

John Buckland Wright



THE SENSUOUS NUDE

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Sizes	Heights are given before widths.
Titles	Where the original titles are not known the titles are shown in square brackets
Condition	All items are in good condition unless stated otherwise. Minor imperfections are not stated.
Framing	All drawings are framed. Prints are supplied mounted but unframed.

References used in this catalogue

L & M nos. *The Engravings of John Buckland Wright*, edited
and with an introduction by Christopher
Buckland Wright, Scolar Press, England 1990

Note on Illustrations

Works illustrated in the catalogue are primarily items that have
not been illustrated in our previous catalogues. Where they have
been illustrated, references are given to these earlier catalogues
as follows:

FMOP = John Buckland Wright For My Own Pleasure: The
Autonomous Prints

SY = John Buckland Wright. The Surrealist Years

GCY = John Buckland Wright. The Golden Cockerel Years

CY = John Buckland Wright. The Continental Years

Illustration on front cover

Girl Leaning Against a Bed c1937, ink. Catalogue No. A3

Illustration back cover

Studies of a Girl Undressing 1944, pencil and watercolour 1944.
Catalogue No. A7

John Buckland Wright

(1897–1954)

T H E S E N S U O U S N U D E

Drawings, engravings and etchings of the female nude

Exhibition dates

5–29 October 2005

The catalogue contains a number of images of a sexually explicit nature. Users are asked to ensure that the catalogue is not exposed to minors or to those who may find these images offensive

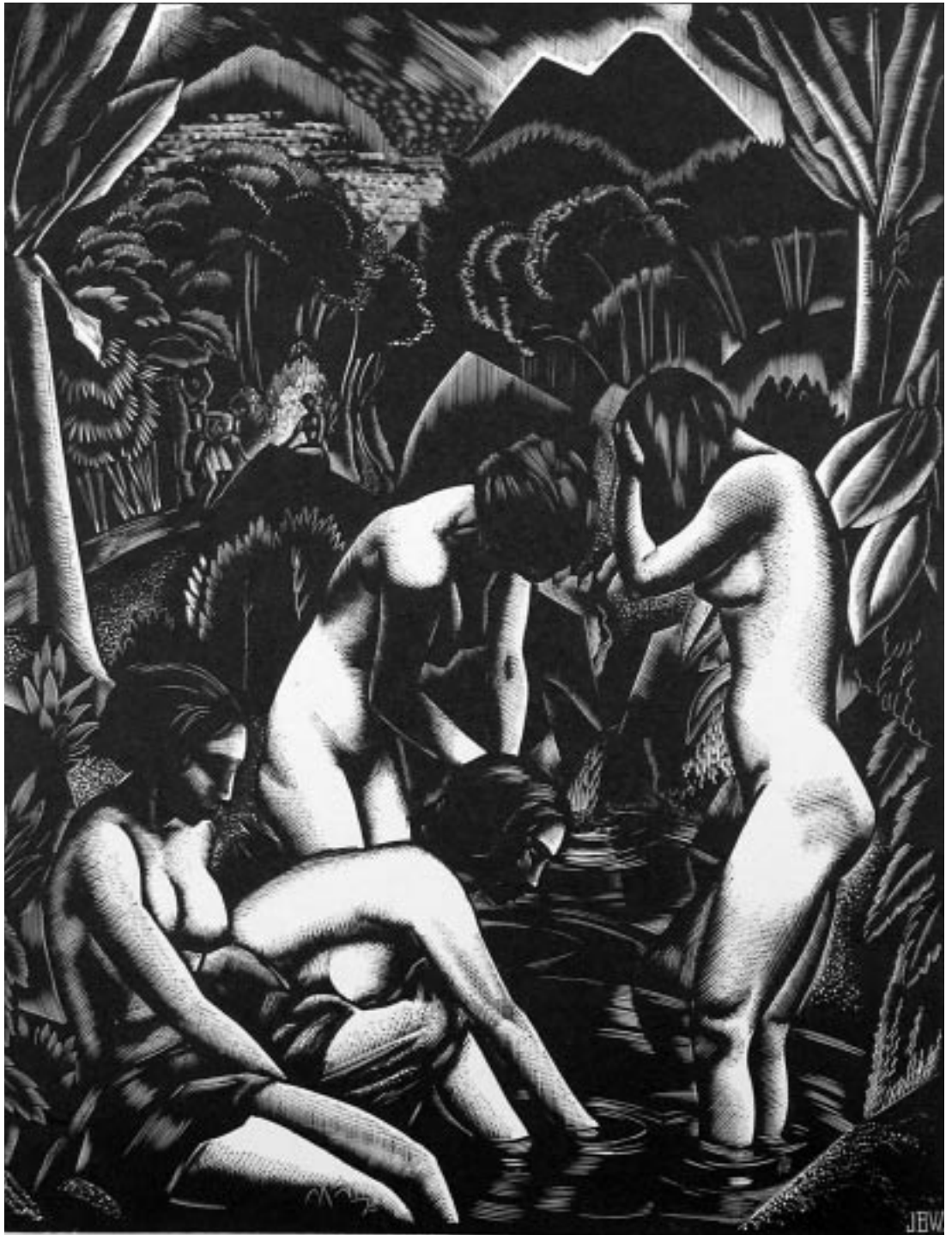
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Baigneuses Balinaises 1931. Wood engraving. Catalogue no. B4

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Kneeling Nude: Rejected Design for Cover of Keats' Sonnets
1930. Wood engraving. Catalogue no. D1

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F O R E W O R D

This catalogue of the exhibition *John Buckland Wright: The Sensuous Nude* is the fifth in our series exploring all aspects of the artist's work.

John Buckland Wright was born in Dunedin, New Zealand, in 1897. He was educated in England from 1905 and initially trained as an architect, which profession he abandoned for art in 1922. He settled in Brussels in 1926 where he taught himself wood engraving but moved to Paris in 1929. By this time he was already proficient as a wood engraver and his friendship with Roger Lacourière in his early days in Paris led him also to become proficient in copper engraving.

Buckland Wright remained in Paris until the outbreak of war and then returned to England. After the war he became an influential teacher of print-making at the Slade School of Art and the Camberwell School of Art. In 1953 he published his influential book *Etching and Engraving: Techniques and the Modern Trend*. He died unexpectedly in 1954.

This exhibition looks at Buckland Wright's love and preoccupation with the depiction of the female nude.

Buckland Wright's first engraving *Girl* 1925 is of a female nude but the female form does not appear much before 1928, first in the guise of exotic dancers from India and the Orient and from 1929 as studies of bathers. Thereafter the nude dominates Buckland Wright's work.

The 1933 series of engravings for the privately printed *Dolores* by Swinburne heralded a purer form of white line engraving, an approach he returned to during the war years. From 1936 he made both wood and copper engravings for illustrations for many Golden Cockerel Press books. He was the natural choice as an illustrator where the subject matter of the book called for images of the sensuous form of the naked woman. His engravings for *Heart's Desire*, a tale of lesbian love, another privately printed book, are some of the most sublime of his copper engravings.

Throughout his career Buckland Wright drew from the model. The exhibition includes thirteen drawings from life, none of which have been exhibited before. They cover the years 1934 to 1949. Some are finely drawn with every attempt to bring out the character of the model. Others are drawings exploring the form of the naked figure with some particular project in mind. Buckland Wright always sought to depict the female form in the

most relaxed way possible. The figures appear to have no cares or worries; nor are they provocative. There is an innocence about them that is endearing. This feeling is repeated in the engravings.

The selection of works for this exhibition and the choice of which items to illustrate have been governed by which works have not appeared in our earlier exhibitions *The Continental Years*, *The Surrealist Years*, *The Golden Cockerel Years* and *For My Own Pleasure: The Autonomous Prints*.

The exhibition includes a small number of erotic works. These works are not well known and are rarely seen. They do not form a significant part of the artist's output but nevertheless need to be recognised in a survey of his depiction of the female nude.

Rupert Otten

September 2005



Girl with Right Leg Raised 1934
Ink. Catalogue no A1



Classical Nude c.1938
Pencil. Catalogue no A4

DRAWINGS

Buckland Wright's accounts show that he hired models for life drawing through out his career. These drawings were used in the exploration of ideas and the formulation of specific poses relating to commissioned and autonomous prints. In some cases the drawing concentrates on the form alone with little attention to the character of the model. In other cases the drawings are fully realised with a detailed examination of the character and face of the sitter.

All the drawings have the studio stamp and have never been exhibited before.

A1 Girl with Right Leg Raised 1934

Ink, 27 × 11 cm

Dated lower left 23.5.34

This drawing appears to relate to the wood engravings *Artist and Model* (items B9 and B10)

Illustrated page 5

A2 Seated Nude Amongst Foliage

c.1935

Black crayon, 19 × 13.5 cm

Illustrated



The Bathing Pool

Ink and wash on paper. Catalogue no. A5



Seated Nude Amongst Foliage c.1935
Black crayon. Catalogue no. A2



Hannah Cartwright 1946
Pencil. Catalogue no. A8

A3 Girl Leaning against a Bed
c.1937
Ink, 27 × 21 cm
This may be a study for one of the illustrations for *Mme de Maupin*, Golden Cockerel Press 1937
Illustrated front cover

A4 Classical Nude c.1938
Pencil, 26 × 16 cm
On J Green & Son watermarked paper
Illustrated page 5

A5 The Bathing Pool 1941
Ink and wash on paper,
23 × 29.5 cm
Dated 31.3.41 and 1.4.41 lower right
Illustrated

A6 Seated Nude c.1944
Blue crayon and watercolour wash,
30 × 25 cm



Girl with Raised Arms Holding a Towel c.1946
Ink and wash. Catalogue no. A10

A9 Studies of Girl with Raised Arms and from the Back 1946
Pencil and wash, 23,5 × 13.5 cm
Dated lower left 27.7.46

A10 Girl with Raised Arms Holding a towel c.1946
Ink and wash, 25.7 × 17.2 cm
Illustrated

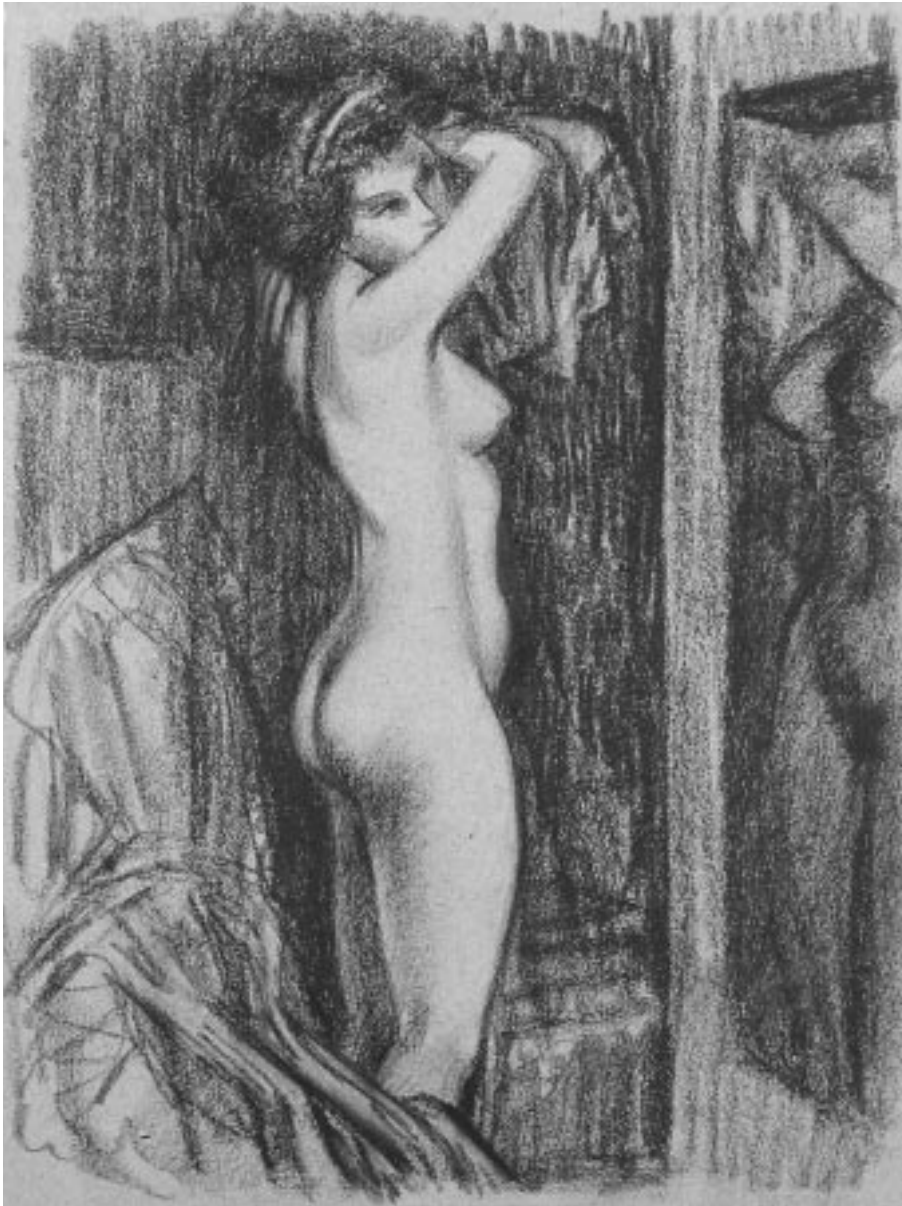
A11 Nude in an Interior with vase of flowers 1948
Pencil, 37.8 × 25 cm
Dated 5.8.48 lower right

A7 Studies of a Girl Undressing 1944
Pencil and watercolour,
35.5 × 25.5 cm
Dated 24.11.44 lower right
Illustrated back cover

A8 Hannah Cartwright 1946
Pencil, 36 × 25.5 cm
Inscribed lower right "Hannah Cartwright First time posed for the Nude" and "Venezuelan mother, English father" and dated 29.6.46
Illustrated



Standing Nude 19496
Charcoal. Catalogue no. A13



Standing Nude facing a mirror c.1948
Charcoal. Catalogue no. A12

A12 Standing Nude facing a mirror
c.1948
Charcoal, 32.5 × 24.5 cm
Illustrated

A13 Standing Nude 1949
Charcoal, 35.5 × 24.8 cm
Indistinctly dated lower right
Illustrated

WOOD ENGRAVINGS

Buckland Wright's first wood engraving in 1925 was of a nude. As his proficiency improved he explored classical themes and then landscapes before returning to the theme of the nude in 1927. In 1929 Buckland Wright moved to Paris and in 1933 became involved with Hayter's *Atelier 17*. A series of surrealist interpretations of the nude was started in 1934, under the titles *Composition* and *Artist and Model* (B8-B10). During the war years when Buckland Wright was back in Britain, he returned to white line engraving and explored new techniques such as the toned effect in *The Bathroom* (B13) and the serrated background in *Nude Silhouette* (B14)



Susanna 1929
Wood engraving. Catalogue no. B2

B1 Bathers 1927
Wood engraving L34,
13.5 × 18.1 cm
Signed, dated, titled Baigneuses
and numbered 7/30
Illustrated FMOP

B2 Susanna 1929
Wood engraving L45, 10 × 15 cm
Signed and numbered 10/30
Illustrated

B3 Bather 1930
Wood engraving L53, 10 × 7 cm
Signed and numbered 22/30,
only 26 prints pulled
Illustrated

B4 Baigneuses Balinaises 1931
Wood engraving L60,
28 × 21.6 cm
Signed, dated, titled and
numbered 21/30, only 23 prints
pulled
Illustrated page 2



Bather 1930
Wood engraving. Catalogue no. B3

B5 Two Women No II 1931
Wood engraving L64,
16 × 10.8 cm
Signed, dated and numbered
20/30
Illustrated FMOP
Printed by Aimée Jourde, Paris

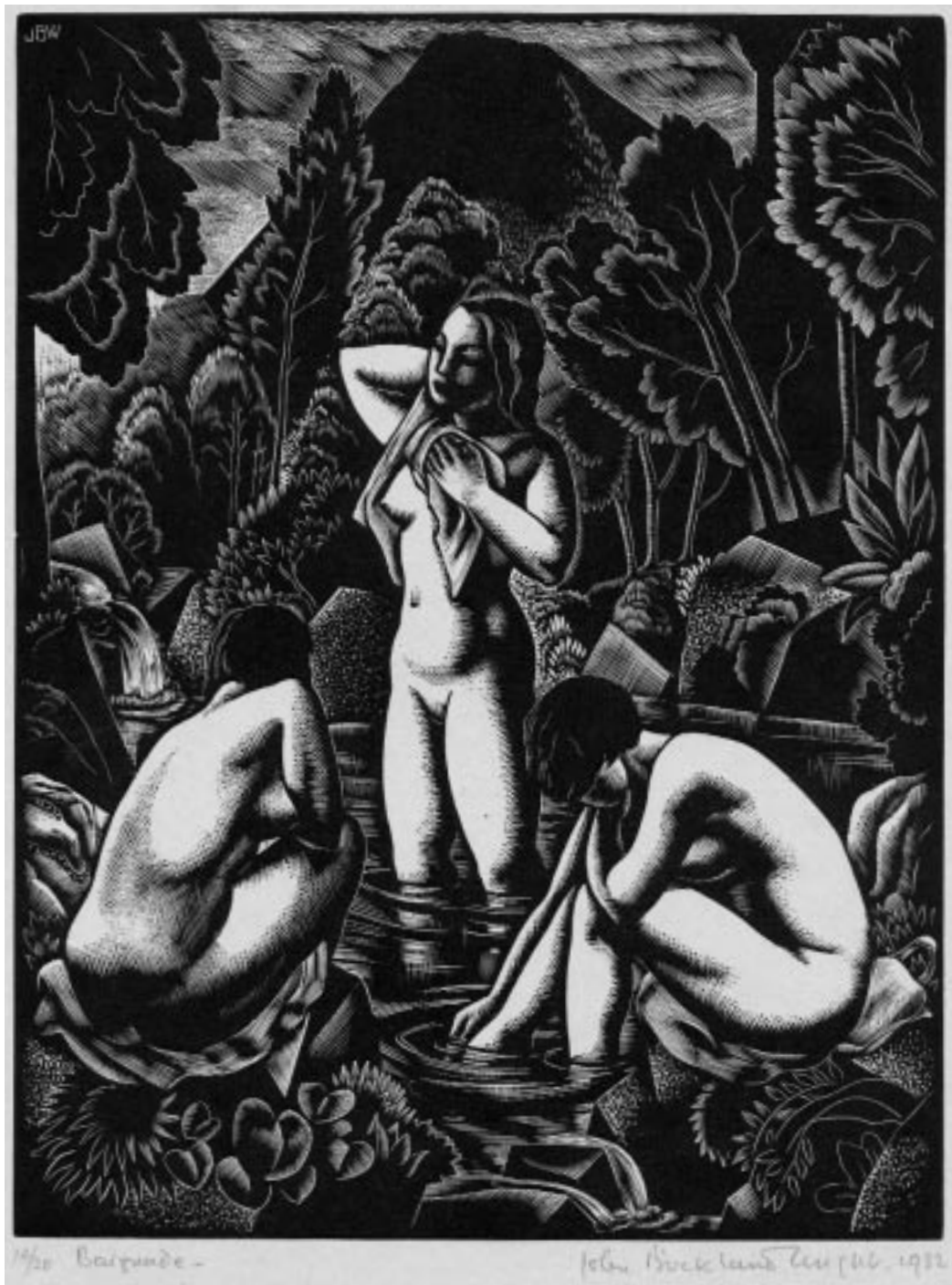
B6 The Bathing Pool 1932
Wood engraving L81,
20 × 15.2 cm
Signed, dated, titled “Baignade”
and numbered 14/20
Illustrated



Bather 1934
Wood engraving. Catalogue no. B7

B7 Bather 1934
Wood engraving L98, 7.7 × 7.7 cm
Signed and numbered 14/30, only
21 prints pulled
Illustrated

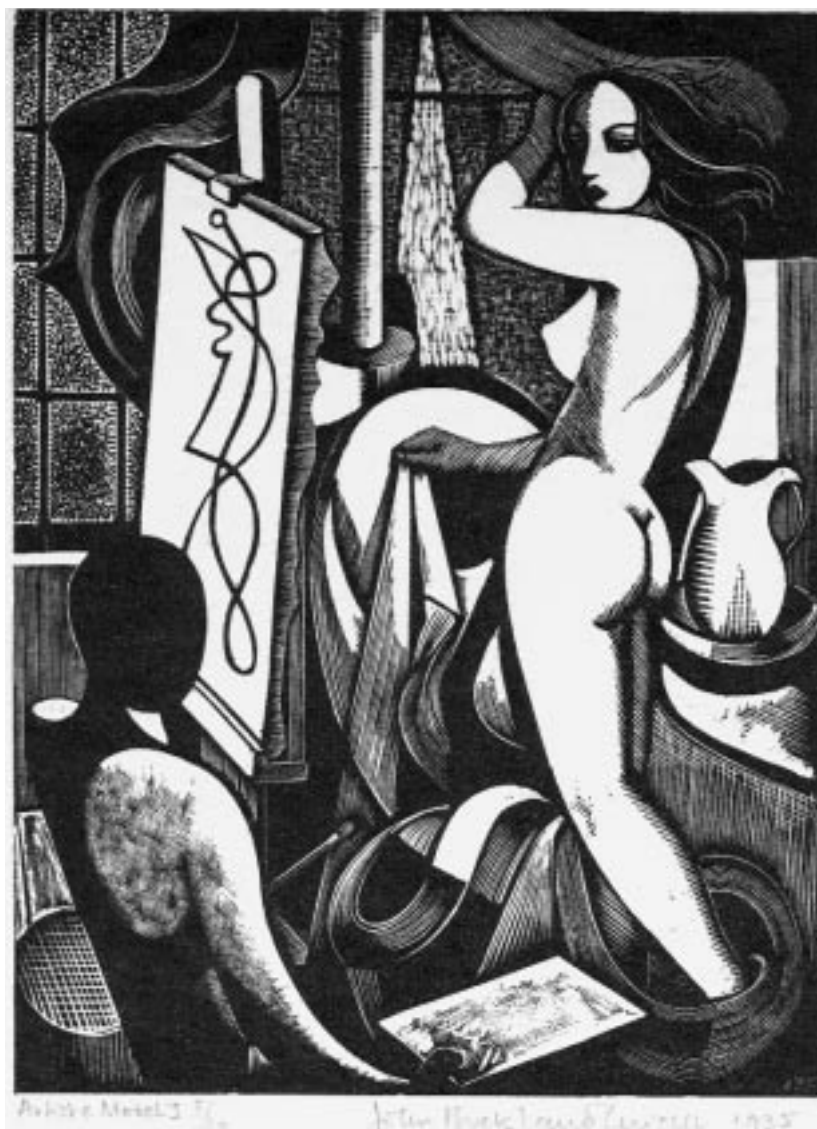
B8 Composition No. 2 1934
Wood engraving L99,
8.9 × 13.9 cm
Signed, dated, titled, and
numbered 8/40. Only 20 prints
pulled
Illustrated SY



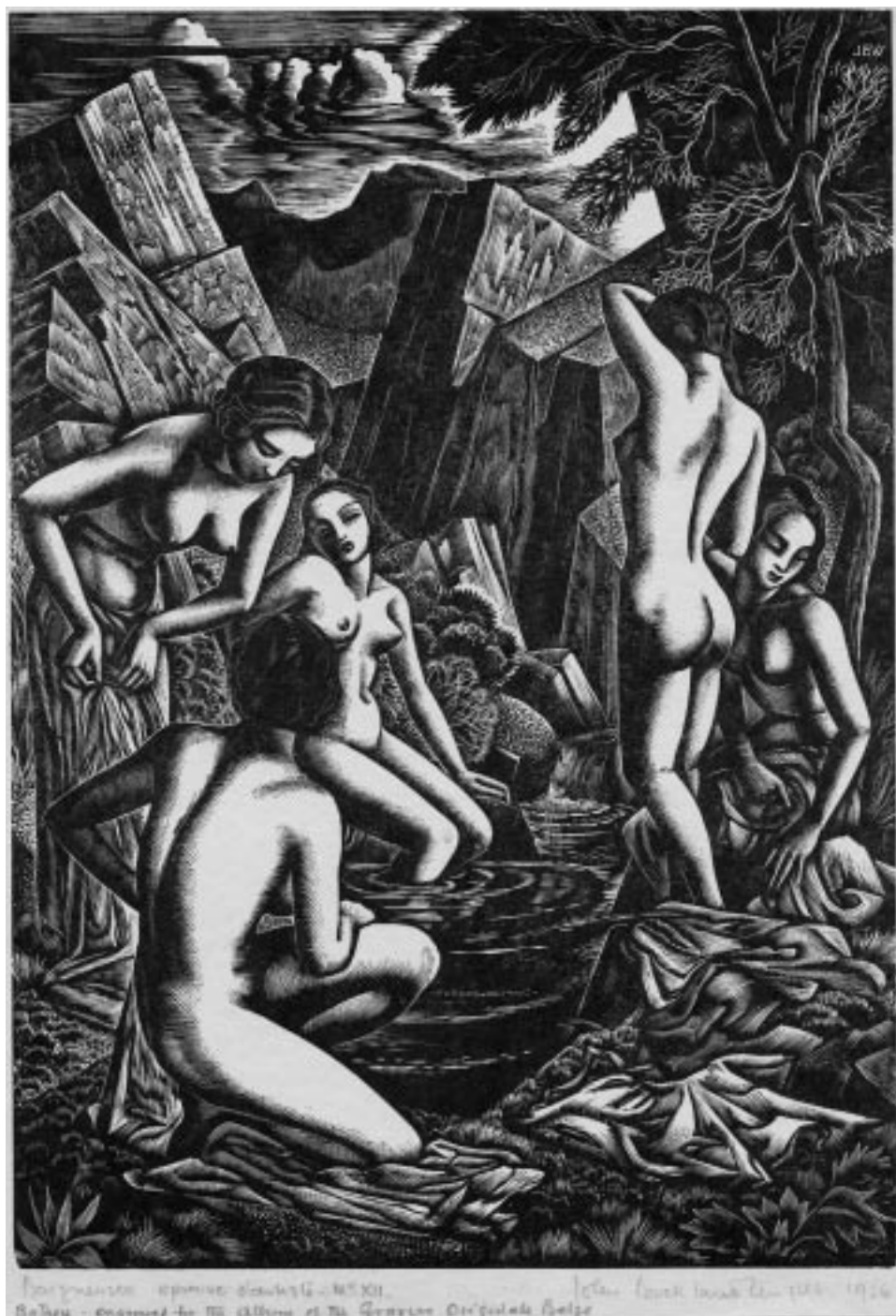
The Bathing Pool 1932
Wood engraving, Catalogue no. B6

B9 Artist and Model No.1 1935
Wood engraving L105,
14.7 × 11 cm
Signed, dated, titled and
numbered 3/30, only 17 prints
pulled
Illustrated page 13

**B10 Composition No. 8, Artist and
Model II** 1935
Wood engraving L109,
18.7 × 11 cm
Signed, dated, titled and
numbered 8/30, only 11 prints
pulled
Illustrated inside back cover



Artist and Model No. 1 1935
Wood engraving, Catalogue no. B9



Baigneuses 1936
Wood engraving, Catalogue no. B12



Plage 1935
Wood engraving. Catalogue no. B11

B11 Plage 1935
Wood engraving L111,
11 × 14.8 cm
Signed, dated, titled and
numbered 3/30, but edition not
completed, rare
Illustrated

B14 Silhouette 1944
Wood engraving L146,
10.7 × 5.1 cm
Signed and numbered 5/30, only 8
prints pulled
Illustrated

B12 Baigneuses 1936
Wood engraving L119,
25 × 17.5 cm
Signed and dated, epeuvre d'artist
No XII of XII proofs
Also inscribed Bathers – engraved
for the album of the Gravure
Originale Belge
Illustrated

B13 The Bathroom 1942
Wood engraving L140,
15 × 5.8 cm
Titled, dated 1942/93 and
numbered 9/30
Printed by Ian Mortimer in 1993
Illustrated FMOP



Silhouette 1944
Wood engraving. Catalogue no. B14

COOPER ENGRAVINGS & ETCHINGS

Although Buckland Wright had made a few copper engravings in his early career, it was his meeting with Roger Lacourrière in 1930 that set him on the path to being a skilled engraver on copper. Buckland Wright experimented very successfully with drypoints (*Jeune fille au bain* C8) and with engraving on zinc (*L'Enlèvement* C9). After the war Buckland Wright returned to copper engraving and introduced etching, sometimes with aquatint, culminating in the publication of his seminal book *Etching and Engraving: Techniques and the Modern Trend* in 1953.



Jeune fille se séchant No. 1 1932
Drypoint. Catalogue no. C2

C1 Summer 1930
Copper engraving M16,
11.6 × 8.9 cm
Signed, dated and numbered
23/30
Illustrated FMOP

C2 Jeune fille se séchant No.I 1932
Drypoint M20. 14.8 × 9.8 cm
Signed, titled Girl Drying No.1,
dated and numbered 8/15
Illustrated

C3 Jeune fille se séchant No. II
1932
Copper engraving M21,
14.8 × 9.8 cm
Signed, titled Girl Drying No.II
and numbered 5/15
Illustrated



Jeune fille se séchant No. II 1932
Copper engraving. Catalogue no. C3



Intérieure No. 1 1932
Copper engraving, Catalogue no. C4

C4 Intérieure No.1 1932
Copper engraving M22,
11.8 × 8.8 cm
Signed, dated and numbered
11/30
Illustrated

C5 Baignade 1932
Copper engraving M26,
12 × 22.5 cm
One of 5 artist's proofs apart from
the edition of about 15
Illustrated FMOP

C6 Diana & Acteon 1932
Copper engraving M27
12.7 × 10 cm
Signed, dated, titled and
numbered 8/20
Illustrated

C7 Moon Girl 1932
Copper engraving M28,
11.3 × 8.2 cm
One of 5 artist's proofs apart from
the edition of 30



Diana & Actéon 1932
Copper engraving, Catalogue no. C6

- C8** *Jeune fille au bain* 1932
Drypoint on toned paper M29,
19.5 × 9 cm
Signed, dated and numbered
12/25
Illustrated FMOP

- C9** *L'Enlèvement* 1933
Engraving on zinc M38,
13.1 × 17.2 cm
Signed, dated, titled and
numbered 7/30
Illustrated

C10 Girl with Large Towel or Girl with Drapery 1954
Aquatint with etching M110,
12.6 × 10 cm
Only four trial proofs during the
artist's lifetime
Numbered 4/30 from the new
edition printed by Tony Dyson in
2003
Illustrated

C11 Haunted Room or the Shadow
1954
Etching with aquatint M111,
17.7 × 12.5 cm
Only three trial proofs during the
artist's lifetime
Numbered 5/30 from the new
edition printed by Tony Dyson in
2003
Illustrated FMOP



L. Enlèvement 1933
Copper engraving. Catalogue no. C7



Girl with Large Towel or Girl with Drapery 1932
Copper engraving. Catalogue no. C7

C12 *Visiteuse de Minuit* or *Visiteuse de Nuit* 1954

Etching with soft ground and aquatint M112, 15 × 10.1 cm
Only a small number of proofs during the artist's lifetime
Numbered 4/30 from the new edition printed by Tony Dyson in 2003

Illustrated FMOP

ENGRAVINGS CONCEIVED FOR BOOKS

Buckland Wright started a highly successful collaboration with Alexandre Stols of the *Halcyon Press* in 1929. The private commission in 1933 for illustration for *Dolores* (D2–D6) are some of the best white line engravings of their kind. In 1935 Buckland Wright published the first of his own *JBW* editions and in 1936 the second (D7–D10). From 1936 he worked with the *The Golden Cockerel Press* whose output at that time contained many books exploring amorous tales and delight in the female form. Buckland Wright was ideally suited to interpret these stories. *Endymion* (D17–D19) is Buckland Wright's tour de force. There were no editions of any of these prints and only a few signed prints were made.

The Collected Sonnets, John Keats 1930

Published by the A.A.M. Stols and printed for the Halcyon Press in an edition of 376 copies with 11 wood engravings in the copy and one for the cover by JBW. Six rejected designs.

D1 Kneeling Nude: Rejected Design for Cover of Keats' Sonnets 1930

Wood engraving, 6.2 × 5 cm

Signed

Illustrated page 3



Dolores I, Nude 6 1933
Wood engraving. Catalogue no. D2



Dolores II, Nude 6 1933
Wood engraving. Catalogue no. D3

Dolores

by Algernon Charles Swinburne 1933
Printed privately in two editions with 11
wood engravings by JBW. First edition of
50 copies and with the blocks cut down
in a second edition of 40.

D2 Dolores I, Nude 6 1933
Wood engraving, 10 × 5 cm
Illustrated

D3 Dolores II, Nude 6 1933
Wood engraving, 10 × 4.8 cm
Illustrated

D4 Dolores I, Nude 10 1933
Wood engraving, 10 × 5 cm
Illustrated

D5 Dolores II, Nude 10 1933
Wood engraving, 10 × 4.4 cm
Illustrated

**D6 Seated Nude: Endpiece Dolores
II** 1933
Wood engraving, 5 × 4.8 cm



Dolores I, Nude 10 1933
Wood engraving. Catalogue no. D4



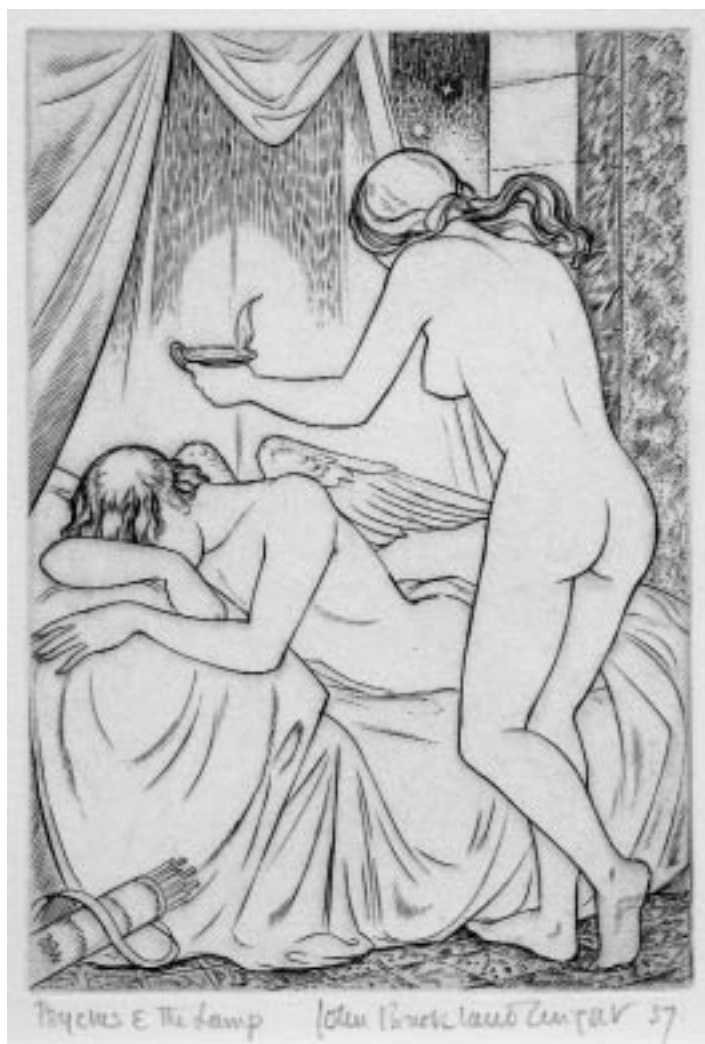
Dolores II, Nude 10 1933
Wood engraving. Catalogue no. D5

*The Most Pleasant and Delectable Tale
of the Marriage of Cupid and Psyche*
1936

The second of the JBW editions,
printed in an edition of 50 copies with
10 copper engravings by JBW

D7 *Venus, Ceres & Juno* 1936
Copper engraving, 12.9 × 9 cm
Signed, inscribed and dated 1937

D8 *Venus Calling the Sea Gods*
1936
Copper engraving, 12.9 × 9 cm
Signed, inscribed and dated 1937
Illustrated



Psyche & the Lamp 1936
Copper engraving, Catalogue no. D9



Psyche & Her Sisters 1936
Copper engraving, Catalogue no. D10

D9 *Psyche & the Lamp* 1936
Copper engraving, 12.9 × 9 cm
Signed, inscribed and dated 1937

D10 *Psyche & Her Sisters* 1936
Copper engraving, 12.9 × 9 cm
Signed, inscribed and dated 1937
Illustrated

Mademoiselle de Maupin

by Théophile Gautier 1938

Published by the Golden Cockerel

Press in an edition of 500 copies with 12
copper engravings by JBW

D12 [Rosette in her Bedroom]

c.1937

Copper engraving, 17 × 12.5 cm

Signed

Illustrated

D11 [The Three Graces] 1937

Copper engraving, 17 × 12.5 cm

Inscribed "Final State", initialled
and dated '37

Illustrated CY



[Rosette in her Bedroom] c.1937

Copper engraving. Catalogue no. D12

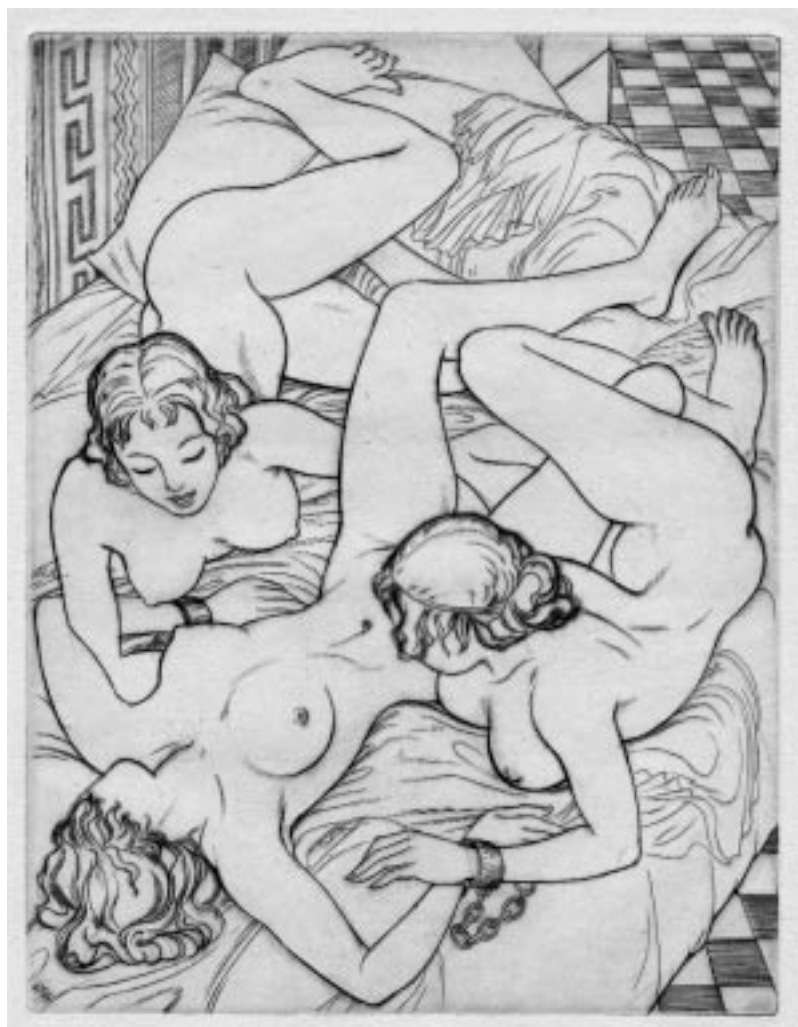
Heart's Desire

by Chryssilla von Dansdorf 1939
Published privately "in Paris" in a
numbered edition of 70 copies with
seven copper engravings by JBW. It is
now thought that the author was
Christopher Sandford (anagram of
Dansdorf) and that the book was printed
by Vincent Stuart, former owner of the
Tintern Press. The book itself is scarce
and the prints exceedingly rare.

D13 [*Three Girls Manacled on a
Bed*] 1939

Copper engraving, 16.5 × 12.6 cm
Studio stamp verso

Illustrated

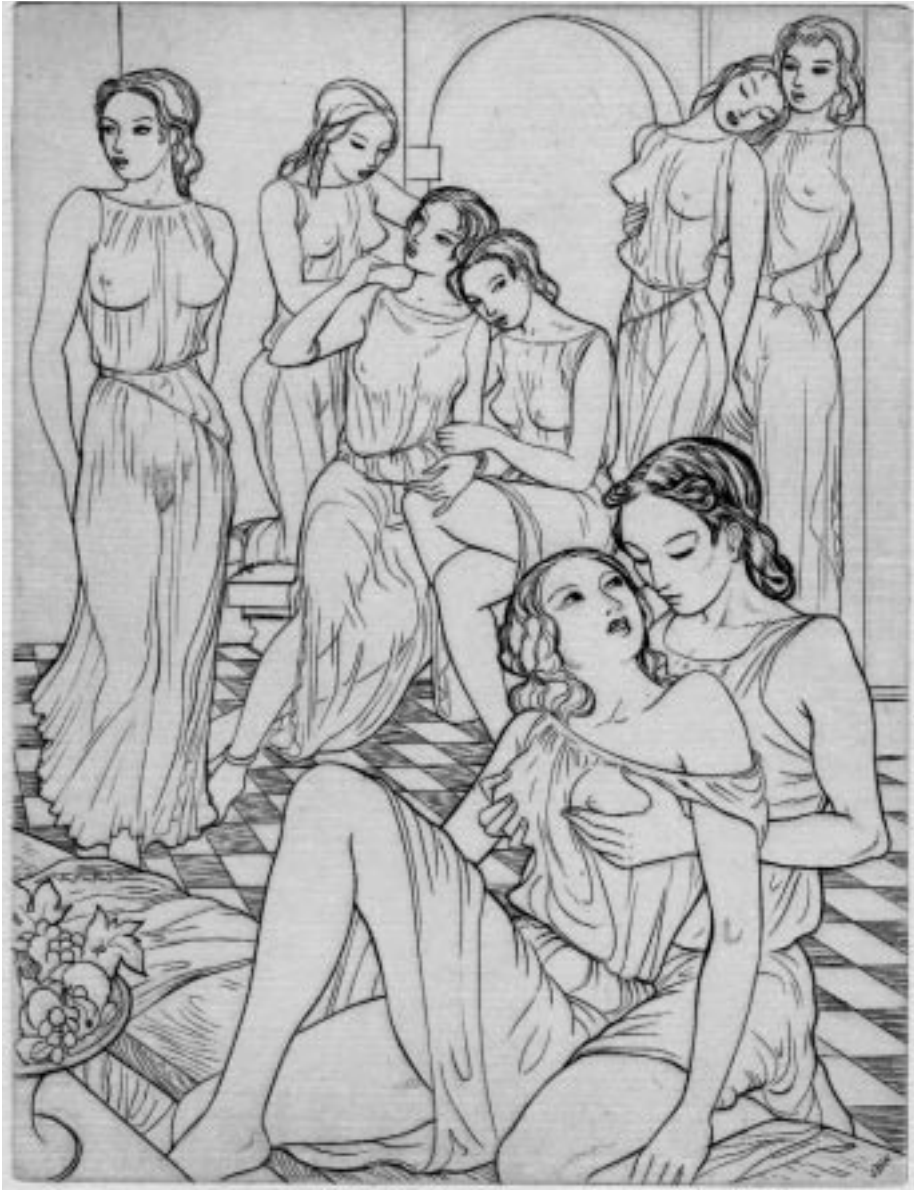


[*Three Girls Manacled on a Bed*] 1939
Copper engraving. Catalogue no. D13



[Reclining Girl, Hand over Face] 1939
Copper engraving, Catalogue no. D14

D14 [Reclining Girl, Hand over face]
1939
Copper engraving, 16.5 × 12.6 cm
Studio stamp verso
Illustrated



[Lesbian Couples Embracing] 1939
Copper engraving. Catalogue no. D15

D15 *[Lesbian Couples Embracing]* 1939
Copper engraving, 16.5 × 12.6 cm
Inscribed *The Island of Heart's
Desire*, studio stamp verso
Illustrated

Hymn to Proserpine

by Algernon Charles Swinburne 1944
Published by the Golden Cockerel
Press in a total edition of 350 numbered
copies with 7 wood engravings by JBW.

D16 Venus: Frontispiece 1943

Wood engraving, 14.7 × 11.5 cm
Signed, dated, titled Venus from
Hymn to Proserpine

Endymion

by John Keats 1947
Published by the Golden Cockerel
Press in an edition of 500 copies with 58
wood engravings by JBW.

D17 Diana Bathing 1944

Wood engraving, 10.8 × 10.8 cm
Signed, titled and dated
Illustrated

D18 Nymph & Grotto 1944

Wood engraving, 7.5 × 10.9 cm
Signed, titled and dated
Illustrated

D19 Alpheus & Arethusa 1945

Wood engraving, 20 × 10.9 cm
Signed, titled and dated
Illustrated

D20 The Moonbeam c.1945

Wood engraving, 20 × 10.9 cm
Titled "The Moonbeam from
Endymion. By permission of the
Golden Cockerel Press"



Diana Bathing 1944
Wood engraving. Catalogue no. D17



Nymph & Grotto 1944
Wood engraving. Catalogue no. D18



Alphaeus & Arethusa 1945
Wood engraving. Catalogue no. D19



The Moonbeam 1945
Wood engraving. Catalogue no. D20

EROTIC WORKS

Buckland Wright appears to have made erotic engravings during much of his career. There were no editions and the plates or blocks were often re-used. The few prints that left the artist's studio went to close fellow artists who shared a predilection for this type of work. None of the prints is listed in *The Engravings of John Buckland Wright* and all are very rare.



The Seduction c.1950
Pencil and coloured crayons. Catalogue no. E1

E1 **The Seduction** c.1950
Pencil and coloured crayons,
20.5 × 28.1 cm
Illustrated

E2 **The Lighthouse** c.1950
Copper engraving, 9 × 9 cm
Inscribed, no edition declared
Illustrated



The Lighthouse c.1950
Copper engraving. Catalogue no. E2



Triton & Bathys c.1954
Copper engraving. Catalogue no. E3



Satyr & Goosegirl c.1954
Copper engraving. Catalogue no. E4



La Bonne c.1954
Etching and aquatint. Catalogue no. E5

E3 Triton and Bather c.1954
Hand-coloured copper engraving,
10.8 × 7.6 cm
Titled, no edition declared
Illustrated

E4 Satyr and Goosegirl c.1954
Copper engraving, 9 × 11 cm
Titled, no edition declared
Illustrated

E5 La Bonne c.1954
Etching and aquatint, 8 × 12.6 cm
Titled, no edition declared
Illustrated

E6 Satyr and Two Girls c.1954
Touched copper engraved proof,
11 × 11.8 cm

BOOKS ABOUT
JOHN BUCKLAND WRIGHT

- F1** *Baigneuses; John Buckland Wright* 1995
The Fleece Press with an introduction by Christopher Buckland Wright, one of 204 ordinary copies with with 24 wood engravings printed from the original blocks and nine tipped in plates, size 37 × 26 cm housed in a solander box.
- F2** *Surreal Times. The abstract engravings and wartime letters of John Buckland Wright* 2000
The Fleece Press with an introduction by Christopher Buckland Wright with 14 wood engravings printed from the original blocks and 12 tipped in plates, size 33 × 23 cm housed in a slip case. One of 210 ordinary copies.
- F3** *Endeavours & Experiments; John Buckland Wright's Essays in Woodcut and Colour Engraving together with Other Blocks Remaining in his Studio* 2003
The Fleece Press with an introduction by Christopher Buckland Wright published in an edition of 300 with 33 wood engravings printed from the original blocks and 20 tipped in plates, size 21 × 22.5 cm
(i) One of 150 ordinaries bound in quarter cloth.
(ii) One of 90 specials bound in quarter vellum with an impression of Café Dansant II printed from the original block and mounted in a separate folder
- F4** *Cockerel Cavalcade* 1988
Introduction by Christopher Buckland Wright, published by Bertram Rota in an edition of 200 copies, 49 pages. A book of the cockerel devices made between 1938–45 for the Golden Cockerel Press by JBW.
- F5** *The Engravings of John Buckland Wright* 1990
Edited and with an introduction by Christopher Buckland Wright, Scholar Press, 160 pages.
Contains a listing of free engravings, essays on the artist's work and a bibliography. Standard edition.
- F6** *John Buckland Wright: The Continental Years* 1997
Wolseley Fine Arts, 48 pages. Introduction by Rudolf Ekkart.
A survey of Buckland Wright's work as an illustrator in the period 1926–39.
- F7** *John Buckland Wright: The Surrealist Years* 1999
Wolseley Fine Arts, 36 pages with a foreword by Christopher Buckland Wright. A survey of the surrealist years of Buckland Wright 1934–1954.
- F8** *John Buckland Wright: The Golden Cockerel Years* 2001
Wolseley Fine Arts, 60 pages with an introduction by Professor Christopher Buckland Wright. A survey of the engravings made for the Golden Cockerel and other presses 1936–1954.
- F9** *John Buckland Wright: For My Own Pleasure, The Autonomous Prints* 2003
Wolseley Fine Arts, 44 pages with a foreword by Martin Hopkinson and an introduction by Christopher Buckland Wright. A survey of the etchings and engravings made for the artist's own pleasure between 1925 and 1954.



Composition No. 8, Artist and Model II 1935
Wood engraving. Catalogue no. B10

