



**Cookham:  
Neighbourhood Plan  
2021-2038**

**Stanley Spencer's Cookham  
Appendix 5 to the Neighbourhood  
Plan: 'The Spencer Catalogue'  
July 2023**

# COVER NOTE:

## The Spencer Catalogue

The Catalogue is referred to in Policy C-C12: 'Stanley Spencer's Cookham'. It is presented as a free-standing appendix to the Neighbourhood Plan and must be referred to. It:

- Identifies and highlights the areas/elements of Cookham's built environment or landscape that were painted by Spencer.
- Shows and informs the visual linkage between a given Spencer painting and the scene today.
- Highlights the character of an area (e.g.: a green space), or its important history (e.g.: maltings), in terms of how it was in Spencer's day as reflected in his works.
- Demonstrates the nature of building or environmental features most singled out and enjoyed by Spencer.
- Provides a source of information for residents who may wish to help preserve the 'Spencerian' character of Cookham by incorporating, as changes are made, specific features highlighted by Spencer. Examples might include any introduction of picket or wrought iron fences, capped brick and flint walls, reclaimed tiling for roofs, adjacent red and yellow colours in brickwork, rounded or arched windows, or 'barley sugar columns'. Magnolia trees, other specimen trees, swathes of green space, wildflowers, woodlands, and gardens full of richly coloured flower beds, are also characteristic of Spencer's paintings.

### **Copyright note:**

This appendix was created by Dr Shelagh ("Shez") Courtenay-Smith, who has asserted her moral right to ownership. She retains full copyright and all her other rights to and over it. It is used in this Plan with her kind permission. This permission is strictly limited, such that the appendix and its content may be quoted from and reproduced only in connection with planning policy and applications in the Parish of Cookham. Certain photographs are used in it with the kind permission of others, as specified in it, and as such are subject to the same restrictions.

The following images are 'Copyright Francis Frith Collection':

p.10: Cookham, Odney Pool, 1925 (Francis Frith ref.: 77587)

p.14: Cookham, Bel and Dragon Hotel, 1899 (Francis Frith ref: 43030V)

p.22: Cookham, War Memorial and Village Street, 1925 (Francis Frith ref.: 77585)



# Appendix 5: Stanley Spencer's Cookham

This Appendix identifies elements of Cookham's built environment or landscape that were painted by the renowned artist, Sir Stanley Spencer RA (1891 - 1959).

Not all works that Spencer painted in Cookham are included here. Inclusion is limited to those paintings that directly present an identifiable view or record, relevant to this Neighbourhood Plan. There are other Cookham paintings by Spencer where such a view or record cannot be identified, usually because of major historical change, or because buildings or landscapes were almost wholly excluded from the painting in given instances.

The Appendix is intended to provide a rich source of reference where planning decisions are under consideration. For copyright reasons, it does not, of itself, include images of Spencer paintings, but it does provide information as to where each painting may most rapidly be viewed (online wherever possible, but occasionally by enquiry at the Stanley Spencer Gallery in Cookham High Street).

It is recommended that in consulting any of pages 10 to 44 of this Appendix, the relevant Spencer image should be selected from the designated online source and viewed alongside the corresponding page of the Appendix, which deals largely with related scenes from Cookham today. Comparison between the two will then be a relatively straightforward matter in most instances.

Specific goals of this appendix are listed below.

- To show and inform regarding the visual linkage between each referenced Spencer painting and the scene today.
- To highlight the character of an area (eg a green space), or its important history (eg malthouses), in terms of how it was in Spencer's day as reflected in his works.
- To help demonstrate the nature of building or environmental features most singled out and enjoyed by Spencer.
- To provide a source of information for residents who may wish to help preserve the 'Spencerian' character of Cookham by incorporating within their plans specific features made prominent by the artist. Examples might include any introduction of picket or wrought iron fencing, capped brick and flint walls, reclaimed tiling for roofs, adjacent red and yellow colours in brickwork, rounded or arched windows, or 'barley sugar columns'.

Magnolia trees, other specimen trees, swathes of green space, wildflowers, woodlands, and gardens full of richly coloured flower beds, are also characteristic of Spencer's paintings.

# Content of Appendix 5: Stanley Spencer's Cookham

<b>ITEM</b>	<b>Pages</b>
<b>Index of paintings, with page and reference numbers</b>	3-8
<b>Summary map, showing painting locations by reference number</b>	9
<b>Detail of paintings with relevant scenes from Cookham today</b>	10-44
1 Paintings relating to Odney Lane	10-11
2 Paintings relating to Cookham High Street	12-17
3 Paintings relating to War Memorial, School Lane, Moor Hall	18-26
4 Paintings relating to Cookham Bridge and riverside scenes	27-32
5 Paintings relating to locality of the Holy Trinity Church	33-35
6 Paintings relating to Cookham Rise	36
7 Paintings relating to Poundfield, Terry's Lane, The Pound	37-39
8 Views from Cookham Dean high points	40
9 Views from top of Long Lane and environs, towards Maidenhead	41
10 Winter Hill, Cockmarsh and related riverside views	42
11 Views from Rowborough to Cookham village and Hedsor	43
12 Views from Cookham's south-east fringes	44
<b>Glossary of former names</b>	45
<b>Photographic credits and additional information</b>	46
<b>Acknowledgements</b>	47
<b>Copyright and intellectual property rights</b>	47

# Index of paintings, with page and reference numbers

Name of Painting	Painting Ref No	Page No	
<b>1 Paintings relating to Odney Lane</b>			
Landscape with Magnolia, Odney Club (1938)	Odney Club gardens, looking towards rear elevations of properties on east side of Sutton Road.	1.1	10
The Baptism (1952)	Riverside area of Odney Common, close to the weir.	1.2	10
Girls Returning from a Bathe (1936)	Northern wall of Lullebrook Manor on the southern side of Odney Lane.	1.3	11
The Tarrystone (1929)	Former location at east end of High Street looking westwards along High Street from junction with Sutton Road.	1.4	11
<b>2 Paintings relating to Cookham High Street</b>			
Month of April: Clipping the Privet Hedge (1927)	Exceptionally for this catalogue, this is a drawing, not a painting. Pictured is the front elevation of Fernlea on the southern side of the High Street.	2.1	12
Christ Carrying the Cross (1920)	Stylised view of Fernlea and the adjacent property on its western side, at that time called 'The Nest'.	2.2	12
Christ's Entry into Jerusalem (1921)	Present site of Peking restaurant and adjacent store on its western side.	2.3	13
St. Francis and the Birds (1935)	Passage between Fernlea and 'The Nest' with detail of heritage roof.	2.4	13
Neighbours (1936)	Privet hedge and brick-and-flint wall in the back garden of Fernlea.	2.5	14
Crossing the Road (1936)	Peppermill Cottage and Bel and the Dragon on north side of High Street.	2.6	14
The Farm Gate (1950)	Gate of Ovey's Farm on the north side of the High Street.	2.7	15
Madonna Lilies, Cookham (1935)	Part of the lower rear elevation of Lindworth, set back on the southern side of the High Street.	2.8	15
From the Artist's Studio (1938)	Peppermill Cottage and tall building opposite, plus rear views of heritage buildings further east along High Street.	2.9	16
Cookham, Flowers in a Window (1938)	View from Lindworth towards St George's Lodge and Lodene Greys. Includes a rear view of 'Tarrystones' and the (now) Stanley Spencer Gallery.	2.10	16
The Blacksmith's Yard, Cookham (1932)	View from the yard (now Forge Motors) across to terraced properties on the north side of the High Street.	2.11	17
The Crucifixion (1958)	View eastward along High Street showing upper elements of buildings only, including a former barn at Ovey's farm and top of the Kings Arms façade.	2.12	17

Name of Painting	Painting Ref No	Page No
<b>3 Paintings relating to War Memorial, School Lane, Moor Hall</b>		
The Betrayal (1914) and The Betrayal (1922-3)	Parts of Cookham's former malthouse complex, much of which has now been converted into housing.	3.1 18
Mending Cows, Cookham (1915)	Pyramidal hoods and cowls of malthouse kilns.	3.2 19
The Flight Out of Egypt (date not available)	Exceptionally for this listing, a drawing, not a painting, providing, however, a detailed view of pyramidal roofs and cowls.	3.3 19
The Last Supper (1920)	Inside a malthouse in School Lane showing adjacent positioning of red and yellow bricks.	3.4 19
Villas at Cookham (1932)	Properties on the western side of School Lane, opposite the malthouse complex, highlighting decorative metalwork detail.	3.5 20
The Brewhouse, Cookham (1957)	The Brew House in School Lane. A print of this painting was given to every schoolchild in Cookham as a memento of the Silver Jubilee of Queen Elizabeth II in 1977.	3.6 20
Adoration of Old Men (1937)	North-west end of School Lane, showing red brick walls and brick-capped flint walls.	3.7 21
Portrait of Miss Ashwanden (1958)	View from Moor Cottage on the north side of High Street towards corner of School Lane, including the property 'Moor End' and elements of Moor Hall.	3.8 21
Moor Posts, Cookham (1936)	View across the east end of the Moor showing houses close to the School Lane corner, and Moor posts, still present today.	3.9 21
From Up the Rise (1956)	Eastern end of The Causeway, looking toward the Fleet Bridge.	3.10 21
High Street, Cookham (1929)	View eastwards from Moor along the full length of the High Street, with War Memorial and crossroads prominent in the foreground.	3.11 22
The Jubilee Tree (1936)	South-eastern view from near The Crown public house including eastern end of High Street, War Memorial and School Lane.	3.12 22
Unveiling Cookham War Memorial (1922)	View of War Memorial from south to north-west, including Moor Cottage and towards Winter Hill.	3.13 23
The Village Lovers (1937)	Base of War Memorial, viewed from above.	3.14 23
Wisteria, Cookham (1942)	View of Moor Cottage, north of War Memorial.	3.15 23
A Village in Heaven (1937)	By War Memorial looking towards School Lane, including heritage brick walls. .	3.16 24
Love on the Moor (1949 - 1954)	Green swathe of the Moor's southern element, looking towards the long, heritage wall of Moor Hall.	3.17 24
Cookham Moor (1937)	From the Fleet Bridge looking east towards the built edge of Cookham village, with Cliveden woods in the distance	3.18 25
The Daughters of Jerusalem (1951)	Stylised version of Cookham Bridge, including a viewing alcove.	3.19 25
Cows at Cookham (1936)	Part of the heritage wall of Moor Hall with a gabled element of its roof and arching transposed from the back of the building.	3.20 26

Name of Painting	Painting Ref No	Page No
<b>4 Paintings relating to Cookham Bridge and riverside scenes</b>		
Cookham Lock (1935)	View across lock including lockkeeper's cottage and wooded bank of Cliveden escarpment.	4.1 27
Separating Fighting Swans (1933)	Where Lulle Brook meets the main stream of the Thames, the sloping beach of the former 'My Lady Ferry'.	4.2 27
Ferry Hotel Lawn (1936)	View downstream from the lawn of The Ferry Hotel towards Sashes Island.	4.3 27
Dinner on the Hotel Lawn (1956-7)	Riverside lawn of The Ferry Hotel.	4.4 27
The Wharf, Cookham (1936)	View to Bucks bank from The Ferry Hotel.	4.5 28
Christ Preaching at Cookham Regatta (1952 - 59)	By far the largest of several 'Cookham Regatta' paintings, showing river and riverside by the Ferry Hotel.	4.6 28
The Bridge (1920)	Stylised stone version of Cookham's iron bridge across the Thames, with visual references to other Cookham bridges.	4.7 29
Upper Reach, Cookham (1936)	View upstream, under Cookham Bridge, from The Ferry Hotel towards the Riversdale area north of the river.	4.8 30
Swan Upping at Cookham (1915-1919)	By Turk's Boatyard, looking downstream, Cookham Bridge with quatrefoil detail.	4.9 30
View from Cookham Bridge (1936)	View upstream with Turk's Boatyard, church tower and nearby property. Includes Winter Hill in background.	4.10 31
Turk's Boatyard, Cookham (1931)	Skiffs pulled up onto hard-standing, with river, bridge and Toll House in background.	4.11 31
Bellrope Meadow (1936)	From the riverbank area close to the Holy Trinity Church, looking south	4.12 32
By the River (1935)	Looking eastward along the Bellrope Meadow riverbank, embracing riverside properties and the Holy Trinity Church.	4.13 32
<b>5 Paintings relating to locality of the Holy Trinity Church</b>		
The Resurrection, Cookham (1924 - 27)	View across churchyard from a position a little north of the gate, showing stylised church windows and existing path to river.	5.1 33
Cookham Churchyard, Whitsun (1953)	View from the church gate (Churchgate) to the front elevation of Holy Trinity Church. Includes attractive detail of picket fence and church building structures.	5.2 33
The Churchyard, Cookham (1958) [also called 'Cow Parsley, Cookham Church']	View northward across churchyard towards the eastern end of the front elevation.	5.3 34
Portrait of Rachel Westropp (1959)	View of Holy Trinity Church from the former Vicarage, including part of Riverdene, the large property between the church and river.	5.4 34
The Angel, Cookham Churchyard (1933 and 1936 - 37)	View of The Angel statue at the gate of the Holy Trinity churchyard, with the church tower in the background.	5.5 35
Parents Resurrecting (1933)	View towards the Grade II* listed property, 'Churchgate House' from the front area of the churchyard, including a side view of The Angel statue.	5.6 35

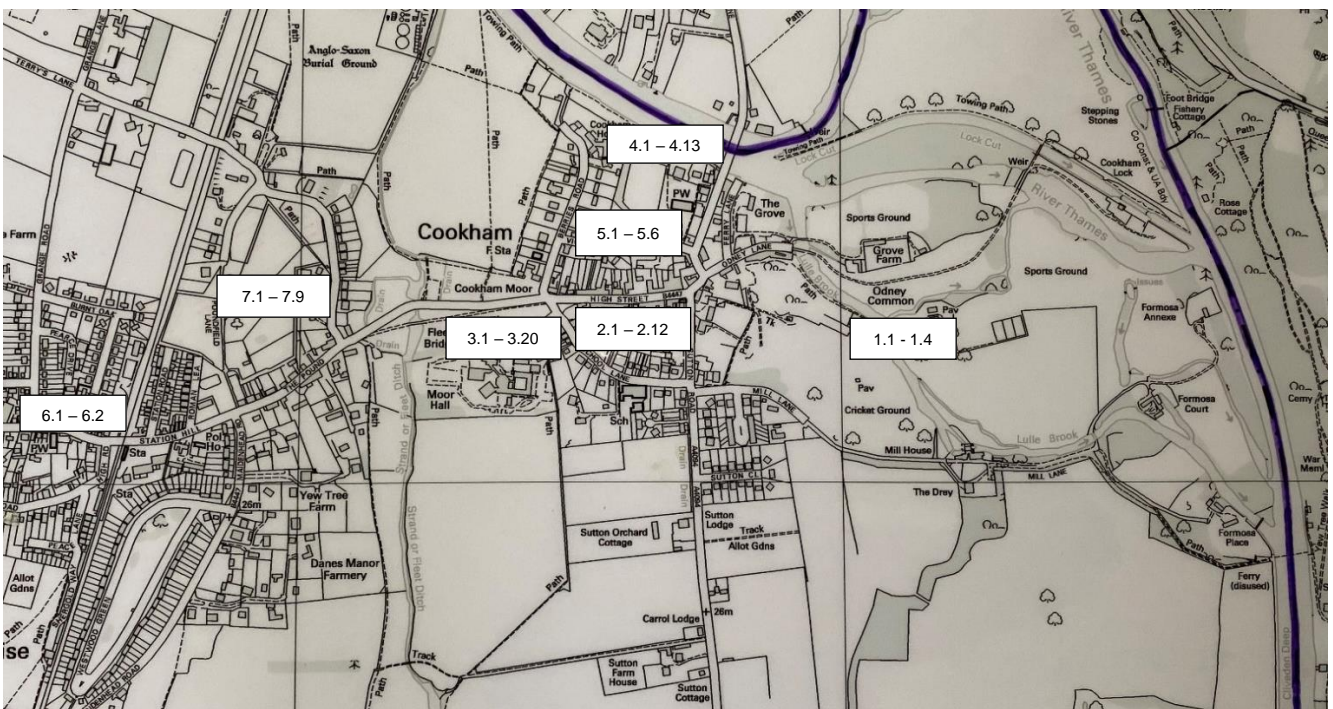
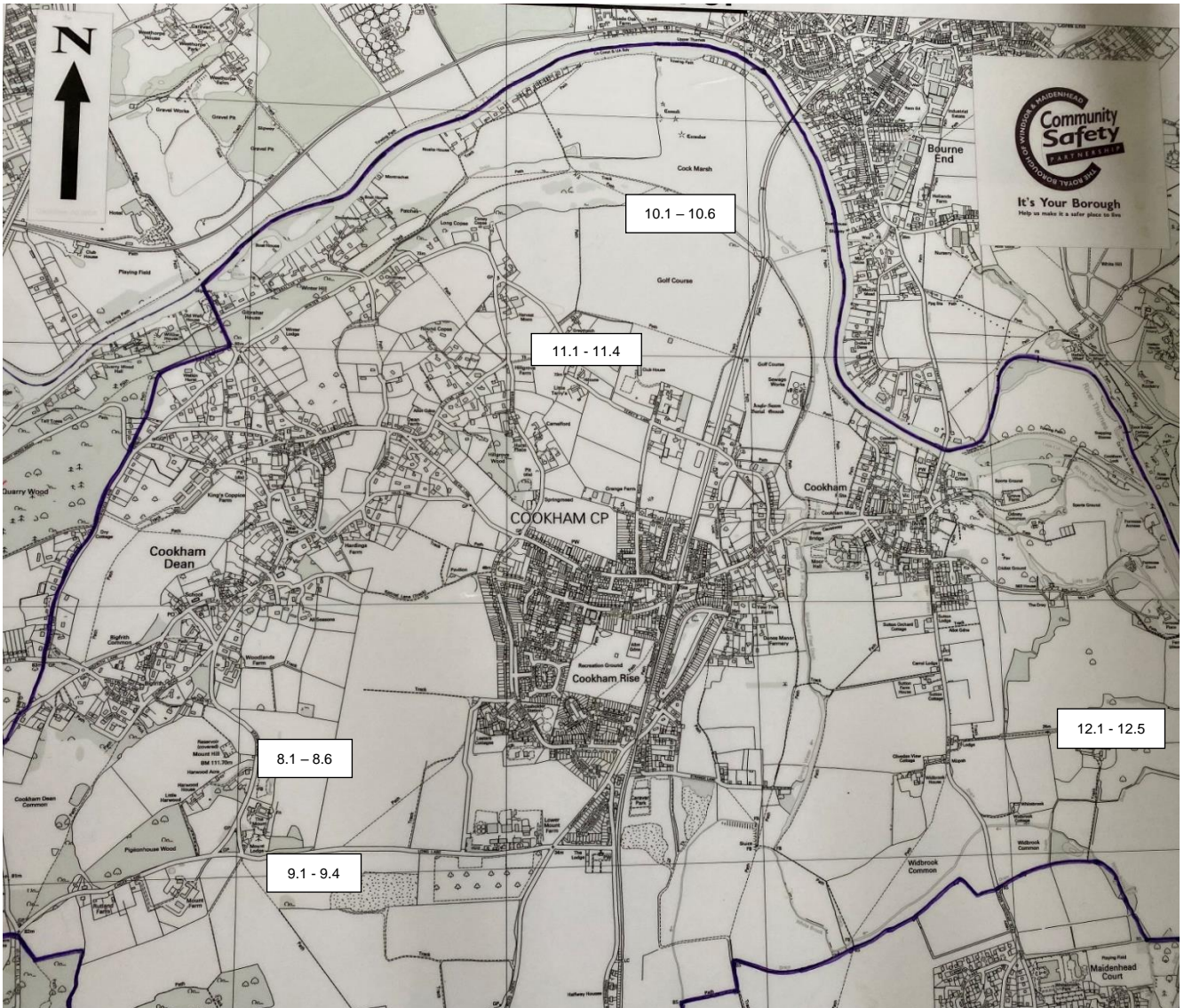
Name of Painting	Painting Ref No	Page No	
<b>6 Paintings relating to Cookham Rise</b>			
Cookham Rise Cottages (1935-6)	Lower Road cottages showing adjacent red and yellow brickwork with attractive front gardens and wooden picket fences.	6.1	36
Cookham Rise (1938)	View west from vicinity of railway line towards Sleekstone Cottages in Grange Road, including vista across countryside to Winter Hill.	6.2	36
<b>7 Paintings relating to Poundfield, Terry's Lane, The Pound</b>			
Pound Field, Cookham (1935)	View southwards from upper Poundfield Lane towards buildings of The Pound. Includes the former cedar tree in the garden of Englefield House.	7.1	37
Terry's Lane, Cookham (1932)	A view south-west from Terry's Lane (an unmade-up road), across Poundfield, over farmed fields, towards the heritage buildings of The Pound.	7.2	38
Magnolias (1938)	View through and beyond a magnolia tree in the front garden of Westward House in Berries Road, towards red-brick property, Rowborough, on rising ground in Terry's Lane,	7.3	38
Gardens in The Pound, Cookham (1936)	Gardens on the north side of The Pound with metallic fencing (much loved by Spencer), looking south-east to the heritage walls, gates and part-concealed buildings on The Pound's southern side.	7.4	38
Lilac and Clematis at Englefield (1955)	Single storey element of Englefield House, showing red brick construction with paned windows and part of the front porch to the left of the picture frame.	7.5	39
Wisteria at Englefield (1954)	Front porch of Englefield House with wrought iron detail and wisteria set against 'glowing' red brick construction of the house.	7.6	39
Englefield House (1951)	South-east corner of Englefield House with former Cedar Tree and view to the wooded Cliveden escarpment of the River Thames.	7.7	39
Cookham from Englefield (1948)	From the garden of Englefield House eastward, showing former cedar tree and houses in the distance, probably the western end of Cookham High Street.	7.9	39
Englefield Garden, looking toward Hedsor (1950)	Decorative flower tub, greenhouse and flower beds in Englefield garden with wooded hillside of Cliveden in background.	7.8	39



Name of Painting	Painting Ref No	Page No
<b>8 Views from Cookham Dean high points</b>		
The Mount, Cookham Dene (1938)	Garden of The Mount with views over the current location of Lower Mount Farm towards Cliveden and Taplow Court. Includes Windsor Castle.	8.1 40
Garden View, Cookham Dene (1938)	View from the same location as above. across Lower Mount Farm towards Cliveden and Taplow Court.	8.2 40
Rock Garden, Cookham Dene (1942)	This rock garden extended from Harwood House, under Spring Lane, and into The Mount. The view is to the east over the area of Lower Mount Farm.	8.3 40
Cookham from Cookham Dene (1938)	Panoramic view towards Cookham village and Lower Road, from an unknown high point in Cookham Dean.	8.4 40
Landscape, Cookham Dene (1939)	View southwards from property close to Woodlands Farm, towards The Mount and woods to the south of Long Lane.	8.5 40
Wheatfield at Starlings (1954)	View southwards from Kennel Lane showing houses in Whyteladyes Lane, and the former gasholder.	8.6 40
<b>9 Views from top of Long Lane and environs, towards Maidenhead</b>		
The Bridle Path at Cookham (1938)	From the top of Long Lane, view towards Maidenhead, with focus on a bridle path (now Footpath 19).	9.1 41
The Sabbath Breakers (1952)	View of a smaller length of the bridle path as above.	9.2 41
Distant View of Maidenhead (1939)	View to Maidenhead from Cookham across ploughed or quarried fields.	9.3 41
View from the Tennis Court (1938)	Thought to be painted from Harwood House, Cookham Dean, an open vista toward Cliveden and Taplow Court.	9.4 41
<b>10 Winter Hill, Cockmarsh and related riverside views</b>		
Patricia at Cockmarsh Hill (1935)	Scrubby land on the Eastern shoulder of Winter Hill.	10.1 42
Cockmarsh (1920)	Low-lying land between Winter Hill and the River Thames.	10.2 42
The Quarry Woods, Cookham (1920)	A wooded slope of the lower part of Winter Hill.	10.3 42
Cookham-on-Thames (1937)	Glorious vista from Winter Hill golf course towards Cookham bridge.	10.4 42
Cockmarsh Hill, Cookham (1935)	View from Winter Hill, to the east of the former Nuttings Farm, towards Well End on the far bank of the Thames.	10.5 42
The Marsh Meadows, Cookham (1943)	Marsh Meadows, showing general character but not the specific location.	10.6 42

Name of Painting	Painting Ref No	Page No
<b>11 Views from Rowborough to Cookham village and Hedsor</b>		
The Scarecrow, Cookham (1934)	Painted in the paddock of Rowborough, Terry's Lane, with view over Marsh Meadow to Berries Road and beyond.	11.1 43
The Crucifixion (1934)	Same scene as the above.	11.2 43
Cookham (1914)	From Winter Hill across railway and Marsh Meadow towards Riversdale (in Bourne End) and Hedsor.	11.3 43
Rowborough, Cookham (1934)	View from Rowborough paddock in Terry's Lane, across the north of Marsh Meadow towards Hedsor and Bourne End.	11.4 43
<b>12 Views from Cookham's south-east fringes</b>		
Cliveden Woods (1950)	View across the Thames from Cookham to the steeply-wooded Cliveden escarpment.	12.1 44
Two Girls and a Beehive (c1910)	Fields on the right at the bottom of Mill Lane.	12.2 44
Piebald Pony and Beehives, Cookham (c1910 - 1912)	The Piebald Pony grazed adjacent to the location of the 'Two Girls and a Beehive' (above).	12.3 44
John Donne Arriving in Heaven (1911)	Spencer's depiction of Widbrooke Common as 'Paradise'.	12.4 44
Widbrooke (1936)	View of the tree-lined stream with luxuriant plants	12.5 44

# Summary maps, showing approximate painting locations by reference number



# 1 Paintings relating to Odney Lane

## Landscape with Magnolia, Odney Club (1938)

This painting shows a magnolia tree which remains present today in the gardens of the Odney Club. Because the scene was painted in early spring, with the tree not yet in full flower, it is possible to see through the branches to the landscape beyond.

Accordingly, Stanley Spencer has painted an intriguing background, which includes some rather disparate items, notably a barrel-shaped yew tree, a pair of unattached brick columns, a low brick wall in front of a higher brick wall, and the upper rear elevations of a number of houses along Sutton Road.

Remarkably, most of these elements are still present today and are shown in the photographs on this page. However, because these photographs were taken in mid-summer we cannot 'see through' the tree but have to rely on photographs from around it.



**Left** The low wall is seen here with the higher wall behind. The rear elevation of St Georges Lodge on Sutton Road is also visible, as in the painting. Roofs to the right of this are now obscured by the Sir Bernard Miller building.

**For access to the Spencer painting 'Landscape with Magnolia, Odney Club'**

Go to <https://www.wikiart.org/en/stanley-spencer/landscape-with-magnolia-1938>

### RELEVANT SCENES FROM COOKHAM TODAY



**Upper left** The magnolia tree in full leaf in 2022.

**Upper right** Part of the magnolia tree with the yew tree behind it (larger than in 1938). On the far left are the two brick columns.



**Lower left** A closer view of the (unattached) brick columns

## The Baptism (1952)

The riverside area of Odney Common, close to the weir, was once known as the Odney Pool. Here, Spencer and his friends enjoyed regular bathing.

The painting, 'The Baptism', depicts John the Baptist baptising Jesus in the presence of other members of his flock, in the waters by the steps of the Odney Pool. These steps were later replaced by a grassy bank.

From the photograph to the right, it appears that the leftmost set of steps was constructed from sand-and-cement-filled sandbags, left to solidify. The rightmost steps were probably constructed from concrete. The older weir to the right of the photograph has been superseded by the modern weir shown below.

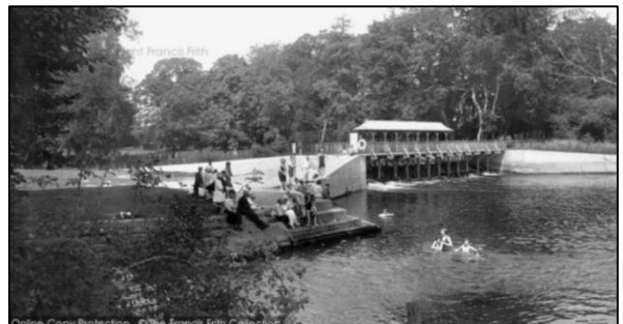


**Left** Odney weir and riverside as it is today. This location was known as 'The Odney Pool'.

**For access to the Spencer painting 'The Baptism'**

Go to <http://www.kwantes.com/SSG%20website/location/location230.html>

### RELEVANT SCENES FROM COOKHAM



**Above** The Odney Pool (1925), with the former version of the weir in the background. To the left of this area, a rivulet of the Lulle Brook flows into the Thames. Today, the river may flow faster (resulting from changed characteristics of the more modern weir), as it seems now to present an increased danger to swimmers.

# 1 Paintings relating to Odney Lane cont'd

## Girls Returning from a Bathe (1936)

Circular windows with a horizontal pivot are a distinctive feature of Lullebrook Manor (the Odney Club) and neighbouring buildings in Odney Lane.

Spencer drew particular attention to this feature in his painting 'Girls Returning from a Bathe', where he depicted two young girls, each encircled with the inner tube of a tyre (ostensibly for flotation), standing before a circular window of the Odney Club.

The girls were said to be returning from bathing at the Odney Pool, which is likely to mean that the particular circular windows passed en route were the group of three set into the northern wall of Lullebrook Manor on the southern side of Odney Lane.

**Right** A circular window (one of six) in the southern wall of Lullebrook Manor and a group of three such windows in the northern wall (south side of Odney Lane).

For access to the Spencer painting 'Girls Returning from a Bathe'

Go to <https://stanleyspencer.org.uk/collection035/>

### RELEVANT SCENES FROM COOKHAM TODAY



## The Tarrystone (1929)

The painting shows the former location of the Tarrystone at the eastern end of the High Street, looking westwards along the street from the junction with Sutton Road. At the top left of the painting, is depicted the still unchanged appearance of the first residence on the south side of High Street, including its brickwork and fenestration. This property, now called Goddans, abuts the Stanley Spencer Gallery (previously a Wesleyan Chapel).

A glimpse of the lower part of the public house, Bel and the Dragon, is to be seen to the upper right of the painting, highlighting the still present heavily leaded panels of its windows. Adjacent to the public house, the terrace of dwellings on the north side of the High Street stretches into the distance.

### Note

The Tarrystone is a mysterious polished sarcen (or silicified sandstone) boulder geologically foreign to Cookham, once regarded as a defining symbol of Cookham.

It is thought to have been formerly a boundary marker for the grounds of the Abbot of Cirencester. Over the years, it has been moved from time to time. In 1909 it was moved from the grounds of Mill House to an island at the eastern end of the High Street (see photograph, upper right), where Spencer painted it. In 1936, it was relocated to the northern corner of Odney Lane and Sutton Road, where it is thought to be approximately in its original position.

The Tarrystone now appears to be sunk a foot lower than in its previous High Street position, where it was painted by Spencer. Possibly, this loss of visible height and bulk is explained by a more recent installation of the raised pavement in this area. Unfortunately, however the resultant lack of visual impact is worsened by a cluttered streetscape.

For access to the Spencer painting 'The Tarrystone'

Go to

<http://www.kwantes.com/SSG%20website/location/location253.html>

### RELEVANT SCENES FROM COOKHAM



**Above** The Tarrystone in its earlier High Street position.

**Left** The Tarrystone in its present position at the northern corner of Odney Lane and Sutton Road.

## 2 Paintings relating to Cookham High Street

### Month of April: Clipping the Privet Hedge (Chatto and Windus Almanack 1927)

In 1927, Chatto and Windus published an almanack illustrated by Stanley Spencer. It contained twenty-four drawings depicting aspects of Spencer's life around Cookham, generally representative of everyday life in an idyllic rural community.

'Clipping the Privet Hedge' was one of two drawings for the month of April. It shows the lower front elevation of Fernlea, where Stanley Spencer was born, and his home for many years. The drawing includes front door, bay window, and low wall topped with the privet hedge.

Fernlea is the right-hand side of a pair of semi-detached properties. The two properties, on the southern side of the High Street were built by Spencer's grandfather, Julius Spencer, a master builder.

The drawing extends to the front door of the left-hand property (Belmont) and rightwards to the side wall of the ivy-covered property next door, known as 'The Nest', where Spencer's grandmother lived.

**Right** Semi-detached villas, Belmont left and Fernlea right. The low wall and a privet hedge remain present at both properties.

A study for the drawing described here can be found at <https://stanleyspencer.org.uk/collection051-2/>

The drawing as published in the Almanack includes breadth and detail beyond that of the 'study' version.

To inspect the published version, please enquire at the Stanley Spencer Gallery for the Chatto and Windus Almanack.

#### RELEVANT SCENE FROM COOKHAM TODAY



### Christ Carrying the Cross (1920)

This painting shows Christ carrying the cross along Cookham High Street past a stylised version of Fernlea, Spencer's childhood home.

On the right-hand side of the painting, a secondary cross, formed by the angle of the builders' ladders, is carried in front of a small ivy-clad house. This house was the one-time home of Stanley Spencer's grandmother and was called 'The Nest', as above.

Just visible on the far right and in the background of the painting is one of the wooden cowls mounted on the pyramidal roof of a malthouse kiln in what is now School Lane (the 'Back Lane' at the time). The cowls and malthouse roofs have long since been dismantled (see page 19). The cowls provided ventilation to the barley-drying process in the malthouses.

**Right** 'The Nest' on the right-hand side of the photograph, adjacent to Fernlea to its left and Belmont, left again.

For access to the Spencer painting 'Christ Carrying the Cross'

Go to <https://www.wikiart.org/en/stanley-spencer/christ-carrying-the-cross-1920>

#### RELEVANT SCENE FROM COOKHAM TODAY



## 2 Paintings relating to Cookham High Street cont'd

### Christ's Entry into Jerusalem (1921)

To the right of this painting is an end-terrace property which was once the shop owned by Stanley Spencer's cousin, Annie Slack, on the south side of the High Street. The shop front is almost unchanged from that painted by Spencer.

Behind the excited figures in the painting, the profuse green growth is located on the site now occupied by the Peking restaurant.

In Spencer's painting (and in reality today), the brickwork on the side of the end-terrace remains unrendered, though much of it is now covered over by the more recently added restaurant. The brickwork on the front of the building is painted white currently, whilst possibly cream in the Spencer work.

Spencer's consummate skill in depicting bricks and mortar is clearly evident in this painting, as in numerous others of his works.

**For access to the Spencer painting 'Christ's Entry into Jerusalem'**

Go to <https://www.wikiart.org/en/stanley-spencer/christ-s-entry-into-ierusalem>

#### RELEVANT SCENES FROM COOKHAM TODAY



**Above and left** To the right of the image is the shop once owned by Annie Slack, with almost unchanged frontage today.

On the side wall of the shop is the historic brickwork which Spencer memorably depicted in this painting. Much of this has now been concealed. Part of the upper-level brickwork is shown here.

### St. Francis and the Birds (1935)

The painting shows St Francis with a variety of birds and additional figures, occupying the narrow passage between Fernlea and 'The Nest', a corridor which Spencer felt to be a place of mysterious enchantment.

Whilst there is much that is remarkable about this painting, its most significant built-environment feature is Spencer's skilful depiction of timeworn and almost 'glowing' roof tiles on The Nest. The slight curvature shown on the individual tiles is common in hand-made tiles and is a feature of considerable charm, which Spencer clearly relished. The tiles remain seemingly unchanged today except for their darkening with age.

At the top centre of the painting is a dormer window located on the residential property next-door-but-one to The Nest. Since this property extends further backwards than The Nest, it would have been visible from the high-level viewpoint adopted by Spencer. The distinctive conical roof of a cowl (see also page 19) is just visible at the top right of the painting.

Though the painting was subject to derision in some quarters for its caricature-like representation of St Francis, 'distortion' of people-images was common in Spencer's work. The presence of distortion does not undermine the importance of this work.

**For access to the Spencer painting 'St Francis and the Birds'**

Go to <https://www.tate.org.uk/art/artworks/spencer-st-francis-and-the-birds-t00961>

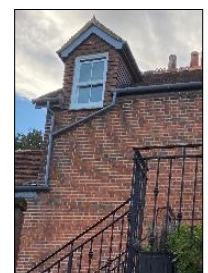
#### RELEVANT SCENES FROM COOKHAM TODAY



**Left** The passage between Fernlea and The Nest.

**Below Left** Fernlea, left, with The Nest, centre. The photograph shows the heritage tiled roof of The Nest.

**Below Right** The dormer window shown in the painting. Its gable is also just visible in the photograph to the left.



## 2 Paintings relating to Cookham High Street cont'd

### Neighbours (1936)

The painting shows the privet hedge and garden wall at the back of Fernlea, the long-time residence of the Spencer family. The hedge divides the property from its twin (semi-detached) property, Belmont, also fronting the High Street.

Neighbours (1936) was voted as one of the nation's most beloved British paintings in the Art Everywhere project of 2013, underlining the importance of the depicted scene to Cookham village and the nation. Neighbours was one of 57 paintings chosen by the public themselves, featured on 22,000 poster and billboard sites across the country.

Fernlea's back garden was much loved by Spencer and he described it in great detail in a letter to his friend, Desmond Chute. At that time (June 1916), Spencer was in military service in Macedonia, and greatly homesick for Cookham.

The depicted elements of the garden in this work include the hedge extending towards a brick-capped flint wall forming the southern boundary. Beyond the garden is a green space, and beyond that, a single brick and tiled property in School Lane, at that time known as the 'Back Lane'.

**For access to the Spencer painting 'Neighbours'**

Go to <https://stanleyspencer.org.uk/collection056/>

#### RELEVANT SCENE FROM COOKHAM TODAY



**Above** Whilst the rear garden of Fernlea is now changed beyond recognition, there is a familiar look to this brick wall, which forms the western boundary of the garden. On page 18, concerning 'The Betrayal' (1922-23), there is mention of a brick wall with flint insets. The wall photographed above may previously have contained knapped flint panels in its heritage brick surrounds

### Crossing the Road (1936)

'Crossing the Road', shows two buildings on the north side of High Street, namely Peppermill Cottage and Bel and the Dragon. Peppermill Cottage was most recently the retail store, 'Seconds Out', but in Spencer's time was a bakery. Spencer's drawing of Mr Francis, the baker, is privately owned today.

Intriguingly, the frontage of Peppermill Cottage may not have been painted to reflect how it actually was in 1936, since the present and past decorative arches are not present in the painting. Spencer commented that he was interested in the relationship between the old man, the awning and the shape of the street and this may have affected his depiction of the frontage.

Adding to the mystery, the multi-arched frontage, though not included in the 1936 painting, was depicted by Spencer in 1938, where a glimpse of it is seen in the painting, 'From the Artist's Studio' (page 16).

Remarkably, Peppermill Cottage still possesses an awning today, though clearly not the original.



**Left** Peppermill Cottage with multi-arched frontage and impressive awning in 1899.

**For access to the Spencer painting 'Crossing the Road'**

Go to <http://www.kwantes.com/SSG%20website/location/location244.html>

#### RELEVANT SCENES FROM COOKHAM



**Left and below**

Peppermill Cottage, adjacent to Bel and the Dragon. The upper image shows the street scene and the lower image, that part of the scene that appears in Spencer's painting.





## 2 Paintings relating to Cookham High Street cont'd

### The Farm Gate (1950)

Ovey's Farmhouse, on the northern side of Cookham High Street, is positioned almost directly opposite Fernlea.

In Spencer's childhood and youth, Ovey's Farm was a vibrant working operation. Stanley could gaze down onto the farmyard (shown opposite) from his bedroom window and see much activity, including cattle and geese being driven in and out, whilst fantail doves alighted on the buildings and circled overhead. Stanley spent time there with friends, and in later years he sometimes painted in one of the barns (amongst various of the locations that he was able to deploy from time to time in Cookham).

'The Farm Gate' is not so much an image of the actual gate area, as a fantasy depicting a taller gate and wall, that fitted the emotions surrounding the painting. The brickwork in the painting is of a particularly clean-cut modern (at the time) style.

The reality was the considerably lower brick and flint wall, which remains present today, with its rustic and heritage appearance.

For us, this painting is more a reminder of the great significance of Ovey's Farm in Stanley Spencer's thoughts, and in his everyday life, than a faithful record of its actual appearance.

A drawing later used to create this painting can be found at <https://stanleypencer.org.uk/collection031/>

For access to the painting, 'The Farm Gate'

Go to <https://www.wikiart.org/en/stanley-spencer/the-farm-gate>

#### RELEVANT SCENES FROM COOKHAM



**Left** Ovey's farm, circa 1910

**Below** The present 'farm gate' area, with classic 5-bar field gate standing open.



### Madonna Lilies, Cookham (1935)

This painting shows part of the lower rear elevation of Lindworth, a property standing back from the southern side of Cookham High Street, with its own narrow vehicular accessway. Lindworth was Spencer's home for a period in the 1930s subsequent to his childhood home of Fernlea.

The view is through the flowering heads of Madonna lilies on the rear lawn of the property, towards the south-east corner of the building.

Changes have of course occurred since 1935 but the scene is still eminently recognisable, from the bay window (upper right of the painting) to a rear window, which has now been replaced by a door. These features are seen in the photograph to the right. The detail of the bay window, faithfully captured by Spencer, appears unchanged today.

A large apple tree, shown at the centre of the painting, has since been felled.

**Right** The south-east corner of Lindworth, where 'Madonna Lilies' was painted in 1935.

For access to the Spencer painting 'Madonna Lilies'

Go to

<https://www.bridgemanimages.com/en/spencer/madonna-lilies-cookham-c-1935-oil-on-panel/oil-on-panel/asset/100070>

#### RELEVANT SCENE FROM COOKHAM TODAY



## 2 Paintings relating to Cookham High Street cont'd

### From the Artist's Studio (1938)

From the Artist's Studio was painted from a front upper window of Lindworth. Lindworth was Spencer's home for a period in the 1930s. The view in this painting is towards the High Street.

Prominent in the painting is the rear façade of a large building (also on the southern side of the High Street), now housing two stores, Deborah Egan and Biltong. Across the street in the painting is a glimpse of the multi-arched façade of Peppermill Cottage.

Regarding Lindworth itself, remarkably, the specific configuration of upper window (labelled X) from which the picture was painted, with roof below, and decorative ridge tiles with finial, remains present and highly visible today (just as seen in the painting).

The painting includes an attractive higgledy-piggledy grouping of heritage buildings additional to those already mentioned, most of which are still present. Bell Cottage, Tarrystones, Goddans, the (one-time) Wesleyan Chapel, and the rear of the present 'Cookham Classics', can all be seen, at least in part.

**Photo left** A side view of the building most prominent in Spencer's painting, looking from 'Window X' to the High Street.

**For access to the Spencer painting 'From the Artist's Studio'**

Go to <https://www.wikiart.org/en/stanley-spencer/from-the-artist-s-studio-1938>

#### RELEVANT SCENES FROM COOKHAM TODAY



**Photo right** A view of Lindworth showing 'Windows X and Y', from which 'From the Artist's Studio' and 'Flowers in a Window' respectively were painted. For 'Ledge Z' see below.

### Cookham, Flowers in a Window (1938)

This colourful painting depicts a view from 'Window Y' of Lindworth towards St George's Lodge and Lodene Greys, both of which are on the eastern (ie. far) side of Sutton Road, backing onto the Odney Gardens.

These two rather decorative buildings appear in the upper left background of the painting, flanked, on the extreme left-hand corner by the rear elevation of Tarrystones, towards the Eastern end of the High Street. To the right of Tarrystones, the rather blurred orange glow of the painting may suggest the red-brick Wesleyan Chapel (prior to its white render).

The vista presented in the painting spans what is now the car park area, plus Sutton Road itself, and plus a tall brick wall in front of St George's and Lodene Greys, though none of these features is evident in the painting.

Instead, there is a strong focus on three tiled roofs positioned between Lindworth and Sutton Road. One of these buildings, possesses distinctive diamond-shaped tiles (most probably formed from asbestos and certainly no longer present).

The right-hand side of the painting depicts a concrete ledge on Quinneys, the semi-detached 'other half' of Lindworth. It is the presence of this ledge (labelled 'Z' above) that allows us to be sure that the painting was executed from Window Y.

**For access to the Spencer painting 'Cookham, Flowers in a Window'**

Go to <https://www.wikiart.org/en/stanley-spencer/flowers-in-a-window-cookham-1938>

#### RELEVANT SCENE FROM COOKHAM TODAY



**Above** Lindworth appears in the upper left corner of this photograph. We can see in this photograph (taken from Sutton Road) the gable above Window Y but not the window itself, due the intervening more recently built toilet block. This photograph, though the other way round from the vista in the painting (ie east to west), demonstrates the expansive view that would have been available from Window 'Y', right across to the opposite side of Sutton Road.

## 2 Paintings relating to Cookham High Street cont'd

### The Blacksmith's Yard, Cookham (1932)

This painting depicts the yard area of what is now Forge Motors, showing it as a space stacked with the tools and chattels of the blacksmith's trade. The blacksmith's operation was at the eastern end of the building pictured below, with the blacksmith's residence in the gabled western part of the building.

There are a number of entrances to the building. Alongside the yard entrance is a 'stable' entrance (still with a horseshoe attached to the door) and a 'front door'. There is a separate front door to the gabled part of the building, now an Indian restaurant.

In the background are three properties on the north side of the High Street, which form the eastern part of a group of four possessing matching roofs and frontages with attractive symmetries in the positioning of doors and windows. Their distinctive patterns, though now whitewashed, remain unchanged today.



**For access to the Spencer painting 'The Blacksmith's Yard, Cookham'**

Go to

<http://www.kwantes.com/SSG%20website/location/location238.html>

#### RELEVANT SCENES FROM COOKHAM TODAY



**Right** Three terraced dwellings pictured in the background of 'The Blacksmith's Yard'.

**Left** Front elevation of the building which became both the housing of the blacksmith's operation (left) and the residential dwelling of the blacksmith (right).

### The Crucifixion (1958)

'The Crucifixion' offers an unusual view of Cookham High Street, looking eastward. Spencer spoke of a 'basin shape' formed by the skyline of the roofs, a shape which he delightfully described as the skyline "*perspectiving away*". At the same time, the baseline (ground) view of the High Street was blocked in this painting by the inclusion of a large pile of builders' rubble that had resulted from a pipe-laying activity involving trenches 10 - 14 feet deep.

It is not completely straightforward to match the buildings in the painting with the street scene today because of certain building changes, together with Spencer's occasional switching things around visually.

However, the left-hand side of the painting appears to show a former barn at Ovey's farmyard, alongside Sheffield House, a tall brick property (currently the retail outlet, 'Ross Poole'). The familiar street scene is shown stretching beyond, including (just visibly) the awning of Peppermill Cottage (see page 14).

The right-hand side shows the top of the Kings Arms elevation, with the roof ridge of the building currently housing two retail outlets, and a hipped roof which may be an amalgam of the roof over the current entrance to the Kings Arms and that of Goddans.

**For access to the Spencer painting 'The Crucifixion'**

Go to <https://www.wikiart.org/en/stanley-spencer/the-crucifixion-1958>

#### RELEVANT SCENE FROM COOKHAM TODAY

**Below** The red line shows the 'basin shape' noted by Spencer (see description, left). Beneath the blue line is the area that is visually blocked in the painting by a large pile of builders' rubble in the immediate foreground.



### 3 Paintings relating to War Memorial, School Lane, Moor Hall

#### The Betrayal (1914) and The Betrayal (1922-3)

These two paintings both show scenes of biblical activity (the disciples' betrayal of Christ) amid the adjoining gardens of Fernlea and The Nest. In the background of each painting can be seen part of the intriguing architecture of Cookham's historic malthouse complex - with the pyramidal roofs of the malthouse kilns topped (in the 1922-23 painting) by prominent tiling, above which were the rotating conical hoods or 'cowls', which served as ventilators.

It is well-documented that Spencer was fascinated with these unusual shapes, which were highly visible from many locations around Cookham, including, for Spencer, from the upper rear windows of Fernlea. Spencer imbued these shapes with a spiritual significance, regarding them as a benign presence "in the midst of the maze of Cookham".

Cookham's brewery area, located in the triangle between the High Street and the Back Lane, has a history of several hundred years.

In 1837, all stages of brewing were conducted at the site and, when sold in that year, it was recorded as containing two residences, plus a brewhouse, a malthouse, and other ancillary buildings. From 1840, the operation was exclusively malting (the first stage in the beer manufacturing process). From 1875 to around 1920, the site contained three malthouses, together with residential and other ancillary buildings. These buildings dominated the western end of the High Street and the adjacent part of School Lane.

The roofs of the malthouse kilns were removed in the 1920s and 30s but much of the complex is still present as residential housing, both attractive and historically very significant in Cookham today. Some of this housing is protected under English Heritage listings.

The 1914 version of *The Betrayal* offers a glimpse of the pyramidal roofs in the malthouse complex. A clearer picture of these and other roofs beyond the walls of Fernlea and The Nest is provided in the 1922-23 version, which also includes a view of garden walls still present today. One of these walls, perhaps rendered, is capped with half-moon bricks and the other is constructed of a brick framework forming the surround to inset panels of flint (see also page 14).

In the 1922-23 version of the painting, the corrugated iron building that was used as schoolroom for the Spencer children and others is also prominent. This building is no longer present.

**Right** Two present-day buildings within the area of the malthouse complex, namely Malt Cottage (including garaging) and The Gantry House, with historic gantry still present. See also, on page 20, 'The Brewhouse', looking just as Spencer painted it.

For access to the Spencer painting 'The Betrayal' (1914 version)

Go to <https://stanleypencer.org.uk/collection105/>

:

For access to the Spencer painting 'The Betrayal' (1922-3 version)

Go to <https://www.pinterest.co.uk/pin/its-about-time--333618284874378844/>

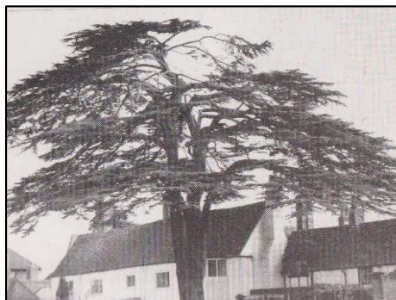
#### RELEVANT SCENES FROM COOKHAM



The photographs on this page include three historic views of the malthouse complex that so captured the imagination of Stanley Spencer.



Though the pyramid-shaped roofs and the cowls were removed around 1920, other elements of these buildings became residential and are still in use today.



**Top**  
Hoods and cowls formed a landmark on the western approach to Cookham village.



**Second from top**  
Pyramid-shaped roofs were seen from the location of the War Memorial.



**Third from top**  
'The Maltings', still in residential use today. The massive cedar tree in front of The Maltings was an important subject of Spencer's wartime musings regarding his longings for Cookham.

### 3 Paintings relating to War Memorial, School Lane, Moor Hall cont'd

#### Mending Cows, Cookham (1915) and The Flight Out of Egypt

Two Spencer works show the cowls and pyramidal roofs of the malthouse kilns with greater clarity than the works discussed on the previous page. These are 'Mending Cows, Cookham' and 'The Flight Out of Egypt'.

'Mending Cows' captures the sense of wonder and spirituality that Spencer felt in contemplating these imposing shapes, highly visible from his own home.

Unusually for this account, 'The Flight Out of Egypt' is not an oil painting, but a drawing using pencil, wash and brown ink. It is included here, however, because of its exceptional resonance, further illuminating Spencer's great love of the malthouse atmospheric.

The historic photograph (right) shows the conical roofs and cowls of malthouse kilns, linked to a long lowish building called 'The Maltings' one of several elements of the malthouse complex that have now been converted to residential use.

The square base of the most prominent roof and cowl in this photograph, is also now a residential unit.

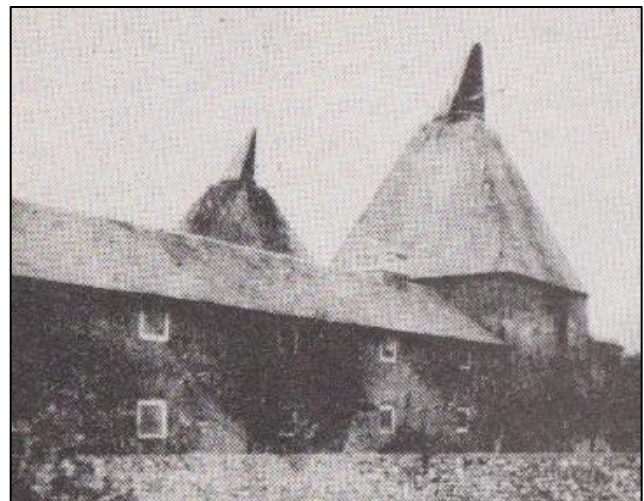
**Right upper** A view that underlines the brooding dominance of the pyramidal roofs and the conical cowls of the malthouse kilns, close to the junction of the High Street and the Back Lane.

**For access to the Spencer painting and drawing:**

'Mending Cows' Go to <https://www.wikiart.org/en/stanley-spencer/mending-cowls-cookham-1915>

'The Flight Out of Egypt' Go to: [https://www.bridgemanimages.com/en/search?filter\\_text=stanley%20spencer%20flight%20egypt&filter\\_group=all&filter\\_region=GBR&sort=most\\_popular](https://www.bridgemanimages.com/en/search?filter_text=stanley%20spencer%20flight%20egypt&filter_group=all&filter_region=GBR&sort=most_popular)

#### RELEVANT SCENE FROM COOKHAM



#### The Last Supper (1920)

This renowned painting, with its scene inside a former malthouse off School Lane, shows a striking example of a building feature familiar in Cookham, notably the adjacent positioning of red and yellow brick walls.

Red bricks in Cookham usually came from the Pinkneys Green Brick & Tile Works, situated on a bed of red clay. The Works was established in the early 1800s to meet ever-increasing demand for local building materials, especially in Maidenhead.

The Pinkneys Green Brick and Tile Works may also have produced a small number of yellow bricks but, in general, yellow bricks in Cookham are 'London Stock' or 'Yellow London Stock Bricks'. They, too, are plentiful throughout Cookham. These yellow bricks are of 19<sup>th</sup> and early 20<sup>th</sup> century origin and were manufactured in bulk following the introduction of brick-making machinery in the Industrial Revolution. The differing shades of yellow result from varying mineral content in the soft clay of the Thames.

**Right** Illustratively, the juxtaposition of red and yellow bricks (as depicted in 'The Last Supper') is seen in many Cookham locations, including Lullebrook Manor, in particular.

**For access to the Spencer painting 'The Last Supper'**

Go to: <https://stanleyspencer.org.uk/collection109/>

#### RELEVANT SCENES FROM COOKHAM TODAY



### 3 Paintings relating to War Memorial, School Lane, Moor Hall cont'd

#### Villas at Cookham (1932)

Depicting the bay window and low wall of a dwelling opposite the historic site of the Cookham brewery in School Lane, this painting shows a prestigious building feature in the form of decorative metalwork known as a 'barley sugar' or 'Salomonic' column.

Two semi-detached so-called 'villas' were built to house the supervisory staff of the brewery and each carries four of the unusual columns, arranged around its bay window. Three of the columns can be seen in this painting, with one prominent and the other two receding into the background.

Barley sugar columns possess twisted spiral shafts. A true barley sugar column is deeply incised and heavily spiralled, such as those seen here, which form an excellent example of the type. Notably also, the barley sugar columns seen here are set on decorative plinths and are linked to further prominent (though smaller) spiral horizontal rails, all faithfully reproduced by Spencer.

In the background of the painting can be seen The Crown Inn on Cookham Moor, looking much as it does today. Two earlier buildings on the site had been destroyed by fire.

**For access to the Spencer painting 'Villas at Cookham'**

Go to

<https://www.wikiart.org/en/stanley-spencer/villas-at-cookham-1932>

#### RELEVANT SCENE FROM COOKHAM TODAY



**Above** Semi-detached villas opposite the site of the old brewery, with decorative 'barley sugar' columns.

#### The Brewhouse, Cookham (1957)

This painting captures the epitome of a traditional dwelling in an English village. Its features include red brick, a pitched roof with gables, glowing tiles and attractive fenestration.

According to the Cookham High Street Conservation Area Statement, the Brewhouse dates from the late 15<sup>th</sup> Century, From the 18<sup>th</sup> Century it was part of the group of buildings that formed Cookham's brewery complex (see also pages 18 and 19).

Rising from behind the roof of The Brewhouse in Spencer's painting is a glimpse of the top of the War Memorial. Whilst the Memorial cannot be seen from ground level in the photograph (right), Spencer painted this view from a high-level perspective, creating a direct line of sight to the Memorial.

Underlining the significance of both the painting and the dwelling itself, a print of The Brewhouse was given to every schoolchild in Cookham as a memento of the Silver Jubilee of Queen Elizabeth II in 1977.

**Right** The Brewhouse today, remarkably unchanged since the Spencer work, 'The Brewhouse'.

**For access to the Spencer painting 'The Brewhouse, Cookham'**

Please ask at the Stanley Spencer Gallery to inspect the Keith Bell, Stanley Spencer Catalogue, pp 511-512

#### RELEVANT SCENE FROM COOKHAM TODAY



### 3 Paintings relating to War Memorial, School Lane, Moor Hall cont'd

#### Adoration of Old Men (1937)

This painting shows the north-western end of School Lane, with red brick walls on the left-hand side of the street (as we face the picture), and a flint wall on the right hand.

The photograph below shows that these features are largely unchanged today, though it is clear that Spencer has taken a degree of artistic licence in making the lane rather narrower than it actually is.

For access to the Spencer painting 'Adoration of Old Men'

Go to <https://www.pinterest.co.uk/pin/376121006374473382/>

#### RELEVANT SCENE FROM COOKHAM TODAY



#### Portrait of Miss Ashwanden (1958), Moor Posts, Cookham (1936) and From Up the Rise (1956)

'Portrait of Miss Ashwanden' was painted in Moor Cottage, a tall building on the north side of the High Street. In the background of the painting, is a view of the property 'Moor End', together with elements of the Moor Hall complex. The War Memorial is just visible above the head of Miss Ashwanden. Centre right is part of the roadworks also mentioned on page 17 in relation to 'The Crucifixion'.

'Moor Posts, Cookham', depicts a further scene close to the War Memorial.. Here we see four posts (whose shape and lack of true verticality would undoubtedly have intrigued Spencer). The posts are in the foreground of the painting, at the eastern end of the Causeway, with an element of The Moor fronting the properties beyond. Remarkably, two of these posts are still present today (and still out of true!).

'From Up the Rise', was painted at the eastern end of the Causeway with a view towards the Fleet Bridge. Three of the four posts are visible in this painting.

**Upper left** The view from Moor Cottage to Moor End, largely unchanged from that in the painting, 'Portrait of Miss Ashwanden'. However, the earlier image of Moor End in the painting 'Moor Posts' suggests an extremely overgrown garden, with the house possibly in a derelict condition and later restored.

**Upper right and lower** Two views of the Moor Posts. One view matches that seen in 'Moor Posts, Cookham' and the other aligns with 'From Up the Rise'.

For access to the Spencer painting 'Portrait of Miss Ashwanden'

Go to <https://www.wikiart.org/en/stanley-spencer/portrait-of-miss-ashwanden>

For 'Moor Posts, Cookham' and 'From Up the Rise'

Please ask at the Stanley Spencer Gallery to inspect the Keith Bell, Stanley Spencer Catalogue, p 447 and 508.

#### RELEVANT SCENES FROM COOKHAM TODAY



### 3 Paintings relating to War Memorial, School Lane, Moor Hall cont'd

#### High Street, Cookham (1929)

The painting 'High Street', Cookham' depicts a view eastwards from the eastern end of Cookham Moor, embracing the full length of the High Street. Several High Street buildings are clearly shown, though individual properties in the distance are partially concealed by each other.

In the foreground of the picture, a large, clear space, thought once to have been a historic marketplace, includes the crossroads area between School Lane (then the 'Back Lane') and Berries Road.

The War Memorial is offset to the upper right corner of the painting, yet nevertheless forms an important secondary focal point. A striking feature of this painting is the untrammelled space around the Memorial, confirmed by the photographs to the right.



**Right** The two photographs, each with slightly different views provide a useful record of many of the buildings on the north side of the High Street (largely unchanged today).

**Above** The view today. Unchanged in many respects, yet far more cluttered.

**For access to the Spencer painting 'High Street, Cookham'.**

Go to <https://www.christies.com/en/lot/lot-2065627>

#### RELEVANT SCENES FROM COOKHAM



#### The Jubilee Tree (1936)

The Jubilee Tree provides a view to the south-east from The Crown public house, including buildings to the west of the High Street, the War Memorial and the corner of School Lane.

The tree is now large, but much the same view can be captured today (see photograph to the right), the trunk of the 'Jubilee Tree' being very prominent in the foreground. The huge cedar tree, which is shown in the background of the painting, is no longer present today.

**Right** The photograph shows the Jubilee Tree (a lime tree), ceremoniously planted to commemorate the Silver Jubilee of George V on 6<sup>th</sup> May 1935 - marking 25 years of his reign.

The 500 year old building, once housing a forge and now an Indian restaurant, is prominent both in the painting and in this photograph,

The War Memorial is less dazzlingly white than shown in the painting, but this is inevitable with its age.

**For access to the Spencer painting 'The Jubilee Tree'**

Go to <https://www.wikiart.org/en/stanley-spencer/the-jubilee-tree-cookham-1936>

#### RELEVANT SCENE FROM COOKHAM TODAY





### 3 Paintings relating to War Memorial, School Lane, Moor Hall cont'd

#### Unveiling Cookham War Memorial (1922), The Village Lovers (1937), Wisteria, Cookham (1942)

In 'Unveiling Cookham War Memorial', Spencer depicts the Dedication of Cookham Village War Memorial on 19<sup>th</sup> September 1919. In this painting, he visualised the participants contentedly experiencing a slower-paced, peaceful life, such as Spencer felt would have resulted from the absence of war.

The painting presents a view from south of the War Memorial to the north-west. One of the dormer windows of Moor Cottage is evident in the work. Another painting, 'Wisteria, Cookham', is included on this page as it depicts Moor Cottage, shown behind the War Memorial in the photograph below.

There is a sharp delineation of Winter Hill descending to Cockmarsh in the upper left-hand background of the painting. It seems unlikely that Winter Hill and an element of Cockmarsh could be discerned from this location in quite the way presented in this work, but the importance of these features to Spencer is nevertheless affirmed.

Constructed in granite, the War Memorial features four shaped boulders, one at each corner of the base, and a cross known as a 'wheel cross', inset in lead. Inscribed names include Spencer's elder brother, Sydney, who died in action in September 1918. 'Sydney Spencer MC', is the only Military Cross bearer so listed.

The two photographs to the right are views in a similar direction to that of the painting. These photographs show how little the built environment in this area has changed since 1919. (As indicated on page 22, it is the vehicular traffic and parking that have changed).

.....  
The second painting in this section, 'The Village Lovers', shows the base of the War Memorial, viewed from above.

.....  
Spencer's preoccupation with the War Memorial is evident not only from the works discussed on this page, but from at least eight further works where the Memorial appears - sometimes as a distant glimpse.

These are The Brewhouse (page 20), Portrait of Miss Ashwanden (page 21), High Street, Cookham (page 22), The Jubilee Tree (page 22), A Village in Heaven (page 24), Cookham Moor (page 25), The Scarecrow, Cookham (page 43), The Crucifixion (also page 43).

On this remarkable basis, some may consider that Spencer treated the War Memorial as the true (and certainly spiritual) heart of Cookham village. This would be unsurprising, not only in view of Spencer's own traumatising wartime experiences, but also because of the devastating death of his brother.

**For access to the Spencer paintings:**

**'Unveiling Cookham War Memorial'**

Go to <https://www.wikiart.org/en/stanley-spencer/unveiling-cookham-war-memorial>

**'The Village Lovers'**

Please ask at the Stanley Spencer Gallery to inspect the Keith Bell, Stanley Spencer Catalogue, pp 144-5.

**'Wisteria, Cookham'**

Go to <https://www.wikiart.org/en/stanley-spencer/wisteria-cookham-1942>

#### RELEVANT SCENES FROM COOKHAM



**Above** This photograph shows the Dedication Ceremony for the War Memorial in 1919. In the background, Moor Cottage, to the left of the War Memorial, has distinctive dormer windows, one of which is evident in the painting.



**Above** Broadly the same view today as in the 1919 photograph above, showing how little the scene has changed,

### 3 Paintings relating to War Memorial, School Lane, Moor Hall cont'd

#### A Village in Heaven (1937)

Stanley Spencer's painting 'A Village in Heaven' has given its name to a much-cited description of Cookham.

It depicts a crowd of villagers happily engaged with celebrating each other and joyous exchanges around the War Memorial.

The version of the War Memorial shown in this painting is somewhat stylised, replacing the inset commemorative inscriptions with vases of flowers.

Projecting a close-up view from a high level, the painting depicts only the base of the Memorial and lower part of its shaft. Beyond it can be seen the walling on both sides of the entrance to School Lane. On the left is a brick wall, and on the right, a flint wall. These are the same two walls as are seen in 'Adoration of Old Men' (p21), though viewed from a slightly different angle.

**Right** Base and part of the shaft of the War Memorial, broadly as depicted in 'A Village in Heaven'.

**For access to the Spencer painting 'A Village in Heaven'**

Go to <https://artuk.org/search/search/search/keyword:stanley-spencer-a-village-in-heaven--referrer:global-search>

#### RELEVANT SCENE FROM COOKHAM TODAY



#### Love on the Moor (1949 - 1954)

'Love on the Moor' is an astonishing painting showing a populous gathering of villagers stretching along the green swathe of land between Moor Hall and Cookham Moor on the southern side of the Causeway.

For our present purpose, the building feature of greatest interest is the wall dividing Moor Hall and The Moor. Spencer adds vision to reality in depicting this long brick wall as quaintly wavy (almost 'flowing'), emphasising its changing character along its length.

The reality is a little less dramatic, but nevertheless very engaging. The wall does indeed have a 'wavy' quality and the character of its brickwork fluctuates. These attributes, and its impressive overall length, make it an imposing historic feature of the village.

At the upper left of the painting, we see the distinctive slanted western end to the wall, an arched doorway and the three ground floor windows of the Moor Hall gatehouse, unchanged in their configuration today.

**For access to the Spencer painting 'Love on the Moor'**

Go to <https://artuk.org/search/search/search/keyword:stanley-spencer-love-on-the-moor--referrer:global-search>

#### RELEVANT SCENES FROM COOKHAM TODAY



**Above** This photograph of the present entrance to Moor Hall includes the arched doorway and the slanted end of the long wall (respectively left and right of the gate posts), both almost unchanged today.

**Left** The long wall between Moor Hall and Cookham Moor, which is very prominent in the painting.

### 3 Paintings relating to War Memorial, School Lane, Moor Hall cont'd

#### Cookham Moor (1937) and The Daughters of Jerusalem (1951)

The painting, 'Cookham Moor', shows a swathe of land stretching from the Fleet Bridge (often known as the Causeway Bridge), looking east towards the edge of Cookham village and Cliveden woods.

Part of the bridge is depicted, including, on the left of the painting, one of its six viewing alcoves, three of these overlooking the stream on each side.

Various dwellings are clearly depicted in the painting, though less clearly in the photograph below, partly because of the tree-line along the road leading to Moor Hall and partly because of Spencer's fore-shortening of the whole scene from bridge to village in the interests of the picture composition as a whole.

A further, but stylised, version of the Fleet Bridge appears in 'The Daughters of Jerusalem'. This painting shows the bridge walls as being constructed in a sharply-cut yellow brick, topped with soldier-coping in the same brick. The angular elements of the bridge are particularly sharp in 'The Daughters of Jerusalem'.

#### For access to the Spencer paintings:

##### 'Cookham Moor'

Go to <https://www.wikiart.org/en/stanley-spencer/cookham-moor-1937>

##### 'The Daughters of Jerusalem'

Go to

<http://www.kwantes.com/SSG%20website/location/location262.html>

#### RELEVANT SCENES FROM COOKHAM TODAY

**Below** The upper photograph shows the scene depicted by Spencer in 'Cookham Moor'.

Part of that scene (on the north western edge of the village) is enlarged in the photograph beneath in order to help highlight all that Spencer captures in this renowned painting.



**Right** Part of the Fleet Bridge as shown in 'The Daughters of Jerusalem'. Whilst the Bridge is stylised in this painting, its key architectural features remain clearly evident.



### 3 Paintings relating to War Memorial, School Lane, Moor Hall cont'd

#### Cows at Cookham (1936)

This painting shows cows grazing on Cookham Moor, ascending the bank to the Causeway on the southern side and descending on the northern side. The presence of a mother and two children (Spencer's own family) in the same area underlines the peaceful nature of The Moor and its complete freedom of movement.

In the background is a glimpse of the wall between Moor Hall and The Moor (shown more fully on page 24).

Beyond the wall, part of Moor Hall, visible in the upper left area of the painting, is depicted in an interesting way, with a gabled roof immediately above three decorative arches. The arches are, in reality, on the back of the building (south side), and not on the front as depicted by Spencer. This seems to be a rather endearing example of an 'artist's licence'.

**Right** Attractive arches on the south (rear) elevation of Moor Hall.

**Below** The front elevation of Moor Hall, where a gable directly above three arches at ground floor level is shown in 'Cows at Cookham'. There are several such gables that form part of the front elevation, now somewhat occluded by tree growth. None are associated with arches as painted by Spencer.

At the centre of the portion of the long wall shown here is a very definite curve, as noted on page 24.

**For access to the Spencer painting 'Cows at Cookham'**

Go to <https://www.artfund.org/supporting-museums/art-weve-helped-buy/artwork/6162/cows-at-cookham>

#### RELEVANT SCENES FROM COOKHAM TODAY



## 4 Paintings relating to Cookham Bridge and riverside scenes

### Cookham Lock (1935) and Separating Fighting Swans (1933)

After flowing beneath Cookham Bridge, the Thames divides into four channels. The northern channel is 'Hedsor Water', a difficult-to-navigate part of the natural mainstream. River traffic is deflected away from Hedsor Water into the 'lock cut', south of which is the weir. The southern channel, 'Lulle Brook', runs adjacent to Mill Lane, bounding the southern edges of Odney Common and Formosa Island. All four channels re-join the mainstream to the south-east of Cookham Lock, where the river runs south to Maidenhead, flanking the chalk escarpment of Cliveden.

In the foreground of the painting, 'Cookham Lock', is a system of rollers used for transporting small boats across the lock. A footbridge and well-kept gardens are seen to the rear, against a wooded backdrop. The lock-keepers cottage is of cultural significance, being the workplace for generations of lock-keepers and a feature of the former 'Three Ferries Walk' (see also Appendix 2 to the present document, the Cookham Village Design Statement, p 77).

'Separating Fighting Swans' is one of Spencer's most famous and evocative paintings, showing the sloping beach where Lulle Brook re-joins the Thames mainstream. A ferry known as 'My Lady Ferry' departed from this point to cross to 'Seven Gable Cottage' at the base of the Cliveden Estate. Another painting, "Cliveden Woods" shows the steep wooded escarpment opposite (see page 44).

**Right** The lock-keeper's cottage.

**Far Right** Scene of 'Separating Fighting Swans' with dilapidated landing stage of My Lady Ferry just visible.

For access to the Spencer painting

'Cookham Lock'

<https://www.wikiart.org/en/stanley-spencer/cookham-lock-1935>

'Separating Fighting Swans'

<https://www.wikiart.org/en/stanley-spencer/separating-fighting-swans-1933>

#### RELEVANT SCENES FROM COOKHAM TODAY



- Sashes Island
- Location of 'Cookham Lock'
- Formosa Island
- Mill Island
- Location of 'Separating Fighting Swans'



### Ferry Hotel Lawn (1936) and Dinner on the Hotel Lawn (1956-7)

These two paintings show the area between the Ferry Hotel building and the river, as a lawned garden. It is now a paved terrace (fenced from the riverbank for safety) and set out with tables and chairs.

Looking from the same location to the river, the downstream vista is, however, remarkably unchanged. Here we can easily discern the separation of the river into three channels as depicted in the painting, with greenery all round and the Cliveden escarpment in the distance. The fourth river channel, mentioned above, (Lulle Brook) would be to the right of this picture, hidden by greenery from this point.

**Right** View downstream from 'The Ferry' terrace, showing a division of the River Thames into three channels.



For access to the Spencer painting

'Ferry Hotel Lawn'

<https://www.pinterest.co.uk/pin/148689225170905832/>

'Dinner on the Hotel Lawn'

<https://www.wikiart.org/en/stanley-spencer/christ-preaching-at-cookham-reqatta-dinner-on-the-hotel-lawn-1957>

#### RELEVANT SCENE FROM COOKHAM TODAY

## 4 Paintings relating to Cookham Bridge and riverside scenes cont'd

### The Wharf, Cookham (1936)

In 'The Wharf, Cookham' we observe a scene that is barely changed in the almost ninety years since it was painted by Spencer. The building on the far (northern) side of the Thames (now housing DB Marine) is more modern than that depicted in the painting, yet seems to have been designed in harmony with its predecessor.

Cookham Bridge, of course, is now blue, not the beige shown in the painting, and the steps down from the area to the left of picture frame no longer exist.

A particularly striking feature of both Spencer's image and the photograph below is the 'glassy' nature of the water's surface, possibly the result of an unchanging impact over the years as the water passes between the bridge's pillars.

The hills of Hedsor are captured in Spencer's painting, and are also visible to the right of the photograph below.

**For access to the Spencer painting:**

**'The Wharf, Cookham'**

Go to <https://www.pinterest.fr/pin/476255729318994931/>

### RELEVANT SCENES FROM COOKHAM TODAY

**Below left** View across the Thames from 'The Ferry' public house, showing the span of Cookham Bridge and the long, low, housing of DB Marine. The hills of Hedsor are seen to the right of the photograph.

**Below right** An element of the same vista as is shown in the left hand photograph. Here, the riverside patio area of the The Ferry public house is featured.



### Christ Preaching at Cookham Regatta (1952 - 1959)

The Cookham Regatta was an event of immense significance to Stanley Spencer and led to a series of paintings, of which one is the renowned (unfinished) 'Christ Preaching at Cookham Regatta'. This very large and magnificent painting hangs in the Stanley Spencer Gallery on Cookham High Street.

The importance of Spencer's Cookham Regatta paintings can barely be overstated, both for their artistic merit and as an indicator of the impact that this event had on the young Stanley. Cookham Regattas date back to 1882. They were big events involving skulls, punts, Canadian canoes, and a parade of boats carrying Victorian ladies and gentlemen, dressed in their finery. There was a tradition of good music, with military bands playing. Ten thousand people attended the Regatta at its peak in 1890.

Cookham Regattas came to a close in 1930, but were revived in 1988 by local enthusiasts as a family event and to raise money for charity. In our modern age, the removal of class distinctions amongst attendees is

**For access to the Spencer painting:**

**'Christ Preaching at Cookham Regatta'**

<https://www.wikiart.org/en/stanley-spencer/christ-preaching-at-cookham-regatta-unfinished-1958>

much to be welcomed, though these were a huge source of fascination to Stanley Spencer.

An important feature of the Regatta was the old horse ferry barge, by the Ferry Hotel. It is on this barge that Christ, seated in a basket chair, preaches to the villagers, in a scene reflecting Spencer's own spirituality.

### RELEVANT SCENE FROM COOKHAM TODAY

**Right** Cookham Bridge, together with the Ferry Hotel, were focal points for Regatta festivities, though the river itself was packed with boats and the banks full of onlookers.



## 4 Paintings relating to Cookham Bridge and riverside scenes cont'd

### The Bridge (1920)

This mysterious painting shows a stylised stone version of Cookham's iron bridge across the Thames, including the decorative quatrefoil detail of the existing bridge, depicted as elegant stone cut-outs.

However, in many respects the bridge shown in this painting differs greatly from Cookham's Thames bridge and presents itself as a somewhat magical image, at the same time appearing to be an idealised fusion with Cookham's arched footbridges.

'The Bridge' of this painting is narrow (seemingly itself a footbridge despite the presence of the toll house to the left margin of the painting). It arches steeply across the river, without supporting piers.

The picture composition is aided by a feature that is barely noticeable at first glance. That is, the differing heights of the parapet on each side of the bridge. On the left-hand side, the parapet is so low as to be used as a seating/resting location for pedestrians - whilst the right hand side is more traditional in height.

This bridge has much in common with Cookham's arched (but less steeply arched) lock-cut footbridge with its attractively decorated sides. It may also be influenced by the more steeply arched garden footbridge over the Lulle Brook at the Odney Club. The Odney Lane vehicular/footbridge is also slightly arched, with decorative sides.

In summary, this painting appears, at least on one level, as a call to recognise the charm of all Cookham's arched footbridges, whilst on another level it celebrates Cookham's (Grade II listed) iron bridge across the Thames, with its quatrefoil detail, referencing ancient tradition.

**Note** Stanley Spencer repeatedly featured the current Cookham Bridge in his works (see also pages 28, 30 and 31). This bridge was erected in 1867 and was remarkable for its low cost. Of 37 designs submitted to the Cookham Bridge Company, with prices from £1,900 to £27,000, the selected offer (at £2,250) was from Pease, Hutchinson & Co of Darlington, major iron manufacturers and bridge builders. A much more expensive offer from Isambard Kingdom Brunel had earlier been rejected.

Though currently painted in blue, the bridge was previously white (see page 30).



**Left** Cookham Bridge looking north.

The roadway element of the bridge currently suffers visually from an excess of debris.

For access to the Spencer painting 'The Bridge'

Go to <https://www.wikiart.org/en/stanley-spencer/the-bridge>

### RELEVANT SCENES FROM COOKHAM TODAY



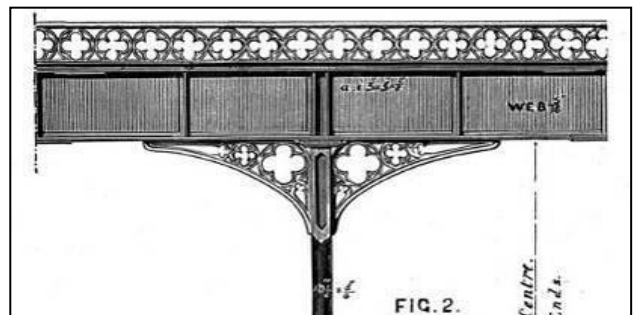
**Above** The decorative cast-iron footbridge over the lock cut.



**Above** The garden footbridge over the Lulle Brook



**Above** The Odney Lane vehicular/footbridge



**Above** A fragment of the original drawing for Cookham Bridge shows the decorative cast iron quatrefoil motifs topping the superstructure, with ornamental brackets beneath. The motifs are faithfully reproduced in several of Spencer's paintings.

## 4 Paintings relating to Cookham Bridge and riverside scenes cont'd

### Upper Reach, Cookham (1936)

The character of this bridge has already been referenced on page 29. Here we can add another perspective, this time from author, Fred S Thacker, in a book called 'The Thames Highway', first published in 1920. He says of Cookham bridge:

*"It has been described as the cheapest bridge on the river for its size."*

With understated humour, he adds:

*"Its appearance is not unfavourable to the statement"*.

He goes on to say:

*"But it is at least white"*

Despite these entertaining comments, there is much to be proud of about this bridge. The remarkably low price was achieved in part by a particular expertise of the manufacturer in the concrete-filling of wrought iron plated pillars. Alongside this economy, the quatrefoil work is detailed and stunning. According to an account from Grace's Guide to British Industrial History:

"The bridge has considerable elegance of design ... The superstructure consists of a wrought-iron continuous girder, supported at intervals ... upon piers of iron piles. The girders are firmly bolted to the three centre piers, but ride upon the other piers expansion-rollers, as they likewise do on the (red brick) abutments. The transverse girders ... are of wrought iron ... The piles are cross-braced, and are screwed down into the bed of the river."

The paintings discussed on this page underline Spencer's interest in the bridge's construction and the resulting 'geometric patterning' of its features.

**For access to the Spencer painting 'Upper Reach, Cookham'**

Go to

<https://www.wikiart.org/en/stanley-spencer/upper-reach-1936>

#### RELEVANT SCENE FROM COOKHAM TODAY



**Above** The underside of Cookham Bridge, as seen in 'Upper Reach, Cookham', depicting the view upstream from the southern bank of the river at the eastern side of the bridge.

The cross-bracing of the piles is particularly prominent in the painting, which also includes part of the decorative, pot-planted riverside area of the Ferry Hotel lawn.

### Swan Upping at Cookham (1915-1919)

'Swan Upping at Cookham' is painted from the location of the former 'Turk's Boatyard', that is, on the southern bank of the river from a vantage point below the western edge of the bridge (see also page 31).

In this painting Spencer was able to pay particular attention to the quatrefoil motifs of the superstructure and similar tracery in the arch spandrels. The wooden rail is also highlighted, especially by the central figure leaning on it.

**Left** Cookham Bridge as seen in 'Swan Upping, Cookham'. The house shown, now painted white, was the Ferryman's Cottage.



**Right** From a closer viewing point, the quatrefoil motifs of the bridge are clearly visible, as in the painting.

**For access to the Spencer painting 'Swan Upping'**

Go to <https://www.wikiart.org/en/stanley-spencer/swan-upping-at-cookham>

#### RELEVANT SCENES FROM COOKHAM TODAY





## 4 Paintings relating to Cookham Bridge and riverside scenes cont'd

### View from Cookham Bridge (1936)

'View from Cookham Bridge' depicts a westward vista along the towpath and river from a high-level position towards the southern end of Cookham Bridge.

The painting is a supreme example of Spencer's ability to reflect peace and timelessness in a Cookham scene, bestowing on it a hint of paradise. A sharp delineation of buildings and towpath contrasts with the impressionistic glitter of the water.

Photographically, it is not possible to recapture exactly the view seen in the painting. Though much is unchanged, tree cover is now increased and Turk's boatyard, prominent at the left of the painting is no longer present. Trees also occlude the glimpse of Cockmarsh Hill in the background.

**Below left** A present day view of the area in the painting.

**Below right** The church and the riverside property, 'Riverdene' from a slightly shifted angle, underlining the continuing idyllic nature of this scene.



**For access to the Spencer painting 'View from Cookham Bridge'**

Go to <https://artuk.org/search/search/search/keyword:stanley-spencer-view-from-cookham-bridge--referrer:global-search>

The Holy Trinity church tower is seen in the upper left corner of the painting. The distinctively designed property, 'Riverdene', is also prominent. Its slate-hung Mansard roof, with arched windows set vertically within the lower slope of the roof, has been compared with city mansions in several European countries, most especially in fin de siècle Paris. The style is considered an elegant way of increasing interior space in cramped surroundings and is less often seen in the countryside.

### RELEVANT SCENES FROM COOKHAM TODAY



### Turk's Boatyard, Cookham (1931)

This painting shows Cookham Bridge and the Toll House from the nearby upstream location of the former Turk's Boatyard. The timber-cladding of the boatyard building is captured meticulously by Spencer, but sadly the boathouse was burnt down.

It is notable that Spencer usually showed Cookham Bridge in a neutral colour, which accords with the description on page 30. Only once did he deviate from such shades and this was in 'Swan Upping at Cookham', where the bridge is clearly idealised in green, with the quatrefoil motifs in a contrasting honey shade. In no Spencer painting is the bridge coloured blue.

**Right** Cookham bridge from the location of Turk's Boatyard.

**Note** The Toll House (Grade II listed), at the northern end of the bridge, is in Buckinghamshire, but it is certainly part of the picturesque view from Cookham. For the record, this is an octagonal red brick building, with a rendered first floor banding and a slate roof above decorative brickwork.

**For access to the Spencer painting 'Turks Boatyard'**

Go to <https://www.wikiart.org/en/stanley-spencer/turk-s-boatyard-cookham>

Built from ground level below the bridge, a first-floor door opens at roadway level. The prominence of the Toll House is further increased by a tall brick chimney, positioned centrally at the apex of the eight roof sections.

### RELEVANT SCENE FROM COOKHAM TODAY



## 4 Paintings relating to Cookham Bridge and riverside scenes cont'd

### Bellope Meadow (1936)

Cookham's Bellope Meadow is a swathe of riverside land running east-west for more than a hundred yards, to the north of the Holy Trinity church paddock and the former 'Riverside Nursing Home'. This strip of land has without doubt known many incarnations.

Its proximity to the 'paddock' now established as the site of the medieval Cookham Abbey, suggests that it is likely to hold a wealth of archaeological treasure.

A sign provided by the Borough Council refers to a much more recent period and the practice of 'rope-walking', often in a stretch of meadow, where the rope-maker would walk backwards and forwards, spinning a bunch of loose fibres into cord, and then into rope. Such activity is likely to have been the source of the name 'Bellope Meadow'.

In contrast, Stanley Spencer's painting, shows this same land as a large, cultivated garden, stretching down towards the river, where it is cordoned off (presumably from the towpath) by a spiked steel chain.

Spencer's rendering of the scene, rich with flowering plants, can readily be confirmed as the present Bellope Meadow area, by virtue of the painting's inclusion of the Holy Trinity Church tower (left) and the chimneys of Churchgate (rightwards from the church). The house shown on the right-hand side of the painting has since been demolished.

Different again in appearance is the Bellope Meadow of today, an uncultivated (but mown) grassy haven - a recreational scene that includes scattered trees together with much-utilised benches facing a riverside footpath.

**For access to the Spencer painting 'Bellope Meadow'**

Go to

<https://www.wikiart.org/en/stanley-spencer/bellope-meadow-1936>

### RELEVANT SCENES FROM COOKHAM TODAY



**Left** Bellope Meadow today, from east to west.

**Below** The view north from the river path. The church tower, included by Spencer on the left of his painting, is now occluded by trees from this position.



### By the River (1935)

The painting 'By the River' offers a further view of Bellope Meadow, from the west, plus the grassy riverbank area to the east of the meadow.

In the distance, the church tower is visible, including, the exterior of the north aisle with its ridged roof running parallel to the roof of the nave and chancel. The castellated parapet of the church tower, and that of the stair turret, are clearly seen, though the stair turret is inset in this painting such that the south wall of the church tower runs flush.

The ground and first floor windows of Riverdene (page 31), are visible, along with a further glimpse of the river, looking downstream towards the bridge, which is just out of sight. The riverbank is a near-vertical natural cut-out at this point, as it is today.

A gully with arches appears to run in a southerly direction to the west of the church, presumably to afford protection when the river is high.

**For access to the Spencer painting 'By the River' '**

Please ask at the Stanley Spencer Gallery to inspect the Keith Bell, Stanley Spencer Catalogue, pp 120-121.

### RELEVANT SCENE FROM COOKHAM TODAY



**Above** The view of the Holy Trinity Church shown in 'By the River'.

## 5 Paintings relating to the locality of the Holy Trinity Church

### The Resurrection, Cookham (1924-27)

Possibly the most famous of all of Spencer's paintings, 'The Resurrection, Cookham' immortalises Cookham's Holy Trinity Church and churchyard. Given that the painting is entirely visionary in nature, it is barely surprising that the church is presented in a manner to accord with Spencer's deepest idealistic thoughts and feelings. So much has been written about this painting and we shall content ourselves here with a few comments about the representation of the church building and the scenic context of the work.

- The area depicted in the painting is roughly that shown in the photograph top right, that is, a view to the front elevation of the building from a position somewhat north of the church gate.
- The windows shown in the painting are not those seen from the church exterior, but appear to be inspired by the interior design of the windows on the southern wall, most particularly in respect of the deep, slanted reveals and surrounding stone block patterns.
- Inverted fleurs-de-lis, a universal symbol of life and enlightenment, have been added to the decorative wood banding beneath the church porch roof, also echoing the inverted trefoils still present today in the sides of the porch.
- The view beyond the church to boats on the river would not be seen from the location of the painting, but from a point a little further north, closer to the river.

**For access to the Spencer painting 'The Resurrection, Cookham'**

Go to <https://www.tate.org.uk/art/artworks/spencer-the-resurrection-cookham-n04239>

#### RELEVANT SCENES FROM COOKHAM TODAY



**Upper** The 'picture area' captured in 'The Resurrection, Cookham'. **Lower, left to right** The interior window, mentioned left. The decorative banding beneath the church porch roof, to which Spencer added 'fleurs-de-lis'. The existing inverted trefoils in the sides of the church porch.

### Cookham Churchyard, Whitsun (1953)

'Cookham Churchyard, Whitsun' is a truly delightful painting that shows the front (south) elevation of the Holy Trinity Church in faithful detail and in all its picturesque glory.

More recent planting of trees has obscured the church vista as seen by Spencer, whose painting highlighted especially the intricate features of its tower, with its three-staged diagonal buttresses, the elegance of the high-pitched and tiled aisle and chapel roofs, its lancet windows with so-called 'Y' tracery, and the unified look of the whole. The young yew trees which are seen in the painting did not, at that time, do much to divide the harmonies of the scene.

The picket fence shown in the foreground of the painting has been more or less faithfully reproduced in successive refurbishments to this day. Missing in today's view, however, are the attractive wooden caps on the gate posts, as clearly depicted by Spencer.

The twin paths, the eastern of these to the church porch and the western one to the tower door and beyond are evident in the painting.

**For access to the Spencer painting 'Cookham Churchyard Whitsun'**

Please ask at the Stanley Spencer Gallery to inspect the Keith Bell, Stanley Spencer Catalogue, p 499.

#### RELEVANT SCENE FROM COOKHAM TODAY

**Below** The photograph captures, as far as is possible, the Spencer image of 'Cookham Churchyard, Whitsun'.

Whilst the churchyard in this painting is not devoid of greenery, there appears to be much less obscuration of the church building than at present.



## 5 Paintings relating to the locality of the Holy Trinity Church cont'd

### The Churchyard, Cookham (1958), also called Cow Parsley, Cookham Church

'The Churchyard, Cookham' presents a somewhat truncated view to the right hand side of the front (south) elevation of the Holy Trinity Church.

The painting depicts a series of lancet windows, which appear unchanged today. On the extreme left of the work is the edge of the church porch.

However, the main focus of this work is on what is now a grassy area of churchyard, extending in front of the southern wall of the church.

The scene includes at least one tomb that is still present today, and various tombstones, some horizontal and some upright.

An exuberance of vegetation is captured in this work, including ivy on the church walls (which has now been largely removed because of its destructive impact on building fabric) and clumps of cow parsley, the latter giving rise to the alternative title of the painting.

**Right** The element of the Holy Trinity Church and churchyard seen in 'The Churchyard, Cookham'. The tomb shown at the rear of the scene, centre left beneath a double lancet window, remains present today.

**For access to the Spencer painting 'The Churchyard, Cookham'**

Please ask at the Stanley Spencer Gallery to inspect the Keith Bell, Stanley Spencer Catalogue, pp 515.

#### RELEVANT SCENE FROM COOKHAM TODAY



### Portrait of Rachel Westropp (1959)

The intriguing 'Portrait of Rachel Westropp' (wife of Cookham's Reverend Michael Westropp) highlights features of the Holy Trinity Church and the nearby Riverdene residential property (see also page 31).

The painting shows a relatively high-angle view of the south-western corner of the church tower, including the wooden bellcote, which contains the chiming bell for the clock. It is likely that the vista was painted from the first floor of the vicarage (now Parish Centre), where Spencer was at that time staying with the Westropp family in the closing phase of his life.

On the left-hand side of the painting is a view of the south-eastern corner of Riverdene, showing two statuesque chimneys rising above a flat roof. These chimneys are no longer present. It is not clear whether other chimneys have replaced them, or whether they constitute an 'artistic licence'.

**For access to the Spencer painting 'Portrait of Rachel Westropp'**

Go to <https://www.wikiart.org/en/stanley-spencer/portrait-of-rachel-westropp-1959>

#### RELEVANT SCENES FROM COOKHAM TODAY



**Above** The church tower at the angle shown in 'Portrait of Rachel Westropp'.

**Far left** The tower as seen from the north, with stair turret on the north east corner. **Left** The south east corner of Riverdene. The elegant tall chimneys have vanished, though other chimneys may have replaced them (see text left).



## 5 Paintings relating to the locality of the Holy Trinity Church cont'd

### The Angel, Cookham Churchyard (1933 and 1936-37)

One of the best-loved features of Cookham is 'The Angel' statue at the gate of the Holy Trinity Church. Spencer painted this picture twice, the only known instance of his directly repeating a subject. The two Spencer images are almost identical, except for a slight difference in sizing and a shift of colour palette, where the first painting has a summer brightness and the second a more serene autumnal feel.

The statue commemorates George Pendrill, who died in 1890, together with Arthur Reed Louch and his twin brother, William, who died respectively in 1897 and 1901. The brothers were listed as rope-makers in 1871, which may cause us to wonder about any connection with Bellrope Meadow,

'The Angel's' origin is unclear, but it is known that there is an identical statue in the cemetery of Tiverton, Devon and more than one in London. All this remains a subject for research. What can be said is that the location of the Holy Trinity Church gate and the statue itself were of great significance to Spencer.



**For access to the Spencer painting 'The Angel, Cookham Churchyard'**

1933 version: Go to <http://www.kwantes.com/SSG%20website/location/location198.html>

1936-37 version: Go to <https://stanleyspencer.org.uk/collection104/>

#### RELEVANT SCENES FROM COOKHAM



**Above** The Angel statue from a camera height and angle close to that of Spencer's painting.

**Left** Stanley Spencer and The Angel, Cookham churchyard.

### Parents Resurrecting (1933)

Stanley Spencer's painting, 'Parents Resurrecting' offers a further view of the 'The Angel' statue, underlining its importance to the artist.

In this picture the view is towards the east, from inside the churchyard to the Grade II\* listed 'Churchgate House', such that the Churchgate picket fence is seen, with the statue appearing on the right-hand upper corner of the painting.

**Right** The area of Spencer's painting, 'Parent's Resurrecting' is tricky to capture by camera today, but is broadly that shown here. The Angel is shown at top right of the painting, from a side, slightly rear, view.

The picket fence and the lower windows of the Grade II\* listed Churchgate House are included in this work.



**For access to the Spencer painting 'Parents Resurrecting'**

Go to <https://www.pinterest.com/pin/376121006374714364/>

#### RELEVANT SCENE FROM COOKHAM TODAY

## 6 Paintings relating to Cookham Rise

### Cookham Rise Cottages (1935-6)

'Cookham Rise Cottages' provides a charming record of post-railway terraced workers' cottages. Here, the attractive, workmanlike build of the cottages is matched by the pride clearly taken by their residents in small, contained, and prettily planted, gardens, which are now almost entirely given over to hard-standing for vehicles.

The cottages shown in this painting are of traditional Victorian construction with yellow stock bricks and red brick facings around windows and doors.

Spencer shows none of the porches and bay windows which have now become commonplace in these terraces. These were not original features of the properties, The painting does show attractive picket fencing, parallel forms of which are repeated 'perspectiving' into the distance (to use one of Spencer's own expressions (page 17)).

The decorative chimneys and low-pitched slate roofs which are characteristic of these terraces are beyond the frame of this painting and therefore not seen.

**For access to the Spencer painting 'Cookham Rise Cottages'**

Go to  
<https://www.pinterest.co.uk/pin/295196950576886901/>

#### RELEVANT SCENE FROM COOKHAM TODAY

**Right** 'Modernisation' has affected the traditional appearance of these cottage rows in Lower Road.

However, this photograph captures several features of the painting, including a replaced picket fence, together with the decorative yellow and red brick mixes, also echoed in the much newer development of Hatch Gardens on the opposite side of the road.



### Cookham Rise (1938)

'Cookham Rise' is a view of newly built (then) social housing, called 'Sleekstone Cottages' in Grange Road. These houses, generously sized, and built in a vernacular style, blend with the form of the distant house on the horizon, where the land gently rises from Lower Road to Winter Hill. The deep roofs, hooding smallish windows, echo the Arts and Crafts style.

The combination of red brick, visible on the lower walls of Sleekstone Cottages, with render of varying neutral shades on the upper storeys, and red tiled roofs, some of them hipped, ensures that these homes fit well with Cookham's building traditions. There is nothing to suggest that Spencer found them other than attractive, and indeed they seem 'folded' into the contours of the countryside in a timeless fashion.

What is clearly not timeless, however, is the set of posts that mark the newly defined rear gardens. These posts appear to advance across the terrain in an almost military fashion. At the time of this painting, the gardens were still being bounded and stocked, and the gaunt layout of temporary posts may well have stirred Spencer's conflicted wartime recollections.

Spencer's image is in sharp contrast to today's view of the area, where newer housing has encroached to the point that the Sleekstone Cottages are barely visible as a distinctive group, and the once-stunning landscape has largely disappeared from view.

**For access to the Spencer painting 'Cookham Rise'**

Go to  
<https://www.wikiart.org/en/stanley-spencer/cookham-rise-1935>

#### RELEVANT SCENES FROM COOKHAM TODAY



**Above** Front view of Sleekstone Cottages.

**Right** Rear view of one of the cottages.

Fencing and further nearby development prevent a full rear view of the cottage row or setting as in the painting.



## 7 Paintings relating to Poundfield, Terry's Lane, The Pound

### Pound Field, Cookham (1935)

The fields and interconnected paddocks to the north and west of The Pound are known as Poundfield.

The entire area is highly sensitive in planning terms and has been the subject of various development attempts (see also Appendix 2 to the present document, the Cookham Village Design Statement, p 15).

Spencer's painting, 'Pound Field, Cookham' is a sweeping panorama, presenting an essentially southerly view over Poundfield towards The Pound.

From a viewpoint in Poundfield Lane, rough grazing land with tussock grass is seen in the foreground of the picture. Much of this area (and also land further to the south) is now defined as 'Local Green Space'.

Further back in the picture frame, and towards the left-hand edge of the image, we see the rear elevations of properties on the north side of The Pound. Somewhat to the right is a striking cluster of properties on the southern side of The Pound, where the heritage red-tiled roofs and tall chimneys are particularly prominent. To the right again is the

#### For access to the Spencer painting 'Poundfield, Cookham

Please ask at the Stanley Spencer Gallery to inspect the Keith Bell, Stanley Spencer Catalogue, pp 264-5.

former cedar tree dwarfing the garden of Englefield House (see page 39).

Within the area of the picture, but concealed by buildings or vegetation, are two vehicular routes. One is the road through The Pound itself, the B4447, which passes behind the properties shown on the left of the painting and in front of those shown on the right. The other is a service track, which proceeds from west to east of the picture frame (the track is closed at its eastern end), providing access to the rear entrances of properties on the north side of The Pound.

The wooded, hilly, area in the background is the far bank (that is, the eastern side) of the River Thames, forming part of the Cliveden Estate.

#### RELEVANT SCENE FROM COOKHAM TODAY



**Above** A view from west to east across Poundfield, from Poundfield Lane towards Terry's Lane. The Edwardian properties of Berries Road are seen as a second row of houses in the background. Beyond is the wooded Cliveden escarpment on the far side of River Thames.

## 7 Paintings relating to Poundfield, Terry's Lane, The Pound cont'd

### Terry's Lane, Cookham (1932) and Magnolias (1938)

'Terry's Lane, Cookham' is a view from Terry's Lane to the south-west, across Poundfield, taking in some of the same buildings and tall chimneys in The Pound as are shown in Pound Field, Cookham. The cedar tree in the garden of Englefield House is present and is seen to rise far above the buildings of The Pound.

Terry's Lane is clearly an unmade-up road at this time, seemingly little more than a footpath with rough grass growing around and between paving slabs.

'Magnolias' is a view through and beyond a magnolia tree in the front garden of Westward House in Berries Road, towards Terry's Lane, showing a glimpse of the red-brick property, Rowborough (see also page 43), on rising land, with open green fields to the north and east. Both paintings underline the intensely rural nature of the area around and across Poundfield.

For access to the Spencer paintings 'Terry's Lane' and 'Magnolias', go respectively to: '

<https://www.wikiart.org/en/stanley-spencer/terry-s-lane-cookham-1922>

<https://www.mutualart.com/Artwork/Magnolias--1938/E8C48F15FB4433C1>

#### RELEVANT SCENE FROM COOKHAM TODAY



**Above** Terry's Lane, 'built-up' since Spencer painted it, but still with a picturesque, countrified appearance,

### Gardens in The Pound, Cookham (1936)

The painting 'Gardens in the Pound' is so much more than an allegory to the small, well-kept gardens, which Spencer so clearly admired. Of course, he would have loved the repeated patterns created by colourful flowering plants, encaustic tiling and decorative gravel, each plot being delineated by weathered iron railings.

But, despite the focus specifically on 'gardens' in its title, the painting presents a stunning melange both of garden design and the built environment. Across the street from the gardens, the heritage multi-tiered walling screens all but the upper storeys of The Pound's period buildings, many of which are listed. A focal point of the painting is a large double-gabled Victorian property, Regency Cottage, with intricate barge boards and decorative 'eyebrows' above deep fenestration.

Whilst it is difficult or impossible to capture Spencer's painting in a single photographic shot, the images on this page show broadly what remains.

For access to the Spencer painting 'Gardens in the Pound'

<https://www.wikiart.org/en/stanley-spencer/gardens-in-the-pound-cookham-1936>

#### RELEVANT SCENES FROM COOKHAM TODAY



**Upper left** A garden showing the bay window in the painting.

**Upper right** An adjacent still-present heritage tiled pathway.

**Right** Iron railings front the apartments at 'Anchor Court' just west of the picture frame. Whilst more recently installed than those depicted by Spencer, these railings appear to be a good match.

**Rightmost** 'Regency Cottage' with high walls as painted by Spencer.





## 7 Paintings relating to Poundfield, Terry's Lane, The Pound cont'd

### Lilac and Clematis at Englefield (1955), Wisteria at Englefield (1954) and Englefield House (1951)

This page is concerned with five paintings that Stanley Spencer was commissioned to paint by Cookham resident, Mr George Gerard Shiel, a partner with a Lincoln's Inn firm of solicitors.

Mr Shiel lived in a house called Englefield, located on Poundfield Lane. The lane skirts Poundfield, providing a north-south connection between a junction of Terry's Lane and The Pound.

Englefield House, itself, is a Grade II listed building, built in the late 18<sup>th</sup> century and refurbished, with added extensions, in the 20<sup>th</sup> century. The presence of ivy and climbing plants in these paintings obscures much of the detail of the building, but we can see an abundance of red brick, elegant paned windows and an attractive arched doorway, all reproduced with the

**For access to the Spencer paintings 'Lilac and Clematis at Englefield', 'Wisteria at Englefield', and 'Englefield House', go respectively to:**

<https://www.christies.com/features/Lilac-and-Clematis-at-Englefield-by-Stanley-Spencer-9921-1.aspx>

<https://www.wikiart.org/en/stanley-spencer/wisteria-at-englefield-1954>

<https://www.pinterest.co.uk/pin/452541462547987338/>

utmost care by Spencer. Of particular interest would have been the arched porch with ornate iron work, shown in two of these paintings. However, this feature was removed some time ago.

The paintings in the lower section of this page show garden elements and views into the distance.

### Cookham from Englefield (1948), Englefield Garden, looking toward Hedsor (1950)

Two Englefield paintings are focused on the garden and its views, more than the house itself. These are 'Cookham from Englefield', which highlights the former cedar tree, with houses in the distance to the east, and 'Englefield Garden, looking towards Hedsor'. Spencer loved the garden, which he described to his niece Daphne as 'just heaven' in a 1951 letter.\*

*\*A copy of this letter is included in the Archive of the Stanley Spencer Gallery*



**Above and right** Photographs showing Stanley Spencer in the garden of Englefield House. The scene above includes the front door, as shown in 'Lilac and Clematis at Englefield', whilst to the right is shown the stretch of the garden with the former cedar tree in the distance.

*With grateful thanks to the Stanley Spencer Gallery for permission to reproduce these two photographs from its Archive.*

**For access to the Spencer painting 'Cookham from Englefield', go to:**

<https://www.pinterest.co.uk/pin/465348573979064945/>

**and for 'Englefield Garden ...'**

Please ask at the Stanley Spencer Gallery to inspect the Keith Bell, Stanley Spencer Catalogue, p 486.

#### RELEVANT SCENES FROM COOKHAM



## 8 Views from Cookham Dean high points

### The Mount, Cookham Dene (1938), Garden View, Cookham Dene (1938), Rock Garden, Cookham Dene (1942)

The property called 'The Mount', in Cookham Dean, is located at the top of Long Lane on its north side. The three works named above are all thought to have been painted from The Mount, or nearby.

All three paintings depict an eastward vista, stretching from a stunning and immaculately kept garden of about six acres, looking across the location of Lower Mount Farm, and towards the distant bank of the River Thames.

In 'The Mount, Cookham Dene', the garden of 'The Mount' is seen in the foreground. The wooded Cliveden escarpment forms the far background against the skyline on the left, with Taplow Court on the right. A diagonal line of darker green towards the top right of the picture suggests Long Lane, with a row of small trees beyond (to the right again), being Switchback Road. The Thames, though not seen, runs at the base of the Cliveden escarpment.

Views in the other two paintings are equally attractive. 'Garden View, Cookham Dene', depicts a narrower version of the same vista. 'The Rock Garden, Cookham Dene' occupied a stretch of land from 'Harwood House', running under Spring Lane, and into 'The Mount'. Five full-time gardeners worked here.

**For access to the Spencer paintings. 'The Mount, Cookham Dene, 'Garden View, Cookham Dene' and 'Rock Garden, Cookham Dene', go respectively to:**

<https://www.christies.com/en/lot/lot-4725079>

<https://www.wikiart.org/en/stanley-spencer/garden-view-cookham-dene-1938>

<https://www.wikiart.org/en/stanley-spencer/rock-garden-cookham-dene-1942>

The remarkable aspect of all three paintings is the expanse of green space, some cultivated as a garden, some farmed, all rich with landscape features. Much of the detail has now changed but the 'greenness' remains.

#### RELEVANT SCENE FROM COOKHAM TODAY



**Above** A view from the top of Long Lane (very close to The Mount) and towards Lower Mount Farm. The landscape is less 'featured' than depicted in Spencer's paintings, but there remains a green swathe almost as far as the eye can see.

### Cookham from Cookham Dene (1938), Landscape, Cookham Dene (1939), Wheatfield at Starlings (1954)

The three Spencer works named in this section were painted from an area in Cookham Dean to the north of The Mount and slightly higher, namely the vicinity of Woodlands Farm, Starlings, Kennel Lane and Harwood House.

'Cookham from Cookham Dene' depicts a panoramic view eastward towards Cookham village and Lower Road. From the left, close to the skyline, we see paper mills in Bourne End (probably the Jackson and Soho Mills), then Hedsor and Cliveden. The Thames flows in front of all these features. Prominent in this painting is Whyteladyes Lane, showing the rear elevations of deep-roofed terraced housing, still present today, with open green views upwards to Cookham Dean. The yellowish land beyond these houses is the location of Broom Hill. Other familiar properties of Cookham Rise lie beyond, including the multiply-gabled roofs of

**For access to the Spencer paintings. 'Cookham from Cookham Dene', Landscape, Cookham Dene' and 'Wheatfield at Starlings' go respectively to:**

<https://artuk.org/discover/artworks/cookham-from-cookham-dean-23036>

<https://www.wikiart.org/en/stanley-spencer/landscape-cookham-dene-1939>

<https://www.pinterest.co.uk/pin/478437160390485884/>

Southview Cottages. Cookham village appears as a settlement in the middle distance.

'Landscape, Cookham Dene' shows a view southward towards The Mount, and woods to the south of Long Lane. In 'Wheatfield at Starlings' there is a clear view of attractive properties (now replaced) in Whyteladyes Lane, and the former gasometer.

#### RELEVANT SCENE FROM COOKHAM TODAY



**Left** Rear elevation of still-present terrace in Whyteladyes Lane with open view to Cookham Dean.

## 9 Views from top of Long Lane and environs, towards Maidenhead

### The Bridle Path at Cookham (1938) and The Sabbath Breakers (1952)

The painting, 'The Bridle Path at Cookham' depicts a major part of the narrow expanse of land between Cookham and Maidenhead. The land in this picture extends from the top of Long Lane to the edge of Maidenhead's built environment, also including a hilly horizon between Maidenhead and Windsor. The main area of landscape (from Cookham to Maidenhead) is bifurcated by a bridle path that remains present today, seemingly in the exact same location. Windsor Castle is clearly visible in this painting.

The second painting, 'The Sabbath Breakers', further underlines the significance of this land area to Spencer, depicting a much smaller length of the bridle path directly abutting Long Lane.

In both paintings, the foreground is captured in painstaking detail, whilst the varying use of colour in

**For access to the Spencer paintings 'The Bridle Path at Cookham' and 'The Sabbath Breakers' go respectively to:**

<https://www.mutualart.com/Artwork/The-Bridle-Path--Cookham/A932F31FC3BF6EEE>

<http://kwantes.com/SSG%20website/location/location299.html>

the middle and far distance projects a range of agricultural activities. Maidenhead's built environment, edging upon this landscape, is shown at a level of fine detail which becomes increasingly evident as the image of the painting is enlarged.

The same is true in the photograph below, which replicates Spencer's 'Bridle Path' landscape as far as is possible.



#### RELEVANT SCENES FROM COOKHAM TODAY

**Left** The bridle path today, as it descends from the top of Long Lane towards Maidenhead'

**Below** The upper stretch of the bridlepath as depicted in 'The Sabbath Breakers'.



### Distant View of Maidenhead (1939) and View from the Tennis Court (1938)

All of the paintings on this page have in common that they show a panoramic view across open land from the edge of Cookham towards Maidenhead. The distant spire of St Luke's Church acts as a position-marker in common for three of the four paintings

'Distant View of Maidenhead' further affirms this stretch of unbuilt space between Cookham and Maidenhead. It is not entirely clear where this space, which perhaps shows the aftermath of ploughing or quarrying, lies. However, the painting seems to reflect a vista overlapping but somewhat west of, the area depicted in 'The Bridle Path'.

The 'tennis court' in 'View from the Tennis Court' provides an open vista over a similar land area and toward Cliveden and Taplow Court. It is thought to have been painted from Harwood House, that is, slightly higher than The Mount.

**For access to the Spencer paintings 'Distant View of Maidenhead' and 'View from the Tennis Court', go respectively to:**

<https://artuk.org/discover/artworks/distant-view-of-maidenhead-berkshire-81606>

<https://www.wikiart.org/en/stanley-spencer/view-from-the-tennis-court-cookham>



#### RELEVANT SCENE FROM COOKHAM TODAY

**Left** St Luke's Church tower from the Cookham direction. Maidenhead's largest church tower remains readily visible from parts of Cookham, though even at close quarters its lower element is now somewhat occluded by buildings and trees.

## 10 Winter Hill, Cockmarsh and related riverside views

### Patricia at Cockmarsh Hill (1935), Cockmarsh (1920), The Quarry Woods, Cookham (1920)

The Spencer paintings that are focused around the Winter Hill and Cockmarsh areas can be subdivided into those that specifically depict a hillside, and those that use the hillside more as a shoulder for viewing the riverside plains below. The former comprise a group of three paintings named in the upper section of this page, and the latter a further group of three paintings featured in the section below.

For context, it is also worth noting that the subset of Winter Hill that directly overlooks Cockmarsh was generally called 'Cockmarsh Hill'. This was indeed the naming used by Spencer.

'Patricia at Cockmarsh Hill' is a classic view of the eastern shoulder of Winter Hill, complete with wild flowering plants, scrub, and bare ascending paths, all little changed today.

The painting, 'Cockmarsh', shows a more western view of the hill, looking down on the low-lying Cockmarsh flood plain, with the river Thames lined by poplar trees that are no longer present today.

'The Quarry Woods, Cookham' shows the wooded areas of Winter Hill, so beloved, also, by Kenneth Grahame.

**For access to the Spencer paintings 'Patricia at Cockmarsh Hill', 'Cockmarsh' and 'The Quarry Woods' go respectively to:**

<https://www.wikiart.org/en/stanley-spencer/patricia-at-cockmarsh-hil-1935>

<https://www.wikiart.org/en/stanley-spencer/cockmarsh-1920>

<https://www.wikiart.org/en/stanley-spencer/the-quarry-woods-cookham>

#### RELEVANT SCENES FROM COOKHAM TODAY



**Above left** Part of the steeply rising scrubby land depicted in 'Patricia at Cockmarsh Hill'.



**Above right** The Quarry Woods from the northern bank of the Thames.

### Cookham-on-Thames (1937), Cockmarsh Hill, Cookham (1935), The Marsh Meadows, Cookham (1943)

'Cookham-on-Thames' is a view from what is now the golf course on Winter Hill, towards Cookham Bridge. The glorious panoramic landscape depicted here includes Cockmarsh, the tree-lined River Thames and the Holy Trinity Church tower, nestling in the trees. The Hedsor Woods are to the left and the Cliveden escarpment to the right, forming a backdrop on the far side of the river. On the horizon, the Cliveden Clock Tower is clearly visible. Alongside the river, in the centre of the picture frame, is the area now occupied by the Cookham Reach Sailing Club.

'Cockmarsh Hill, Cookham' is a view from Winter Hill across the valley to the east of the former Nuttings Farm. The vista extends from the shoulder of the Winter Hill, across Cockmarsh and the river, and into the open land to the north. The Spade Oak ferry operated from a position close to the point where Spade Oak Lane runs north from the river. To the east of Spade Oak Lane is what is now Abbotsbrooke in Bourne End. The fields at the centre of the picture occupy the area that was once Cookham's airport, where light planes landed to dispense their passengers into local sight-seeing and entertainment centres.

'The Marsh Meadows, Cookham' is a view of May trees on Marsh Meadow. Exact positioning is not possible but the tranquillity of the area is evident.

**For access to the Spencer paintings 'Cookham-on-Thames', 'Cockmarsh Hill, Cookham', 'Marsh Meadows, Cookham', go respectively to:**

<https://www.thehistoryofart.org/stanley-spencer/cookham-on-thames/>

<https://www.wikiart.org/en/stanley-spencer/cockmarsh-hill-cookham-1935>

<https://www.wikiart.org/en/stanley-spencer/marsh-meadows-cookham-1943>

#### RELEVANT SCENES FROM COOKHAM TODAY



**Above** The Winter Hill escarpment with Cockmarsh and the River Thames just visible amid the tree line beyond.

# 11 Views from Rowborough to Cookham village and Hedsor

## The Scarecrow, Cookham (1934), The Crucifixion (1934)

Rowborough, Cookham is a property located in a relatively high position on the eastern side of Terry's Lane. It possesses a rear garden, with a paddock alongside the garden. Both the garden and the paddock descend with views south-eastwards across Marsh Meadow, overlooking the rear elevations of a number of Edwardian properties in Berries Road, and extending to a glimpse of the War Memorial where Berries Road joins the High Street and School Lane. There are also views north-eastwards (see below).

Spencer painted the compelling image of 'The Scarecrow' in the paddock of Rowborough, with a backdrop of the south-east vista. He was fascinated by the distorted shape of the scarecrow's body, feeling that it was "like a person slowly changing into part of nature", with a particular ability to fade into the gloaming each evening

It is clear that Spencer related his interpretation of the scarecrow to one of Christ suffering on the Cross, since, within a few months, he had used exactly the same landscape and body shape to depict 'The Crucifixion'. In both paintings, the emotive image of the War Memorial is seen to the upper right of the picture,

Also, in both paintings a rather broken fence of wooden palings creates a striking feature horizontally across the landscape.

**Note** With the entire Rowborough property undergoing major refurbishment at the time of this photograph, access to the paddock was not possible, but the view from the garden is almost identical.

**For access to the Spencer painting, 'The Scarecrow, Cookham'**

Go to <http://stanleyspencerscarecrow.weebly.com/>

**For 'The Crucifixion',** please ask at the Stanley Spencer Gallery to inspect the Keith Bell, Stanley Spencer Catalogue, p 432.

### RELEVANT SCENE FROM COOKHAM TODAY



**Above** This view, from the rear garden of Rowborough, captures the 'look and feel' of the Scarecrow and Crucifixion paintings. Upper left of the 'The Scarecrow', the wooded view includes the 'Octagon Temple', a chapel at Cliveden.

## Cookham (1914), Rowborough, Cookham (1934)

An early painting of Cookham, called simply 'Cookham' provided a view from Winter Hill across the railway line and Marsh Meadow towards Riversdale in Bourne End, and Hedsor.

The high point of Rowborough allowed a related vista to be captured: that is, a view looking north-east across Marsh Meadow and towards Hedsor.

This painting is a classic example of Spencer's ability to combine detail in the foreground with detail in the background, something that is difficult for a camera to achieve.

In the foreground, we see elements of luxuriant cultivation in the Rowborough paddock, with Marsh Meadow beyond and the Thames flowing from left to right across picture frame. Beyond the Thames are farmed fields of Hedsor in complex patterns.

**Right** In this view to the north-east, the Rowborough paddock can be seen beyond the Rowborough garden fence. Unfortunately, the middle distance is blocked from this viewpoint, but the hills of Hedsor can be seen in the far distance.

**For access to the Spencer paintings, 'Cookham' and 'Rowborough, Cookham', go respectively to:**

<https://www.wikiart.org/en/stanley-spencer/cookham-1914>

<https://www.wikiart.org/en/stanley-spencer/rowborough-cookham-1934>

### RELEVANT SCENE FROM COOKHAM TODAY



## 12 Views from Cookham's south-east fringes

### Cliveden Woods (1950)

The Cliveden chalk escarpment is an outlying ridge of the Chiltern Hills and is of great importance to Cookham's landscape setting. It appears as a backdrop in many of Spencer's paintings.

In 'Cliveden Woods', the painting which is the particular subject of this section, Spencer captures the majestic height of the escarpment, the varied woodlands (of which beech is a major component) and the stunning autumnal shades as the change of season sets in.

The main house sits forty metres above the banks of the river. The painting includes the Grade II Listed 'Spring Cottage' at the base of the escarpment, looking tiny in contrast with the rising woodlands.

#### For access to the Spencer painting 'Cliveden Woods':

Go to <https://www.countrylife.co.uk/luxury/art-and-antiques/my-favourite-painting-viscount-william-astor-254156>

#### RELEVANT SCENES FROM COOKHAM TODAY

**Below left** Cliveden woods viewed from across the Thames, showing the varying autumnal shades as captured by Spencer

**Below right** The wooded Cliveden escarpment and Cliveden House, can also be seen as a backdrop from Cookham Moor and many other Cookham locations.



### Two Girls and a Beehive (c1910), Piebald Pony and Beehives, Cookham (c1910 – 1912), John Donne Arriving in Heaven (1911), Widbrooke (1936)

All four of Spencer's works named above were painted on the south-eastern fringes of Cookham in areas of lush greenness.

Spencer stated that 'Two Girls and a Beehive' depicted "more or less the fields on the right at the bottom of Mill Lane", whilst the 'piebald pony' grazed adjacent to the former location, as can be seen from the beehives to the left of the painting.

In 'John Donne Arriving in Heaven', Spencer depicted Widbrooke Common as Paradise. Here, the figure of John Donne is shown looking at four praying figures who face outwards from each other because "everywhere is heaven, so to speak".

Spencer's early feelings about the 'heavenly nature' of Cookham were later declared and evidenced in many other ways, but we should also highlight here his later painting, 'Widbrooke', that faithfully reproduces the abundant vegetation and pastoral serenity surrounding Widbrooke's 'White Brook'. The scene depicted is little changed today.

Together, the four paintings shown here magnificently capture the tranquil beauty of this part of Cookham.

#### For access to the Spencer paintings, 'Two Girls and a Beehive', 'Piebald Pony and Beehives, Cookham', 'John Donne Arriving in Heaven', go respectively to:

<https://www.wikiart.org/en/stanley-spencer/two-girls-and-a-beehive>  
<https://www.bridgemanimages.com/en/noartistknown/title/notechnique/asset/3597366>

<https://www.wikiart.org/en/stanley-spencer/john-donne-arriving-in-heaven-1911>

For Widbrooke, please ask at the Stanley Spencer Gallery to inspect the Keith Bell, Stanley Spencer Catalogue, p 445.

#### RELEVANT SCENES FROM COOKHAM TODAY



**Left** Rather frostier, these images, than the lush greens depicted by Spencer, but the calm tranquillity is fully evident.

The upper image shows the view southward from the end of Mill Lane. The lower image shows The White Brook, Widbrooke Common, looking in the direction of the River Thames, from Sutton Road.

## Glossary of former names

<b>Back Lane</b>	The 'Back Lane' is now known as 'School Lane'.
<b>Cockmarsh Hill</b>	This term was much used by Spencer but Cockmarsh Hill is the eastern end of Winter Hill: that part of Winter Hill that overlooks Cockmarsh. This naming of the hill is less used today.
<b>Cookham Dene</b>	Cookham Dene is now known as 'Cookham Dean'. Spencer used the name, 'Cookham Dene' extensively in the titles of his paintings.
<b>Fernlea</b>	The former name of Spencer's childhood home in Cookham High Street. This property is now called Fernley.
<b>Ferry Hotel</b>	The Ferry Hotel of Spencer's day is now simply 'The Ferry', a public house
<b>Fleet Bridge</b>	'Fleet Bridge' was, and still is, the correct name of the bridge on Cookham Moor (often called 'The Causeway Bridge'). It is the bridge over what is known as the 'Fleet Ditch'.
<b>Pound Field</b>	Now known as Poundfield.
<b>Odney Pool</b>	Area of the Thames just downstream from the former weir, accessible from the road through Odney Common. This was calm and suitable for bathing in Spencer's time.
<b>Starlings</b>	'Starlings' was an area of land in Cookham Dean, close to Woodlands Farm. See, for example, Spencer's painting, 'Wheatfield at Starlings'. Starlings was also the location of the home of Cookham historian, Stephen Darby, who wrote 'Chapters in the History of Cookham (1909). The name 'Starlings' is still in use today in connection with part of this area.
<b>The Gate</b>	This was 'The Gate' public house at the western end of the Pound. It is now rebuilt as an apartment building called Anchor Court.
<b>The Nest</b>	'The Nest' is the former name of the property adjacent to, and west of, Fernlea, on Cookham High Street
<b>Turks Boatyard</b>	Turks Boatyard was the name of the boatyard close to Cookham Bridge on its western side.
<b>The Vicarage</b>	'The Vicarage' in Spencer's time was the building that now houses the Holy Trinity church Parish Centre and Parish Office.
<b>Wesleyan Chapel</b>	The 'Wesleyan Chapel' is a former Methodist chapel that has been through a number of uses since its closure in 1910. It was converted in 1962 to the present Stanley Spencer Gallery, and most recently underwent a major refurbishment, which was completed in 2007.
<b>Widbrooke</b>	Widbrooke Common, now known as Widbrook Common is National Trust common land on both sides of the A4094 between Maidenhead and Cookham.

## Photographic credits

The majority of photographs in the Appendix have been taken by the writer. Those which have not are listed below, many of these being widely available on a number of websites. Certain photographs have been the subject of special permissions, which the author has sought wherever possible, as detailed below. Should any photographs in this Appendix be included in error, or without a required permission, please let us know and the photograph will immediately be removed.

Pg	Photograph	Source and credit
10	Odney Pool	No 77587 right to include obtained with thanks from Francis Frith
11	Tarrystone (historic)	<a href="http://widbrook2.blogspot.com/2009/04/royal-manor-of-cookham.html">http://widbrook2.blogspot.com/2009/04/royal-manor-of-cookham.html</a>
14	Peppermill Cottage	No 43030V right to include obtained with thanks from Francis Frith
15	Ovey's Farm	No 67019 right to include obtained with thanks from Francis Frith
18	Malthouse edge of village view	Photograph taken by Henry Taunt 1883
18	War Memorial and Hood	From 'The Story of Cookham' by Robin and Valerie Bootle
18	Maltings and Cedar Tree	From 'The Story of Cookham' by Robin and Valerie Bootle
19	Roofs and Cows	From 'The Story of Cookham' by Robin and Valerie Bootle
22	War Memorial and High Street	From <a href="http://www.cookham.com">www.cookham.com</a> photogallery
22	War Memorial and High Street	No 775585 right to include obtained with thanks from Francis Frith
23	War Memorial dedication	Stanley Spencer Gallery archive, with grateful thanks
29	Quatrefoil design drawing	Cookham Village Design Statement p7 (Appendix 2 to present document)
31	Current view from Cookham Bridge	<a href="https://www.countrylife.co.uk/property/a-graceful-riverside-house-in-a-perfect-thames-side-village-that-was-painted-by-sir-stanley-spencer-223212">https://www.countrylife.co.uk/property/a-graceful-riverside-house-in-a-perfect-thames-side-village-that-was-painted-by-sir-stanley-spencer-223212</a>
35	Stanley Spencer with Angel Statue	Stanley Spencer Gallery archive, with grateful thanks
35	Angel from specified angle	<a href="https://contemplativecamera.blogspot.com/2018/10/cookham-church-and-angel.html">https://contemplativecamera.blogspot.com/2018/10/cookham-church-and-angel.html</a>
39	Stanley Spencer by front door of Englefield House	Stanley Spencer Gallery archive, with grateful thanks
39	Stanley Spencer on garden path of Englefield House.	Stanley Spencer Gallery archive, with grateful thanks

## Additional information

There is a great deal of information online regarding the paintings of Stanley Spencer.

The Custodians of the Stanley Spencer Gallery will always be willing to help and will be happy to introduce enquirers to the Keith Bell, Stanley Spencer Catalogue, which is the most authoritative source for all Spencer paintings. The Gallery also sells various books on the subject of Stanley Spencer.

It is recognized that there may be changes to the websites identified in this Appendix, such that certain paintings may not be available from the addresses listed. However, further online searches should result in access to the paintings, with the likely exception of those listed here as needing enquiry at the Stanley Spencer Gallery.



# Acknowledgements

I am the writer of this Appendix, Shez Courtenay-Smith. As an element of my background, both the Cookham Society and Cookham Parish Council have informed my knowledge of Cookham over the years that I spent with these two bodies. I am grateful to both groups for the understandings that they rooted in me, first as a newcomer to Cookham fifteen years ago, needing to learn anything and everything about this much-loved village of three villages. Ultimately, as the Chair and Lead Writer for the Cookham Village Design Statement (VDS), a Supplementary Planning document of the Royal Borough of Windsor and Maidenhead, I was able to explore further and gain an enhanced sense of Cookham village, Cookham Rise and Cookham Dean, as a whole.

A move, in due course, to engage with the Stanley Spencer Gallery, where I served successively in the PR role, Custodian role, Trusteeship, and finally as Vice Chair, has positioned me to have a very particular knowledge of Stanley Spencer his relationship with Cookham. The development of Appendix 5 has required considerable further research, and I feel privileged to have been instrumental in providing this Appendix on behalf of the Cookham Neighbourhood Plan Working Group.

Stanley Spencer felt about Cookham as Cookham residents do today, but even more so. The range of his work in and around Cookham is astonishing, though it is worth remembering that he was less parochial than is often imagined. The breadth of his genius is delivered to us in some 450 oil paintings which are now spread throughout the world in public institutions and private collections. Perhaps 150 of these have their inspiration directly in Cookham.

I offer particular thanks to numerous residents of Cookham who have allowed me into their gardens to photograph the items I needed, and have often been able to explain matters about their property and its immediate vicinity which have helped enormously in my endeavours with Appendix 5.

Additionally my sincere thanks go to:

**Ann Danks** Archivist of the Stanley Spencer Gallery, who has made invaluable contributions in going through the draft text in detail and highlighting inaccuracies and possible additions.

**Tom Denniford** President of the Cookham Society, who has made a transforming input in identifying or confirming the most likely viewing point of some of the key landscapes.

**Dick Scarff** Committee member of the Cookham Society, who, like Tom Denniford, has a fantastic knowledge of 'the lie of the land' and has provided many useful suggestions and indications.

**Mark Stockdale** Churchwarden of the Holy Trinity Church, who has scrutinised the relevant Holy Trinity Church-related sections for me, and commented most helpfully.

**Chris Brown** Trustee of the Stanley Spencer Gallery, who provided important information regarding the Thames in Cookham.

**Gavin Henderson and Imogen Livesley** Archivists of the John Lewis Heritage Centre, who went to great trouble to uncover information regarding the 'Odney Pool' and to help me identify elements of the Stanley Spencer paintings in the present day Odney Club Gardens.

**Peter Brown** Trustee of the Stanley Spencer Gallery, who helped me greatly to understand the relationship between the 'maze of buildings' to the south of Cookham High Street as depicted by Spencer, and the present day survivors of those buildings..

**Lord Young of Cookham** Parliamentarian and long-time Cookham resident, who checked particular elements of the document for me.

**Bill Perry** Chair of the Cookham Society, and Cookham Parish Councillor, who provided an amazing level of support and encouragement which greatly encouraged me through this rather daunting task.

# Copyright and Intellectual Property Rights

The copyright and intellectual property rights of Appendix 5 of the Cookham Neighbourhood Plan rest with Dr Shez Courtenay-Smith (2023) (subject to pre-existing rights with regard to historic photograph content), with free licence to Windsor and Maidenhead Borough Council and the Cookham Parish Council to reproduce or distribute the document, online or in hard copy, for any purpose appropriate to the work of those bodies.

