

The Art of the Newlyn School:

Paintings from The Bowerman Collection



7 October 2026 - 9 January 2027

Penlee House Gallery & Museum



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BOWERMAN
COLLECTION

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NEWLYN INTERIORS

“It is in their studies of interiors no less than in their open-air work that the Newlyn School prove their love of truth.”

Alice Meynell, The Art Journal, 1889

One of the defining characteristics of the Newlyn School was a commitment to painting ‘en plein air’ – literally ‘in the open air’ – setting up their easels wherever their subjects were found. For the villagers, this often meant having to weave their way around artists painting in Newlyn’s streets and alleyways, and being asked to pose in full view of all their neighbours.

The artists’ mission to capture the reality of life was also pursued indoors, depicting the interior of local homes. Stanhope Forbes confessed:

“Painters have an easy way of walking into other people’s houses, calmly causing their occupants no little inconvenience ... it speaks well for the good nature of the village folk that I can scarcely ever remember asking permission to set up my easel without it being freely accorded.”

These interiors tell us much about Newlyn’s community. Homes are often sparsely furnished, and items depicted indicate the livelihood, faith and circumstances of the inhabitants. The most frequently represented objects are the Bible, indicating the strong Methodist faith of many of the villagers, and a terracotta water jug, vital in every home at that time because Newlyn did not get a mains water supply until the 1930s.

Often, objects included have an added, symbolic meaning. Discarded clothing, such as empty slippers or a stray sock, indicate that the household has suffered a bereavement. Scattered flowers or dried leaves hint at the fragility of life.

Through these paintings, we are transported back in time, getting a “fly on the wall” view of a simple way of life, where the only light came from a window or candle, every morsel of food or drop of water had to be laboured over, and clothes and nets alike had to be sewn by hand.

THE ART OF FISHING

“...men whose lives are spent on the sea in all weathers; they are not prim, dainty and clean... they are grimy and gritty, stalwart and strong”

Frank Richards, *The Studio*, 1895

Newlyn is a village that grew up around the fishing industry, and at the time that the artists arrived there in the 1880s, most villagers were entirely dependent on the sea for their livelihood.

Deep sea fishing was undertaken by Newlyn's fleet of luggers – two-masted, sail-powered wooden boats crewed by six to twelve men and boys. They would often sail all the way up to Scotland, through the Caledonian canal, and on around the coast, circumnavigating the whole country. They would stop at harbours along the way to sell their catch and take on provisions, sometimes returning home with 'exotic' items such as Paisley shawls and Whitby jet.

Closer to shore, vast shoals of pilchards, mackerel and whiting provided times of plenty, where the whole community came together to catch, land and process the fish.

While only men were involved going out to sea, women undertook the essential roles that underpinned the fishing industry. As well as mending nets and processing the fish, it was the women, called 'fishwives,' who turned the haul into income by selling the catch.

Using enormous baskets called 'cowals' that could carry up to 300 pilchards, weighing around 6 stone (38kg), the fishwives would walk from village to village, calling out to attract attention, and selling their fish door-to-door. The cowals would be carried across their shoulders, the weight braced by a strap across their heads, cushioned by straw-filled pads in their bonnets and on their lower back.

Although fishing was, and still is, hard and perilous work, the Newlyn School rightly acknowledged that the womenfolk were equally heroic 'breadwinners.'

A SECOND FLOWERING

“We missed the close companionship of other painters... [and] a longing for the warmth and light that we had been assured were in Cornwall came over us.”

Dame Laura Knight

In the 1890s, the number of artists working in Newlyn began to decline, and the unity of approach that had made them a School also fragmented.

Stanhope and Elizabeth Forbes, respectively dubbed the ‘father’ and ‘queen’ of the Newlyn School, hatched a plan to re-energise both the artists’ colony and its shared purpose.

In 1899, the Forbeses launched their ‘Newlyn School of Painting,’ bringing a new generation of artists to come and study in the village. The presence of these students created a new vibrancy that attracted other artists to join the lively throng.

Among those drawn by West Cornwall’s many charms were Laura and Harold Knight, who soon became firm friends with Cornish painter Harold Harvey, and with students including Dod Shaw and her future husband Ernest Procter, among others.

Meanwhile, the focus of the artistic nucleus had shifted a few miles westwards from Newlyn to the secluded valley and cove at Lamorna. Here, the landscape painter Samuel John Birch had become so enamoured with the place that he took its name into his own, signing himself SJ Lamorna Birch.

Lamorna proved to be a fertile ground for this new generation, whose art was very different from that of the original Newlynners. Gone were the narrative paintings of the local community, and in their place came images of themselves and their friends.

What remained was a commitment to painting ‘en plein air,’ capturing both truth and light, and a shared vision that united a core within the wider artists’ colony into the very definition of a ‘School’.

CAPTURING THE LIGHT

“...beauty lies as much in the light, the atmosphere which surrounds all things, as in their actual form and fashion.”

Stanhope Forbes

The Newlyn School artists were united not only by their desire to produce truthful visual records of their subjects, but also by their concern to capture the effects of light.

For the first generation of artists, this meant painting using a deliberately muted palette, allowing the eye to concentrate on the play of light, rather than being distracted by bright colours. They were also committed to painting on the spot, quickly recording on their canvases the transient effects of light and shadow.

To do this, the pigment was applied straight from the palette using the flat edge of a square-cut brush – a method known as ‘the square brush technique’ – giving the paint surface a subtle vibrancy that was intended to mimic the fleeting atmospheric effects around their subjects.

As the artist Norman Garstin put it:

“We seek to represent not only the man but, as it were, his very atmosphere, and not only his surroundings but his surroundings under certain specific conditions, and it is in making this atmosphere as much a part of the picture as the mere actualities, that our chief claim to an original view of nature lies”

Making this task even harder, several of the artists undertook ambitious paintings in low light conditions, such as scenes lit only by flickering candles or the glow of a fire, or the transitory moments as dusk descends.

Stanhope Forbes, in particular, excelled at this, painting a whole series of works under these immensely challenging conditions, perhaps because he felt that it produced his best work, saying:

‘I have often found the success of the picture to be in inverse ratio to the degree of comfort in which it has been produced.’

The Art of the Newlyn School: Paintings from The Bowerman Collection

7 October 2026 – 7 January 2027

Harold Harvey (1874 - 1941)

The Young Ploughman

Oil on canvas

The Bowerman Collection

The founder of this collection, David Bowerman, was originally a farmer, and loved the accuracy with which Harvey depicted this scene, but criticised the ploughman's wonky furrow.

Edwin Harris RBSA (1855 - 1906)

A Fishergirl, Newlyn

Oil on panel

The Bowerman Collection

The Newlyn girl depicted here was a frequent model for Harris, making an attractive subject for him to show off his skill and for collectors of his work.

Walter Langley RI (1852 - 1922)

The Old Pilot, 1881

Watercolour

The Bowerman Collection

Langley and several of his fellow Newlyn School artists painted this local man many times. The arrival of the artists gave the village's retired fisherfolk a new profession: modelling.

Henry Scott Tuke RA (1858 - 1929)

Top: Boy on a Beach

Watercolour

The Bowerman Collection

Tuke was one of the Newlyn School artists who did not live in the village, instead basing himself in Falmouth, where his primary subject was young men relaxing on Falmouth's beaches.

Henry Scott Tuke RA (1858 - 1929)

Bottom: Bailing a Spiller

Watercolour

The Bowerman Collection

A 'spiller' is a long fishing line with many shorter lines and hooks attached to it, which is often suspended between buoys. Here, it is being wound back onto a 'bail'.

The Art of the Newlyn School: Paintings from The Bowerman Collection

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Ralph Todd (1856 - 1932)

The Fisherman's Cottage

Pencil and watercolour

The Bowerman Collection

Boys often had to leave schooling early to start earning their living, so rates of illiteracy were high amongst the fishermen, leaving them dependent on their wives and daughters to read to them.

Albert Chevallier Tayler (1862 - 1925)

The Bolt of Cloth, 1887

Oil on canvas

The Bowerman Collection

Although Tayler was resident in Newlyn, he travelled to Europe and this work may have been painted during a painting trip to Venice in 1887.

Albert Chevallier Tayler (1862 - 1925)

Bless, O God, these Thy gifts to our use, 1887

Oil on canvas

The Bowerman Collection

A devout Christian himself, Tayler depicted the staunch Methodist faith of the local community in several of his paintings.

Edwin Harris RBSA (1855 - 1906)

Mending the Nets, 1903

Oil on canvas

The Bowerman Collection

Women undertook many of the supporting tasks for the fishermen, and here getting a net mended by a local beauty clearly made a great pretext for the fisherman to visit and court his beloved.

Walter Langley RI (1852 - 1922)

Motherless, 1895

Oil on canvas

The Bowerman Collection

With poor sanitation and extreme poverty, Newlyn had a high mortality rate. Primroses symbolised the fragility of life and bereavement, especially of someone young.

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Edwin Harris RBSA (1855 - 1906)

Old Love Letters [Dead Leaves], 1887

Oil on canvas

The Bowerman Collection

Harris had a ready market for his paintings, being married to his art dealer's niece. Romantic subjects such as this would have sold well, while also allowing him to display his superb skill.

Norman Garstin (1847 - 1926)

Two Heads are Better Than One [The Morning Lesson], 1889

Oil on canvas

The Bowerman Collection

For this work, Irishman Norman Garstin sat side-by-side with his friend Edwin Harris, sharing the cost of models by painting the same subject. Harris's painting is entitled 'The Lesson'.

Edwin Harris RBSA (1855 - 1906)

The Lesson, 1889

Oil on canvas

Private Collection, on loan to Penlee House Gallery & Museum

The model is thought to be Kate Jeffery, who regularly sat for Harris.

Walter Langley RI (1852 - 1922)

Old Grace, 1894

Oil on canvas

The Bowerman Collection

The model here is Newlyn-born Grace Kelynack, who became a regular sitter for Langley and many other Newlyn School painters.

Henry Meynell Rheam (1859 - 1920)

Seine Fishing, 1918

Watercolour

Penlee House Gallery & Museum - bequest of Dr Eric Richards, 2012

A vast 'seine net' was used to encircle entire shoals of fish such as pilchards. In this way, tens of thousands of fish could be corralled and brought close to shore to be scooped out and brought on land for processing. At its height in the 1800s, the catch involved dozens of men; here, in 1918, the numbers are much depleted.

The Art of the Newlyn School: Paintings from The Bowerman Collection

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Henry Meynell Rheam (1859 - 1920)

Girl in Blue, 1891

Watercolour

Penlee House Gallery & Museum - purchased with funding from the Art Fund; the V&A Purchase Grant Fund and the Friends of Penlee House, 2012. 'In loving memory of Dr Eric Richards'

Painted from Gwavas Quay. South Pier, completed in 1888, has been left out, presumably to create a more pleasing composition.

Walter Langley RI (1852 - 1922)

Breadwinners, 1896

Oil on canvas

The Bowerman Collection

This is the largest work Langley ever painted, and prompted him to build an extension to his studio. He changed the composition during its execution, reducing the size of the lighthouse at the end of the pier.

Walter Langley RI (1852 - 1922)

Breadwinners, c.1896

Watercolour

Penlee House Gallery & Museum

This watercolour version of Langley's biggest ever oil painting would have been done in tandem with the oil, rather than as a study for it; it has all the same power, but in a more readily saleable format.

Walter Langley RI (1852 - 1922)

Newlyn Fishwives, c.1896

Watercolour with bodycolour

The Bowerman Collection

The fishwives - often the older generation of women in a fisherman's family - carried their cowls of fish from village to village to sell the catch before it spoiled.

HALLWAY

Photographer unknown

Norman Garstin, c.1880s

Reproduction photograph

Penlee House Gallery & Museum photographic archive

Newlyn Artists Photograph Album, 1880s

The Art of the Newlyn School: Paintings from The Bowerman Collection

7 October 2026 – 7 January 2027

Photographer unknown

Edwin Harris

Reproduction photograph

Private Collection

Photographer unknown

Group of Newlyn Artists, c.1880s. Standing - left to right: Frank Bodilly, Fred Millard, Frank Bramley, W T Blandford Fletcher, Ralph Todd, Albert Chevallier Tayler, Henry Scott Tuke. Seated - left to right: William Wainwright, Edwin Harris, Stanhope Forbes.

Reproduction photograph

Penlee House Gallery & Museum photographic archive

Newlyn Artists Photograph Album, 1880s

Photographer unknown

Walter Langley in his studio, c.1880s

Reproduction photograph

Penlee House Gallery & Museum photographic archive

Newlyn Artists Photograph Album, 1880s

Photographer unknown

Stanhope Forbes painting in Boase Street, Newlyn, 1885

Reproduction photograph

Penlee House Gallery & Museum photographic archive

Newlyn Artists Photograph Album, 1880s

Photographer unknown

Albert Chevallier Tayler and Henry Scott Tuke in Newlyn Harbour, c.1880s

Reproduction photograph

Penlee House Gallery & Museum photographic archive

Newlyn Artists Photograph Album, 1880s

Photographer unknown

Elizabeth Adela Forbes, née Armstrong in her studio, c.1880s

Reproduction photograph

Penlee House Gallery & Museum photographic archive

Newlyn Artists Photograph Album, 1880s

The Art of the Newlyn School: Paintings from The Bowerman Collection

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Photographer unknown

Lamorna Birch in his studio, c.1920s

Reproduction photograph

Private Collection

Photographer unknown

Harold Knight, c.1910

Reproduction photograph

Private Collection

Photographer unknown

Laura Knight camping at Dozmary, c.1912-14

Reproduction photograph

Private Collection

Photographer unknown

Ernest, Dod and Lulu at North Corner, late 1920s

Giclée print from scanned archive photograph

Courtesy of the Artist's Estate

GALLERY 2

William Banks Fortescue (1850 - 1924)

The Village Smithy [The Forge]

Oil on canvas

The Bowerman Collection

This work and a similar work from Penlee House's collection were painted in a blacksmith's workshop near the artist's home in St Ives.

William Banks Fortescue (1850 - 1924)

By Hammer and Hand all Arts doth Stand (The Forge)

Oil on canvas

Penlee House Gallery & Museum, on loan from Newlyn Art Gallery

The title of this work is the motto of the Worshipful Company of Blacksmiths, an organisation that has existed since 1299. The phrase was popularised by the Arts & Crafts movement in the 1880s.

The Art of the Newlyn School: Paintings from The Bowerman Collection

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Stanhope Alexander Forbes RA (1857 - 1947)

Lighting Up Time, 1902

Oil on canvas

The Bowerman Collection

Stanhope Forbes painted his works *en plein air*, painting from life.

This depiction of dusk must have presented particular difficulties, but he brilliantly captures the fading light.

Stanhope Alexander Forbes RA (1857 - 1947)

Snared, 1907

Oil on canvas

The Bowerman Collection

This painting, under the title 'The Poachers', is one of the illustrations

Forbes undertook for an edition of *Sketches of English Life and Character* by Mary R Mitford in 1909.

Frank Bramley (1857 - 1915)

Fireside Tales, 1896

Oil on canvas

The Bowerman Collection

The Newlyn School painters were most concerned with capturing light. Here, the backlight from a high window and glow from the fire provide superb chiaroscuro effects.

Edwin Harris RBSA (1855 - 1906)

Words of Comfort [By Firelight]

Oil on canvas

The Bowerman Collection

The Bible provided real solace to Newlyn's fishing community; their strong Methodist faith sustained them through their tragedies and hardships.

Stanhope Alexander Forbes RA (1857 - 1947)

Treasure Island, 1920

Oil on canvas

The Bowerman Collection

Published in 1883, *Treasure Island*, or the *Mutiny of the Hispaniola* would have had a particular resonance for the sea-going community of Newlyn.

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Walter Langley RI (1852 - 1922)

Daydreams (aka Maternity)

Oil on panel

Penlee House Gallery & Museum - bequeathed to Penlee House by Jo Senior, Walter Langley's grand-daughter

Langley produced many images of 'mother love', a favourite theme of fisherfolk paintings generally.

Henry Scott Tuke (1858 - 1929)

Dinner time, (Ambrose Rouffignac in the Sail Loft, Newlyn), 1883

Oil on canvas

Penlee House Gallery & Museum - purchased with funding from The V&A Purchase Grant Fund, the Art Fund and The Friends of Penlee House, 2012

The boy shown here is Ambrose Rouffignac, whose Newlyn family have Huguenot ancestry. He was thirteen when Tuke painted him in sail-maker Philip Harvey's loft. Ambrose went on to become a master mariner and a captain in the Merchant Navy; he died in May 1917 when his ship, *SS Antinoe*, was torpedoed and sunk.

GALLERY 3

Fred Hall NEAC (1860 - 1948)

December, 1885

Oil on canvas

The Bowerman Collection

The winter of 1885 was particularly cold, with blizzards across many parts of the country, and even some snowfall in West Cornwall – an unusual sight.

Harold Harvey (1874 - 1941)

Seaweed Gatherers, 1905

Oil on canvas

The Bowerman Collection

Penzance-born Harold Harvey's work depicts the daily toil of his childhood neighbours, rather than romanticised 'rustics'. Here, they collect seaweed, which makes an excellent fertiliser, being full of nutrients that enrich the soil.

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Harold Harvey (1874 - 1941)

Hoeing Parsley above Mounts Bay, 1913

Oil on canvas

The Bowerman Collection

West Cornwall has a unique microclimate, due to the Gulf Stream, allowing tender crops like parsley to be planted and harvested earlier in the year than elsewhere in the country.

Stanhope Alexander Forbes RA (1857 - 1947)

Penzance Harbour Office aka The Old Weighing-in Bridge, 1922

Oil on canvas

The Bowerman Collection

In this still very recognisable view of Penzance, the funnel visible is that of the *Peninnis*, the steamship that then operated as the ferry to and from the Isles of Scilly.

Elizabeth Adela Forbes ARWS (1859 - 1912)

The Pied Piper: An Allegory of Spring

Mixed media on paper and linen

The Bowerman Collection

Taking its title from the German folk tale, this work was undertaken in the field next to the artist's then home at *Trewarveneth*, Newlyn, which is visible in the background.

Elizabeth Adela Forbes ARWS (1859 - 1912)

The Pied Piper

Mixed media on paper

Penlee House Gallery & Museum - purchased in memory of Ina Hope-

Lambe with donations from her family and friends, assisted by the

V&A/Re:source Purchase Grant Fund, the Art Fund and private benefactors.

In this version of the subject, Elizabeth Forbes sticks much more closely to Robert Browning's 1842 poem 'The Pied Piper of Hamelin', where the piper is drawing the town's young people towards a magic cave, never to be seen again.

Elizabeth Adela Forbes ARWS (1859 - 1912)

The Ford, 1908

Oil on canvas

The Bowerman Collection

This was probably painted at Trevelloe Woods, just outside Newlyn, where Elizabeth Forbes had a mobile painting hut.

The Art of the Newlyn School: Paintings from The Bowerman Collection

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Elizabeth Adela Forbes ARWS (1859 - 1912)

Picnic in the Woods

Oil on canvas

The Bowerman Collection

Rather than a picnic, this may depict a group of Romany travellers who regularly visited this wood to forage for mushrooms.

GALLERY 4

Harold Knight RA (1874 - 1961)

Bric-a-Brac, c.1928

Oil on canvas

The Bowerman Collection

The model here, Eileen Mayo, was an artist herself and went on to become a Dame of the British Empire for her services to Art in New Zealand.

Harold Harvey (1874 - 1941)

Titbits, 1929

Oil on canvas

The Bowerman Collection

Painted in the front room of Harvey's own home, *Maen Cottage*, Newlyn, this depicts his wife, Gertrude Harvey, née Bodinnar (left) and probably her sister, Sophie.

Harold Knight RA (1874 - 1961)

The Brass Goddess, 1928

Oil on canvas

The Bowerman Collection

This painting depicts the artist Eileen Mayo, who also modelled for Laura Knight and Dod Procter, as well as several paintings by Harold Knight.

Frank Gascoigne Heath (1873 - 1936)

Whiffing, Newlyn Harbour

Oil on panel

The Bowerman Collection

Whiffing' is using a baited line to catch fish. It is still the method employed by Cornish fishermen to catch mackerel and other inshore shoaled fish.

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Dame Laura Knight DBE RA (1877 - 1970)

study for 'Flying a Kite', c.1910

Oil on canvas

The Bowerman Collection

One of several studies undertaken *en plein air*, on the hillside above Newlyn, for Knight's 1910 RA exhibit, 'Flying a Kite,' now in Iziko, the National Gallery of South Africa.

Harold Harvey (1874 - 1941)

The Road to Market, 1924

Oil on canvas

The Bowerman Collection

This shows a local farming family heading from Newbridge towards Sancreed. Behind them is the main Penzance to St Just road, and in the far distance you can see Ding Dong Mine Engine.

Harold Harvey (1874 - 1941)

The Garden Seat, 1938

Oil on canvas

The Bowerman Collection

Harvey was great friends with Laura Knight and Dod Procter, and the three artists worked in a very similar style at this period.

Dod Procter RA (1890 - 1972)

The Bather, 1938

Oil on canvas

The Bowerman Collection

Painted on an outing to the beach, this depicts Procter's daughter-in-law, Phoebe, née Nance, wife of Dod and Ernest's only child, Bill.

Dod Procter RA (1890 – 1972)

Blue, Portrait of a Girl, 1938

Oil on canvas

The Bowerman Collection

Dod Procter became known for her almost sculptural figures, most famous of which is 'Morning', 1926, in the collection of Tate, London, which made her literally a household name at the time.

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Dod Procter RA (1890 - 1972)

Midge Bruford, the Model, 1920

Oil on canvas

The Bowerman Collection

Midge Bruford (1902 - 1958) was initially a pupil at the Forbeses' School, but later studied under Ernest Procter and Harold Harvey. She sat for several of her fellow artists.

Samuel John 'Lamorna' Birch RA RWS (1869 - 1955)

The Coast near Lamorna, 1948

Oil on canvas

The Bowerman Collection

Painted long after the Newlyn School ceased to be an entity, this work by the leading figure of the Lamorna colony, Birch, gives a delightful impression of the Penwith landscape.

Samuel John 'Lamorna' Birch RA RWS (1869 - 1955)

Feeding the Calves, Boleigh Farm, 1899

Oil on canvas

The Bowerman Collection

Boleigh Farm is where Birch first stayed when he moved to Cornwall. It is at the top of the Lamorna valley, the place he loved so much he appropriated it into his name.

TOP OF STAIRS

After T Lawrence

Humphry Davy

Oil on canvas

Penzance Town Council

Sir Humphry Davy (1778 - 1829), the famous chemist and inventor of the miners' safety lamp, was born in Penzance. During his career he discovered a number of chemical elements, including sodium and potassium, and investigated chlorine and its oxides. He was knighted in 1812, was made a baronet in 1818, and in 1820, he became President of the Royal Society.

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Samuel John 'Lamorna' Birch RA RWS (1869 - 1955)

Kerris Quarry, 1937

Oil on canvas

Penlee House Gallery & Museum - Gift of Mrs Mornie Kerr, the artist's daughter, 1956.

The stretcher for this painting bears labels for an earlier painting 'Evensong', exhibited in Rome in 1911. Either Birch re-used the stretcher for this painting, or painted 'Kerris Quarry' over 'Evensong'.

GALLERY 5

George Sherwood Hunter (1846 - 1919)

At Prayer (Pont Aven), 1905

Oil on canvas

Penlee House Gallery & Museum - The George Bednar Donation

"Presented in memory of my Polish parents."

Stanhope Alexander Forbes RA (1857 - 1947)

Christmas Eve, 1897

Oil on canvas

On long term loan from Brighton & Hove Museums

This scene depicts a local band playing outside the *Dock Inn*, Penzance. Forbes wrote "[Brighton] were good enough to give a permanent engagement to a little band of street musicians for which I am responsible, to perform daily in your Fine Art Gallery." Exhibited at the Royal Academy in 1897.

Frank Gascoigne Heath (1873 - 1936)

The Broken Melody

Oil on canvas

Penlee House Gallery & Museum - purchased by the Friends of Penlee House, with funding from The Frank Heath Bequest, 2017

Elizabeth Adela Forbes ARWS (1859 - 1912)

A Minuet, 1892

Oil on canvas

On loan from Alverne Bolitho/Cornwall Council

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Dod Procter RA (1890 - 1972)

Aunt Lilla, 1943

Oil on canvas

Penlee House Gallery & Museum - bequest of Phoebe Procter, 2007

Miss Lilla Richards was Dod Procter's maiden aunt, who lived with her sister (Dod's mother, Mrs Eunice Shaw), helping out around the house.

Elizabeth Adela Forbes ARWS (1859 – 1912)

School is Out, 1889

Oil on canvas

Penlee House Gallery & Museum – Gift of Monica Anthony

Although there are alternative suppositions, it is believed that the setting for this painting is Paul School and that the small boy is Richard Vivian Spargo, whose two elder sisters are the red-haired girls laughing at him.

Edwin Harris RBSA (1855 - 1906)

Not forgotten, 1884

Oil on canvas

Penlee House Gallery & Museum – donated in 2024

Frank Bramley (1857 - 1915)

Sketch for 'A Hopeless Dawn', c.1888

Oil on canvas

Penlee House Gallery & Museum - purchased with the assistance of The George Bednar Donation, the Art Fund, the ACE/V&A Purchase Fund and the Friends of Penlee House, 2017

Bramley specialised in interior scenes rather than works painted 'en plein air' and usually used a square brush in his work. This is a study for a much larger oil painting, 'A Hopeless Dawn' of 1888, now in the Tate Gallery collection. It was painted in Frank Bramley's studio in Newlyn and vividly portrays the pain and anguish of two women waiting for news of a loved-one lost at sea. It is no coincidence that the table is set to resemble a church altar, with the young woman appearing to pray for good news. The story of hope, love and loss, and the dangers associated with those who make their living from the sea, is as relevant and powerful today as when it was first painted.

The Art of the Newlyn School: Paintings from The Bowerman Collection

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Frank Wright Bourdillon (1851 - 1924)

The Judgement of Paris, 1887

Oil on canvas

Penlee House Gallery & Museum - purchased with assistance from the V&A Purchase Grant Fund, the Art Fund and the Friends of Penlee House, 2017

This was painted the same year that Bourdillon came to Newlyn. The title lends a playful sense of heroic grandeur to a homespun scene. A sailor has returned from service in the Royal Navy and is pictured offering an exotic fruit, an orange, to a young girl, while her mother, sister and grandmother look on. In the Greek myth, Paris awards a prize of a golden fruit 'to the fairest' of the three goddesses Aphrodite, Hera and Athena.

Frank Gascoigne Heath (1873 - 1936)

A Game of Cut-Throat Euchre, 1909

Oil on canvas

Penlee House Gallery & Museum. Purchased with the assistance of The Frank Heath Bequest and the Friends of Penlee House, 2017

A group of fishermen are playing this traditional Cornish card game in the hold of a fishing boat. Frank Heath, an admirer of Stanhope Forbes's work, painted this while living in Newlyn, before moving to Lamorna and adopting a brighter and sunnier palette. It was shown at the Royal Academy summer exhibition in 1909.

Norman Garstin (1847 - 1926)

The Rain it Raineth Every Day, 1889

Oil on canvas

Penlee House Gallery & Museum - Gift of the artist

The title appears in two of Shakespeare's plays, most notably in 'Twelfth Night', but also in the Fool's song in Act III Scene 2 of 'King Lear'. The blue structure in the middle-ground of this painting was a collecting box for the Royal National Lifeboat Institution, placed on Penzance promenade in 1877. For many years this painting lay hidden in the depths of St John's Hall as the Town Council felt that it pictured Penzance in a bad light and would put off tourists. Today, this painting is probably the most popular work in Penlee House's collections and prints of it have been spotted all over the world.