris

4714		LET/1283/1927	Letter to Mrs McEvoy from Oliver F Brown, Ernest Brown & Phillips, The Leicester Galleries, Leicester Square, London, 1st November 1927
4715		REP/581	Reproduction of a portrait of Anna McEvoy by Ambrose McEvoy
4716		REP/582	Reproduction of a portrait of a girl standing
4717		REP/583	Reproduction of a portrait of Gwendoline Churchill
4718		REP/584	Reproduction of a portrait of Rachel (Mrs Howe-Browne)
4719		REP/585	Reproduction of model in green dress
4720		REP/586	Reproduction of Louise Duchess of Beaufort
4721		REP/587	Reproduction of A.C.R. Carter 50x40
4722		REP/588	Reproduction of Lady at the Piano by Mrs McEvoy
4723		DRA/1320	Double-sided watercolour sketch, woman looking out of the window
4724		REP/589	Reproduction of a portrait of a man, Henry Connaught Hotel?
4725		REP/590	Reproduction of Mrs Aubrey Smith
4726		REP/591	Reproduction of Dolores
4727		REP/592/A	Reproduction of the Duchess of Marlborough
4728		REP/592/B	Reproduction of the Duchess of Marlborough
4729		REP/593	Reproduction of the Thunderstorm
4730		REP/594	Reproduction of the Book (in America) Mrs G.J. Heslein, 65 West 49 St, New York
4731		REP/595	Reproduction of The Engraving
4732		REP/596	Reproduction of Mrs Gamble, Exeter
4733		REP/597	Reproduction of Mrs Diana Cooper
4734		REP/598	Reproduction of Rosamund Lady Ridley, owned by Lady Ridley
4735		REP/599	Reproduction of Cecil Baring
4736		REP/600	Reproduction of Lady Cranbourne 40 x 30
4737		REP/601	Reproduction of Mrs Aubrey Herbert
4738		PHO/57	Photograph of Mary McEvoy
4739		REP/602	Reproduction of 'Odette' Mrs Odette Thornhill
4740		DRA/1321	Double-sided figure sketch
4741		REP/603A	Reproduction of a portrait of Lois Sturt
4742		REP/603B	Reproduction of a portrait of Lois Sturt
4743		REP/604	Reproduction of a portrait of Lois Sturt
4744		REP/605	Reproduction of Dorothy II 30x25

4745		DRA/1322	Double-sided, watercolour of interior through a doorway, figure sketches on reverse, 45
4746		REP/606	Reproduction of Dancer Nude 34
4747		REP/607	Reproduction of Odette Thornhill
4748		REP/608	Reproduction of a portrait of a woman
4749		REP/609	Reproduction of the Green Hat
4750		REP/610	Reproduction of Marcel Dupre
4751		REP/611	Reproduction of a portrait of a woman
4752		REP/612	Reproduction of Anna McEvoy
4753		REP/613	Reproduction of Gwendoline Churchill
4754		REP/614	Reproduction of portrait of a man
4755		REP/615	Reproduction of Dancer Nude 34
4756		SKE/40	Sketchbook
4757		SKE/41	Sketchbook
4758		DRA/1323	Double-sided ink sketch
4759		SKE/42	Sketchbook - watercolours mainly
4760		SKE/43	Sketchbook
4761		SKE/44	Sketchbook
4762		NOT/382	List of works, typed
4763		DRA/1324	Double-sided sketch, heads pencil, 30th July 1899
4764		LET/1284/1971	2 letters to Eric Chilston from Anna McEvoy (Bazell), 26th April 1971, 7 Elm Park Road, Chelsea
4765		LET/1285/1971	Letter to Eric Chilston from Anna McEvoy (Bazell), 26th May 1971, 7 Elm Park Road, Chelsea
4766		LET/1286/1971	Letter to Eric Chilston from Anna McEvoy (Bazell), 13th July 1971, 7 Elm Park Road, Chelsea
4767		NOT/383	List of Press Cuttings
4768		NOT/384	Sickert' Index Card
4769		NOT/385	Sickert' Index Card
4770		NOT/386	Gwen John' Inde Card
4771		LET/1287/1971	Letter to Eric Chilston from Anna McEvoy (Bazell), 12th September 1971
4772		LET/1288	Incomplete letter, presumably from Ambrose McEvoy to Mary McEvoy whilst in America
4773		NOT/387	Note
4774		LET/1289	Letter to Mary McEvoy from Ambrose McEvoy 1916, no address or full date

4775		LET/1290/1936	Letter to Mary McEvoy from Marie Lawson, 218 Addison House, Grove End Road, 1st May 1936
4776		LET/1291	Incomplete letter to Mary McEvoy from Ambrose McEvoy, no date or address
4777		LET/1292	Letter to Mary McEvoy from Ambrose McEvoy, no address no date
4778		LET/1293	Letter to Mary McEvoy from Ambrose McEvoy, 107 Grosvenor Road, Christmas time, no date
4779		LET/1294	Letter to Mary McEvoy from Ambrose McEvoy, 1st March, no year, no address. Presumably written whilst in the US in 1920, just before Duveen Galleries exhibition
4780		LET/1295/1920	Copy of a letter to Wigs from Ambrose McEvoy, 15th March 1920, Gainsborough Studios, 222 West 59th Street
4781		LET/1296	Letter to Mary McEvoy from Ambrose McEvoy, 8th March (1920)
4782		LET/1297	Letter to Mary McEvoy from Ambrose McEvoy, no date or address but written just after the Duveen exhibition in New York had opened.
4783		LET/1298	Letter to Mary McEvoy from Ambrose McEvoy, no date or address but written just after the Duveen exhibition in New York had opened.
4784		LET/1299	Letter to Mary McEvoy from Ambrose McEvoy, no address, 27th February (1920)
4785		LET/1300/1920	Cable to 107 Grosvenor Road from McEvoy in New York 30th March 1920
4786		LET/1301	Empty envelope addressed to Mrs McEvoy from Ambrose McEvoy
4787		LET/1302/1920	Letter ripped in two to Ambrose McEvoy from M Sylvester secretary to Mr Guinness, 25 Broad Street, New York City to Gainsborough Studios, 222 West 59th Street, 26th February 1920
4788		LET/1303/1920	Letter to Mary McEvoy from Ambrose McEvoy 15th March 1920, Gainsborough Studios, 222 West 59th Street, New York
4789		LET/1304	Envelope containing several letters
4790		LET/1305	Empty envelope addressed to Mrs McEvoy 107 Grosvenor Road

4791		LET/1306	Letter to Mary McEvoy from Ambrose McEvoy, Saturday, no date, 107 Grosvenor Road
4792		NOT/388	Note
4793		SKE/45	Sketchbook
4794		SKE/46	Sketchbook
4795		DRA/1325	Double-sided pencil sketch
4796		DRA/1326	Double-sided pencil sketch
4797		PHO/58	3 photographs of a Sanctuary Lamp in envelope
4798		POS/532	Michael McEvoy album full of postcards
4799		SKE/47	Pocket sized sketchbook
4800		LET/1307	Letter presumably to Anna McEvoy from Mary McEvoy 11th September, no year, Freshford
4801		LET/1308	Letter to Ambrose McEvoy from Anna McEvoy whilst McEvoy in US
4802		ART/94	Article by John Rothenstein 'Great British Masters - 23 Ambrose McEvoy', Picture Post, 4th March 1939
4803		REP/616	Reproduction of Julia James
4804		REP/617A	Reproduction of Major Spencer Edwards
4805		REP/617B	Reproduction of Major Spencer Edwards
4806		REP/618	Reproduction of Viscountesse Henrie de Jauze (nee Phyllis Boyd)
4807		REP/619	Reproduction of Mrs Claude Johnson Tate Gallery
4808		REP/620	Reproduction of Viscountess Chilston (Akers Douglas) 1916
4809		REP/621	Reproduction of Ballet Girls (Tate)
4810		REP/622	Reproduction of Night-Flying (IWM)
4811		SKE/48	Pocket sized sketchbook
4812		SKE/49	Small sketchbook
4813		SKE/50	Sketchbook
4814		SKE/51	Sketchbook
4815		LET/1309/1993	Letter to Charles Hett from Sarah Fox-Pitt, Archive Acquisitons, 11th March 1993
4816		DRA/1327	Watercolour scene of soliders marching in the snow inscribed 'To my friend McEvoy Ed? Lurt...?'
4817		DRA/1328	Pen and wash sketch, not Ambrose McEvoy according to folder, landscape,170
4818		DRA/1329	Pen and wash sketch, not Ambrose McEvoy according to folder, landscape,170

4819		DRA/1330	Sketch of Ambrose McEvoy by someone else? Nana? With note
4820		DRA/1331	Double-sided sketch, war torn landscape and soldier head and shoulders, not by McEvoy according to folder
4821		DRA/1332	Sketch of a woman seated, not by McEvoy according to folder
4822		DRA/1333	Sketch of a ballerina in frame without glass, pencil and wash, 30 a ballet dancer standing
4823		DRA/1334	Pencil sketch woman seated, reverse heads
4824		DRA/1335	Pencil sketch head of woman
4825		DRA/1336	Landscape watercolour, horses in field 173
4826		DRA/1337	Pencil sketch of a woman seated
4827		DRA/1338	Pencil sketch of architecture
4828		DRA/1339	Watercolour head
4829		DRA/1340	Pencil sketch woman playing a cello
4830		DRA/1341	Double-sided pencil sketch, child writing, hands writing
4831		DRA/1342	Double sided sketch woman's head turning
4832		DRA/1343	Watercolour sketch 'Over the Mediterranean' 24th March 92, Meuton
4833		DRA/1344	Sketch, hands holding picture
4834		DRA/1345	Pencil sketch, man seated
4835		DRA/1346	Pencil sketch, architecture
4836		DRA/1347	Sketch
4837		DRA/1348	Double-sided sketch, looking through door into interior, pencil woman sitting
4838		DRA/1349	Large piece of paper, lots of different pencil sketches
4839		DRA/1350	Pencil sketch woman seated with sketchbook
4840		DRA/1351	Pencil sketch head of woman
4841		DRA/1352	Ink sketch, woman seated at a piano
4842		DRA/1353	Sketch outside scene
4843		DRA/1354	Sketch woman looking out of open window
4844		BOO/8	The Times Atlas
4845	Crates of paintings: 9 or 6	PAI/11	Charles Hett, Fen Landscape
4846		PAI/12	Framed watercolour of a woman, half-length, full face, c38
4847		PAI/13	Drawbridge over the Wilts and Dorset Canal by McEvoy, C36

4848		PAI/14	Sketch for Marcel Dupre playing organ, C27, glass on front broken
4849		PAI/15	Watercolour sketch of a woman standing, C29
4850		PAI/16	Pencil Sketch of a woman head and shoulders C31
4851		PAI/17	Watercolour of Colonel Spencer Edwards? C25
4852		PAI/18	Watercolour sketch of Odette Thornhill, 'Lady in Blue' C35
4853		PAI/19	Sketch of woman peeling potatoes
4854		PAI/20	Watercolour landscape scene
4855		PAI/21	Interior scene, family sitting together
4856		PAI/22	Ink sketch of woman
4857		PAI/23	NOT MCEVOY FOLDER woman and children collecting firewood watercolour
4858		PAI/24	NOT MCEVOY FOLDER Watercolour landscape
4859		PAI/25	NOT MCEVOY FOLDER Pencil sketch of woman
4860		PAI/26	NOT MCEVOY FOLDER Pencil sketch of woman profile
4861	Crates of paintings: 5	PAI/27	Rickyard by McEvoy painted 1905
4862		PAI/28	Portrait of Young Augustus John
4863		PAI/29	Landscape
4864		PAI/30	Woman in wooded scene
4865		PAI/31	Portrait of a woman head and shoulders, copy of old master
4866		PAI/32	Copy of the Rape of Europa by Veronese
4867		PAI/33	Unfinished, landscape?
4868		PAI/34	Woman sitting reading a book by the fire by Mary McEvoy?
4869		PAI/35	Distance - Bourton Downs 1904-5 by Ambrose McEvoy
4870		PAI/36	Coast with Water by Ambrose McEvoy
4871		PAI/37	Music, Evening by Mary McEvoy
4872		PAI/38	Landscape
4873		PAI/39	Woman in profile looking down
4874	Crates of paintings: 4	PAI/40	Portrait of a gentleman in profile
4875		PAI/41	Portrait sketch of a young lady
4876		PAI/42	Portrait of a woman seated
4877		PAI/43	Portrait of a woman standing by mantlepiece with reflection in mirror

4878		PAI/44	Portrait sketch of a woman unfinished
4879		PAI/45	Portrait of a woman by Mary McEvoy
4880		PAI/46	Copy of Titian Noli me Tangere National Gallery
4881		PAI/47	Portrait of a woman in black wearing pearls
4882	Crates of paintings: 3	PAI/48	Portrait of a woman seated in black with red scarf
4883		PAI/49	Portrait of a man seated in profile, Cecil Baring
4884		PAI/50	Portrait of an old lady in a black dress and hat
4885		PAI/51	Nude seated
4886	Crates of paintings: 5 (large crate)	PAI/52	Landscape unfinished, River Scene
4887		PAI/53	Landscape, outside Grosvenor Road?
4888		PAI/54	The Garden at Grosvenor Road, Autumn
4889		PAI/55	Miss Margaret Gainsborough, after Gainsborough
4890		PAI/56	Portrait of a woman by Charles Hett?
4891		PAI/57	Glass and Frond? Friend? Ambrose McEvoy
4892		PAI/58	Unfinished landscape
4893		PAI/59	Study for La Reprise
4894		PAI/60	Portrait of an officer
4895	Large cardboard box	PAI/61	Wooded landscape small
4896		PAI/62	Ink sketch framed, people gathering round
4897		PAI/63	Ink line drawing, man and woman sat on a bed
4898		PAI/64	Double sided sketch, woman sat in a window, man and woman kissing, ink and wash
4899		PAI/65	Townscape, ink
4900		PAI/66	Pencil sketch of woman's head framed
4901		PAI/67	Etching, woman in a café? With large hat
4902		PAI/68	Etchings Pimlico
4903		PAI/69	Unfinished oil on panel, woman
4904		PAI/70	Landscape, Charles Hett?
4905		PAI/71	Sketch of a woman in a bonnet, not by McEvoy?
4906		PAI/72	Oil on board, nude standing
4907	Crates of paintings: 77 (small)	PAI/73	Soldiers playing cards by candle light, framed sketch pencil
4908		PAI/74	Watercolour framed sketch nudes seated C7

4909		PAI/75	Park/street sketch framed C20
4910		PAI/76	Portrait head of a woman pencil
4911		PAI/77	Landscape sketch
4912		PAI/78	Pencil sketch of a woman
4913		PAI/79	Chalk sketch of a woman framed
4914		PAI/80	Anna, sat at a piano, by Mary McEvoy
4915		PAI/81	Russian Music by Mary McEvoy
4916		PAI/82	Figures standing
4917		PAI/83	Officer head and shoulders
4918		PAI/84	Study for Four Seasons
4919		PAI/85	Drawing of Old Lady
4920		PAI/86	Townscape C8, with broken glass
4921		PAI/87	Pencil sketch, framed, two men sat reading C4
4922		PAI/88	Pencil sketch Ambrose McEvoy
4923		PAI/89	Watercolour framed, Spencer Edwards
4924	Crates of paintings: 6 (small)	PAI/90	Officer
4925		PAI/91	Two male nude sketches, pencil, framed C6
4926		PAI/92	Music Hall
4927		PAI/93	Landscape, oil
4928		PAI/94	Study for Four Seasons
4929		PAI/95	Woman standing
4930		PAI/96	Girl at piano by Mary McEvoy
4931		PAI/97	Landscape, oil on panel
4932		PAI/98	Landscape, oil on panel
4933		PAI/99	Woman seated
4934		PAI/100	Figures
4935		PAI/101	Anna, sat at a piano, by Mary McEvoy
4936		PAI/102	Pencil sketch of a woman framed
4937		PAI/103	Pencil sketch of a woman framed
4938		PAI/104	Watercolour and pen landscape with figures
4939		PAI/105	Sketch of figures gathered, small, framed C16
4940		PAI/106	Photograph Seccombe Hett
4941		PAI/107	Cows by Charlet Hett?
4942		PAI/108	Landscape by Charles Hett
4943		PAI/109	Drawing by Shiugetsu, Grasshopper on Leaves
4944		PAI/110	107 Child's Head by McEvoy C2
4945		PAI/111	Pen and wash landscape C17
4946		PAI/112	Sketch of a harbour C14
4947		PAI/113	Woman's Head on board

4948		PAI/114	Double-sided board painting, landscape and figure standing
4949		PAI/115	Pencil sketch baby breastfeeding, Mary McEvoy 1939
4950		PAI/116	Street scene
4951		PAI/117	Landscape on board
4952		PAI/118	Landscape on board
4953		PAI/119	Flowers in a vase by Mary McEvoy
4954		PAI/120	Unrecognisable painting
4955		PAI/121	Unfinished buildings on board
4956	Cardboard box	PAI/122	Ambrose McEvoy sepia chalk sketch
4957		PAI/123	Pencil sketch head of a woman
4958		PAI/124	Pencil sketch of a man with a beard
4959		PAI/125	Charcoal sketch of a woman reading
4960		PAI/126	Woman seated, badly damaged
4961	Loose to be put back with archival material	DRA/1355	Loose sketch heads, pencil
4962		NOT/389	Admission to London art galleries as a member for 1919 Ambrose McEvoy
4963		NOT/390	Admission to London art galleries as a member for 1919 Ambrose McEvoy
4964		LET/1310	Letter to Mrs McEvoy from C.W.H Johnson, 29th March 1931, National Gallery
4965		LET/1311	Letter to Ambrose McEvoy from Charles Houllses? Curator, National War Museum, 29th December 1919
4966	Crates of paintings: 2	PAI/127	Half-length portrait of Cecil Baring
4967		PAI/128	Girl in Yellow Blouse
4968		PAI/129	Drawn for portrait of the Viscountess Chilston 1926
4969		PAI/130	Portrait of a woman, half-length
4970		PAI/131	Portrait of the artist's mother
4971		PAI/132	Portrait of a Soldier
4972		PAI/133	Copy of Hogarth's sister (Mrs Salter)
4973	Crates of paintings: 1	PAI/134	Portrait of a woman
4974		PAI/135	Portrait of a woman
4975		PAI/136	Portrait of a woman
4976		PAI/137	Portrait of a little girl
4977		PAI/138	Portrait of a woman
4978		PAI/139	Winifred Barnes
4979		PAI/140	Claude Johnson

4980		PAI/141	Portrait of a young man, Jowitt?
4981		PAI/142	Portrait of a lady seated
4982		PAI/143	Townscape through a window, London?
4983	Not marked with inventory marks on the paintings	PAI/144	Nude standing, thought to be Mary McEvoy, watercolour, framed, signed McEvoy in pencil lower right
4984		PAI/145	Ink sketch of soldier (general?) seated hands on lap, stamped with studio mark
4985		PAI/146	The Thames at Night, watercolour
4986		PAI/147	Figure with head leaning on hand, watercolour and ink, stamped with studio mark
4987		PAI/148	Profile portrait of a girl, watercolour
4988		PAI/149	Nude, seated leaning forward, watercolour and graphite, monochrome, stamped with studio mark
4989		PAI/150	Seated woman, watercolour and india ink, monochrome
4990		PAI/151	Two women talking, monochrome, watercolour, stamped with McEvoy studio stamp
4991		PAI/152	Portrait of the Artist's Daughter, Anna, oil on canvas
4992		PAI/153	Mary McEvoy sketch, view from Abbotsleigh, Freshford
4993		SKE/52	Sketchbook by Mary McEvoy, Vacation 1896
4994		PAI/153	Watercolour sketch of a woman
4995	Letters that survived Charles Hett's garage fire	LET/1312	Letter to Mary McEvoy from Ambrose McEvoy, date unknown, address unknown
4996		LET/1313	Letter to Mary McEvoy from Ambrose McEvoy, date unknown, address unknown
4997		LET/1314/1914	Letter to Mary McEvoy from Ambrose McEvoy, 13th August 1914, Hotel Restaurant Frappa, P.Berger, St. Etienne, France.
4998		LET/1315/1914	Letter to Mary McEvoy from Ambrose McEvoy, 9th August 1914, Hotel Restaurant Frappa, P.Berger, St. Etienne, France.
4999		LET/1316/1914	Letter to Mary McEvoy from Ambrose McEvoy, 7th August 1914, Café Besset 35 Place du Peuple, St Etienne, France.

5000		LET/1317/1914	Letter to Mary McEvoy from Ambrose McEvoy, 12th August 1914, Café des Colannes, C.Chauve, St. Etienne, France.
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