From the Chair

Summer is upon us once more which means it’s big exhibition time, and we have a preview in this issue of the *Discovery of Spain* exhibition at the National Gallery of Scotland. We also explore some significant new acquisitions in Aberdeen (beautiful metalwork old and new), Perth (the extraordinary Margaret Morris collection) and St Andrews (a fascinating portfolio of sketches by Annabel Kidston).

Our programme for the Dumfries House event is shaping up nicely and full details will be sent to members soon – hopefully many of you will be able to join us on 7th November for what should be a memorable day.

Matthew Jarron

New SSAH Grant Scheme

We are continuing to receive applications for our new scheme offering research support grants from £50 to £300 to assist with research costs and travel expenses. More reports from grant recipients will be coming in soon, but in the meantime here’s a rundown of recent grants awarded:

£300 to Michael Brown of the Museum of Fine Arts in Houston, Texas, for research into Duncan Phyfe (or Fife), the Scottish-born craftsman who became one of America’s leading furniture-makers.

£150 to Jennifer Way, also of Texas (this time the University of North Texas) for travel expenses to undertake research on the Eduardo Paolozzi archive at the National Galleries of Scotland.

£100 to Louise Briggs of Edinburgh College of Art who had requested funding for an academic exchange at Munich Academy of Arts.

We will also be funding a number of student bursaries at the conference *East & West: Cross-Cultural Encounters*, to be held at the School of Art History, University of St Andrews on 11th and 12th September 2009. This international conference will provide a forum for interdisciplinary dialogue between scholars and postgraduate students of Eastern and Western culture to develop understanding of cultural exchange between Asia, Europe and America. You can find out more at [http://www-ah.st-andrews.ac.uk/events/cross-cultural/](http://www-ah.st-andrews.ac.uk/events/cross-cultural/)

Julie Brown leads SSAH members on the Dundee exhibition tours on 30th May (see page 2)
Events

As it is when it was (Lamb Gallery, University of Dundee) and The Associates (Dundee Contemporary Arts) exhibition tours, Saturday 30th May 2009

This tour for SSAH members was led by Julie Brown, guest curator of As it is when it was and gallery assistant at Dundee Contemporary Arts (DCA). The group started the tour in the Lamb Gallery where Julie Brown contextualised the exhibition with information on the history of Duncan of Jordanstone College of Art & Design, the development of its extensive collection of work by graduating fine art students, and the close links that have been established between the college and Dundee Contemporary Arts (DCA) which is currently celebrating its 10th anniversary.

Julie explained the concepts behind As it was when it was - the title taken from a song by the band New Order - which focuses on students works by artists featured in the DCA’s exhibition The Associates, along with other notable Duncan of Jordanstone graduates from the last ten years, including the most recent acquisitions from the 2008 degree show. The exhibits were drawn largely from the College Collection (now part of the University of Dundee Museum Collections) with some supplementary invited works. Artists whose work was showcased included Raydale Dower, Scott Myles, Luke Fowler, Ellen Munro and Fiona Jardine from The Associates as well as more recent graduates including Gordon Robin Brown, Lara Scouller and Chris Park. The exhibition embraced a wide range of media from video installations through to conceptual artworks and forms a compelling testimony to the vibrant nature of Dundee’s art scene and the raw talent that has emerged from the college in recent years, with a number of the artists featured having gone on to exhibit their work internationally. The way in which students at the College are increasingly engaging with the University’s museum collections as sources of inspiration for their work was also highlighted by Julie.

The second stage of the tour afforded the opportunity to view the exhibition The Associates which forms part of DCA’s 10th anniversary celebrations and features new works by Duncan of Jordanstone graduates who have achieved notable success within the last ten years – in many cases providing a fascinating contrast to their student pieces seen in As it is when it was. The title of the exhibition references the band The Associates who emerged from the Dundee music scene in 1977 and indeed the influence of popular music could be seen to pervade much of the work of the artists on show, most explicitly Ellen Munro’s When east coast girls meet west coast boys with its complex cultural references to the music of the Pet Shop Boys and the designs of Charles Rennie Mackintosh. The influence of popular music is extended into the accompanying publication for The Associates which is in the style of a 1980s music fanzine. Both exhibitions serve to articulate the strong sense of connectivity of artistic activity taking place in the city of Dundee across the art college, university collections and DCA, and some members took the opportunity to visit the Dundee Degree Show and the Society for Scottish Artists exhibition which were also on show in the city. The SSAH would like to thank Julie Brown for giving up a gloriously sunny May afternoon to provide this fascinating tour.

Nicola Ireland
Notices

Researching John Grey (1819-1892)

I should be grateful for any information on, or about the existence of paintings by, John Grey (1819-1892) who, while in Scotland from c.1866 until his death, lived in Glasgow and finally Girvan, where he is buried. I am in touch with his great-grandson in Canada, and I have the list of the 50 paintings exhibited at the Glasgow Institute 1870-1887, and 11 at the RSA 1874-1882. Nearly all are landscapes of South-West and Central Scotland, and a number appear to be of similar views to those painted by my 3-greats grand-uncle John Knox (1776/8-1845) and my wife’s cousin’s cousin Keeley Halswelle (1831-1891), both of whom I have also spent many hours researching.

John Grey was born John Thomas Brameld, and worked first for his parents’ Rockingham China Factory at Swinton until it went bankrupt in 1842. He later went into the Church and became vicar of the new St John’s Church at Mansfield in 1856. In 1866 he caused a scandal by leaving his wife and four children and eloping with his children’s governess, Catharine Jane ‘Kate’ Paulson. After laying a false trail to Australia, they moved to Scotland, and changed their names to Grey. Kate had a child, Florence, in 1875 (she died in 1894) and John and Kate married in 1888, three months after John’s wife Annie’s death. John’s death certificate states that he died of pulmonary tuberculosis and the 1891 Census indicates that he was then paralysed.

Please contact: Michael Stewart
4 Meadow Close, Bridge, Canterbury, Kent CT4 5AT
Tel 01227830344, Email Platformtickets@aol.com

Researching Andrew Scott Rankin (1868-1942)

We featured this request last issue but your much befuddled editor somehow managed to get his name wrong and put Andrew Scott Martin instead! (I think I was getting him mixed up with the actor John Scott Martin, who had just died at the time – that’s the best defence I can offer!). So here’s the appeal again, this time (hopefully) with the correct details…

Andrew Scott Rankin was a Scottish painter and book illustrator, noted for his works depicting Highland landscapes, wildlife, dogs, crofting scenes and cottage interiors. Born and brought up in Aberfeldy, Perthshire, he trained in Edinburgh, and later returned to live in Perthshire at Strathay and Pitlochry. He was a caricaturist for The Idler magazine (1892-95), and then an illustrator of articles in the Art Journal from 1899. He illustrated many books and magazines for children, and was also a postcard artist for Raphael Tuck and others. Researchers preparing a booklet on his life and work would be pleased to hear from anyone with information about him.

Contact: David Robertson, Field House, Braceby, Sleaford, Lincolnshire, NG34 0SZ
Tel 01529 497354, email dmrbraceby@hotmail.com

Features

New Acquisitions at Aberdeen Art Gallery & Museums
By Kate Gillespie and Alison Fraser

Two new metalwork acquisitions enhance the diverse collection at Aberdeen Art Gallery: an early communion beaker contrasts with a contemporary necklace.

Jacqueline Ryan, Neckpiece (courtesy of Aberdeen Art Gallery & Museums)

An 18ct gold, vitreous enamel and garnet necklace by contemporary British goldsmith Jacqueline Ryan has been gifted by the Art Fund to Aberdeen Art Gallery after successful participation in Art Fund Collect, an award for curators of museums and galleries around the country to compete to acquire a piece of contemporary craft for their
collection. Set up in 2008 by independent charity The Art Fund and the Crafts Council, Art Fund Collect took place in May at the Crafts Council’s international fair Collect, held at London’s Saatchi Gallery. Aberdeen Art Gallery was the only Scottish organisation to be short-listed for the initiative and one of five winners to split the £75,000 award which aims to help museums and galleries acquire ambitious contemporary craft for their collections.

Jacqueline Ryan, born in London in 1966, has a workshop based in Todi, Umbria. After studying under David Watkins, Michael Rowe and Jacqueline Mina at the Royal College of Art, she moved to the goldsmithing centre of Padua, Italy with the goldsmith Giovanni Corvaja where they shared a workshop together for nine years.

Ryan combines precious metals and vitreous enamel to create stunning sensual, articulated jewellery, as exemplified in this necklace. Inspired by elements in nature, such as leaves, flower heads, pollen stems and other plants and organisms she began creating incredibly detailed interpretations of these forms. As she has progressed her work has become increasingly abstract and impressionistic. In her most recent series of work a change of scale is noticeable and a preoccupation with form and composition has eclipsed structure and detail.

Her work is concerned with aesthetic, ornament and the precious metal aspect. Ryan is not uncomfortable with the fact that she uses precious metals and is aware of the negative attitude many contemporary artist-jewellers have regarding the pursuit of beauty in their work. Ryan explains, “We are living in an age where parameters and boundaries in art are constantly shifting and changing and many aspects that in the past were fundamental in human expression around the visual arts inevitably come under question or, at times, under fire. One of these is beauty. Another is technical know-how. Both are fundamental.”

The necklace was chosen by Kate Gillespie, Assistant Keeper, Applied Art at Aberdeen Art Gallery to augment the current collection of metalwork and jewellery. The collection is of national significance and represents UK and international makers who work in precious and non-precious materials. However it was identified that precious metals, gold in particular, are under-represented in the collection. Kate applied to participate in Art Fund Collect as a way of addressing this imbalance.

The collection holds a large volume of work by the Aberdeen artist, jeweller and enameller James Cromar Watt (1862-1940). Like Ryan he worked almost exclusively in gold and enamel. Ryan’s necklace illustrates a contemporary approach to traditional goldsmithing practices and gives context to the work by Cromar Watt and the metalwork and jewellery collection at Aberdeen.

The silver communion beaker, one of a pair, was purchased from Turriff: St Ninian’s and Forglen Parish Church with the assistance of the National Fund for Acquisitions, The Art Fund and the Friends of Aberdeen Art Gallery & Museums. The matching beaker has been purchased by National Museums Scotland and it is planned that both museums will work in partnership in order to display the beakers together when possible. The beakers have excellent provenance, having been in the possession of Turriff Parish Church since the 17th century. Permission to sell was obtained from the Church of Scotland Committee on Church Art and Architecture. The church approached curators at NMS, who informed
The base of the beaker is marked ‘AG’ in shaped punch. The mark is most probably that of Alexander Galloway, goldsmith in Aberdeen, who was an important figure in the civic and trade history of the city. Galloway was apprenticed to Walter Melville, goldsmith in 1657-8 and was admitted a goldsmith Burgess in 1671, joining the Trades rather than the Guildry to which his family belonged. After 1679, nothing is recorded of Galloway’s activities as a goldsmith. The Council Register of 1685 notes his admission to the Guildry, indicating that he gave up his trade to become a merchant. He died in Hamburg in 1702. Although it is recorded that Galloway was an active member of the trades, little is known about his output and it may be deduced that the two beakers are the only surviving, marked examples of hollowware by him. He did, however, make five of the medals attached to the Aberdeen Grammar School silver arrow archer prize.

The cup is of the plain beaker type with flared and everted rim, a shape that was prominent in the North East of Scotland. It is close in style to two beakers from Ellon Kirk which illustrate direct influence from the Low Countries. The earlier Ellon beaker was made in Amsterdam while the other, of almost identical design, was made by Walter Melville, Galloway’s master, in Aberdeen.

The Turriff beaker is engraved ‘M/A.S’, initials for Maister Alexander Skene, who was minister of the Parish of Turriff from 1666-78, suggesting a date for the cup of c.1670-78. Just below the flared rim, the cup is engraved with the inscription: ‘THIS CUP IS DEDICAT BE ISOBELL CHAINE LADIE BALQUHOLLIE TO THE / HONOUR OF GOD AND US OF THE SACRAMENT OF COMUNIONE AT THE KIRK OF TURROF’. Five stylised birds are also skilfully engraved at various intervals. The base has a clear assay scrape, indicating that material was removed from the beaker at the time of its production in order to confirm that it met the legal requirement of silver content.

Acquisition of the beaker has allowed it to remain in the area of its origin where it enriches the Art Gallery’s collection of early silver and introduces the work of a prestigious Aberdeen goldsmith.

**Scotland’s Canova and his Banking Maecenas**  
*By Helen Smailes, National Galleries of Scotland*

In the spring of 1819 the aspiring Scottish neoclassical portrait and figure sculptor Thomas Campbell (1791-1858) arrived in Rome with a letter of introduction to Antonio Canova from the dowager Duchess of Devonshire. As a protégé of Canova and an esteemed acquaintance of Bertel Thorvaldsen, Campbell was to remain in Italy for a decade before settling permanently in London in 1830. The son of an Edinburgh ‘gentleman servant’, he had served an apprenticeship with a local ornamental mason while studying part time at the Trustees’ Academy in Edinburgh. He owed his second privileged debut to the visionary sponsorship of Gilbert Innes of Stow (1751-1832), the richest commoner in Scotland, Depute-Governor of the Royal Bank of Scotland and a commissioner of the Board of Trustees for Manufactures in Scotland – and, in his spare time, the father of 67 illegitimate children!

The Innes of Stow muniments in the National Archives of Scotland (GD 113) include a scattered and previously unpublished cache of the sculptor’s personal letters and accounts. These document in detail his dealings with his most committed patron from about 1816 to 1825 and the commissioning by Sir Henry Raeburn of his own bust, one of Campbell’s finest early portraits and now in the Scottish National Portrait Gallery. Literature on Campbell himself is still very sparse and his wider contribution to British 19th-century sculpture has yet to be properly assessed, following his total omission from the pioneering Royal Academy exhibition *The Age of Neoclassicism* in 1972 and, far more conspicuously, from the exhibition on British neoclassical sculpture staged at Tate Britain in 2008 in collaboration with the V&A. Similarly, Innes himself is a hitherto unknown figure in the annals of Scottish mercantile patronage of the visual arts, all previous studies having focussed on his role as a director and impresario of the Musical Society of Edinburgh. Courtesy of The Walpole Society, Campbell’s fascinating correspondence has now been transcribed and edited by the present writer for the Society’s 2009 journal.

Further information on any unpublished primary sources relating to the sculptor – other than those already cited in the Oxford Dictionary of National Biography – or to Innes or any other major Campbell patrons would be greatly appreciated and fully acknowledged by Helen Smailes, National Gallery of Scotland, The Mound, Edinburgh EH2 2EL (email: hsmailles@nationalgalleries.org tel: 0131 624 6505/6512).
Annabel Kidston (1896-1981)
By Sandra Vacca, St Andrews Preservation Trust Museum

Annabel Kidston was an artist who is now only remembered by St Andreans and a few connoisseurs outside of St Andrews, the small Fife coastal town where she spent most of her artistic life. Recently, the St Andrews Preservation Trust was gifted a portfolio containing 59 sketches by Annabel Kidston, giving a new insight into her work and her technique.

The portfolio has a sticker bearing a number, indicating that it was sold at an auction, possibly a house sale after Annabel's death. It was acquired by a relative of the donor who knew the artist. This donation has been a good opportunity to revisit Annabel's life and work.

Annabel Kidston, St Andrews from the Harbour (Courtesy of St Andrews Preservation Trust Museum)

A life dedicated to Art
Agnes Annabel Kidston was born in 1896 in Glasgow where she grew up. She attended Glasgow School of Art from 1918 to 1921 and then studied in Paris and the Slade School of Fine Art in London. There, she studied painting and more importantly for her career wood engraving under Thomas Smith until 1926. She became a part-time teacher as Head of the Art Department of Laurel Bank School.

In 1936, she moved to St Andrews, where her sister Margaret had settled down. One year later, struck by the quick disappearance of important architectural and historical features of the town, she co-founded and became the president of the St Andrews Preservation Trust, which played a vital role in restoring and preserving important buildings in the Royal Burgh.

In the 1940s, Annabel was part of the so called 'St Andrews School', which also included Jozef Sekalski, Roberta Hodges, James Scott, and the McKenzie Sisters, all famous St Andrews artists. Together, they decided to form a group under the auspices of the Scottish Art Council, the St Andrews Arts Committee, whose aim was to promote both Scottish and International Art in St Andrews through exhibitions and lectures. Annabel was to become the first chairman of the Committee and was chosen as its President in 1972. In 1959, the Arts Committee decided to create a separate Art Society, now known as St Andrews Art Club, of which Annabel became one of the first members.

Between 1941 and 1946, Annabel became instructor in drawing and engraving for the Committee for Education for the Forces. Together with her friends and artists Alison and Winifred McKenzie, she held classes three evenings a week for the Polish soldiers stationed in St Andrews while the Polish government was in exile. The fantastic woodcuts that resulted from their work were exhibited in prestigious art galleries in both St Andrews and Edinburgh. Some of these woodcuts are now part of the St Andrews Preservation Trust Museum collection.

After the war, Annabel became a part-time instructor of drawing and painting at Dundee College of Art (now Duncan of Jordanstone College). Annabel exhibited her artworks on many occasions at the RSA and RSW. She also had solo exhibitions in Edinburgh, Helensburgh and St Andrews. A member of the Society of Print Makers, she produced illustrations for Jonathan Cape, the Glasgow Bulletin, Saltire Society, and Chambers Encyclopaedia. Glasgow and Manchester galleries as well as the Ashmolean in Oxford acquired some of her prints.

Annabel Kidston died in 1981 in Berwickshire but a court bearing her name in Market Street, next to her home, still commemorates her in St Andrews.

Sketches can talk...
Hew Lorimer said about Annabel Kidston, at her memorial service that "she was not of the type that considers self-expression as the be all and end all of artistic activity. For her [...] there was a strong connexion between beauty and truth". This statement is strikingly true, as much for the finished works as for her preparatory works and sketches.

These 59 works are interesting for they bring a whole new perspective to Annabel's work. Many of them could actually be called finished works. Some of them are signed 'AA Kidston', which gives us an
indication that she, too, regarded some of them as complete.

It is very difficult to date the sketches as none of them bears an indication of when and where they were done. Moreover, Annabel's art was ever-changing, and she was able to switch style and medium very easily which makes it difficult to attach a certain artwork to a certain period. Her treatment of colours was particularly notable as she sometimes moved from bright thick layers of paint (as in Students in Marketplace – see back page) to very light, subtle tones (as in her Still-life with flowers).

Annabel Kidston, 44 South Street, St Andrews (Courtesy of St Andrews Preservation Trust Museum)

The sketches can be organised in three categories: landscapes, portraits, and experiments. The landscapes are dominant in this portfolio, and vary from cityscapes to seascapes. It is extremely difficult to locate some of them, but an inscription on the back (which is not Annabel's writing, according to the donors) sometimes gives a guess notified by a question mark. The most difficult places to identify are usually seascapes, but most of them have a very Scottish feeling, in the shape of the coastal houses or simply the kind of colours she used. The only cityscape composed of ochres, oranges and browns in this set of sketches seems to be the view of an Italian or Spanish town (recognisable by the shape of the Church and the houses' characteristic windows and shutters). The fact these landscapes can tell which region they represent through colours and shapes only shows how well Annabel was able to represent the atmosphere and the feeling of a place.

Other landscapes represent different locations in St Andrews, and it is possible at some occasions to recognise private houses' gardens that have survived until today. In most of them, there is nothing more to add: the sketches, although simple and quickly done, convey a sense of finish and are ready to be framed.

Annabel Kidston, Coloured portrait (Courtesy of St Andrews Preservation Trust Museum)

The portraits however, all remain at the experimental stage, proper schizzi. A few show an extremely good knowledge of facial anatomy, with a very classical mastery of shadows, making obvious her excellent academic training. But Annabel was more than a good draughtswoman, and could distance herself from canons using a fantastic intuition for shapes and colours. In many portraits, Annabel completed the pencilled outline by adding colours enhancing the blond hair, pink cheeks and red lips of her models, which brought them to life more than any detailed muscular feature, could have done. Annabel was not afraid to play with colours and some of her
sketches show great originality in her combination of unusual shades. She, for instance, used a mixture of blues/greys, bright pinks and greens to treat some of her landscapes, giving a new dynamism to a landscape that could have been fairly dull. She also experiments by using very interesting angles and perspectives, representing a terrace from a bird’s eye view, or drawing a house from behind a car’s wheel.

But perhaps the more interesting sketches are those in the category of experiments. Annabel’s strong taste for printing techniques can also be found amongst those works. Among the sketches, two prints of the St Andrews’s West Port in two different colours show best what her works in progress could have been like. Similarly, a large double page contains cuttings from the Glasgow Bulletin for which she produced illustrations for the ‘Children’ and ‘Women’s Interests’ pages.

Four of these sketches are on display at the St Andrews Preservation Trust Museum, in St Andrews, in the exhibition Colours, Curtains and Chords – Arts in St Andrews until 27th September 2009. For more information, contact the Museum at 01334 477629 or curator@standrewspreservationtrust.org

Dancing as an Art: Margaret Morris, her life and collection
By Jenny Kinnear, Fergusson Gallery

“I was born in London in 1891 of Welsh and Irish parents. My father was a painter and we went to live in France when I was only a few weeks old, so my first vivid memories are of France, and the beach at Boulogne, when I was about two and a half, with me running and jumping at the edge of the sea, my first free expression in movement! I remember even now the thrill of feeling myself a part of the sea, the sand and the wind. How wildly happy I was! I wanted it to go on and on, and I screamed with rage when I was carried up the beach and taken home.” (My Life in Movement, Margaret Morris, MMM 2003, p.3)

Margaret Morris (1891-1980) is now recognised as one of the great pioneers of modern dance. She was also an inspired choreographer, artist, movement therapist and prolific writer. Her work, Margaret Morris Movement (MMM), continues today on an international scale, providing a system of training for dancers in many parts of the world.

She began performing when she was only three years old, reciting in English and French at society smoking concerts. Later, she danced in pantomimes and acted with several Shakespearean companies. She trained in classical ballet with John d’Auban, ballet master at the Theatre Royal, Drury
Lane. However, she resented the rigidity of the ballet training and set about inventing her own technique which allowed for expressive movement. Unlike many of the early pioneers of modern dance, she did not throw away the idea of technique when creating Margaret Morris Movement. She saw it as essential for a dancer to train and develop the body into a creative instrument. She was greatly inspired by Raymond Duncan (brother of the dancer Isadora), who taught her the Greek Positions, which she incorporated into her own dance technique. At the core of MMM is the idea that the system of movements and exercises can be aesthetically pleasing as well as developing the body in the correct way. There is also room for individual creativity and improvisation. Gradually, she added more exercises and graded them into nine standards, denoted by different colours from white to emerald green (being the highest).

In 1910, at the age of only 19, she started her own School of Dancing in St Martin’s Lane, London with the aim of training dancers in MMM for the theatre. Two years later she became London’s youngest actor-manager when she opened a small studio theatre in Chelsea. Many of her pupils went on to have distinguished dance and theatre careers, including all three sisters Hermione, Angela and Muriel Baddeley, Elsa Lanchester, Phyllis Calvert and Ruby Ginner.

The School and small theatre became a mecca for artists in London. In 1914 she started the Margaret Morris Club for production of original work and free discussion. Amongst the members were artists Augustus John, Jacob Epstein, Edward Wadsworth and of course, her partner, John Duncan Fergusson. Charles Rennie Mackintosh and his wife became great friends and Mackintosh designed a theatre for Margaret Morris, which was sadly never built. Writers such as Katherine Mansfield, Middleton Murry, Ezra Pound and Wyndham Lewis also attended, and Constant Lambert and Eugene Goossens played for performances.

During the 1920s and 1930s Margaret Morris Movement continued to expand and develop. Part of the ethos of MMM was that you would train, and then teach others. Pupils went on to run MMM schools that Margaret opened in London, Paris, Cannes, Edinburgh, Glasgow, Manchester and Aberdeen. Having evolved her own system of Movement Notation, she published Notation of Movement in 1928.

In evolving her dance technique Margaret Morris had noticed a great improvement to the general health and posture of her pupils. She became increasingly interested in the value of dance and movement as therapy, and went on to demonstrate and teach her method in several schools and clinics for disabled children both at home and abroad. What made her approach unique was that she combined the problems of corrective and remedial exercise with the vision of an artist, incorporating form and design. In 1930, she formalised her interest in anatomy and physiology when she qualified as a physiotherapist at St Thomas’s Hospital in London. Later, she published the progressive book, Maternity and Post Operative Exercises (1936). She also began to develop and promote MMM as a physical training system for athletics and sports, publishing Basic Physical Training and Tennis by Simple Exercises (in collaboration with French tennis champion Suzanne Lenglen) in 1937. The same year her valuable contribution to health was recognised when she was asked by the Government to be a member of the National Council for Physical Fitness (later the Central Council for Physical Recreation). Her role was to promote improvement in the general health of the nation. Her work was also taken up by the British Army and taught at the Army Training School at Aldershot.

The outbreak of war in 1939 forced Margaret Morris to close all her schools, except the Glasgow one based in Blythswood Square. Settling in Glasgow with Fergusson, she concentrated her efforts there, greatly contributing to the Scottish arts scene. With Fergusson, she founded the New Art Club and the Celtic Ballet Club. Again, she attracted many notable artists, dancers and musicians. She also started an amateur dance company called The Celtic Ballet which gave performances (often for war charities).
throughout the war years at the Lyric Theatre, Citizen’s Theatre and the Theatre Royal in Glasgow. Its aim was “to create a new dance and drama tradition, based on a synthesis of the Celtic, Highland and modern points of view, with men dancers who will typify the strength, virility, and independence of Celts and Scots of all times.” (‘Scotland to Have Her Own Ballet’, Margaret Morris, *Sunday Chronicle*, 18 Nov 1945). They performed several three-act ballets, including *The Forsaken Mermaid* (1940), *The Earth Shapers* (1941) and *The Circus Family* (1943). Choreographed and produced by Margaret Morris, music for them was composed by Erik Chisholm, Stuart Findlay, Eugene d’Albert, Kenneth Morrison and Ian Whyte. Stage designs were produced by Josef Herman, William Crosbie, Andrew Taylor-Elder, Marie de Banzie, Tom Macdonald, Isabel Babianska and Donald Bain [see John Purser’s paper in *JSSAH* vol 13 for more on this topic - Ed].

Margaret Morris, *Costume design c.1915 (courtesy of the Fergusson Gallery, Perth & Kinross Council)*

The Celtic Ballet had started out as an amateur company, but in 1947 it became the professional Celtic Ballet of Scotland. It focused on Scottish themes and combined the MMM technique with traditional Scottish Country Dance and Highland Dance. In 1954 they were invited by the doyen of American Modern Dance, Ted Shawn, to perform at his Jacob’s Pillow Dance Festival in Massachusetts. The success of this tour was bitter-sweet as it resulted in all her dancers being offered contracts with commercial theatre companies on their return to Scotland.

In 1960 Margaret Morris formed another professional dance company. This time it was called the Scottish National Ballet, a name which was chosen by her commercial agent. The company wound up after only one major tour in 1961, when it performed in Carlisle, Glasgow, Edinburgh, Aberdeen and Sunderland. She always felt it was the new title which led to its downfall as people thought it was a classical ballet company.

For the remaining nineteen years of her life she set about revitalising MMM as a recreational dance form, particularly in further education. It is a fitting tribute that, today, MMM continues to develop and expand across the world.

Margaret Morris’ remarkable life is well documented by the vast collection of material she left behind. This year, it is being generously gifted to Perth & Kinross Council by the Margaret Morris Movement. The collection was begun by her mother, Victoria Bright Morris, who recorded Margaret’s career from her early childhood. She kept a copy of her first cheque, early press cuttings and photographs of her in costume, and many childhood drawings and costume designs. Margaret inherited this ‘recording’ process and continued to avidly keep everything relating to her life and career. Over the years other people have maintained and added to it. One of the most important people who did this was Isabel Jeayes, Margaret Morris’ PA, dresser and costume maker. Without her, the majority of the collection would have disappeared.

The diverse collection contains material relating to all the varied facets of her life and endeavours. It contains her paintings, drawings, sketchbooks and costume designs, including numerous charming examples from her childhood illustrating an early interest and talent. The story of her personal life is told through her notebooks, morning books, photographs and several thousand items of correspondence including very touching letters between Margaret and her mother. There is also fascinating correspondence with her partner, J D Fergusson, revealing much about their relationship, and original correspondence with John Galsworthy with whom she began her first school and had an intense, but innocent, relationship. The history and development of MMM is represented by news cuttings, correspondence, photographs, programmes,
posters, journals and publications. Margaret’s own
talent for writing is recorded by copies of her
published books and articles, along with her original
handwritten notes and illustrations for them. Dance
costumes, many dating from early productions around
1915, add a further dimension to the collection of this
immensely captivating and colourful woman.

In Perth, the Margaret Morris collection will
be housed and displayed in a series of exhibitions at
the Fergusson Gallery. Highlights from the collection
will first be revealed in two exhibitions running from
February 2010 to coincide with the Centenary of
Margaret Morris Movement. Dancing as an Art will tell
the story of Margaret Morris, her life and career,
through examples of her artwork, costumes,
photographs and personal ephemera. Another
exhibition, Fergus & Meg, will take a closer look at the
lifelong partnership between these two extraordinary
personalities, whose collections will now be fittingly
reunited.

Exhibitions

The Discovery of Spain
British Artists and Collectors: Goya to Picasso
National Gallery Complex, 18th July 2009 – 11th October
2009

A spectacular celebration of Spanish culture will bring
some Mediterranean colour to Edinburgh this
summer, as the National Gallery of Scotland unveils
the highlight of its festival programme for 2009. The
Discovery of Spain will explore the fascination for
Spanish art and culture in 19th and early 20th-century
Britain, and examine the taste of Hispanophile
collectors and artists. Outstanding examples of
Spanish art, including works by Velázquez, El Greco,
Murillo and Zurbarán, will form a dramatic
centrepiece for the exhibition. Paintings by major
British artists who were captivated by the experience
of travelling through Spain will also dominate the
show: these include important paintings by Sir David
Wilkie, David Roberts, John Phillip, Arthur Melville
and David Bomberg.

The Discovery of Spain can only be seen in
Edinburgh, and will include over 130 paintings,
watercolours, drawings, prints and photographs, with
important loans from the Royal Collection, the
National Gallery, London, Tate and other
distinguished public and private collections across the
UK.

Spain is now a familiar and much-loved part of
the British view of Europe, but in the 18th century it
was relatively little known. The Discovery of Spain will
explore the process by which this changed, and
convey the excitement of the period from 1800 to the
1930s (the eras of Goya and Picasso), when the
country’s architecture, customs, fashions and painting

Margaret Morris Theatre, Chelsea Poster Design, 1914
(courtesy of the Fergusson Gallery, Perth & Kinross
Council)
were gradually ‘discovered’ by artists and collectors, and created a sensation in Britain.

The period covered by *The Discovery of Spain* begins and ends with conflicts which prompted extraordinary artistic responses from both Spanish and British painters - the Peninsular War (1807-14) and the Spanish Civil War. In the first of these, British military intervention played a key role in Spain's struggle for independence from France, and artists from both countries drew inspiration from the dramatic events of the war. Goya sensitively depicted the British hero, the Duke of Wellington (National Gallery, London), and the harrowing reality of the conflict in his *Disasters of War* prints; while Sir David Wilkie adopted a more romanticised approach in his magnificent *The Defence of Saragossa* (Royal Collection).

*Sir David Wilkie, The Defence of Saragossa, 1828 (Royal Collection)*

*The Defence of Saragossa* proved extremely popular on Wilkie’s return to Britain and the series of paintings to which it belongs was quickly acquired by King George IV. Its popularity reflected a growing enthusiasm among British artists for Spanish subjects, which developed throughout the nineteenth century. A major stimulus to this was the publication in 1845 of Richard Ford’s *Handbook for Travellers in Spain*. A landmark in travel literature, it helped shape the British perception of Spain, as did the brilliant watercolours and oil paintings of artists such as John Frederick Lewis, David Roberts and John Phillip, who toured extensively through the country, delighting in its culture, customs, costumes and architecture.

*Phillip painted animated studies of Spanish life, sometimes on an epic scale, among which ‘La Gloria': A Spanish Wake (National Gallery of Scotland) is the supreme example. At the time of its purchase in 1897, Phillip’s masterpiece was the most expensive painting the Gallery had ever acquired. David Roberts’ extended trips to Spain in the 1830s and ’40s (during which he produced beautiful studies of buildings such as the cathedrals in Burgos and Seville) were a prelude to his work in Africa and the Near East. To their fascinated British audience, the work of these artists depicted an irresistible culture hovering between the familiar and the exotic. The architecture of Moorish Spain, represented in the exhibition through the work of Owen Jones, provided a decorative vocabulary which was to have a significant impact on Victorian design, and enriched further the perception of Spain as being quite unlike any other part of Europe.*

*El Greco, Lady in a Fur Wrap, c.1577-9 (© Culture and Sport Glasgow (Museums), The Stirling Maxwell Collection, Pollok House)*

Richard Ford was also a discerning critic and connoisseur who contributed to the growing awareness of Spanish art in Britain. *The Discovery of Spain* will celebrate the extraordinary quality of the collections of Spanish painting formed in the 19th-century by figures such as the Duke of Wellington, Sir William Stirling-Maxwell and John and Joséphine Bowes. Among the outstanding loans exploring their taste will be Velázquez’s *A Spanish Gentleman* (Apsley House), Zurbarán’s *St Francis in Meditation* (National Gallery, London), El Greco’s *The Tears of St Peter*
(Bowes Museum) and Woman in a Fur Wrap (Pollok House), and Murillo’s Flower Seller (Dulwich Picture Gallery). Such works created a complex and layered image of the ‘golden age’ of Spanish art, ranging from the moving and profoundly spiritual paintings of Zurbarán, to the sensual appeal of El Greco's portraits, and charm of Murillo's scenes of everyday life. It was above all Velázquez's achievement which exerted a powerful influence upon generations of painters in Britain. The various ways in which this was felt will be explored in the exhibition through works such as Sir John Everett Millais's Souvenir of Velázquez (Royal Academy of Arts), John Singer Sargent's Portrait of W. Graham Robertson (Tate) and James McNeill Whistler's Brown and Gold (Self-Portrait) (Hunterian Art Gallery).

In the closing years of the 19th century and the early part of the 20th, the explorations of British artists in Spain extended beyond the urban centres, when painters such as Arthur Melville, William Nicholson and David Bomberg became attracted to the qualities of brilliant light and vibrant colour to be found in the varied landscapes across the country. The sun-filled exuberance of Nicholson’s Plaza del Toros, Málaga (Tate), was in stark contrast to the more sober tones for which the artist is better known, while Melville’s vivid sense of colour found its perfect expression in watercolours such as The Orange Market, Saragossa (Fleming Collection) and oils such as A Spanish Sunday; Going to the Bullfight (University of Dundee).

The exhibition’s last section will address the crisis of Spanish Civil War in the 1930s, which prompted a new sense of sympathy with Spain on the part of many British people. It will include Picasso's extraordinary Weeping Woman (Tate), which toured Britain with the artist's iconic depiction of the devastation and suffering caused by warfare – Guernica – in 1938. The painting will be shown along with the artist's preparatory drawing for it and a related etching. This group will form a powerful finale to The Discovery of Spain. They will be shown alongside diverse and richly imaginative responses to the conflict from major British artists, such as Percy Wyndham Lewis, Edward Burra and Henry Moore.

The Discovery of Spain has been organised by Christopher Baker, Deputy Director at the National Gallery of Scotland, and guest-curated by Dr David Howarth (University of Edinburgh) and Dr Paul Stirton (University of Glasgow). A team of specialists will contribute essays to the catalogue, which will make a major contribution to the study of Hispanic-British cultural relations: David Howarth, Paul Stirton, Nick Tromans, Hilary Macartney, Michael Jacobs and Claudia Heide.

To complement the exhibition, a special education programme has been devised to cater for a wide variety of audiences. This will include lectures for adults, theatrical and musical evenings, and events for schools and community groups. Speakers contributing to the lecture programme include the broadcaster Andrew Graham-Dixon, the artist Alison Watt, the critic Richard Cork, and Gabriele Finaldi, Deputy Director of the Prado. In addition, an international conference exploring the issues raised by the exhibition will be held at the National Gallery of Scotland in October 2009; the papers will be published in 2010.

To coincide with the opening weekend of the exhibition Edinburgh - A Taste of Spain (17-19 July) will be held on the Mound, outside the National Gallery in the heart of Edinburgh. The Spanish regions will provide live music, theatrical performances and the opportunity to taste superb food and wine. For more information on this free event see www.tastespain.info.

The exhibition is generously supported by The Friends of the National Galleries of Scotland, The Spanish Tourist Office, The Spanish Ministry of Culture and The University of Edinburgh.

Admission £8.00 (concessions £6.00), FREE to children under 12. For further information call 0131 6246 6200; or visit www.nationalgalleries.org
Starblazer: the official 30th anniversary exhibition  
Lamb Gallery, University of Dundee, 29th June – 22nd August 2009

Following the phenomenal success of the Happy Birthday Beano exhibition, the University of Dundee Museum Services have teamed up with Dundee publishers DC Thomson once again, this time to celebrate 30 years since the first issue of Starblazer, the popular science-fiction comic that ran for 281 issues. Famous for launching the career of comics legend Grant Morrison, Starblazer featured work by a wide range of artists, from home-grown talent such as Ian Kennedy and Keith Robson to international artists such as the Argentinian Enrique Alcatana. Although the comic ceased publication in 1991, it has continued to attract a cult following, as demonstrated by the new Starblazer role-playing game launched earlier this month.

This exhibition features original art, page proofs, scripts and other rare material, including the first public appearance of Legends, a planned graphic novel spin-off title which was never published.

Mon-Fri 09.30-20.30 Sat 09.30-16.30. Admission Free. Call 01382 384310 or email museum@dundee.ac.uk for more information. www.dundee.ac.uk/museum

Alan Rogers, Planet of Fear (cover art from Starblazer # 8, © DC Thomson & Co Ltd)
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Luke Gartlan (University of St Andrews)

Annabel Kidston, *Students in Marketplace*, oil on canvas
(Courtesy of St Andrews Preservation Trust Museum)