



# EARDLEY KNOLLYS

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1902 - 1991

Selected works from  
The Studio Estate

An essay by  
Huon Mallalieu

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# Introduction



1. **Hampshire View** (*front cover*)  
oil on canvas  
51 x 61 cms 20¼ x 24 ins

2. **Landscape, Var**  
oil on canvas  
63.5 x 76.8 cms 25 x 30¼ ins

If Eardley Knollys hadn't been an actual person, Evelyn Waugh might have written him into the pages of one of his novels. An exceptionally talented and charismatic man, he tried his hand at several things, even directing silent films in Hollywood for a short period, before he eventually established himself as a respected art critic and dealer of modern British and French art. Raffish and socially lithe, Knollys became known for his exceptional taste and style, and together with Desmond Shawe-Taylor, Raymond Martinez, Edward Sackville-West and Patrick Trevor-Roper formed a noted salon. While Knollys was never part of any of the noted 'groups' of the time, he could count among his friends Picasso, Duncan Grant, Edward Le Bas, Lady Ottoline Morrill and Frances Partridge, as well as several artists in the Bloomsbury and Euston Road groups.

In 1936, Knollys took over the Storran Gallery on Old Brompton Road and, along with his partner Frank Coombs, transformed it into one of the most fashionable avant-garde venues in London. Along with solo shows of Picasso, Chaim Soutine, Amedeo Modigliani, Vaslav Nijinsky and James Thurber, the gallery also mounted group exhibitions that included works by Grant, Victor Pasmore, Graham Bell and Ivon Hitchens. Their inaugural exhibition carried the deceptively innocuous title of Flower Paintings, and featured paintings by Renoir, Gauguin, Picasso, Grant, Matthew Smith and Hitchens. The gallery continued to go from strength to strength in reputation, if not profits, until 1944, when Coombs, who had signed up when Britain entered the war, was killed in a Belfast bombing raid and Knollys, utterly bereft, closed the Storran Gallery for good.

After doing significant work for the National Trust, Knollys, now well into his fifties, was first encouraged to paint by Le Bas while they were on holiday together in Brittany. Grant later seconded the motion and Knollys got his hands on some oils and simply started to make pictures. He focused mainly on still lifes and landscapes and developed a style borrowed largely from the Bloomsbury painters. But his delight in the possibilities of strong, even hectic colour keys is also indicative of his delight in the wilder aspects of Post-Impressionism, particularly the Fauves, whose utter rejection of local colour he shared. His paintings also show a keen knowledge of the Pont Aven school and the Nabi group of painters, particularly the Breton pictures of Gauguin, which Knollys especially admired.

With his startling palette and bold use of pattern, Knollys never tired of paraphrasing the cozy and the picturesque into something chic and surprising, while always retaining in his paintings a keen sense of style and eye for the sensual. Whether his subject matter was a bowl of lemons or the undulating hills of the Drôme valley, Knollys always attacked it with brio and the sheer wonder he felt for the possibilities of colour. Grant himself described Knollys' work as marked by "*such courageous enthusiasm... he is one of the purest painters I know.*"

Messum's exhibition of Knollys' work will coincide with The Radev Collection: Bloomsbury and Beyond, an exhibition at Pallent House in Chichester (*1st Oct 2011 - 22nd Jan 2012*). This important collection of modern master paintings was formed by Knollys. It was later augmented when his friend Sackville-West died and bequeathed his collection of paintings to Knollys. The collection was then left to the picture framer Mattei Radev, who preserved the collection in its entirety. The Radev collection includes works by Grant, Hitchens, Gaudier Brzeska, Modigliani, Winifred Nicholson, Lucien Pissarro and Graham Sutherland, and this rare opportunity to experience and acquire Knollys' own work at Cork Street, while the works that influenced him artistically (*not to mention made his name as an art dealer*) are on view in Chichester, should not be missed.

## EARDLEY KNOLLYS (1902 – 1991)

*“Everyone loved Eardley. You couldn’t help it.”*  
**Frances Partridge**

Eardley Knollys was well into his 50s when he was cajoled by Edward Le Bas, RA, into taking up painting, and he had reached 60 before he had a one-man show. This artistic late flowering has a precedent in that of Hercules Brabazon Brabazon (1821 – 1906), whose career in the previous century was so neatly summed up by Sir Frederick Wedmore: “*A country gentleman who at seventy years old made his debut as a professional artist, and straightway became famous.*”

In an interview with Julian Machin for The Charleston Magazine Knollys described his own involuntary emergence as a painter:

*“Despite all my interest in other peoples’ pictures, I never knew I could paint. It was after the war when I was going abroad with Edward Le Bas; he forcibly equipped me with everything necessary saying ‘Of course, you’re going to paint too’. He absolutely insisted, although I said I couldn’t. Ten days later when he left me to go to Lucca to meet Duncan Grant and Vanessa Bell, I was unable even to sleep for thinking about painting pictures. I never looked back.”* (1)

Unlike Knollys, though, Brabazon had actually trained as an artist, intending to become a professional before he inherited great estates in Hampshire and Ireland, providing the wealth that allowed him to be an absentee landlord and so become a highly original amateur watercolour painter. Over a long life he was able to develop his own style, derived from late Turner with a dash of Velasquez, and to become an Impressionist avant la lettre. Lacking any professional training, Knollys was also a true amateur, but his style was largely the product of what he had seen and handled as an art dealer in the years before the Second World War.

His father was Cyprian Knollys, who was descended from the titular Earls of Banbury and was a cousin of the Viscounts Knollys, but being from a junior branch had to earn his living. He worked as land agent to Lord Ashburnham and later the Duke of Buccleuch, and was the founder of the Land Agents’ Society. In due course this meant that his son would have the benefit of a comfortable private income when he turned to painting, but before that he too needed paid employment. Although Hampshire born and with a life-long love of the country, after Winchester and Christ Church, Oxford – where the important collection of Old Master paintings

and drawings first opened his eyes to art – Eardley Knollys’ first jobs were distinctly urban, in advertising, for Lever Brothers and J Walter Thompson. Thereafter he travelled in the United States, spending 18 months in Hollywood working on films in the hope of becoming a director, before returning for more travel in Europe.

In 1929 he was appointed private secretary to Viscount Hambleden, owner of W H Smith & Son. As well as taking responsibility for his employer’s “personal finances, investments, insurances, pensions and charitable donations”, the job entailed the “management of his London and country house and gardens,” for which his background will have suited him, and which was excellent training for his later career with the National Trust. As he recorded, with justifiable pride, by 1936 “*Lord Hambleden’s affairs now ran so smoothly that he agreed to allow me, while continuing to work for him and be responsible as before, to take up another activity of my own.*” (2)

The new activity was a partnership in a London art gallery. Originally known as The Wednesday-Thursday Gallery, this had been opened in 1932 in a two-room, hessian-hung but rat-haunted, basement at 106 Knightsbridge opposite Harrods, by a Mrs Cochrane, who offered tasteful Christmas cards and inexpensive woodcuts, but after a year she was joined by a more ambitious partner. Mrs Ala Story was an Austrian, and they combined their surnames as The Storrans Gallery. However, Mrs Cochrane soon moved on, and the energetic and vivacious Ala Story launched a series of one-man and mixed exhibitions of work by Continental and British contemporaries. In 1935 she took on as assistant a 29-year old painter she had met while staying on Sark. This was Frank Mundy Coombs, who had trained as an architect and worked for Hampshire County Council as a draughtsman before becoming a painter and a member of the London Group. In the Victoria Art Gallery, Bath, there is a portrait of him as a red-haired young man by Glyn Philpot, RA – an artist whose work the Storrans Gallery showed.

After Coombs had been with her for six months, Mrs Story allowed him to organise a mixed show on his own, and the 20 artists he selected included Pavel Tchelitchev, Morland Lewis, Ivon Hitchens, Frances Hodgkins, Christopher Wood, Victor Pasmore and John Banting. This was a success, and it was followed by Ala

Story’s last major show, of watercolours by the great stage designer Alexandre Benois, among them costume designs for Nijinsky, Karsavina and other dancers with Diaghlev’s Ballets Russes.

By the spring of 1936 Mrs Story was also getting itchy feet – eventually she settled in California – and Coombs informed his friend Knollys of the opportunity to buy in. Although Ala Story’s name always remained on the letter heading, he bought the business from her for £300. (3) Despite the condition of the premises, such collectors as Lady Ottoline Morrell and George Eumorphopoulos braved the rickety stairs, and a friendly cat was made welcome to police the rats.

Business, both with artists and collectors who wished to sell through them, was handled on sale or return, as were a number of paintings brought back from a trip to Paris. Coombs and Knollys had contacted the widow of the dealer Paul Guillaume, who entrusted them with many of the exhibits in their 1936 ‘Flower Paintings’ show, including works by Monet, Renoir, Gauguin, Picasso, Vlaminck and Derain, as well as a large component of their subsequent Modigliani show. They were on sale or return, and she charged them only carriage and (not having seen their premises) insurance. Later Knollys recalled that “*the finest Picasso we ever had, a big pink-period figure, was £2,000; only one Modigliani was as much as £1,000. Utrillos never reached four figures. The works of living English painters were priced at 15 – 30 guineas as a rule, from which the gallery took 33%.*” (4) Another innovative, and highly successful, show was of drawings by the great American humorist James Thurber.

Duncan Grant and Graham Sutherland he had known before opening the gallery, and many of the other artists that he now dealt in became friends, and it was from handling their work that Knollys was to gain the understanding of composition and love of colour that were to characterise his own paintings in later decades. Also, as any good dealer must, and any good artist should, he acquired a keen and well-exercised eye.

In 1937 Knollys and Coombs were able to escape the basement for rather more salubrious quarters in Albany Court Yard off Piccadilly. This was small, with a cottage-like feel, and Coombs was responsible for an effective combination of artificial and

natural lighting to produce a sophisticated gallery space. Despite the outbreak of war they kept the gallery going, although Coombs joined the Royal Navy as an Ordinary Seaman, and Knollys left Lord Hambleden’s employment to work as a labourer on a farm near Dorchester. However, on April 15, 1941 Coombs, by then an able-seaman, was one of nearly 1,000 casualties of the first major air raid on Belfast, where he was serving on H.M.S. Caroline, the naval headquarters in Northern Ireland. Although he continued to buy and deal for a while, and to correspond with gallery artists such as Frances Hodgkins, after the War Knollys never had the heart to return to the gallery business without him.

Although Frank Coombs is hardly remembered today as an artist, he continued to paint while running the gallery, and there is an example of his work in the Southampton City Art Gallery – where Knollys was later to exhibit. Another painting, of a gothic folly at Mill Hill, which had a Storrans label on the reverse, was on the market in 2006. In 1940 he featured in a London Group ‘Special War-Time Show’ at the New Burlington Galleries, of which Thomas McGreevy wrote in the Studio: “*It was evident that all the young people of what, before the war, was coming to be known humorously as the Cork Street Front, are carrying on energetically, courageously, and what is more important, with no loss of artistic integrity. There were characteristic works by Eileen Agar and Edna Ginesi, by John Tunnard, Ivon Hitchens, Robert Medley, Frank Mundy Coombs and many others of the younger generation.*” (5) One can only wonder which of his careers would have taken precedence, and what his reputation might be now, had he lived.

Eardley Knollys later described himself as “a painter, one-time gallery owner and collector”, but in fact for a number of years before and after the closure of the Storrans Gallery he had yet another career, and rather an important one.

In the spring of 1941 he left the land and took a job as assistant to the National Trust’s Secretary, Donald MacLeod Matheson, who had been running the secretariat single-handed for a year, based in two rooms at West Wycombe Park. Knollys and Matheson are unlikely to have been soul-mates. His new chief was a Balliol man, a follower of the Russian mystic Ouspensky, and, according

to James Lees-Milne, who joined them some months later, “*no aesthete*” and “*a bad delegator of business*” (6). The undoubtedly aesthetic Lees-Milne, on the other hand, was to become one of Knollys’ closest friends.

Although their friendship endured for the rest of their lives, triumphantly surviving occasional cooler patches, it was several years before it was firmly established. Lees-Milne’s diaries become a useful source of information on Knollys’ life from 1941 onwards. Their political views and tastes differed, but they enjoyed the same sense of humour, and, it was important for the homosexual Knollys and the bisexual Lees-Milne, as the latter’s editor and biographer Michael Bloch puts it, “*that, while they did not fancy each other in the least, they felt able to confide in each other, over almost half a century, about their respective homosexual infatuations and love affairs.*” (7)

The crisis for English country houses, which had been evident before the War, when Lees-Milne had helped to set up the Country Houses Committee, was intensified greatly by it, as many more owners were driven by lack of funds, the disappearance of servants or the death of heirs to approach the Trust. All had to be visited, and the two made many tours together around Wessex and Wales, which become Knollys’ area of responsibility. On one of the first of these, to Avebury Manor, Lees-Milne noted that Knollys “*was bored by the house because it is not classical but romantic*” (8), and showed more interest in the Ring and archaeological remains. He did not consider it worth mentioning that thanks to Knollys’ charm and coaxing the Avebury Ring, considered by many British archaeologists to be second in importance only to Stonehenge, eventually came into the Trust’s care. On the other hand, in April 1942 in Bath, despite the air raid that destroyed the Assembly Rooms, Knollys “*made me giggle so much*”, and for the first time is referred to as “*dearest and best companion.*” (9)

Between them they did much invaluable work for the preservation of English country houses and culture, but they thoroughly enjoyed themselves the while – as on a post-War occasion “*carrying the grandfather clock down the stairs at Cothele, clankings coming from the mechanism. I thought I would have a stroke we laughed so much, yet could not put it down.*” (10)

As the War ended in 1945, Knollys, together with the music critics Eddy Sackville-West and Desmond Shawe-Taylor (later joined by Raymond Mortimer, literary critic of the New Statesman) decided to set up a communal ménage at Crichel House, a pretty Georgian former rectory often referred to as Long Crichel, near Wimborne in Dorset, where they “*established a kind of male salon*”. In 1947, on one of the first of his many visits, Lees-Milne noted the “*highly civilised existence here. Comfortable house, pretty things, good food. All the pictures are Eardley’s, and a fine collection of good*

*modern art too.*” (11) This is too early to refer to works by Knollys, rather than pictures by others that he owned, since he had not yet begun to paint. Incidentally, Lees-Milne writes of Le Bas as “*a very nice man who thinks too much about boys and drinks too much. E. Benefits from Edward’s tuition at the easel.*” (12)

In his obituary of Shawe-Taylor for The Independent, Michael De-la-Noy described the life at Crichel: “*Guests of every kind tumbled over one another to stay the weekend. Sybil Colefax, Anthony Asquith, Graham Sutherland, Lord Berners, Nancy Mitford, Benjamin Britten, Henry Reed, Cuthbert Worsley, Rose Macaulay, Barbara Ward, Lennox Berkeley, Laurie Lee, Ben Nicolson, Derek Hill (who now has a studio there), C. Day-Lewis, and eventually Graham Greene and the great soprano Elisabeth Schumann all signed the Long Crichel visitors’ book.*” (13) Lees-Milne came to regard it as a second home.

In February 1949 he was there again: “*Stayed last night at Long Crichel with my dear Eardley. Thank God, with him my relations are absolutely straightforward. The relief of it. We like to believe we make a perfect combination, for we criticise each other mercilessly, usually laughing like mad, for alone we are very funny. A third person overhearing us might not think so.*” (14)

As early as July that year, however, there is a prophetic diary entry foreshadowing the end of this communal Arcadia: “*E., who is incurably romantic, said he would chuck Long Crichel and his perfect life there for love and give all he possessed to the loved one – and he would too.*” (15) In the event he did pretty well that. He had inherited some money, put in his resignation from the Trust in order to paint in 1957 - fully retiring at the end of the next year - and in 1965 he moved out of Long Crichel and settled at Slade Hill House (known to friends by the shorthand ‘The Slade’), a rather less pretty former hunting lodge near Petersfield in Hampshire. He shared it with Mattei Radev, the refugee Bulgarian picture framer, with whom he enjoyed a close, but platonic, friendship for the rest of his life. To be fair, another reason for the move, as he told Frances Partridge, was that having become a painter, he found it “*irksome to be living with three critics*” (16).

Although he could not paint in it, he always kept on his London flat in West Halkin Street, eventually considering himself to be one of Belgravia’s longeststanding residents. As he told Julian Machin in 2000: “*I tend to see things framed in a rectangle, and once struck by a composition I have to make a drawing of it and take it to the studio. I do like a ‘workshop’. I can’t paint in my flat, there are too many memories. I’m the oldest tenant in Belgravia – ever since 1935 when I was secretary to Lord Hambleden, when the street was practically where the chauffeurs lived!*” (17) He built himself studios both at Long Crichel and The Slade.

In 1989 Lees-Milne recorded: “*staying with E. alone at The*

Slade... I used to think it rather a horrid little red-brick Edwardian box. True, it has no architecture outside; but inside it is almost ideal for a single person, or in the case of E. and Mattei, two who are seldom here together. Of course made charming by E’s paintings and Regency furniture. There is a distinct period and sub-Bloomsbury feel...Every reference and art book to hand. Then the situation almost ideal, unspoilt landscape.

“*He is utterly independent, drives, cooks, does housework, paints as though 20 years old rather than 86. Only a little deaf.*” (18) At The Slade, too, there was entertaining. In the words of Radev’s obituarist in the Independent: “*Lives intertwined there without constraints of convention; guests sitting down to dinner were as likely to include the Sitwells, the cleaning lady, or both.*” (19)

Naturally enough, Knollys’ collection featured many of the artists he had represented, notably paintings by Sir Matthew Smith, of which he recorded: “*During the last month of the Storrان, when I persuaded my father to lend me some money, I bought 11 of them*” (20). Following on Mattei Radev’s death at the end of 2008, a touring exhibition selected from the collection is now at its first stop, Pallant House, Chichester, until January 22. Many of the influences that formed his own taste and painting style are evident in it, including works by Braque, Grant, Hitchens, Winifred Nicholson, Lucien Pissarro, Sutherland and Alfred Wallis.

As Duncan Grant wrote in 1963, “*It has been about 20 years since I first saw a canvas by Eardley Knollys. What I felt then was the integrity of his courageous enthusiasm – courageous because it seemed to me relatively late in life, like Gauguin, he was burning all the boats in his dedication to painting.*” (21) Gauguin is indeed the key. Stylistically Knollys is a Gauguin grandson, since so many of the artists he most admired, the Pont Aven and Nabi painters, notably Sérusier and Maurice Denis, the Fauves and Smith, had all drawn inspiration from Gauguin, if they had not been his pupils.

As he himself wrote in a introductory note for an early exhibition “*I have always loved bright strong colours – muddy ones seem to me symbols of gloom. This led me to the Pont Aven and Fauve painters, and they remain my favourites. But I soon discovered – as they did – that youth and exceptional genius are needed to apply blazing colours so recklessly. Some of the thoughtful control of Gauguin or Sérusier or Matisse is essential if you want to indulge this taste for colour. I try to drive along the splendid roads they opened – in my own car of course and with some personal diversions*”.

In another undated note, he continues: bright colours “*are not easy to use. Earth colours are more amenable but I find no joy in them. In using this high key I try to achieve, within a frame, a harmony consistent with the forms of landscape or still life. This is often at the expense of appearances to which I feel no obligation whatever.*

Thus when people ask me what place a landscape painting shows, I can only say it is based on a sketch I made here or there. And if they ask ‘Was it really that colour?’ the answer is ‘No’.”

This chimes well with the 1890 dictum of Maurice Denis: “*Remember that a picture before being a battle horse, a nude, an anecdote or whatnot, is essentially a flat surface covered with colours assembled in a certain order.*” However, while his Nabi and Fauve exemplars, and Gauguin, included figures and action in their landscapes, however flat, those of Knollys are invariably without incident. Colours and pattern are what matter.

In a further catalogue note, for the 1986 exhibition at Southampton Art Gallery, Richard Shone then editor of the Burlington Magazine described how Knollys would drive about the Hampshire lanes in search of views which appealed to him, filling many sketchbooks with “*quick, spontaneous, drawings in pencil, crayon or pastel*”. These would be distilled later in the studio; details would be discarded, elements rearranged and colours selected at pleasure.

Pleasure is really the point of these paintings, whether Hampshire subjects, landscapes based on his travels through France, Spain and Italy, or still lifes. Eardley Knowles had a great gift for friendship, and lived a most pleasurable life, thoroughly enjoying his various careers. Painting was one of his greatest joys, and it is natural that what Frances Partridge has called his “*radiant and heartlifting imagery*” (22) should bring joy to others.

**Huon Mallalieu**  
*Art Historian*

1. *Charleston Magazine*, Spring/Summer, 2000.
2. E. Knollys, typescript notes for a curriculum vitae, mid 1940s.
3. E. Knollys, ‘The Storrان Gallery’, in *The Burlington Magazine*, Vol. 131, no. 1032 (Mar.,1989), p. 203-207.
4. Knollys, *op. cit.*
5. Studio, January 1940.
6. J. Lees-Milne, *Diaries*, (ed. Michael Bloch, published 1975 – 2005).
7. M. Bloch, *James Lees-Milne: The Life*, 2009, p. 137.
8. Lee-Milne. *op. cit.*, entry for April 2, 1942.
9. Lee-Milne. *op. cit.*, entry for April 28, 1942.
10. Lee-Milne. *op. cit.* entry for, January 30, 1947.
11. Lee-Milne. *op. cit.*, entry for January 18, 1947.
12. Lee-Milne. *op. cit.*
13. M. De-la-Noy, ‘Obituary: Desmond Shawe-Taylor’, in *The Independent*, November 4, 1995.
14. Lee-Milne. *op. cit.*, entry for February 4, 1949.
15. Lee-Milne. *op. cit.*, entry for July 25, 1949.
16. *Charleston Magazine*, Autumn 1992.
17. *Op. cit.*
18. Lee-Milne. *op. cit.*, entry for April 1, 1989.
19. ‘Obituary: Mattei Radev’, in *The Independent*, October 14, 2009.
20. Knollys, *op. cit.*
21. Quoted, Southampton City Art Gallery, catalogue, 1986.
22. Remembering E.K., pamphlet for Bloomsbury Workshop, 1999



3. **Sirmione**  
oil on canvas  
71.1 x 91.4 cms 28 x 36 ins



4. **South of France, Var**  
oil on canvas  
71.1 x 91.4 cms 28 x 36 ins



5. **Distant Hills**  
oil on board  
17.8 x 26 cms 7 x 10¼ ins

5

6. **By the Rhone**  
oil on board  
17.8 x 25.4 cms 7 x 10 ins



6



7. **Blue Poplars**  
oil on canvas  
71 x 91 cms 28 x 35½ ins



8. **Cap Martin from Churchill's Garden**  
oil on board  
25.4 x 17.8 cms 10 x 7 ins



9. **Fauxcomte**  
oil on board  
25.4 x 17.8 cms 10 x 7 ins



10. **Blue Plums**  
oil on canvas  
61 x 51 cms 24 x 20 $\frac{1}{8}$  ins



11. **In the Drome**  
oil on canvas  
66 x 46 cms 26 x 18 $\frac{1}{8}$  ins



12. **Red Trunks**  
oil on canvas  
66 x 46 cms 26 x 18 $\frac{1}{8}$  ins



13. **Graham Sutherland's Garden, Menton**  
oil on canvas  
45.7 x 61 cms 18 x 24 ins

14. **Fjord**  
oil on canvas  
64 x 76.2 cms 25¼ x 30 ins





15. **Mixed Fruit Still Life**  
oil on canvas  
66 x 46 cms 26 x 18¼ ins



16. **Still Life: Lemons Peaches and Cucumber**  
oil on canvas  
61 x 63.5 cms 24 x 25 ins

17. **Lake at Oar**  
oil on paper  
50.8 x 66 cms 20 x 26 ins





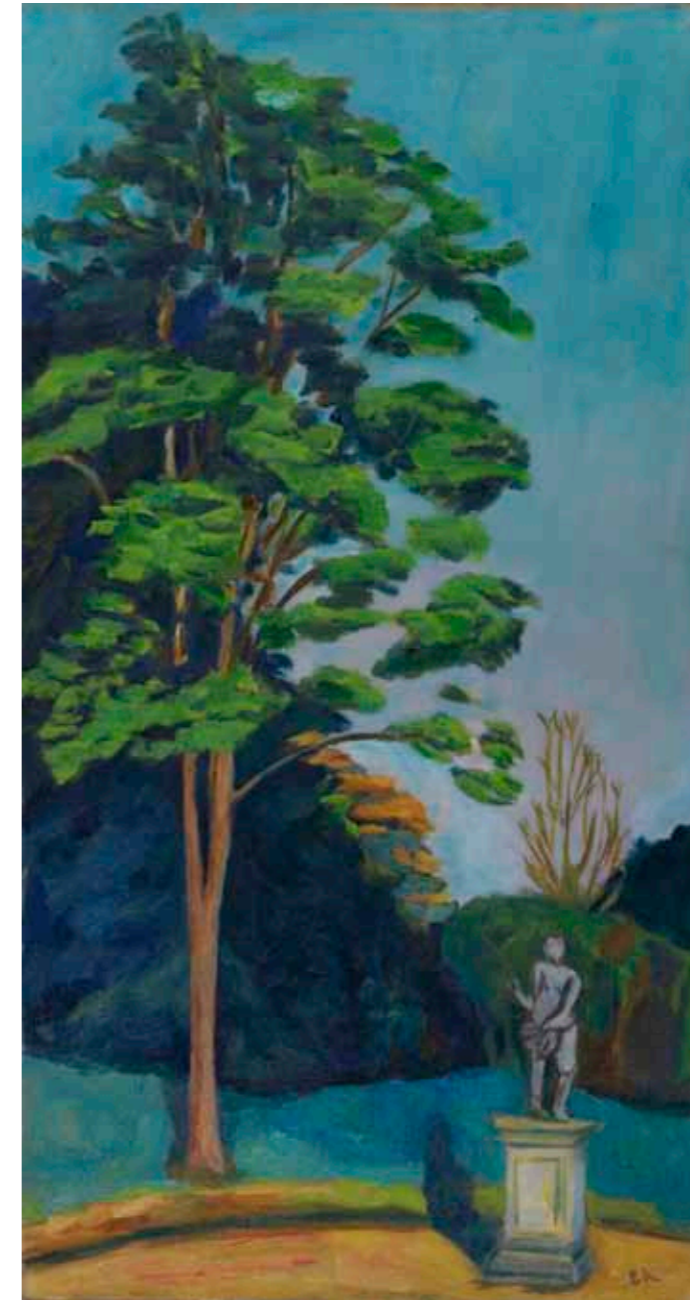
18. **Fall Riverscape**  
oil on board  
49.5 x 34.3 cms 19½ x 13½ ins



19. **The Valley**  
oil on canvas  
50.8 x 66 cms 20 x 26 ins



20. **May Tree, Renishaw**  
oil on canvas  
40.6 x 50.8 cms 16 x 20 ins



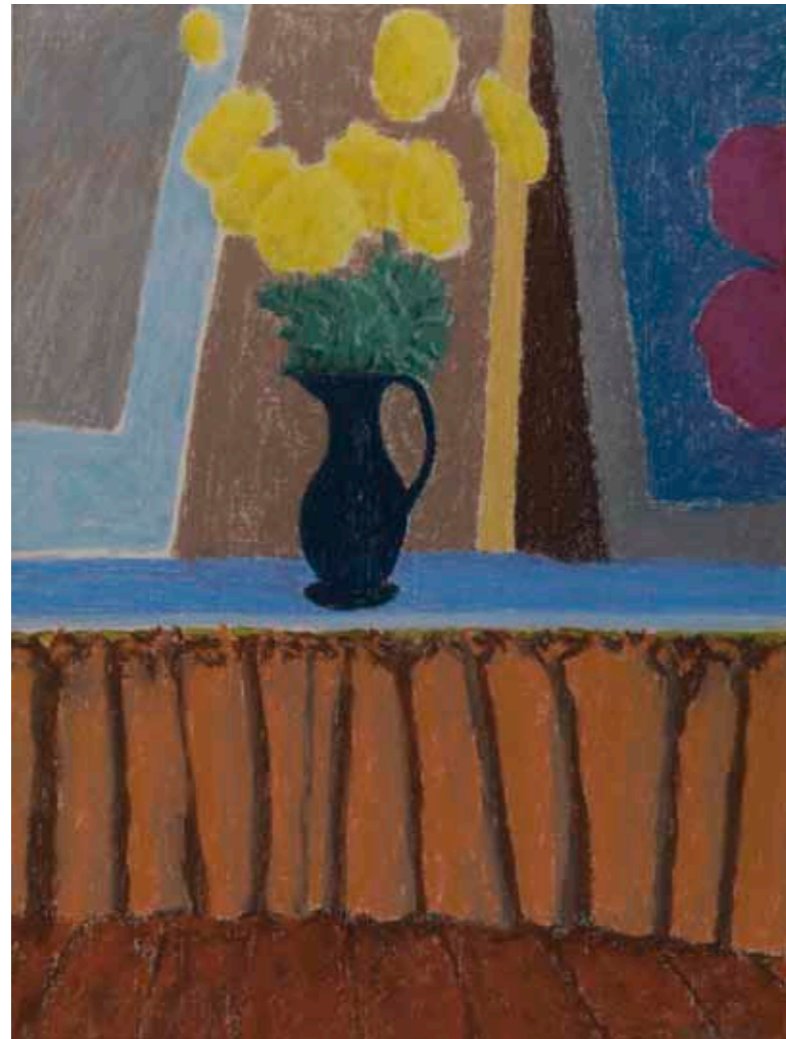
21. **Summer, Renishaw**  
oil on canvas  
76.2 x 40.6 cms 30 x 16 ins



22. **View from Window, Le Touquet**  
gouache on paper  
54.6 x 43.2 cms 21½ x 17 ins



23. **Church near Toulon**  
oil on canvas  
66 x 45.7 cms 26 x 18 ins



24. **Black Vase Yellow Flowers**  
pastel  
61 x 47 cms 24 x 18½ ins



25. **The Dragon Vase**  
oil on canvas  
76.2 x 63.5 cms 30 x 25 ins



26. **The Pink Bowl**  
oil on canvas  
25.4 x 35.6 cms 10 x 14 ins



27. **Chianti Bottle Still Life**  
oil on canvas  
63.5 x 76.2 cms 25 x 30 ins



28. **Yellow Flowers**  
oil on canvas  
55.9 x 33 cms 22 x 13 ins

28



29. **Anemones I**  
oil on canvas  
50.8 x 40.6 cms 20 x 16 ins

29



30. **Anemones II**  
oil on canvas  
56 x 46 cms 22 x 18½ ins



31. **Pears and Polyanthus I**  
oil on canvas  
30.5 x 38.1 cms 12 x 15 ins

31



32. **Pears and Polyanthus II**  
oil on canvas  
30.5 x 38.1 cms 12 x 15 ins

32



33. **Still Life with Pears**  
oil on canvas  
76.2 x 63.5 cms 30 x 25 ins

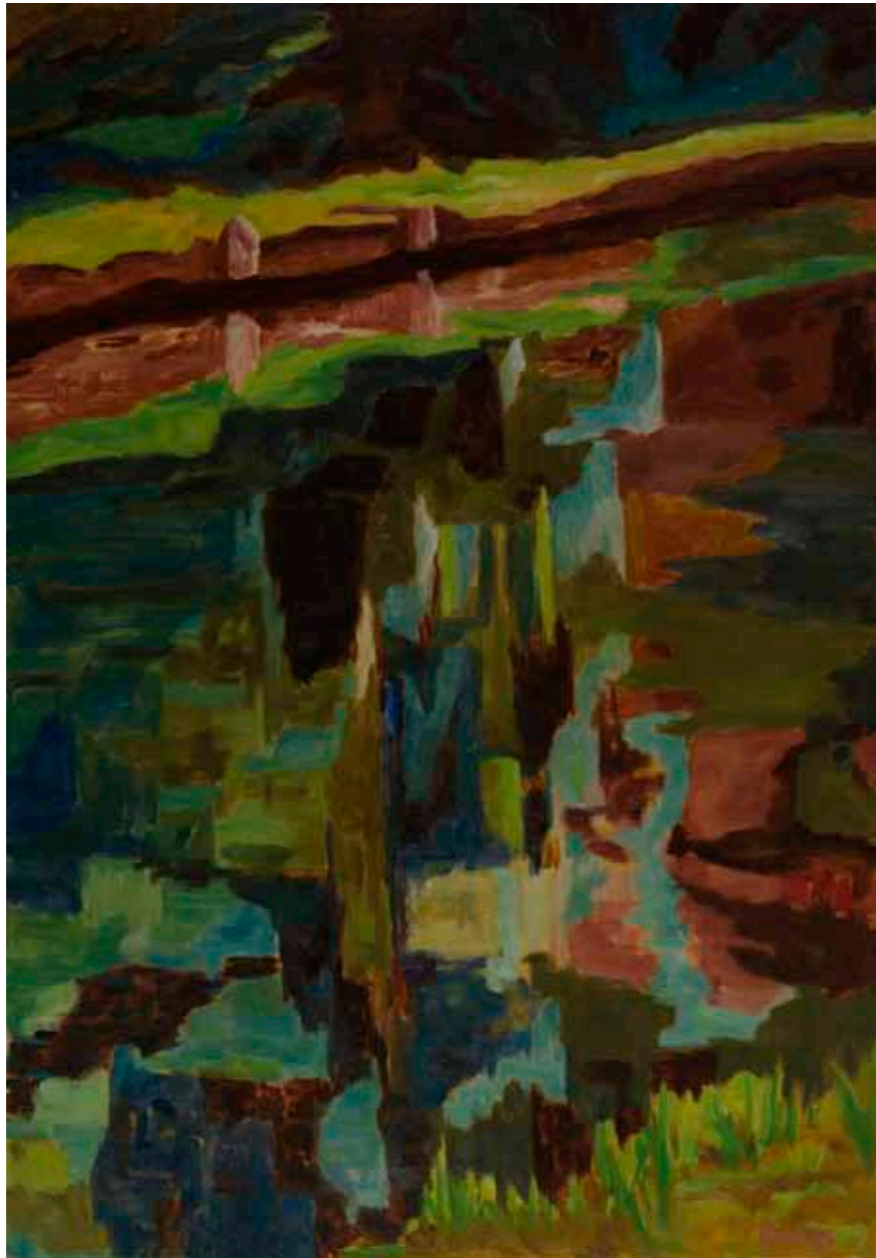
33



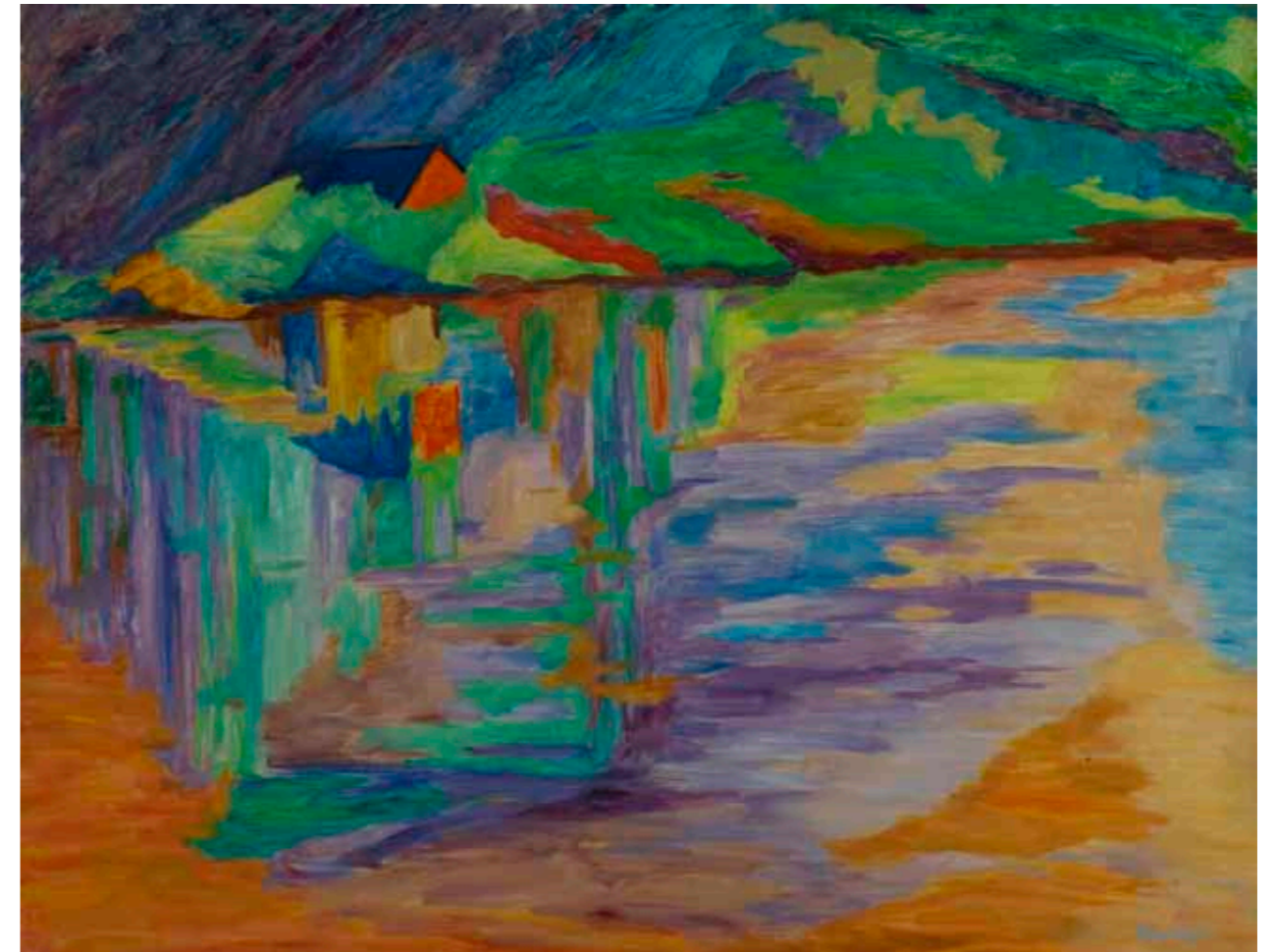
34. **Flowers and Wallpaper**  
oil on canvas  
56 x 33 cms 22 x 13 ins



35. **Dahlias**  
oil on canvas  
61 x 51 cms 24 x 20½ ins



36. **Reflections at Mottis Font**  
oil on canvas  
91.4 x 63.8 cms 36 x 25½ ins

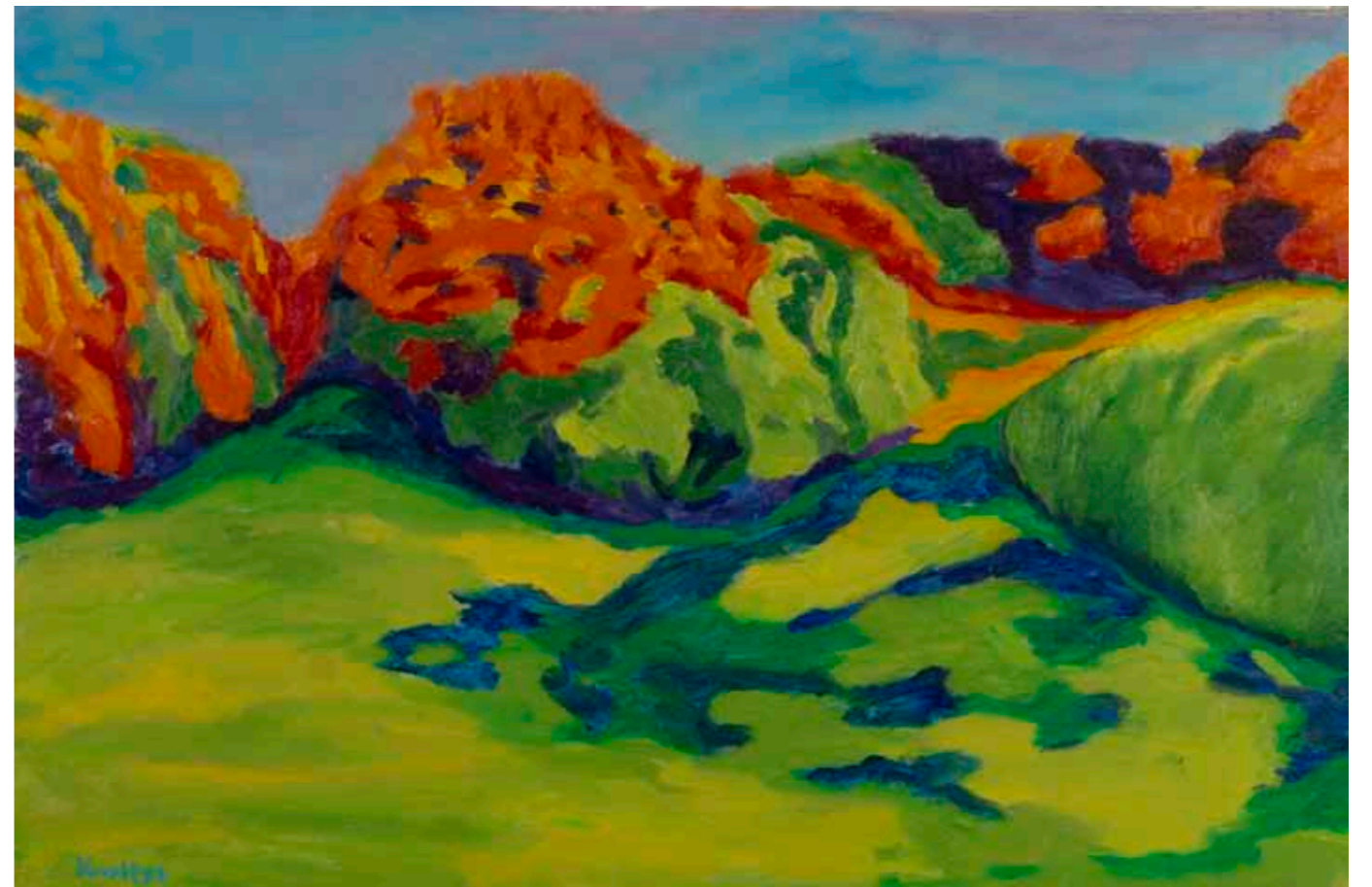


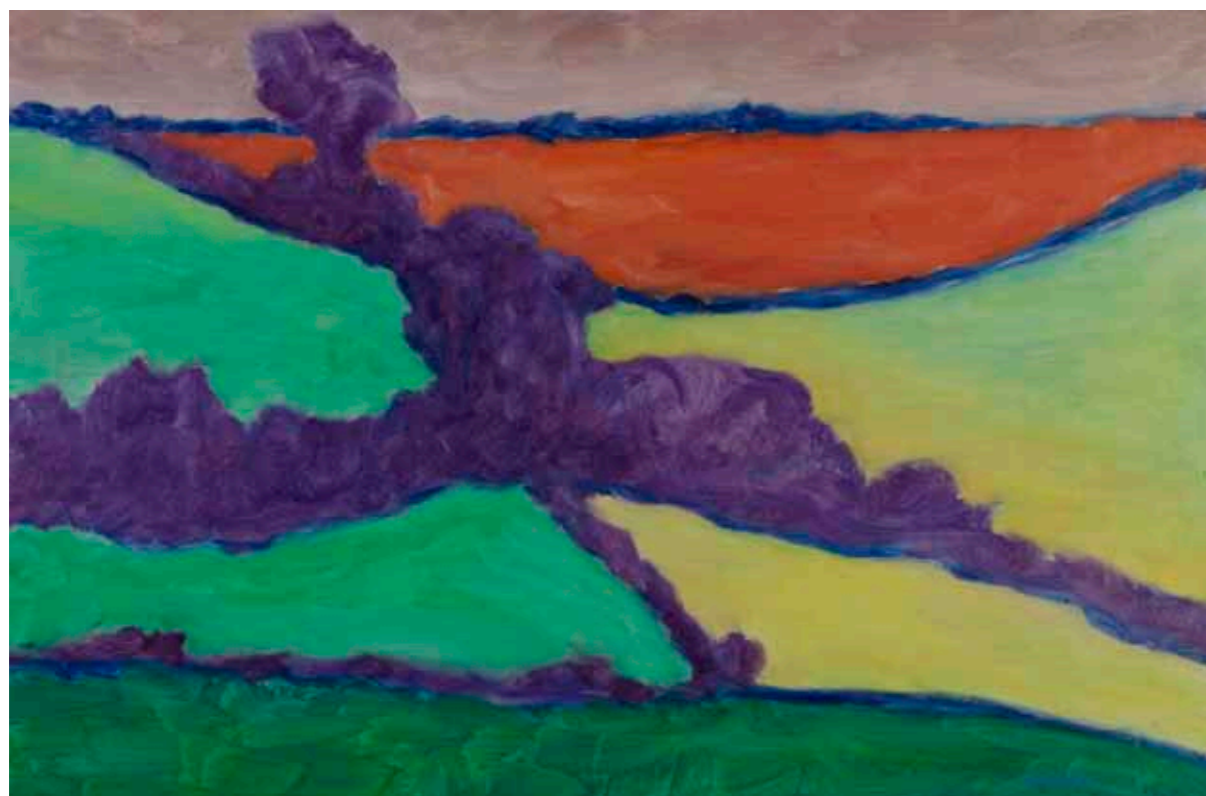
37. **Reflections**  
oil on canvas  
71.1 x 91.4 cms 28 x 36 ins

38. **Earthworks**  
oil on canvas  
50.8 x 76.2 cms 20 x 30 ins

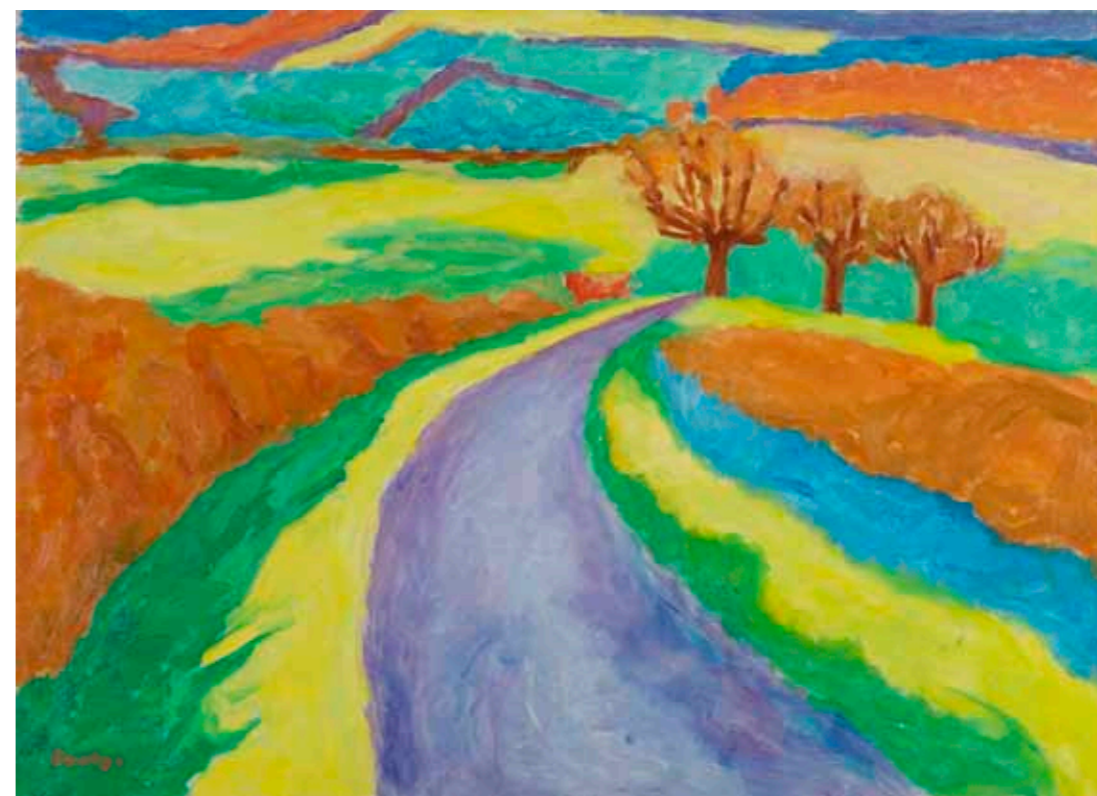


39. **Hampshire View**  
oil on canvas  
50.8 x 76.2 cms 20 x 30 ins



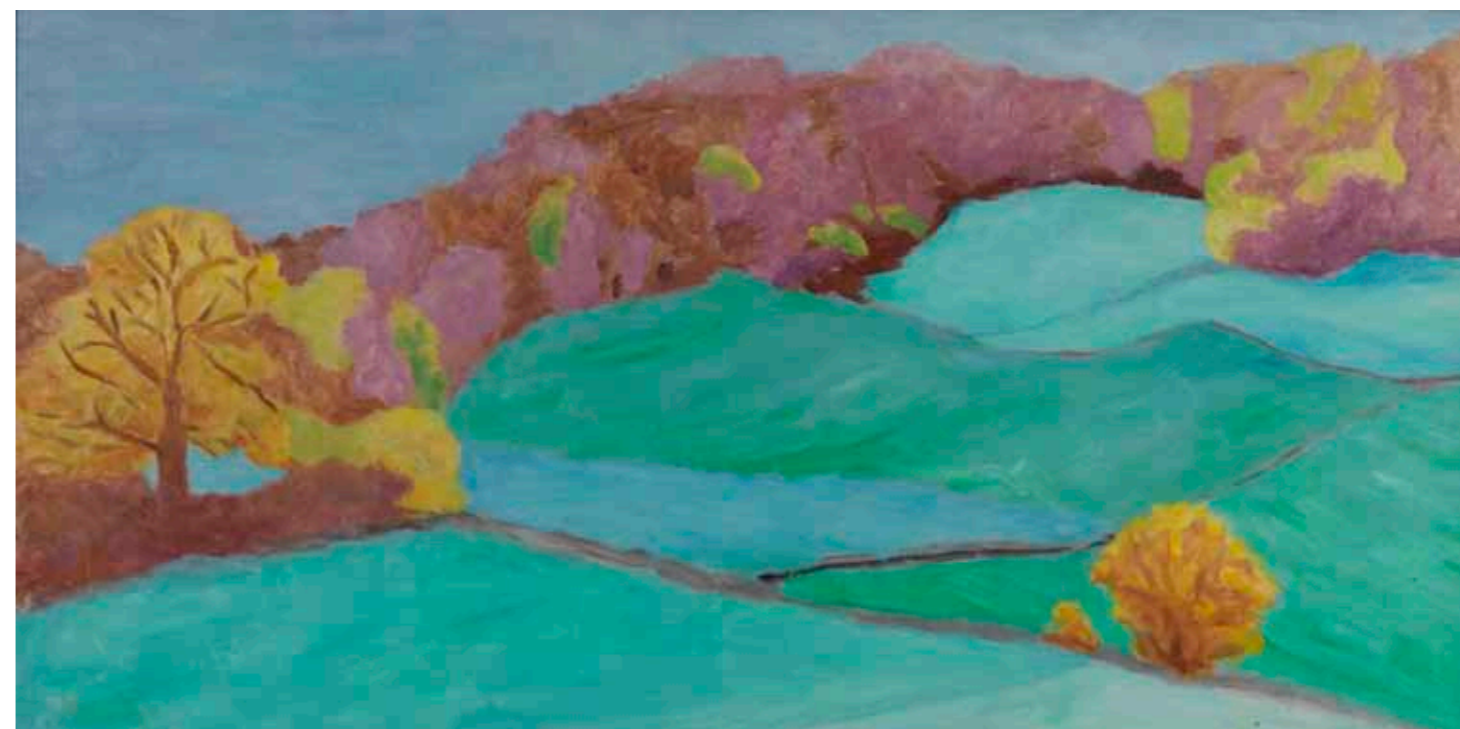


40. **Fields at The Slade**  
oil on canvas  
50.8 x 76.2 cms 20 x 30 ins



41. **Three Elm Trees, The Slade**  
oil on canvas  
51 x 71 cms 20 $\frac{1}{8}$  x 28 ins

42. **View from the Studio, The Slade**  
oil on canvas  
59.7 x 116.8 cms 23½ x 46 ins





43. **The Quarry**  
oil on canvas  
71 x 56 cms 28 x 22 ins



44. **Hampshire Landscape with Barns**  
oil on canvas  
53.3 x 40.6 cms 21 x 16 ins



45. **Near Slade Farm, 1975**  
oil on canvas  
40.6 x 50.8 cms 16 x 20 ins



46. **Slade Hill House, 1968**  
oil on canvas  
45.7 x 61 cms 18 x 24 ins

47. **Villa Fantasy**  
oil on canvas  
91.4 x 127 cms 36 x 50 ins



48. **Pink Blossom**  
oil on canvas  
91.4 x 121.9 cms 36 x 48 ins





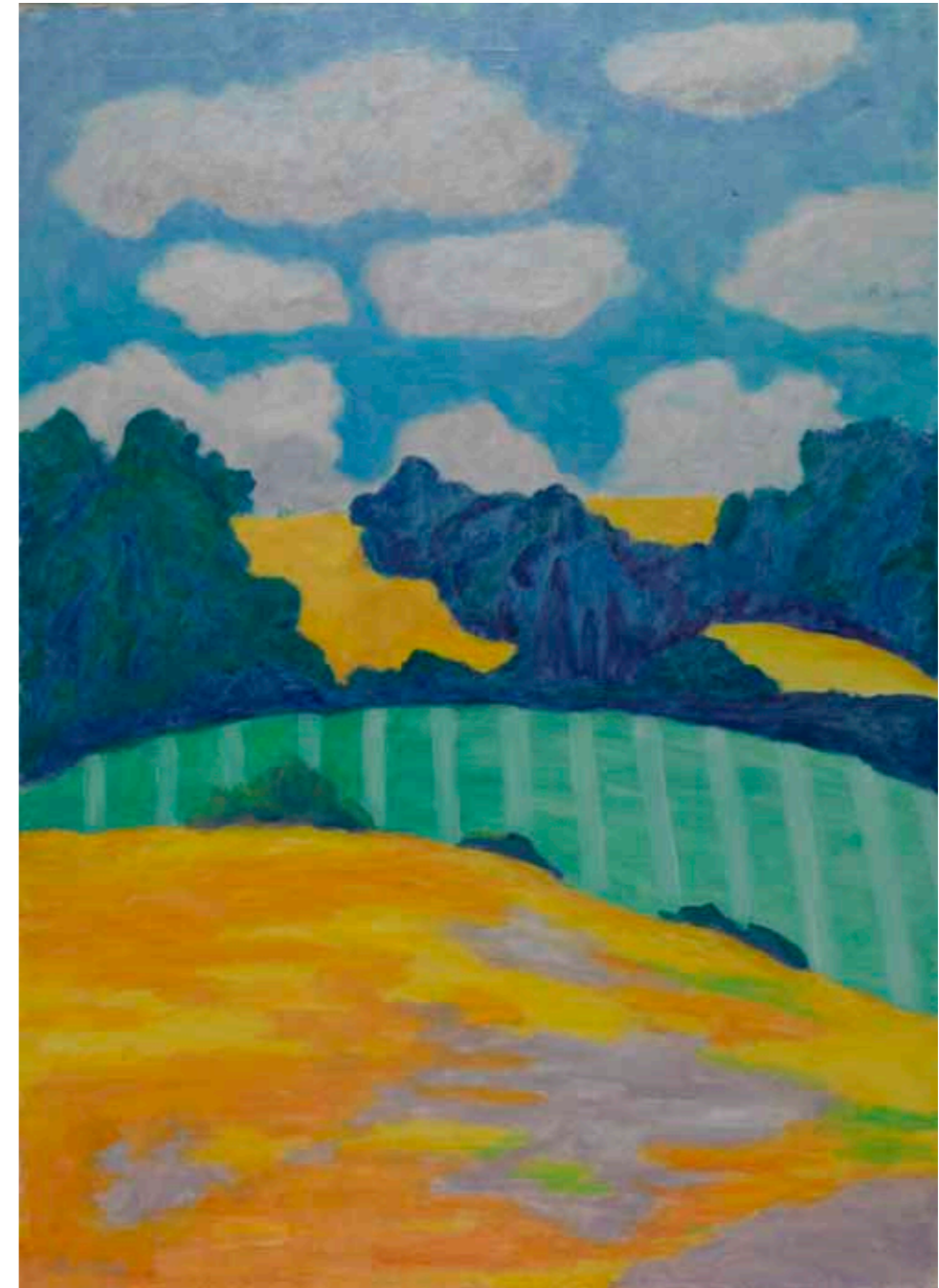
49. **Hampshire Valley**  
gouache on paper  
41.9 x 38.1 cms 16½ x 15 ins



50. **Wye Valley**  
oil on canvas  
50.8 x 76.2 cms 20 x 30 ins



51. **The Chalk Heap**  
oil on canvas  
61 x 46 cms 24 x 18½ ins



52. **Oxford Landscape - Near Henley**  
oil on canvas  
91.4 x 66 cms 36 x 26 ins



53. **Hampshire Fields**  
oil on paper  
44.5 x 64.8 cms 17½ x 25½ ins



54. **After the Harvest**  
oil on paper  
45.1 x 59.7 cms 17¾ x 23½ ins

55. **Anemones on Blue** (*back cover*)  
oil on canvas  
61 x 50.8 cms 24 x 20 ins

## EARDLEY KNOLLYS

1902	Born Arlesford, Hampshire on November 21	1957-72	National Trust committee member
1920s	Oxford University, founder member of Antony Eden's Uffizi Society. Working in Hollywood in various studio roles aiming to be a film director	1960	First one-man exhibition, at the Minories, Colchester
1930-40	Secretary to Lord Hambleton, owner of W. H. Smith	1965	Exhibition Hambledon Gallery, Blandford
1935	Moves to Belgravia, where he will have his London base for the rest of his life	1966	Leaves Long Crichel House and recreates a smaller version of this rural idyll at The Slade, near Alton, Hampshire, with Mattei Radev
1935-40	Proprietor Storrans Gallery, Brompton Road, London	1970-1984	London exhibitions at the Wilton, Mansard, Green & Abbott, Marjorie Parr, Alwin, and Achim Moeller galleries
1942-57	National Trust, agent and representative for South West England	1985	Exhibition Achim Moeller Gallery, New York
1945	Shares Long Crichel House, near Wimborne, Dorset, with the music critics Edward Sackville-West and Desmond Shawe-Taylor (later joined by a third critic, Raymond Mortimer)	1986	Exhibition Southampton City Art Gallery
1949	Takes up painting on the urging of his artist friend Edward Le Bas	1987, 1989, 1991	Exhibitions Michael Parkin Fine Art, London
1949-64	Contemporary Art Society committee member	1991	Died London on September 6
		1999, 2001	Memorial exhibitions, Bloomsbury Workshop, London
		2002	Exhibition Messum's Cork Street, London
		2011	Exhibition Messum's Cork Street, London

## Tributes

“Such courageous enthusiasm... he is one of the purest painters I know.” (*Duncan Grant*)

“Knollys is primarily concerned with landscape in the *fauviste* tradition. His colour is often arbitrary and high in key; he is unafraid of brilliant juxtapositions which make for some startling interpretations. He cannot be called a mystic but some of his small paintings have a potent quality of revelation.” (*Richard Shone*)

“Eardley Knollys described himself as a painter, one-time gallery owner and collector. In fact, his was a life in pictures.” (*Michael Parkin*)

“He had a connoisseur's knowledge of paintings, a sharp eye for the unusual and an indisputable good taste. He knew exactly how a room ought to be arranged.” (*James Lees-Milne*)

“A glance at almost any page of the Long Crichel guest-book reads like an entry from Who's Who. Lady Colefax, Anthony Asquith, Graham Sutherland, Lord Berners, Nancy Mitford and Benjamin Britten were among the first to stay there. They were soon followed by Henry Reed, Vita Sackville-West, Cuthbert Worsley, Rose Macaulay, Barbara Ward, V. S. Pritchett and Lennox Berkeley. And so it went on: Laurie Lee, C. Day Lewis, Derek Hill, Jocelyn Brooke, Somerset Maugham, Victor Gollancz, Clive Bell and the great German soprano Elisabeth Schumann were all guests whose names attest to the mixed and brilliant milieu created by Eardley Knollys and his friends.” (*Michael De-La-Noy*)



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