A TOUR IN A DONKEY-CART

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649032464

A Tour in a Donkey-Cart by Frances Jennings & Henry Tonks & Isabel Derby

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Edited by Trieste Publishing Pty Ltd. Cover @ 2017

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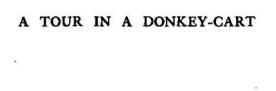




PLATE 1.

A TOUR IN A DONKEY-CART BY FRANCES JENNINGS .

WITH THIRTY-TWO COLLOTYPE REPRODUCTIONS OF HER DRAWINGS AND A NOTE BY PROFESSOR HENRY TONKS AND AN INTRODUCTION BY ISABEL DERBY

LONDON: JOHN LANE, THE BODLEY HEAD, W. NEW YORK: JOHN LANE COMPANY. MCMXXI

WILLIAM CLOWES AND MONS, LINSTED, LONDON AND SECCLES, ENGLAND.



LETTER FROM PROFESSOR TONKS

AM writing away from the Slade School, so I am unable to give any dates, but I will tell you of a few things I remember of Frances Jennings. She was always difficult to teach, in fact, was unteachable, and I do not think we can take any credit at the Slade for having made her what she was. She had a sense of form as expressed by line more highly developed than in any other draughtsman I have ever met. She drew best when she simply followed the outline, relating one contour to the other without any kind of calculation. If she used shadows, they did not often help her drawing. She was entirely dependent on the model and seemed to have very little power of drawing from memory. The human figure was all that seemed to interest her, and though she would have liked to express all sorts of strange mental experiences, she never seemed to me to succeed. Naked children she chiefly drew, I don't think because she liked them, but because they were more

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easily obtained, and she was able to have two or three posing together, which led to some of her best drawings. I think as far as her drawing went it was done quite easily; she could not have continued working long on any drawing. Her departure from the Slade, the result of a sudden paralysis, was a great disappointment to us there, as we were profoundly interested in her remarkable gift. It is useless to speak of what she might have become, we must make the best of what remains. Her drawings will interest none but the draughtsman, fortunately they are entirely free from sentimentality.

The interesting thing to note, as I hinted above, is that with a mind extraordinarily impressionable to all sorts of mystical influence, her drawings remained direct statements of facts, the result of her own immediate observation; facts stated with a simplicity and often with a grace without a rival.

HENRY TONKS.

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