LOWES DALBIAC LUARD

Life is Movement

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Paintings and Works on Paper from the Studio
of Lowes Dalbiac Luard, RBA (1872-1944)

With an introductory essay by David Boyd Haycock

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HARRY MOORE-GWYN

BRITISH ART

Front cover:
Timberhauling on the Seine c.1911
[Detail of cat.4]

Rear cover:
Waiting in the Wings
[Detail of cat.57]

Opposite page:
Lighting a Bonfire
[Detail of cat.44]

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Foreword

Luard's pictures have been part of my whole life and when I think about them, I think of where I have known them:

Downstairs the pictures were big, imposing: the strip of undulating racehorses above my father's head as he worked in his study; facing him the gentle portrait of his mother as a child, serious and neat at her breakfast; above the fireplace the carthorses plodding their load in dappled sun, and in the barn the huge, powerful Percherons seeming to claw their way up the picture.

Upstairs they were smaller and more intimate: cats crowding round a plate of milk, a woman calling up from the central courtyard of a Paris building, a mother hitching a reluctant child under her arm. And they were everywhere, on the staircase, on the attic walls, even in the bathroom.

My father loved the Luards, and with a reverence shown in his poem *'In the Studio at Hall Road'*. For me they were more part of home; I took them for granted and felt diffident about my understanding of art. But when I left home, he helped me choose pictures which have been with me ever since: trapeze artists, working horses, soft evening clouds. I and my brothers and sister have loved getting to know the works better, in working with our father in sorting them, cataloguing the archive of letters and sketchbooks, and sharing his joy in their beauty. He had such inspiring plans to exhibit them in the States, and to write about Luard's life and work, all still in progress when he died.

This exhibition is about many things for us as a family; our pride and pleasure in Luard's work, our wish to honour our father's championing of them, our desire for others to enjoy them. We are very grateful to Harry Moore Gwyn who has been so sensitive and helpful in navigating the process of sharing these wonderful works, and to David Boyd Haycock who has set them in context so well. We hope you enjoy them.

Veronica Lyell

Opposite page:
Haymaking
[Detail of cat.37]

David Boyd Haycock

Life is Movement

[Fig.1] above:
Lowes Dalbiac Luard in c.1900

Opposite page:
Riders and Horses [Detail of cat.48]

'Pictures vary just as people do,' Lowes Dalbiac Luard suggested in a lecture on French art delivered in 1932. *'Indeed, the connection between a picture and the man who painted it is so close,'* he continued, *'that with a little experience you can often guess the painter's character from the look of his pictures.'*[1] Thus he argued that *'Delacroix's pictures are just like himself. He was a restless, nervous man – very sensitive.'*[2] Looking at Luard's body of work, what can we infer about *his* character?

Clearly, he was fascinated – above all things – by horses. And he clearly enjoyed hard work: or at least he enjoyed the sight of others doing hard work. The straining of horses pulling heavy loads, the men driving them onwards, are recurring motifs in his paintings and drawings. Yet I am reminded of the lines in Jerome K. Jerome's 1889 classic comic novel, *Three Men and a Boat*. *'I like work,'* Jerome recorded: *'it fascinates me. I can sit and look at it for hours.'* Viewing Luard's extensive output of drawings, paintings and etchings, the image forms in one's mind of the artist – handsome, smartly dressed – sitting for hours by the banks of the Seine, or beneath a shady tree somewhere in the Cotswolds, watching and carefully recording the strenuous exertions of others.

[Fig.2]
Timberhauling on the Seine c.1911
[cat.4]

This is not to suggest Luard was lazy. Far from it. He worked hard at his observations, as the range of his preparatory work testifies: all the *'innumerable sketches'* of animal life that lay scattered around his Paris studio and that so impressed one English visitor in 1912, each one interpreted as *'little paramount truths, executed with vigour and excellent design'.*[3] Without doubt, when Luard worked, he worked hard: from movement to stillness and back to movement again; always looking, always recording. Only in this way could the final masterwork be achieved. For as Delacroix – an artist Luard greatly admired – once declared: *If you can't make a drawing of a man who has thrown himself out of a fourth floor window before he hits the ground, you'll never be able to paint grand designs.*[4] As many writers on Luard have observed, the great and constant unifying force in his work is movement: his figures may not be falling, but they are in constant strain – in progress, or – if stalled for a moment by the sheer weight of their burden – at least in the hope of progress.

It is hence no surprise to find that in his 1932 lectures on French art Luard picked out for particular notice another of Delacroix's observations: *'that the drawing of form was not so important as the drawing of movement.'*[5] Painting and drawing is an inevitably static form; but from horses to cats and acrobats, from an early age Luard's great ambition was to record on paper and canvas – as carefully and accurately as he could – the movement of living creatures as pure artistic form. Tellingly, Delacroix loved to attend feeding time at the Paris Zoo, where he made remarkable drawings of the tigers. Kenneth Clark observed that these drawings are *'nearer to being a self-portrait than those which [Delacroix] painted with the aid of a mirror,'* illuminating Luard's remark that to know the picture is to know the artist.[6]

As Luard's grandson, the late Nicholas Lyell, QC, explained in notes for a never realised biography: *'Luard was passionate about painting and drawing – but he was also fascinated by ideas. Observation, memory, visualisation, order in drawing, composition, rhythm, the depiction of movement, the depiction of repose.'* As the works in this exhibition reveal, Luard surely succeeded – and nowhere more clearly than in his paintings and drawings of horses at work on the peacetime banks of the Seine in Paris, and their tragic role in the Great War of 1914-18, or out racing on the flats at Newmarket. To know his paintings is to know the man. As Luard himself insisted, *'There is always a link between a man's character and the pictures he paints.'*[7]

[Fig.3] top:
Soldiers Hauling a Mule from a Ravine
[cat.31]

[Fig.4] above:
Family group in St John's Wood, London, with Lowes on the right

So let us look more at the man. The Luards were of Huguenot descent, from Normandy, with – much more recently – firm military antecedents. Lowes Dalbiac was born in Calcutta in 1872, the second of the three sons of Charles Henry Luard, a colonel in the Royal Engineers and (at the time of Lowes's birth) Master of the Calcutta Mint. Sent home to be educated in England, Luard was at the Dragon School in Oxford and then Clifton College, Bristol. In 1890, having passed the entrance exam to read Mathematics at Balliol College, Oxford, he suddenly announced he wanted to become an artist instead.[8] With his parents back from India and settled in north London, Luard made this his home, with a studio in which to work in the old stables. Their house at 20 Elm Tree Road, St John's Wood, happened to back on to Lord's Cricket Ground. This was handy, because Luard was a keen sportsman: he listed cricket, hockey and horse racing among his various passions, and not surprisingly, drawings of horses are among his earliest. He began his training as an artist by attending drawing classes run by Alexander Davis Cooper (1820-1895), a rather elderly Victorian artist who specialised in historical subjects, landscapes and animals. And then, in 1893, he enrolled at the Slade School of Art.

Part of University College, London, the Slade's many painting rooms and life classes form part of the beautiful neo-classical buildings at the north end of Gower Street, only a short walk from the British Museum. Founded in 1871, from early on the Slade boasted a close connection with French painting. In 1876 the French painter Alphonse Legros was appointed as the school's professor, and over the course of two decades he established a tradition of fine draughtsmanship. Equally importantly, he simultaneously revitalized artistic connections between England and France. The effect of this was such that in 1917 a critic would write of Legros' *'great services at the Slade school in rescuing our younger British painters from insularity and bringing them into touch again with the great schools of European painting'.*[9]

In 1892 Legros retired, to be replaced by the more dynamic Fred Brown. He quickly made two new appointments: Henry Tonks, who would teach drawing, and Philip Wilson Steer, who would teach painting. Thus when Luard arrived the Slade was at the beginning of what would prove to be a remarkable era that endured for the next twenty years, his time there coinciding with what Tonks later dubbed the School's first *'crisis of brilliance'*. This was a flourishing of highly talented students, dominated by the extraordinary figure of Augustus John, who arrived as a quiet, rather reserved sixteen year old in 1894, but left four years later as one of the most remarkable forces in British art. Other students of the same period – with whom Luard rubbed shoulders on an almost daily basis – included Ambrose McEvoy, Frederick Spencer Gore, William Orpen, Gwen John and Edna Waugh (later Edna Clarke-Hall). All of them sooner or later achieved considerable artistic recognition. But Luard was already twenty years old when he arrived at the Slade, and nearly twenty-four by the time he left. McEvoy, John and many of the others in his circle were still teenagers, and of a somewhat lower social status. Luard does not appear to have moved in their circles, and there is no reference to him amongst their many letters or memoirs. He and friends such as Walter James, the son of Lord Northbourne, were among the older, higher status students.

Given such august company, however, Luard did quite well at the Slade, taking a first class certificate in figure drawing in 1895 and winning the figure drawing prize for the year. But the teaching at the School was still not everything at least some students expected.

[Fig.5]
Louisa and Veronica, c.1910,
oil on panel, 12 by 18 cm
(4 ¾ by 7 ins)

Ambrose McEvoy complained not long after leaving the Slade that the *'whole system was absurdly bad. Knowing nothing I was taught nothing.'*[10] And though he was the leading figure in British Impressionism, having spent years studying in Paris, Steer was a taciturn teacher. And Luard did not enjoy his time in Tonk's Life Class, in which the model might retain a static pose for hours. Rather, as one early critic recorded, it was when the model *'rose from throne, and moved naturally and freely, relaxed his limbs, and stretched his arms, that Luard began to draw with real interest and zeal. He was not a School draughtsman.'*[11]

Life on leaving the Slade was not easy for any of the young students. Not even Augustus John enjoyed immediate success, and he, like his friends, spent some years in solitary study and poverty in squalid premises around London. Luard, however, lived at home during his time as a student, and continued to do so following the end of his studies at the Slade in 1897. Like his contemporaries, he found a variety of work, both as a means of making a living, and as a way to develop his skills and slowly build a reputation, and – hopefully – a career.

Portraiture was the most lucrative avenue, but the work was piecemeal. Sometimes he relied on the influence of friends – he received, for example, a commission to paint the grandchildren of Lord Northbourne's family at their family estate at Betteshanger in Kent. He also found some work making book illustrations. And, like the rest of his Slade contemporaries, he fell in love. In July 1901, after some negotiations between the respective families, he married Louisa Mary Blackwell. She was the grand-daughter of Thomas Blackwell, one of the two founders of the successful food canning and bottling business, Crosse & Blackwell. The family was very wealthy – and hence somewhat reluctant at first that Louisa should marry an impoverished artist. But 'Louie,' as she was known, would bring an allowance of £200 a year, and her parents also provided the young couple with an attractive two-bedroom villa (rented), with servants' quarters, in St John's Wood. Their only child – a daughter, Veronica – was born ten months later.

Marriage eased some of his financial burden, but Luard's progress remained slow. In 1904 this led him to appeal to his much older – and very successful – friend, the American artist Edwin Austin Abbey (1852-1911) for assistance. With a fine modern house in Chelsea's fashionable Tite Street, a country house – Morgan Hall, near Fairford in Gloucestershire – and friendships with fellow American artists James McNeill Whistler and John Singer Sargent, Abbey possessed all the trappings of success. Receiving numerous commissions for murals – such as those at the Boston Public Library in Massachusetts, the Royal Exchange in London and the Pennsylvania State Capitol in Harrisburg – Abbey frequently employed various assistants. In 1904, Luard suggested that he might take one of these positions. Abbey's reply perhaps reflects some of the limitations then still to be found in the artistic education at the Slade. For as the American artist explained to his young friend,

I wish I could have had you with me for a while – I should have enjoyed it – and I might have been able to tell you some things – but I am so stalled with backed up work that I fear I must have a man who has had a more thorough academic training – it is the fashion among certain young bloods – some of whom in their ample leisure, write for the press – to decry this sort of training – but I assure you that it is the most satisfactory an artist can have – it is what syntax is to literature – You have a lot to go on with – to keep you thinking – even if you don't turn out a great original genius – I really think it would pay you to go to a good hard and fast school where they hammered things into you – proportion and the style of joints and action – and all that – You have lots of natural ability – but you have been permitting yourself to do things carelessly – and that's not good for anybody...

Don't dream about these things – until you have got your eye and hand a little better under control – it gets very interesting when you get to do it better – and if I was you I'd get into some

[Fig.6]
Luard with his wife Louisa, c.1919

good academic school without delay – my old master was a pupil and as dry as they make 'em – but he knew his business and - almost daily - truths that he instilled are asserting themselves – I should dearly like to see you get on – but that is the only way and you haven't much time to lose – Go to a school where the students are doing good work.[12] Abbey left off his letter by suggesting that Luard might try the École des Beaux Arts in Paris. This had been the school of one of Abbey's previous assistants, the English artist Wilfrid de Glehn (1870-1951), who had aided him on the Boston Library murals a decade before. Though two years younger than Luard, de Glehn was already carving out a good career for himself.

Luard took Abbey's advice, and in September 1904 moved to Paris with Louie and Veronica. Instead of going to study at the Beaux Arts, however, he chose the newly opened Académie de la Grande Chaumière in Montparnasse, under the tutelage of René Ménard and Lucien Simon – who would become a lifelong friend. Luard originally intended to spend only a few months in Paris. In the end, his stay there stretched to twenty-eight years.

At the Académie de la Grande Chaumière he came under the influence of Simon, whilst at the Louvre he particularly sought out the works by Jean-François Millet (1814-1875) and Edgar Degas (1834-1917) from among the moderns, and Goya (1746-1828), Rembrandt (1606-1669) and Rubens (1577-1640) from among the old masters.[13] Luard's familiarity with the Louvre was such that in 1923 he even contributed to a guide to the museum.[14] And as his 1932 lectures on French art reveal, Luard was well versed in its history. He particularly admired Jean-Antoine Watteau (1684-1721). *'Watteau is a very complete painter,'* he observed in 1932. *'He has such elegance of touch in his execution, and is so delightful in his grace and charm of colour, that the spectator often fails to realize the strength of his composition, of his line, tone and colour.'*[15]

But Luard was really more interested in the art of the nineteenth-century – once it got beyond the Classicism of David, that is (and he was also not especially interested in Impressionism). *'What a century of freedom and contrast it is,'* he nevertheless explained in his 1932 lecture. He then picked out another artist who is of considerable importance in understanding Luard's own work, and the great influence upon him of those years spent in France, during which time he haunted the Louvre and the Parisian salons and galleries. This was Honoré Daumier (1808-1879) – an artist also admired by Vincent van Gogh for the sometimes *'terrifying truthfulness'* of his prints and drawings of everyday life in France.[16] *'Here is Daumier a caracturist [sic],'* Luard observed, *'yet a fine painter. One of the acutest observers of contemporary life. A composer if ever there was one, ready to distort all forms at the dictates of the composition as a whole.'*[17] Such was the influence that in its obituary *The Times* would note that Luard's *'large, rather blunt style of drawing'* was reminiscent of Daumier.[18] The influence can equally be seen in Daumier's interest in animals – particularly horses – at work.

[Fig.7] above:
"The Feeding Trough" by Honoré Daumier

What particularly caught Luard's attention in Paris – and what, in part, compelled him to remain there for so many

[Fig.8] above:
Percherons Carting, c.1912
[cat.12]

[Fig.9] top:
Tournant Le Tombereau (Starting), c.1910
[cat.3]

years – were the horses. In the early years of the 1900s the stone-lined quays along the Seine were under construction. The great blocks of stone were dragged to the riverside by teams of muscular draft horses known as Percheron, from their origin in the old province of Perche in north-central France. They fascinated Luard, as many of the works in this exhibition reveal. In the high summer and the driving snow he watched and recorded them at work. To achieve these records he learnt a great deal from another Frenchman, the nineteenth-century drawing instructor, Horace Lecoq de Boisbaudron (1802-1897). Luard would call him a *'teacher of genius'* – his pupils had included Rodin, Fantin-Latour and the Slade's old professor, Alphonse Legros. *'All who worked under him, or knew him,'* Luard enthused in 1911, *'and I have seen many of them, speak of him with such enthusiasm as a man and a teacher ...'*[19] This enthusiasm led Luard both to seek out and interview his former pupils, such as Rodin, and to translate three pamphlets by de Boisbaudron into English. These were published in 1911 under the title, *The Training of the Memory in Art*.

To make drawings of movement, it is vital to be able retain facts in the mind's eye. Exactly as for another contemporary English painter of horses, Lucy Kemp-Welch, a photograph would not do for Luard. And for all his admiration of nineteenth-century French art, he was not wholly uncritical of it. Although it had been *'the age of scientific progress,'* he explained in one of his lectures, *'Art forgot itself and often copied anything as ununderstandingly [sic] as the camera itself.'*[20] The artistic reaction against the camera would, in part, be the genesis for both Impressionism and Post-Impressionism.

Though he was no Modernist, awareness of the fact that Luard was also reacting against the camera is vital for understanding his work. For whilst he did not practice as a modern artist, Luard was not wholly antithetical to Modernism – certainly not in the way that that other great twentieth-century English painter of horses, Alfred Munnings, was. Luard would, to be sure, speak of what he called *'the strange land of modern painting, with its violent changes, its theories cubistic and other and its violent intellectual endeavours to create new forms of art.'*[21] But he was not entirely opposed to these changes. As he wrote to a friend some time after his permanent return to England in 1932, *It would be interesting if one could be born a second time and see how a different atmosphere would have altered one's outlook and direction. Perhaps the deliberate inaccuracy of drawing nowadays would save one a good deal of trouble and regrets, and furthermore there is some value in the discarding of completeness of representation and rich paint which has come down to us from the Renaissance.*[22] To paint movement, Luard needed to transcend what he saw as the limitations of the camera. As he observed at the beginning of his seminal 1921 study, *Horses and Movement: Anyone who has watched a greyhound running must feel that the undulations of the animal, with their rhythmic series and culminating accents, are comparable to the run and rhythm of an air in music, whereas a momentary phase of the movement, such as is recorded in an instantaneous photograph, resembles a detached chord, and, like it, has little meaning out of its context.* How, he wondered, would it be possible to capture that sense of musical movement without rendering it lifeless, like a photograph? For Luard, the photograph was *a great obstacle to the proper understanding of how we perceive movement and what is involved in expressing it ... [T]he camera cannot record movement. It never sees it. It arrests the effect of a moment, selecting instantaneous aspects only, thus producing a stationary condition which is the negation of movement itself.* Was the actual recording of movement something, he asked, that only the artist could render? And if so, how was the artist *'to capture this emanation, at once so real and so transitory?'*[23]

It was in pursuit of an answer to this question that Luard devoted his artistic career. In aiming to achieve this he enjoyed some success in his lifetime. His first solo show opened in May 1911 at the gallery of Georges Petit at 8 Rue de Sèze – one of the leading galleries in Paris at the time.[24] And in February 1914 he had his first English exhibition, at the London branch of the internationally renowned French firm, Goupil and Co. (where, later in the year, the *avant-garde* London Group would hold their inaugural exhibition). Luard's show included examples of his *pochades*, the small wooden boards, four inches by seven inches, on which he made quick sketches, which these sold at 6 guineas each. Of the 79 works exhibited, 24 were sold for a total of just over £415, of which Luard would have received about £300. This progress, however, was interrupted by the abrupt intervention of the Great War in August 1914.

Luard's grandfather had fought at Waterloo, and at forty-two Luard felt young enough to enlist. He served with the Army Service Corps, rising to the rank of Lieutenant-Colonel. He would see scenes of devastation and destruction on the Front Line that he rendered in to some of his most moving work – in particular, his records of

[Fig.10]
Frontispiece for Horses and Movement from 1921 (top) and text and illustrations by Luard from selected pages from his book The Horse: Its Action and Anatomy by an artist, from 1935

dead horses and mules which, like the men, were killed in their hundreds of thousands. He would be mentioned a number of times in despatches *'for gallant and distinguished services in the Field,'* and received the Distinguished Service Order and the Croix de Guerre. But as he wrote to his wife, *'what a silly world this is, everyone playing at being a soldier instead of getting on with their real jobs ... to think that all this wealth can be spent, yet in times of peace there is no money to stamp out the worst conditions of living'*.[25] He longed to return to his painting, and regretted this potentially deadly interruption to his career.

He resumed his work after the war, and from 1923 continued to exhibit in solo shows every two or three years, in Paris, Glasgow and London, as well as showing at the Royal Academy and the Royal Scottish Academy,

[Fig.11]
Lowes Dalbiac Luard in uniform, c.1917

[Fig.12] below:
Refugees – Arras on Douellans Road, c.1916,
pen and ink, 15.5 by 53 cm (6 by 20 ¾ in)

and with the Pastel Society in London. But as an admiring critic wrote in 1924, *'Luard is not as well known as he deserves for he has made little effort to seek public recognition. His work is the only object to which he pays attention.'*[26] In 1932 the family finally returned permanently to London, settling into a large house in St John's Wood where he had his studio. He turned his artistic attentions to racehorses, spending weeks at Newmarket each year. The circus also became a great interest, and he revelled in recording the vibrant performances of clowns and acrobats. But his fame was founded on his images of horses in movement. Thus *The Scotsman* praised his *'impressive'* 1934 exhibition at the Fine Art Society in Bond Street: *He sees things large and full and square, and the way that he can convey the mass and thunderous crashing advance of dray-horses heaving at a load, or the elegance of thoroughbreds pacing towards the starting place of a racecourse, fills me with delight and wonder.*[27]

In 1935 the distinguished critic Frank Rutter wrote in *The Sunday Times* that Luard's steeplechase drawing *Over the Sticks* was the *'outstanding work'* in the Pastel Society's exhibition at the Royal Institute.[28] And there was further praise two years later when the *New Statesman and Nation* recorded in its review of Luard's new book, *The Horse: Its Action and Anatomy*, that he *is unequalled among living painters in the representation of*

animals, especially percherons or French cart-horses. He is also what is far more important, an artist: that is to say, his work is distinguished by the vital or rhythmical qualities of design without which fidelity to appearances is aesthetically insignificant.[29] This recognition was such that by April 1938, when he exhibited *Harrowing near Salisbury* to some praise at the Royal Society of British Artists annual show in London, Luard was being described as, *'of course, the best horse artist in the country'*.[30] And this at a time when Munnings was reaching the peak of his career and Lucy Kemp-Welch was still regularly exhibiting.

An exhibition at the Matthieson Gallery in London later that year was not a financial success (Luard blamed this on the recent Munich crisis) though one critic wrote that his horses in movement *'are always extraordinarily good, and in this show there are a number of brilliant circus-studies.'*[31] His old Slade colleague Augustus John came in twice to discuss the work, and Luard proudly recorded that *'he said how much he liked it.'*[32] That same year he also exhibited in a mixed show at the Oxford Arts Club, alongside Walter Sickert, Augustus John, Ambrose McEvoy, David Jones and Christopher Wood. By the outbreak of World War Two he was teaching anatomy and life drawing at St Martin's School of Art, and was an active member of the Art Workers' Guild, and through the course of the war he took a prominent part in the proceedings of the left-wing Artists' International Association.

The Luards continued to live in London through the Blitz, with Lowes serving as Deputy Controller with the local Air Raid Precautions service. But in 1943 Louisa died; though he remarried a year later, Lowes soon took ill with cancer and his own vibrant life of motion came to a halt on 20 September 1944. Having opened with Luard's words, it is apposite to close with them, and those of another French artist he much admired. As he concluded his essay in *Horses and Movement,*

Surely Corot is right in his attitude when he says, 'Although when I was young it annoyed me that the clouds would not keep still, now I am glad they will not, for therein lies their beauty'!

David Boyd Haycock
March 2020

[Fig.13]
Racehorse
[cat.46]

[Fig.14] below
Circus

[1] Though no note is made on who the audiences were for his lectures on 'the French Exhibition', the subject was clearly the extensive 'Exhibition of French Art, 1200-1900,' held at the Royal Academy of Arts, London, 4 January to 12 March 1932. There are two sets of lecture notes in the Luard family archive; one is paginated with the initials 'C.F.E.', the other is paginated 'F.E.' Lecture on the French Exhibition, C.F.E., ff. 1-2.

[2] Ibid, f. 26.

[3] *The Studio*, November 1912.

[4] Quoted in Kenneth Clark, *The Romantic Rebellion: Romantic Versus Classic Art* (London: First Omega, 1973), p. 203.

[5] LDL, 'Lecture on the French Exhibition,' Luard family archive, F.E., f. 22.

[6] Clark, *The Romantic Rebellion*, p. 200.

[7] LDL, 'Lecture on the French Exhibition,' Luard family archive, F.E., f. 24.

[8] Beckett (1988), p. 9

[9] Charles Aitken, 'English nineteenth-century art at the National Gallery', *The Burlington Magazine*, July 1917, p. 4.

[10] E.A. Akers-Douglas, *Divine People: The Art and Life of Ambrose McEvoy, 1877-1927*, edited by Lawrence Hendra (London: Paul Holberton Publishing, 2018), p. 34.

[11] Martin Hardie, foreword to *Horses and Movement from Paintings and Drawings by L.D. Luard*, (London: Cassell and Company Ltd, 1921), p. 6.

[12] E.A. Abbey to L.D. Luard, Chelsea Lodge, 42 Tite Street, London, 18 July 1904: Luard family archive. Though American born and bred, Abbey was a great fan of cricket: founder and later perpetual President of the Artists Cricket Club, it is likely that it was through this shared interest that the two men met.

[13] See Beckett (1988), pp. 15-16.

[14] See L.D. Luard, *A Guide to the Louvre: Painting-Sculpture, Decorative Art* (Paris: Librarie Hachette, 1923): it is not clear whether the 'English Text by L.D. Luard' is his words, or a translation of French text by Louis Hourticq, professor at the École Nationale des Beaux-Arts.

[15] LDL, unpublished and undated lecture notes on 'the French Exhibition', Luard Family archive, F.E. f. 24.

[16] See Vincent van Gogh to Theo van Gogh, letter 162, Brussels, January 1881, the Van Gogh Museum, vangoghletters.org.

[17] LDL, unpublished and undated lecture notes on 'the French Exhibition', Luard Family archive, F.E. f. 32.

[18] *The Times*, 25 September 1944.

[19] 'Martin Aldur' [pseudonym of L.D. Luard] to the editor of *The Century Magazine*, New York, 1911, New York Public Library, MSS and Archives Division, Century Company Records, MssCol 504, UUID 784497a0-b0e1-0133-16f3-00505686d14e.

[20] LDL, unpublished and undated lecture notes on 'the French Exhibition', Luard Family archive, F.E. f. 36.

[21] Ibid., f. 38.

[22] Luard to Percival Tudor-Hart, no date, quoted in Beckett (1988), p. 51.

[23] L.D. Luard, *Horses and Movement from Paintings and Drawings by L.D. Luard*, (London: Cassell and Company Ltd, 1921), pp. 13-18.

[24] Beckett (1988), p. 21.

[25] Quoted in Beckett (1988), p. 30.

[26] E.A.T., *Drawing & Design*, 8 October 1924.

[27] 'Luard's Animals in Action,' *The Scotsman*, 19 March 1934.

[28] Frank Rutter, 'Pastel Society,' *The Sunday Times*, 27 June 1935.

[29] 'The Horse: Its Action and Anatomy,' by Lowes D. Luard, *The New Statesman and Nation* 1 February 1936, p. 164.

[30] 'The "Junior R.A." Scandinavian Art,' *The Liverpool Daily Post*, 26 April 1938.

[31] The *New Statesman and Nation*, 10 December 1938.

[32] Quoted in Beckett (1988), p. 46.

Paris and the Percheron

"Some years ago Mr L.D.Luard passed through its (Paris's) city gates with the intention of spending a few weeks. The few weeks have now become part of years...He draws and paints the tragedy of the life of that city's working horses with an insight hardly equalled by those who use the same subjects in France."

The Studio, November 1912, p.159 *(Studio Talk)*

Lowes Dalbiac Luard moved to Paris in 1904 with the aim of continuing his training with the French painters Lucien Simon and Émile-René Ménard. He had recently married and was still establishing his career as an artist following his studies at the Slade School of Art in the early 1890s. The decision to move to Paris would prove the most significant of his life and resulted in a prolonged stay in the city that would last nearly thirty years. Through Simon, Luard assimilated the influence of the French Realist painters of the later nineteenth century, artists such as Jean-François Millet, who like Luard were moved by the sometimes harsh reality of daily life, including the toil of both human and animal on the land. Taking further inspiration from a wide range of artistic sources, from the powerful animal art of Eugène Delacroix to the graphic social commentary of Honoré Daumier, Luard soon developed a confident mature style which was very much his own reaction on these approaches to nineteenth century realism. His primary muse would become the Percheron, the proud working horse which was at the heart of the re-modelling of Paris and the banks of its river, the Seine, at around the turn of the twentieth century. This would provide the subject matter of some of his most compelling works, amongst them the powerfully dynamic *Timberhauling on the Seine* and *Tournant Le Tombereau*. Through these horses, he would develop a lifelong fascination with movement in art which would establish him as one of the great equine painters in early twentieth century Europe.

Above:
Tournant Le Tombereau (Starting), c.1910
[Detail of cat.3]

Opposite:
Percherons Carting, c.1912
[Detail of cat.12]

CAT. 1

A Rainy Day on the Seine near Paris

Inscribed and dated to reverse of canvas: *Raining.Dec.2.08*
Watercolour
Oil on canvas, 33 by 46 cm (33 by 18 ins)

One of a series of landscapes from early on in Luard's time in Paris which focus on the abstract and tonal qualities of the river at different times of year and in different weather. Such works show the influence of the American painter James Abbot McNeill Whistler, who Luard may well have met at the Chelsea home of his close friend, the American painter Edward Austen Abbey. These paintings succeed in suggesting the setting and subject matter of a work without needing to dwell on extraneous detail. It is an approach to painting that is evident in many of his unselfconscious *pochades* (small oil sketches on panel that he executed throughout his life).

CAT. 2

Turning

Oil on canvas, 46.5 by 61 cm (18 by 24 ins)

CAT. 3

Tournant Le Tombereau (Starting), c.1910

Signed l.l.: *L.D.Luard* and with exhibition labels (to reverse of stretcher)
Coloured chalks, 68.5 by 142 cm (27 by 56 ins)
Exhibited: The Fine Art Society, *Pictures and Drawings by L.D.Luard*, January 1926, no.41

CAT. 4

Timberhauling on the Seine c.1911

Signed and inscribed (verso): *L.D.Luard/69 Boulevard Arago/Paris XIII ieme*
and bearing further labels (to the reverse of the stretcher)
Charcoal and pastel, 76 by 178 cm (30 by 70 ins)

Timberhauling on the Seine, perhaps Luard's most powerful composition to portray the dynamism and power of Percheron at work, was executed in three versions, culminating in a large painting that was exhibited at Galeries Georges Petit in 1911, the Paris Salon in 1913 and the Royal Academy in London in 1914. The present pastel (the first of these) is of near identical size to the final painting and is at least its equal in immediacy and visceral power.

CAT. 5

Timberhauling, c.1911

Oil on canvas, 39 by 86 cm (15 ¼ by 33 ¾ ins)

The present work (the second of Luard's three versions of *Timberhauling*) is the smallest of the group. Its closeness in palette to the final painting and focus on form rather than detail suggests it was the probably the final study for that larger painting.

CAT. 6

Triste Hiver

Signed l.r.: *L.D.Luard* with artist's address label to reverse of canvas
Triste Hiver L.D.Luard/69 Boulevard Arago/Paris XIII/78
Oil on canvas, 31.5 by 44.5 cm (12 ¼ by 17 ½ ins)

CAT. 7

Sand Carts by the Seine

With faint incised signature l.l.: *L.D.Luard*
Oil on canvas, 31.5 by 44.5 cm (12 ¼ by 17 ½ ins)

CAT. 8

Horses and Sand Carts on the Banks of the Seine

Oil on canvas, 33 by 45 cm (13 by 17 ¾ ins)

CAT. 9

Stone Breakers

Oil on panel, 12 by 18 cm (4 ¾ by 7 ins)

CAT. 10

Two workers on a Seine Barge

With a winter scene (reverse of panel)
Oil on panel, 12 by 18 cm (4 ¾ by 7 ins)

CAT. 11

Three Men and a Percheron on a Paris Street

Signed and dated l.r.: *L.D.Luard/1911*
Oil on canvas, 27 by 46 cm (10 ½ by 18 ins)

CAT. 12

Percherons Carting, c.1912

Mixed media, 35.5 by 12 cm (14 by 30 ins)

CAT. 13

Barges on the Seine, Paris

With wooded landscape to the reverse of the panel
Oil on panel, 12 by 18 cm (4 ¾ by 7 ins)

CAT. 14

Early Morning, Paris

Signed and inscribed with the artist's address (reverse of panel)
Oil on panel, 12 by 18 cm (4 ¾ by 7 ins)

CAT. 15

Winter Scene

Oil on canvas, 33 by 46 cm (13 by 18 ins)
Exhibited: Galeries Georges Petits, Paris, 1923, no.30

CAT. 16

Snowfall in Paris

Signed l.l.: *L.D.Luard* and with the artist's address on a label (to reverse of panel)
Oil on panel, 12 by 18 cm (4 ¾ by 7 ins)

CAT. 17

Families Relaxing in a Paris Park

Signed with initials l.r.: *LDL*
Oil on panel, 12 by 18 cm (4 ¾ by 7 ins)

CAT. 18

Horse and Cart at Work on an Earth Bank

Signed l.r.: *L.D.Luard*
Oil on canvas, 32 by 44 cm (12 ½ by 17 ¼ ins)
Exhibited: Exposition de La Société des Artistes Rouennais, February 1922, no.11

CAT. 19

Pollard Trees with Rainbow

Signed l.l.: *L.D.Luard*
Pastel, 38 by 45 cm (15 by 17 ¾ ins)
Exhibited: The Fine Art Society, *Pictures and Drawings by L.D.Luard*, January 1926, no.40

CAT. 20

Sand Carts on the Banks of the Seine

Coloured chalks, 52 by 82 cm
(20 ½ by 32 ¼ ins)

Pastel

A number of Luard's most successful works were executed in pastel, a favourite medium of many of the French realist painters who influenced him. These were often executed on a remarkably impressive scale, a notable example being *Stone Cart: A Bird's Eye View* of 1926 (see cat.60), a composition which he later worked into an etching. This drawing was chosen as one of only a couple of historical works to represent the Pastel Society (where Luard was an exhibitor) in the exhibition *Pure Gold: Five Hundred Years of the Federation of British Artists* held at the Mall Galleries in 2011. Luard's ability to harness the contrasting bright highlighting and dark colouring which is characteristic of this medium also recalls the work of the English painter George Clausen. Luard would have been aware of Clausen as perhaps the most important English artist to be influenced by French realism in the latter part of the nineteenth century. The two artists later became great friends and correspondents when Luard became Clausen's near neighbour, following Luard's move to St John's Wood in the early 1930s.

War

Luard's peaceful existence in Paris was interrupted by the outbreak of war in 1914 and he soon enlisted, serving in the Army Services Corps with the British Expeditionary Force in France. He had a distinguished career in the army, rising to the rank of Lieutenant Colonel and being awarded the DSO and the Croix de Guerre as well as being mentioned in dispatches five times. Although he would complain in letters that army life would allow him little time for art, he created a remarkable body of work on paper during the war. Many of these powerful drawings, strongly physical portrayals of the victims of war, whether his beloved working horse, or injured civilians or refugees, were exhibited at the time and bear labels which cite his parent's address in Elm Road as his base. He also found time to execute a series of *pochades* of landscapes, amongst them records of the badly damaged townscape in and around Arras. In World War Two he spent time observing army mule gun teams training in Wales and worked up several other dramatic war works probably based on the memory of his own earlier experiences of conflict.

Above:
Horses – Victims of War
[Detail of cat.27]

Opposite:
The Shell
[Detail of cat.29]

CAT. 21

A Bombed Church, Arras

Oil on panel, 12 by 18 cm (4 ¾ by 7 ins)

CAT. 22 (ABOVE)

Taking Cover - Menin Road

With exhibition label (verso) inscribed with title under mount: *L.D.Luard/ 13 Elm Tree Road/London NW8/Covert "Menin Road"/War Drawing No.7*
Wash and ink, 18 by 23 cm (7 by 9 ins)

Taking Cover - Menin Road is one of Luard's most dramatic non-equine works from his small but powerful corpus of drawings from the First World War. The drawing's success rests in no small part on the strong physicality of the subject matter, primarily the two crouching soldiers to the right of the drawing, which were worked through a series of sketchbook studies (see cat 20 opposite). The composition would be further worked into the Second World War drawing *The Shell* (cat.29), a work possibly inspired by his memory of these earlier events.

CAT. 23 (BELOW)

Study from the artist's sketchbook for Taking Cover – Menin Road

Pencil, 10 by 15 cm (4 by 6 ins)

CAT. 24

Dead Beat: French Artillery, The Somme, 1916

With the artist's studio stamp
Grey ink and wash heightened with red ink, 22 by 42 cm (8 ¾ by 16 ½ ins)

The present work is a study for one of Luard's most celebrated First World War drawings, a commentator writing of it: "It had expressive power and vigour, providing a moving record of the suffering of those times". (quoted Oliver Beckett, *Horses and Movement, Drawings and Paintings by Lowes Dalbiac Luard,* J.A.Allen, London, 1988, p.32)

CAT. 25

Study for French Gun Team c.1917

With the artist's studio stamp
Pen and black ink with charcoal heightened with red ink on tracing paper,
36 by 50 cm (14 by 19 ¾ ins)

CAT. 26

Men's Shelter, Refugees

With label to reverse on backboard: *L.D.Luard/13 Elm Tree Road/London* NW8/*War Drawing No.5/War Drawing* N.5
Pen and brown ink, 13.5 by 23 cm (5 ¼ by 9 ins)

CAT. 27

Horses – Victims of War

Signed l.r.: *L.D.Luard*
Pen and sepia ink with wash, 13 by 30 cm (5 by 11 ¾ ins)

CAT. 28

Civilian – A Stray Shell

Inscribed (verso): *War Drawing no.8* and with title and the artist's address
(13 Elm Tree Road, London NW8)
Pen and ink with wash, 19 by 24 cm (7 ½ by 9 ½ ins)

CAT. 29

The Shell

Signed l.l.: *L.D.Luard* and with the artist's studio stamp (verso)
With a partial study of a female nude (verso)
Brush with pen and Indian and ink and wash, 33 by 27 cm (13 by 10 ¾ ins)

CAT. 30

A Mountain Battery: Lifting the Cradle up the Hill

With the artist's studio stamp (verso)
Wash over sepia ink and touches of pencil,
47 by 32 cm (18 ½ by 12 ½ ins)

A closely related work is in the Imperial War Museum (IWM ART LD 4228) and forms part of the group of Luard's work acquired by the War Artists' Advisory Committee in the 1940s. The note on that work describes the scene as follows: "A view looking down on a group of British soldiers attempting to pull a supply of shells up a mountain, along a path through the rocks. Two soldiers at the top of the mountain strain to pull the rope attached to the cradle, while five other soldiers push from the bottom."

CAT. 31

Soldiers Hauling a Mule from a Ravine

With the artist's studio stamp
Pen and ink with wash, 27 by 45 cm (10 ¾ by 17 ¾ ins)

The Imperial War Museum holds a related work (originally acquired by the War Artists' Advisory Committee during the War), *Mountain Battery: In the Mule Lines* (acc.IWM.ART.LD.4229)

England

Luard's mature work as a painter in England dates not only from his move to St John's Wood in 1932, but also from his numerous return trips to his home country in the intervening years, many being made on summer trips to the Cotswolds near Burford. This provided the chance to observe work on the land in the period immediately before and after harvest. Here his intense study of the horse continued, through his unsentimental observations of the hard, still unmechanised, world of ploughing, harrowing and harvesting. Following his move to England he became a regular visitor to Newmarket, mastering the action and movement of the racehorse, whether gathering at the start line or in the full thrust of the gallop. This period also coincided with the publication of his seminal equine work The Horse: Its Action & Anatomy by an Artist, one of the most significant and rigorous works on the horse by any artist since George Stubbs. Involvement in establishment artistic life also followed, with membership of the Art Workers' Guild, the Royal Society of British Artists and the more radical, left leaning, Association of International Artists, an artistic organisation that emerged as one of the more outward-looking in early 1930s Britain.

Above:
Studies of Chickens
[Detail of cat.43]

Opposite:
Under Starter's Orders
[Detail of cat.50]

CAT. 32

Study of a white horse

With studies of farmworkers (reverse of panel)
Oil on panel, 12 by 18 cm (4 ¾ by 7 ins)

CAT. 33

Studies of Carthorses

With further studies of horses on ploughed fields (reverse of panel)
Oil on panel, 12 by 18 cm (4 ¾ by 7 ins)

CAT. 34

Ploughing

With an extensive landscape with horses ploughing (reverse of panel)
Oil on panel, 12 by 18 cm (4 ¾ by 7 ins)

CAT. 35

Two Farmworkers Harvesting

Oil on panel, 12 by 18 cm (4 ¾ by 7 ins)

CAT. 36

A Team of Horses Climbing a Hill

Oil on canvas, 28 by 46 cm (11 by 18 ins)

CAT. 37

Haymaking

Oil on canvas, 26.5 by 41 cm (10 ½ by 16 ins)

CAT. 38

Cloudscape over Farmland

Oil on canvas

CAT. 39

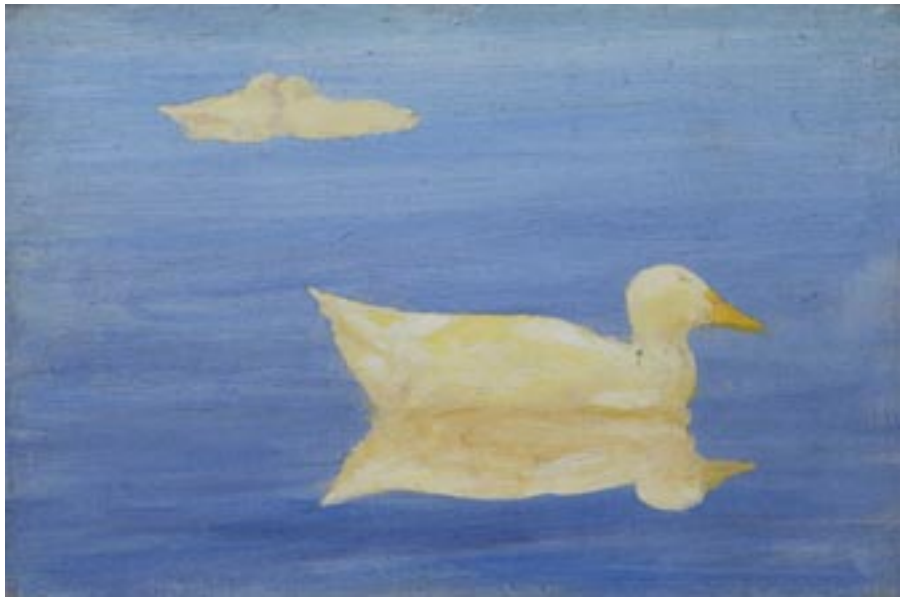
Haystacks

Oil on board, 25 by 34 cm (9 ¾ by 13 ¼ ins)

CAT. 40

A View Through a Window

Oil on panel, 17 by 12 cm (6 ¾ by 4 ¾ ins)



CAT. 41

Studies of White Ducks

Oil on panel, 12 by 18 cm (4 ¾ by 7 ins)

CAT. 42

Cloud Study

Oil on panel, 12 by 18 cm (4 ¾ by 7 ins)

CAT. 43

Studies of Chickens

Oil on canvas, 40 by 50.5 cm (15 ¾ by 20 ins)

CAT. 44

Lighting a Bonfire

Oil on board, 35 by 25 cm (13 ¾ by 9 ¾ ins)

Luard's fascination with movement also extended to the phenomena of fire as well as a number of *pochades* of bonfires there are several fine prints including an extraordinary etching and aquatint, conveying with a striking sense of immediacy the swirling forms of a bonfire, whipped up by the wind and out of control (see cat.40 (opposite)).

CAT. 45

Bonfire

Etching with aquatint
22 by 27 cm (plate size) (8 ¾ by 10 ½ ins)

CAT. 46 (ABOVE)

Morning: Horse and Rider

Oil with gouache, 21 by 26 cm (8 ¼ by 10 ¼ ins)

CAT. 47 (LEFT)

Racing with a river landscape (reverse of panel)

Oil on panel, 12 by 18
(4 ½ by 7 ins)

CAT. 48 (ABOVE)

Riders and Horses

With a study of a horse grazing (to reverse of panel)
Oil on panel, 12 by 18 cm (4 ¾ by 7 ins)

CAT. 49

Two Studies of a Racehorse

Oil on panel, 12 by 18 cm (4 ¾ by 7 ins)

CAT. 50

Under Starter's Orders

With the artist's studio stamp
Watercolour over pencil, 19 by 28 cm (7 ½ by 11 ins)

CAT. 51

Up the Gallops at Newmarket

Signed l.r.: *L.D.Luard*
Titled and inscribed on labels on backboard
Coloured chalks, 48 by 60 cm (19 by 23 ½ ins)
Exhibited: London, New English Art Club, Winter 1937, no.110; London, Royal Society of British Artists, Winter 1938, no.308

Circus

In the mid 1930s Luard developed a close friendship with the famous Circus owner Bertram Mills. This valuable contact gave him access to the back stages and wings of circus tents allowing him to sketch freely its many spectacles both in and out of the ring. Here he would be able to continue his work as a horse painter, observing its elegant performing Liberty Horses as well as producing sensitive studies of the circus's other performers, including its clowns and its high wire and trapeze artists. The latter would become the subjects of some accomplished drawings, which, in common with much of his best early work, are exceptional exercises in the study of movement. Circus subjects also formed a significant part of many of his public exhibitions in the last decade of his life including much of the work he showed at the Royal Academy and the Royal Society of British Artists (the latter of which he was a member). One circus work, "*Tight Rope*", was awarded the de Laszlo Bronze medal for 1944 by the Royal Society of British Artists, although it appears Luard never received the medal itself, its striking being delayed until after the War and after Luard's death in 1944.

Above:
Practice in the Circus Ring
[Detail of cat.59]

Opposite:
Clowns
[Detail of cat.53]

CAT. 52

In the Wings at Bertram Mills Circus

Signed l.r.: *L.D.Luard*
Oil on canvas, 46 by 33 cm (18 by 13 ins)

CAT. 53

Clowns

Signed l.l.: *L.D.Luard*
Oil on board, 21.5 by 29.5 cm (8 ½ by 11 ¾ ins)

CAT. 54

Schumann's Liberty Horses

Oil on canvas, 46 by 61 cm (18 by 24 ins)

CAT. 55

Circus Horse and Riders in the Ring

Oil on panel, 20.5 by 43 cm (8 by 17 ins)

CAT. 56

Horse and Rider at a Circus

Oil on panel, 12 by 18 cm (4 ¾ by 7 ins)

CAT. 57

Waiting in the Wings

Oil on panel, 12 by 18 cm (4 ¾ by 7 ins)

CAT. 58

Acrobats

Signed with initials l.r.: *LDL* and with artist's studio stamp
Red chalk with watercolour, 32 by 39 cm (12 ½ by 15 ¼ ins)

CAT. 59

Practice in the Circus Ring

Watercolour over pencil, 18.5 by 45.5 cm (11 ¼ by 18 ins)

CAT. 60

Stone Cart: Bird's Eye View, c.1926

Signed l.r. *L.D.Luard* and numbered out of fifty
Etching with aquatint, 39 by 26 cm (15 ¼ by 10 ¼ ins)

CAT. 61

On the Hilltop

Signed l.r.: *L.D.Luard* and numbered (l.l.)
Etching with aquatint

Graphic Work

The majority of Luard's work as a printmaker dates from the 1920s and 1930s. In Paris he discovered his natural facility as an etcher, producing numerous prints notably of racing, ploughing and Parisian scenes some of which (like Stone Cart: Bird's Eye View (opposite)) were based on his larger paintings and pastels of the same subjects. His use of aquatint in particular showed a mastery of tone and he also produced some fine lithographs of circus subjects in the mid 1930s. By the end of his life he was enjoying due recognition as an accomplished printmaker, having created over a hundred etchings, drypoints, aquatints and lithographs.

Chronology

1872	Born in Calcutta on 27 August.
1892	Studied at the Slade School of Art under Fred Brown and Henry Tonks.
1893-1903	Lives and works in London establishing a practice as a portrait painter.
1900	Marries Louisa Blackwell.
1904	Moves to Paris, initially studying under Lucien Simon and René Ménard.
1911	Translates *The Training of the Memory in Art* by Lecoq de Boisbaudron.
1914-18	Serves with the British Expeditionary Force in the Army Service Corps. Awarded DSO and Croix de Guerre. Mentioned in dispatches five times.
1921	*Horses and Movement* published by Cassell & Co.
1926	One-man show at the Fine Art Society in January and February.
1932	Returns to England, moving to a house in St John's Wood.
1934	Second one-man show at the Fine Art Society in March and April.
1935	*The Horse: Its Action and Anatomy by an artist*, published by Faber and Faber. One-man show at Hereford Art Gallery in August.
1938	One-man show at the Matthiesen Gallery, London.
1939	Remains in London during World War Two, working for the ARP. Several works are acquired by the War Artists' Advisory Committee during the War.
1943	His wife, Louisa, dies.
1944	Marries Margaret Moorhouse.
1944	Dies on 20 September.
1970	Retrospective at the Aldeburgh Festival.
1977	First of two exhibitions at The Parkin Gallery (the second in 1980).
2009	Retrospective at the National Horseracing Museum, Newmarket.

Above:
Self Portrait, c.1901,
oil on canvas, 45 by 29 cm
(Private Collection)

Opposite:
Schumann's Liberty Horses
[Detail of cat.54]

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Opposite page:
In the Wings at Bertram Mills Circus
[Detail of cat.52]

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