

HAROLD HARVEY

Penzance 1874 - 1941 Newlyn

Ref: CD 208

*Spoils of the hedgerow*



Signed and indistinctly dated lower left: *Harold Harvey '13*; inscribed with the title on stretcher

Oil on canvas: 16 x 18 in / 40.6 x 45.7 cm

Frame size: 21 ½ x 23 ½ in / 54.6 x 59.7 cm

In an oak reeded Whistler style carved and gilded frame



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# RICHARD GREEN

## *Provenance:*

Woolland, Son & Manico, Plymouth, 8<sup>th</sup> June 1920, lot 117  
Tony Martin, East Looe, Cornwall, then by descent

## *Exhibited:*

Penzance, Penlee House Gallery & Museum, *Harold Harvey: Painter of Cornwall*, 7<sup>th</sup> July-6<sup>th</sup> October 2001, no.36; this exhibition travelled to Newport Museum & Art Gallery, 20<sup>th</sup> October-1<sup>st</sup> December 2001 and Wolverhampton Art Gallery, 8<sup>th</sup> December 2001-26<sup>th</sup> January 2002

## *Literature:*

Kenneth McConkey, Peter Risdon, Pauline Sheppard, *Harold Harvey: Painter of Cornwall*, Sansom & Company, Bristol in association with Penlee House Gallery & Museum, Penzance 2001, catalogue raisonné, no.181, illus. p.143

Kenneth McConkey, Peter Risdon, Pauline Sheppard, *Harold Harvey: Painter of Cornwall*, Sansom & Company, Bristol in association with Penlee House Gallery & Museum, Penzance 2024, catalogue raisonné, no.234, p.125

In a lush, green meadow beside a stream, three children gaze with fascination at the bright blue birds' eggs held carefully by the eldest boy. The little girl on the left, kneeling in profile at a slight distance from the boys, brings the brightest colours to the composition in her luminous white smock over a vivid red dress. In the centre, the seated boy in brown cap and waistcoat, stretches his legs out towards the viewer, while the youngest child kneeling to his right, rests his right arm and perhaps his head on the older boy's shoulder. Harvey's vivacious technique, as well as clear, bright colours, bring the subject to life with an active paint surface, his skilful *plein air* naturalism heightening the immediacy of our sensory experience. Harvey also captured the joyful theme of children in a sundrenched outdoor setting in *Pioneers in aerial navigation* (1913, private collection, in which the two boys and the girl look very similar to those in the present work), *Ring-a-ring of roses* (1913, private collection), and *Holiday* (1912, National Museums and Galleries, Wales).

The simple enchantments of a rustic childhood are characteristic of the Cornish artist, whose picturesque landscapes were based on a lifetime of experience. As Caroline Fox writes in *Stanhope Forbes and the Newlyn School*, 'Harold Harvey was one of the most delightful artists of the new generation. His lifelong commitment to depicting the people and countryside of west Cornwall was an important feature of his work and one that probably arose from his being a native of the area. His best work expresses a true joy in the countryside and a real understanding of the movements and gestures of the men, women and children he so often depicted.'<sup>1</sup>

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<sup>1</sup> Cited in *Harold Harvey: Painter of Cornwall*, Sansom & Company, Bristol in association with Penlee House Gallery & Museum, Penzance 2024, p.73.