

BEGGARSTAFFS

WILLIAM NICHOLSON AND JAMES PRYDE

A Souvenir of the Exhibition • The Fitzwilliam Museum, 7 May – 4 August 2019 • FREE



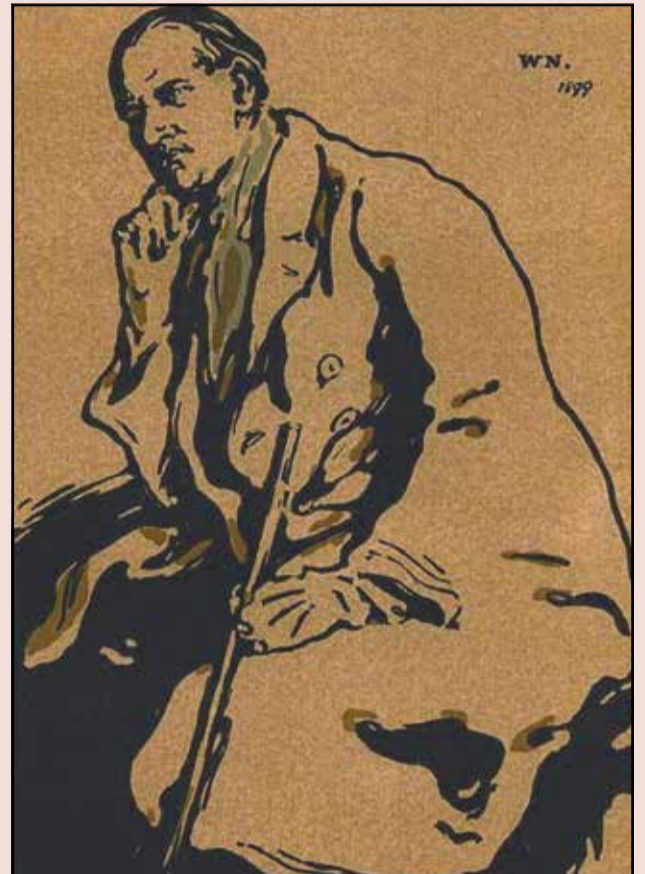
James Pryde • William Nicholson, 1897
Lithograph, published in *The Studio*, December 1897 • Stephen Calloway

In the 1890s two brilliant young painters, William Nicholson (1872–1949) and his brother-in-law James Pryde (1866–1941) formed an unusual artistic partnership.

Having both rejected conventional artistic training, they began working together as ‘the Brothers Beggarstaff’. Designing bold and entirely novel pictorial posters, they created a sensation.

After the turn of the century Pryde and Nicholson followed their individual paths as artists, but for many years each continued to spark off the other. Though both won recognition as leading figures in the development of Modern British art, their groundbreaking early poster designs and later individual achievements as painters have never before been shown together.

This exhibition explores the way in which a powerful reciprocal influence and shared love of striking subject matter worked on their wildly different temperaments to inspire two remarkable careers.



William Nicholson • James Pryde, 1899
Lithograph, published in *The Studio*, July 1901 • Stephen Calloway



Beggarstaffs • *Don Quixote*, 1895 • Paper collage • Victoria and Albert Museum • By kind permission of Elizabeth Banks © Desmond Banks

“We are not brothers by blood, don’t you know”, said Nicholson, ‘but Pryde is my brother-in-law, and as we decided to work together, and did not care to sign our work with our two names, we hit upon calling ourselves the brothers Beggarstaff.’



“Why Beggarstaff?”, I asked. “It is a good name, and in the form of a signature it certainly adds to the beauty of your posters..., but how did you get hold of it?”



“Pryde and I came across it one day in an old stable, on a sack of fodder. It is a good, hearty old English name, and it appealed to us; so we adopted it immediately”.

from ‘Arcades Ambo’ in *The Idler*, Jan. 1896



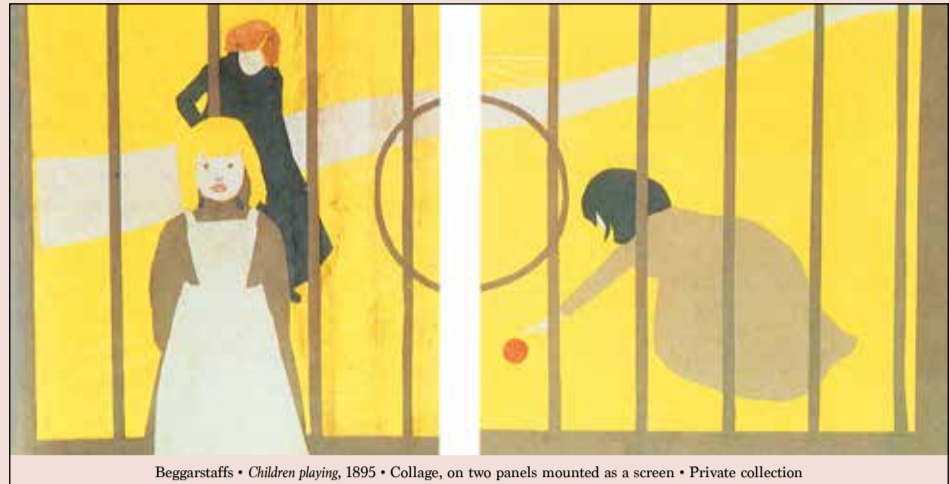
Anonymous photographer (probably Mabel Nicholson)
William Nicholson and James Pryde
at Chaucer's House, Woodstock, c.1899
Sepia silver-print on paper • Tate Archive

1 THE BROTHERS BEGGARSTAFF

James Pryde (always called Jimmy) was born in Edinburgh. He trained in a desultory way at the Royal Scottish Academy Schools and spent some fruitless months in the studio of the French academic painter Bougereau. His sister Mabel (1871-1918) also aspired to be an artist and came to London to attend Hubert von Herkomer's art school at Bushey.

There she met William Nicholson, the youngest student at the school. He was born in Newark-on-Trent, the son of a successful engineer and MP. In spite of family disapproval, they became engaged and following Nicholson's brief stint at the Académie Julien - as unproductive as Jimmy's Parisian experience - were married in 1893. Mabel and William's first child Ben was born in 1894; he would become one of the foremost Modernist artists of his day.

Mabel and William (called 'the Kid' on account of his youthful appearance) set up home in an old inn, The Eight Bells at Denham. Jimmy came for a brief visit and stayed with them for two years, during which time he and Nicholson established their Beggarstuffs partnership and revolutionised poster design.



Beggarstuffs • Children playing, 1895 • Collage, on two panels mounted as a screen • Private collection

2 THE BEGGARSTUFFS POSTERS

The 1890s was the first great age of the pictorial poster. Still at the outset of their artistic careers, Pryde and Nicholson were struggling to sell pictures. So they readily accepted a commission to make a poster for a provincial production of *Hamlet*. The unexpected success of this initial effort encouraged them to continue their collaboration; several of their early designs were shown in the first-ever London exhibition of poster art in 1894.

Created using entirely novel techniques involving collaging cut-paper shapes or stencilling flat colour onto huge sheets of ordinary brown wrapping paper, the Beggarstaff posters immediately attracted attention. Their striking simplicity, relying on outline and silhouette to suggest forms, demonstrated the young artists' idea that a poster must be effective even when merely glimpsed from a moving horse-bus, but proved too avant-garde for most advertisers. Failing to make money, the Beggarstaff enterprise foundered.



William Nicholson • H.M. The Queen, June 1897
Wood engraving with hand-colouring • The Fitzwilliam Museum

industrious, realised that in an era when popular imagery was increasingly prized, print-making skills offered another path to success.

He rapidly mastered wood engraving and in 1896 he made a woodcut-style print of Persimmon, the Prince of Wales's Derby winner; Nicholson had found his new métier. His irreverent, yet touching portrait of Queen Victoria followed, sealing his reputation

The enterprising publisher William Heinemann commissioned Nicholson to make a set of woodcuts for a children's Alphabet book. Heinemann sold the hand-coloured prints in a de-luxe portfolio, but simultaneously brought out a cheaper lithographed edition. Following this lucrative pattern, over several years Nicholson and Heinemann created a sequence of popular volumes including *An Almanac of Sports*, *London Types* and two sets of portraits of celebrated contemporaries ranging from Kipling to Sarah Bernhardt.

4 ROGUES AND RASCALS

Pryde and Nicholson shared a fascination for scenes of low-life and fanciful depictions of the rascals of literature and the rogues of history. They mined fiction - Dickens and Balzac were favourites - seeking darkly alluring characters. In lurid 18th-century memoirs, such as the *Newgate Calendar* they relished tales of pirates and highwaymen, house-breakers and cut-purses, whilst prints by 17th-century artists such as Jacques Callot and Salvator Rosa provided them with models for ragged but romanticised figures of beggars and bandits.

Nicholson issued his portfolio of lithographs *Characters of Romance* in 1900. This found an echo in Pryde's own, more lugubrious suite of prints, *Celebrated Criminals*, 1907. Pryde, who had once hoped for a career on the stage, had the more bohemian attitude to life and a darker, even melancholic side to his character. For this reason, the obsession with low-life subject matter remained with him far longer and continued peopling his imagination with vagabonds, derelicts and disreputables. His very last picture, *Untouchables*, worked on for many years but still unfinished at his death, revisited this favourite theme.



William Nicholson
Madge Wildfire from Characters of Romance, 1900
Lithographs after ink and wash drawing
Private collection

3 NICHOLSON'S WOODCUT PRINTS

With the demise of their active collaboration as the Brothers Beggarstaff, Pryde and Nicholson resumed their careers as painters. But Nicholson, always the more ambitious and

5 SINISTER CORNERS

Until Mabel Pryde's untimely death in 1918, Nicholson and Pryde remained close. Each learned much artistically from the other and this reciprocal influence can be seen especially in their depictions of street scenes, interiors and architectural subjects. Both initially adopted the low-key palette of greys and drab stone-colours which they admired in Whistler's paintings of old buildings. Over time, Nicholson gradually embraced lighter and more colourful effects, whereas Pryde sought ever-more sombre and oppressive tonalities to depict a curious imaginary world of faded grandeur shaded with oppressive foreboding.

Nicholson's painterly concern seems to have been to render precisely the play of light on different surfaces in brushstrokes of consummate skill. Pryde, like the 17th-century creators of architectural *capricci* or *fin-de-siècle* Symbolists, worked essentially from the imagination. His entirely invented 'sinister corners' and impossibly picturesque slums are stage-sets conjured from childhood memories



James Pryde • The Slum, 1916 • Oil on canvas
Ashmolean Museum, University of Oxford
Bequeathed by Donald Bradley, Baron Somervell of Harrow, 1961

of the vertiginous facades and gloomy courtyards of the Old Town in Edinburgh; back-drops to forever-unexplained dramas played out by ragged actors.

6 PRYDE'S DUNECHT PAINTINGS

From around 1910, Annie, Lady Cowdray (1862-1932) became the artist's greatest patron. By the early 1920s she had acquired eighteen major pictures, the most significant single group of Pryde's work. Lady Cowdray's husband was the extraordinarily successful Victorian engineering contractor Weetman Pearson (created Viscount Cowdray in 1917). In 1909 they bought Dunecht, a substantial house near Aberdeen and immediately began to buy pictures.

The Cowdray's generous patronage was crucial to Pryde, especially during the war years 1914-18 when he was at a low ebb, separated from his wife and badly affected by the deaths of his sister in the influenza pandemic and his nephew (William and Mabel's son Tony), killed in the last weeks of the conflict. He enjoyed the emotional fillip of visits to Dunecht, where his pictures gradually filled the walls of the house's vast Victorian library.

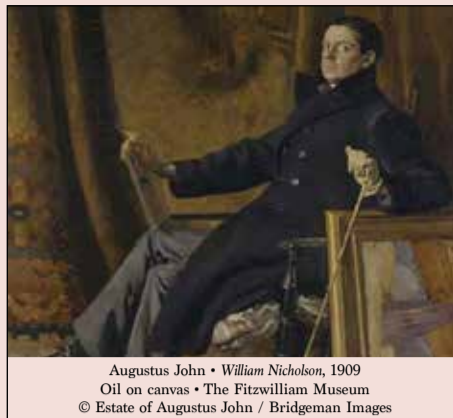


James Pryde • La Casa Rosa, 1911-12 • Oil on canvas
Private collection

7 BEGGARSTAFFS IN BOHEMIA

From the time when their Beggarstaff posters first brought them public attention, Pryde and Nicholson became significant figures in London's avant-garde and bohemian art world. In the years before and after the Great War they occupied a central position in the 'Cafe Royal set', an ever-shifting pattern of intense friendships - and no less vehement rivalries - between many of the leading artists, critics, actors and writers of the day, their society patrons and various hangers-on.

Both Pryde and Nicholson had great presence. Each perfected their distinctive pose and each dressed the part: Pryde imposing in a magnificent plum-coloured great coat with huge buttons, grey spats and gloves and gold monocle; Nicholson, slighter, elegant and more ostentatiously dandified in tight coat, stiffly-starched collar and immaculate white



Augustus John • William Nicholson, 1909
Oil on canvas • The Fitzwilliam Museum
© Estate of Augustus John / Bridgeman Images

duck trousers (a costume he even affected when painting). Many of their artist friends, including Augustus John, James Gunn and Max Beerbohm, left insightful records of Pryde and Nicholson's appearance in portraits and caricatures, some of which are exhibited here.

9 PRYDE'S THE HUMAN COMEDY

In 1909 Pryde exhibited *The Doctor* as 'No.1 of a series of twelve pictures entitled *The Human Comedy*'. Taking his title from Balzac's novels, Pryde intended to unfold an allegory of birth, youth, marriage, decay and death, played out upon grand four-poster beds, each reflecting the passage of time. He explained: 'a bed is an important idea. Look what happens on it and how much of our lives we spend on it.'

Pryde's series was inspired by childhood recollections of Mary, Queen of Scots' bedchamber in Holyrood Palace. The room, as shown to tourists, contained a lofty, canopied bed in a state of dilapidation; a surrounding clutter of ancient furniture and faded hangings increased the beguiling atmosphere of romantic decay.



James Pryde • The Derelict, 1915 • Oil on canvas
Daniel Katz Gallery

Pryde attached great significance to his *Human Comedy*, but it seems that he never completed all twelve planned subjects. Perhaps

appropriately, the final projected picture, *The Death of the Great Bed*, remained unfinished in his gloomy studio at Pryde's death.

11 BETWEEN THE WARS

From the start, the industrious and ordered Nicholson and Pryde, bohemian and hopeless with money, were temperamentally unlike. Increasingly growing apart, in the inter-war years the brothers-in-law, once so close, went their own, very different ways.

Pryde did continue exhibiting in the 1920s and was considered one of the more significant British artists of the day. But by the middle of the decade his productivity - never equal to Nicholson's - suffered as his life became more chaotic. Friends such as the painters James Gunn and Gerald Kelly paid his bills and tried, largely in vain, to encourage him to finish pictures.

Nicholson worked prodigiously hard, producing hundreds of portraits, landscapes and still-life studies. Always restless and peripatetic, following Mabel's death he married again, and settled for a decade with his second wife Edie Stuart-Wortley at Sutton Veny in Wiltshire. Never one to rest on his laurels, Nicholson in



William Nicholson • The Gate of Honour, 1924
Oil on canvas • The Fitzwilliam Museum

his late works - freer in handling and more colourful than anything before in his oeuvre - reveals an artist continually experimenting and developing.

12 NICHOLSON'S BOOK DESIGNS AND ILLUSTRATIONS

From the days of the Beggarstoffs, Nicholson took a keen interest in the design and illustration of books. In the 1920s he contributed many illustrations and cover designs for books by friends such as Siegfried Sassoon. His drawings for Margery Williams' *The Velveteen Rabbit* undoubtedly helped the book become an enduring and much-loved classic.

Nicholson's own books for children, *Clever Bill* (1926) and *The Pirate Twins* (1929) have a subversive charm which appeals as much to adults as to the young; it is highly indicative that these favourite volumes are rarely found in pristine condition, unthumbed by eager readers.

8 PORTRAITS

In the early twentieth century, good portrait artists could rapidly gain a major reputation. The demand for traditional 'society portraits' and college, board-room and other institutional likenesses made it possible to establish a highly lucrative professional practice.

Although a few early portraits by Pryde had met with praise, such a career held no attraction for him. A commission to paint the prominent hostess Lady Ottoline Morrell resulted in one of the oddest 'society portraits' of its day.

Nicholson's natural facility for capturing a likeness and representing his sitters - especially children - in characteristic poses, made him much in demand. However, he too disliked the social formality and artistic constraints imposed by the traditional business of painting 'heads' or 'full-lengths' to order. Many of his finest portraits from the first decades of the century are of his own family and close acquaintances; later, in the same way, his most consistently



William Nicholson • Mrs Stafford of Paradise Row, 1906
Oil on canvas • Private Collection

sparkling performances are representations of friends or of sitters with whom he discovered some personal rapport.

10 LANDSCAPES

As in their treatment of architectural subjects, so too in their landscapes Pryde and Nicholson increasingly revealed their differing artistic aims.

Nicholson was interested above all in the depiction of the fall of light and the precise rendering of aerial perspective. Mostly small in scale and often done on the spot, his landscape studies - painted with an astonishing sureness of touch - seem to combine an intensity of feeling with a coolness of observation.



William Nicholson • The Windmill, Rottingdean, 1910
Oil on canvas board • Nottingham City Museums & Galleries

Pryde, as ever less interested in the rendering of actual scenes than in giving free rein to the imagination, viewed landscape as genre in which the influence of the Old Masters was of greater significance than observation of reality. His relatively few pure landscapes reveal his affinity with the picturesque compositions

of Claude and Poussin and the *capricci* of Guardi or Magnasco. Critics described Pryde's landscape works as having the feel of stage-sets; a quality undoubtedly enhanced by his predilection for introducing incidental figures in tattered historical costume.

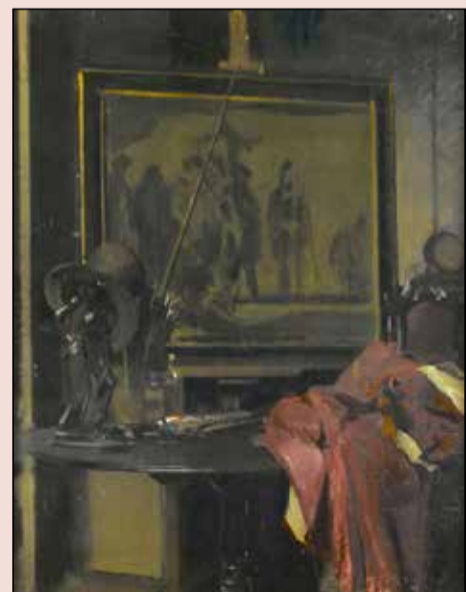
13 LEGEND AND LEGACY

Pryde and Nicholson had remained cordial after dissolving their partnership, but their friendship, strained by temperamental differences, undoubtedly cooled. Though reconciled in the 1930s, their lives had become too different; they would never again be close, as in the 1890s.

Nicholson gained establishment recognition: he became a Tate Gallery trustee, gave painting lessons to Churchill and, in 1936, received a knighthood for artistic achievement. By contrast, Pryde, still fascinated by rogues and vagabonds, gravitated towards raffish pubs, cabmen's shelters and all-night coffee-stalls. Ever the bohemian wit, he declared that he had 'one foot in the grave and the other on a banana skin'. In the early days of the second world war he was found in his studio unconscious and emaciated; taken in by a charity hospice, he died in 1941, 'unaware that bombs were turning the streets of London into typical "Prydes"'.

Nicholson's final, happier years were spent with a vivacious new companion, the writer Marguerite Steen, often travelling to Spain or France. Steen published her lively account of William's life in 1943. Finally forced to give up painting, he died in 1949.

From first finding fame together, Pryde and Nicholson - with their very different characters - passed separately into legend; but their reputations as 'the Brothers Beggarstaff' remain forever joined.



Sir Herbert James Gunn (1893-1964)
A Souvenir of James Pryde, date unknown, perhaps late 1920s
Oil on canvas
Private collection, courtesy of Liss Llewellyn, Paris

HANDBOOK OF EXHIBITS

- 1** Anonymous photographer (probably Mabel Nicholson), William Nicholson and James Pryde at Chaucer's House, Woodstock, c.1899, sepia silver-print on paper. Tate Archive
- 2** William Nicholson, *James Pryde*, 1897, crayon on paper. National Galleries of Scotland. Purchased 1995
- 3** James Pryde, *William Nicholson*, 1897, crayon on paper. National Galleries of Scotland
- 4** William Nicholson, *Mabel Pryde*, 1897, pencil and watercolour on card. National Galleries of Scotland
- 5** James Pryde, *William Nicholson*, 1897, lithograph, published in *The Studio*, December 1897. Stephen Calloway
- 6** William Nicholson, *James Pryde*, 1899, lithograph, published in *The Studio*, July 1901. Stephen Calloway
- 7** Will True, *Posterdom Caricatures, No.1 - Beggarstaff Bros.* in *The Poster*, August-September 1898. Private collection
- 8** James Pryde, Cover for *The Poster*, February 1899. Private collection
- 9** Anonymous article 'Arcades Ambo' in *The Idler Magazine*, January 1896. Stephen Calloway
- 10** William Nicholson, *End of day in the studio*, c.1909, pen and ink. Private collection
- 11** William Nicholson, *The Paper Cap*, 1906, oil on canvas. Private collection
- 12** Mabel Nicholson (1871-1918), *Harlequin and chair*, 1908-10, oil on canvas. National Galleries of Scotland
- 13** William Nicholson, *Flamingoes*, 1891 [reworked 1930s], oil on canvas. The Fitzwilliam Museum
- 14** James Pryde, *The Garden Gate*, 1886, watercolour on paper. Private collection

- 15** Beggarstaffs, *Cinderella*, 1895, lithograph. Victoria and Albert Museum
- 16** Beggarstaffs, *Hamlet*, 1894, stencil with hand colouring on brown paper. Victoria and Albert Museum
- 17** Beggarstaffs, *Girl on a Sofa* (or *Girl reading*), 1895, lithograph. Private collection, Germany
- 18** after the Beggarstaffs, *Black and White Gallery*, c.1897, Collotype. Victoria and Albert Museum
- 19** Beggarstaffs, *Don Quixote*, 1895, paper collage. Victoria and Albert Museum
- 20** Beggarstaffs, *Design of a Chinaman* (or *A Trip to Chinatown*), 1894/5, lithograph, with later collaged additions. Victoria and Albert Museum
- 21** Beggarstaffs, *Children playing*, 1895, collage on two panels mounted as a screen. Private collection
- 22** Beggarstaffs, "*Kassama*" *Cornflower*, 1894, Lithograph. Victoria and Albert Museum

- 23** William Nicholson, *Poster for London Types*, 1897, Lithograph. Private collection, Germany

- 24** William Nicholson, *An Alphabet*, 1897 (post-dated 1898), published by William Heinemann, wood engravings with hand-colouring. Shown here from the set of 26 prints: *A was an Artist, B for Beggar, D is for Dandy, L is for Lady*. Private collection, Germany
- 25** William Nicholson (with words by Rudyard Kipling), *An Almanac of Sports*, 1897 (post-dated 1898), published by William Heinemann, wood engravings with hand-colouring. Shown here from the set of 12 prints: *Fishing, Cricket, Golf, Skating*. Private collection, Germany
- 26** William Nicholson, (with Quatorzains by W.E.Henley), *London Types*, 1898, published by William Heinemann, wood engravings with hand-colouring. Shown here, from the set of 13 woodcuts: *Drum major, Coster, Barnmaid, News-boy*. Private collection, Germany
- 27** William Nicholson, *Twelve Portraits*, 1899, published by William Heinemann, wood engravings with hand-colouring. Shown here, from the set of twelve: *James McNeill Whistler, Rudyard Kipling, Henry Irving, Sarah Bernhardt*. Private collection, Germany
- 28** William Nicholson, bookplate for Phil May, 1895, Wood engraving. Stephen Calloway
- 29** William Nicholson, *Persimmon*, 1896, wood engraving with hand-colouring. Private collection, Germany
- 30** William Nicholson, *H.M. The Queen*, June 1897, wood engraving with hand-colouring. The Fitzwilliam Museum
- 31** William Nicholson, covers for the published editions of *An Alphabet*, 1897, *An Almanac of Sports*, 1897 and *London Types*, 1898, wood engravings on vellum or off-white book-cloth. Private collection, Germany and The Fitzwilliam Museum
- 32** William Nicholson, *The Square book of Animals*, 1899 (post-dated 1900), published by William Heinemann, lithographs. Two copies: Shown here, from the set of 12 subjects: *Lucky Duck, Learned Pig*. Private collection, Germany and The Fitzwilliam Museum
- 33** William Nicholson, engraved printing blocks, boxwood, *Queen Victoria*, 1897, The Fitzwilliam Museum *A was an Artist, B for Beggar*. Private collection, Germany
- 34** Edwin Pugh, *Tony Drum*, 1898, published by William Heinemann. Illustrations by James Pryde and William Nicholson, the cover by Nicholson. Private collection, Germany
- 35** David Dwight Wells, *Her Ladyship's Elephant*, 1898, published by William Heineman. Cover design and lettering by William Nicholson. Stephen Calloway

- 36** James Pryde, *Notable Rascals*, c.1902, ink & watercolour. Fleming Collection
- 37** James Pryde, *The Birdcage*, c.1900, oil on canvas. The Bowes Museum, Barnard Castle, Co. Durham
- 38** William Nicholson, *Characters of Romance*, 1900. Published by William Heinemann, lithographs after ink and wash drawings. Shown here, from the set of 18: *Madge Wildfire, John Silver, Miss Havisham, Baron Munchausen*. Private collection, Germany

- 39** James Pryde, *Moll Cutpurse*, 1902. Original design for *Portraits of Celebrated Criminals*, 1907, oil, watercolour and gouache. National Galleries of Scotland
- 40** James Pryde, *Dick Turpin*, 1902. Original design for *Portraits of Celebrated Criminals*, 1907, oil, watercolour and gouache. Private collection
- 41** James Pryde, *Old John Willett*, before 1906, carved and painted wood. Ashmolean Museum
- 42** James Pryde, *Ellen Terry*, 1894, oil on canvas. Private collection
- 43** James Pryde, *Fancy portrait of James Pryde as "Scarron" by himself*, oil on canvas. Nottingham City Museums & Galleries
- 44** James Pryde, *The Capture of Cartouche*, c.1906, oil on canvas. National Museum Wales
- 45** James Pryde, *The Mendicant*, c.1905-7, oil on canvas. Private collection
- 46** James Pryde, *Rag Alley*, 1912, oil on canvas. National Museum Wales

- 47** William Nicholson, *The Old Kitchen, Blenheim*, 1902, oil on canvas. Private collection
- 48** James Pryde, *The Slum*, 1916, oil on canvas. Ashmolean Museum
- 49** William Nicholson, *Place du Petit Enfer*, 1908, oil on canvas. Private collection, courtesy Patrick Bourne & Co.
- 50** James Pryde, *Les Bas Fonds (The Slum)*, 1910, oil on canvas. Paris, musée d'Orsay
- 51** William Nicholson, *First Communion*, 1907, oil on canvas. Private collection, courtesy Patrick Bourne & Co.
- 52** James Pryde, *The House*, 1917, oil on canvas. Private collection
- 53** William Nicholson, *The Old Ashmolean Building, Oxford*, 1902-4, pencil and watercolour. The Fitzwilliam Museum
- 54** James Pryde, *An Arch*, c.1915, oil on board. Private collection
- 55** James Pryde, *An Archway*, c.1915, gouache. Private collection
- 56** James Pryde, *Study for 'The Slum'*, c.1915-17, gouache. Private collection
- 57** James Pryde, *Unknown Corner*, oil on canvas, Lowell Libson & Jonny Yarker Ltd, London
- 58** James Pryde, *An Unknown Corner*, c.1912, oil on canvas. Fleming Collection
- 59** James Pryde, *Archway by the Sea*, c.1912-15, oil on canvas. Stephen Calloway
- 60** James Pryde, *The Shell* (or *The Cinder*), 1908, oil on canvas. Daniel Katz Gallery
- 61** James Pryde, *The Old Harbour* (or *The Flying Dutchman*), 1911, oil on canvas. Private collection
- 62** James Pryde, *La Casa Rosa*, 1911-12, oil on canvas. Private collection
- 63** James Pryde, *The Red Ruin*, 1916, oil on canvas. Daniel Katz Gallery
- 64** James Pryde, *The Blue Ruin*, 1917-18, oil on canvas. Daniel Katz Gallery
- 65** James Pryde, *Cowdray Ruins*, c.1918-19, oil on canvas. Daniel Katz Gallery
- 66** James Pryde, *The Madonna of the Ruins*. Study for the library lunette at Dunecht, c.1920-22, Pencil and watercolour. Private collection

- 67** James Pryde, Invitation card for Lady Cowdray's 'At Home' for polo, 1912, colour lithograph on card. National Galleries of Scotland
- 68** James Pryde, *A Ruin*, c.1918-20, oil on canvas. Alan Powers
- 69** James Pryde, *Interior with figures*, c.1916, ink and watercolour. Private collection
- 70** James Pryde, *The Black Pillar*, 1913, oil on canvas. Aberdeen City Council (Art Gallery & Museums Collection)
- 71** James Pryde, *The Monument*, 1916-17, oil on canvas. UK Government Art Collection

- 72** Augustus John (1848-1961), *William Nicholson*, 1909, oil on canvas. The Fitzwilliam Museum
- 73** Sir Herbert James Gunn (1893-1964), *James Pryde*, late 1920s, oil on canvas. City Art Centre, City of Edinburgh Museums & Galleries
- 74** Sir Max Beerbohm (1872-1956), *William Nicholson*, from *A Book of Caricatures*, 1907, photogravure. Stephen Calloway
- 75** Sir Max Beerbohm (1872-1956), *James Pryde*, 1911, pencil and wash. The Maas Gallery

- 76** George Belcher (1875-1947), *James Pryde in the chair at the Savile Club Dinner*, 1919, lithograph on menu card. Stephen Calloway
- 77** William Nicholson, *La Petite Marchande (Rosy Craig)*, 1902, oil on canvas. Private collection
- 78** William Nicholson, *Rosy of Winchelsea*, 1902, oil on canvas. Private collection
- 79** William Nicholson, *Hawking*, 1902, oil on canvas. Private collection
- 80** William Nicholson, *Chairing the Feathers*, 1902, oil on canvas. The Vaughan Williams Memorial Library, English Folk Dance & Song Society
- 81** James Pryde, *Ottoline Morrell*, 1907, oil on canvas. Private collection
- 82** James Pryde, *Study for a portrait*, c.1907, gouache. Private collection
- 83** William Nicholson, *Mrs Stafford of Paradise Row*, 1906, oil on canvas. Private Collection
- 84** William Nicholson, *Girl with Tattered Glove*, 1909, oil on canvas. The Fitzwilliam Museum
- 85** William Nicholson, *The Viceroy's Orderly*, 1915, oil on canvas. Nottingham City Museums & Galleries

- 86** James Pryde, *The Doctor*, 1909, oil on canvas. Tate
- 87** James Pryde, *The Death Bed*, 1913, oil on canvas. The Fitzwilliam Museum
- 88** James Pryde, *The Broker's Man*, c.1914, oil on canvas. Stephen Calloway
- 89** James Pryde, *The Derelict*, 1915, oil on canvas. Daniel Katz Gallery
- 90** James Pryde, *The Red Bed*, 1916-19, oil on canvas. City Art Centre, City of Edinburgh Museums & Galleries
- 91** James Pryde, *Lumber*, 1921, oil on canvas. National Galleries of Scotland
- 92** James Pryde, *Danse Macabre*, 1920s, gouache. Private collection
- 93** James Pryde, *Death of the Great Bed*, 1929-41, oil on canvas. Royal Pavilion & Museums, Brighton & Hove
- 94** William Nicholson, *The Convalescent*, 1914, oil on canvas. John and Susie Minshaw
- 95** William Orpen (1878-1931), *The Empty Bed*, c.1921, oil on canvas. Private collection

- 96** William Nicholson, *The Brig*, 1906, oil on canvas board. National Galleries of Scotland
- 97** William Nicholson, *The Windmill*, Rottingdean, 1910, oil on canvas board. Nottingham City Museums & Galleries
- 98** James Pryde, *Romantic Landscape*, c.1908, oil on canvas. Leeds Museums and Galleries
- 99** James Pryde, *A Venetian Bridge*, 1911, oil on canvas. Private collection
- 100** James Pryde, *Architectural Fantasy*, c.1911-15, oil on canvas. Lowell Libson & Jonny Yarker Ltd, London.
- 101** James Pryde, *View of the Dogana, Venice*, c.1911, oil on canvas. Private collection
- 102** James Pryde, *Queen Elizabeth's Tree*, 1921-23, oil on canvas. Private collection
- 103** James Pryde, *Queen Elizabeth's Bedroom*, 1921-23, oil on canvas. Private collection
- 104** Leon Daviel (1865-1932) after James Pryde, *The Sinister House*, 1918, wood engraving. Stephen Calloway
- 105** James Pryde, *Homage to Desiderio*, c.1924, oil on canvas. Private collection
- 106** Harry Webb (fl. 1882 - after 1928) after James Pryde, *The Mean Street*, c.1922, wood engraving. Stephen Calloway

- 107** William Nicholson, *Armistice Night*, 1918, oil on canvas. The Fitzwilliam Museum
- 108** William Nicholson, *The Lowestoft Bowl*, 1911, oil on canvas. Tate
- 109** William Nicholson, *The Silver Casket*, 1919, oil on canvas. Private collection
- 110** William Nicholson, *The Brown Crow*, 1917, oil on canvas. Aberdeen City Council (Art Gallery & Museums Collection)
- 111** William Nicholson, *Miss Simpson's Boots*, 1919, oil on canvas. Private collection
- 112** William Nicholson, *Sports on SS Cedric*, 1921, oil on canvas board. Private collection
- 113** William Nicholson, *The Gate of Honour*, 1924, oil on canvas. The Fitzwilliam Museum
- 114** William Nicholson, *Cyclamen*, 1936, oil on panel. The Courtauld Gallery, London
- 115** William Nicholson, *Poppies in Pewter*, 1933, oil on panel. National Galleries of Scotland
- 116** William Nicholson, *The Gold Jug*, 1937, oil on panel. Lent by Her Majesty the Queen
- 117** William Nicholson, *Silver*, 1938, oil on plywood panel. Tate
- 118** William Nicholson, *Santa Lucia, Malaga*, 1935, oil on canvas board. National Galleries of Scotland
- 119** William Nicholson, *Matadero, Segovia*, 1936, oil on canvas. The Fitzwilliam Museum

- 120** William Nicholson, *Mr David*, 1926, lithograph. The Fitzwilliam museum
- 121** William Nicholson, *Greyhound with glove*, 1920s?, ink and watercolour. The Fitzwilliam Museum
- 122** William Nicholson, *Drawing for The Pirate Twins*, 1929, ink and watercolour over graphite, heightened with white on card. The Fitzwilliam Museum
- 123** Margery Williams, *The Velveteen Rabbit*, illustrations by William Nicholson, London: William Heinemann, 1922. David Miles Books
- 124** William Nicholson, *Clever Bill*, London: William Heinemann, 1926. Private collection, Germany
- 125** William Nicholson, *The Pirate Twins*, London: Faber & Faber, 1929. Private collection, Germany
- 126** Siegfried Sassoon, *Memoirs of a Fox-hunting Man*, London: Faber & Faber, 1929. Cover, full-page illustrations and decorations by William Nicholson. Private collection, Germany
- 127** William Nicholson, *A Book of Blokes*, London: Faber & Faber, 1929. Private collection, Germany (Two copies shown)
- 128** Marguerite Steen, *William Nicholson*, cover design by William Nicholson, London: Collins, 1943. Stephen Calloway

- 129** William Nicholson, *Diana Lowe*, 1933, oil on canvas. Private collection
- 130** Diana Low (1911-1975), *Portrait of William Nicholson*, 1933-34, oil on canvas. Wolverhampton Art Gallery
- 131** Joseph Simpson (1879-1939), *James Pryde*, 1930, etching. Stephen Calloway
- 132** William Nicholson, *James Pryde's hat*, 1907, oil on canvas. Private Collection
- 133** James Pryde, *The Untouchables*, begun c.1929, oil on canvas. York Museums Trust (York Art Gallery)
- 134** Sir Herbert James Gunn (1893-1964), *A Souvenir of James Pryde*, date unknown, perhaps late 1920s, oil on canvas. Private collection, courtesy of Liss Llewellyn, Paris
- 135** Max Beerbohm (1872-1956), *Old and Young Selves (Pryde and Nicholson)*, 1924, published in *Obsessions*, 1925, half-tone process print. Stephen Calloway