The English People by George Orwell.

1947 - Published by Collins - London. Print run: 26,000 copies.

The book was commissioned in September 1943 and was written that year but not published until 1947, two years after Animal Farm. It was part of the series “Britain in Pictures”.

Contents
1. Part I: England at First Glance
2. Part II: The Moral Outlook of the English People
3. Part III: The Political Outlook of the English People
4. Part IV: The English Class System
5. Part V: The English Language
6. Part VI: The Future of the English People

Mary Kent Harrison’s painting, Victory Day, Richmond 1945, is on page 16 of the above publication. One of 8 colour plates in the book.

Mary Kent Harrison’s painting, Victory Day, Richmond 1945. Oil on canvas, 1945. Also known as V-Day, Richmond. The painting was exhibited at The New English Art Club in 1945. There is also a smaller version of this subject.

The other colour plates in the book were by John Minton, Edward Ardizzone, Dorothy Copey, LS Lowry, Henry Lamb, Sydney Seymour-Lucas, FJ Jones. Black and white plates were by Feliks Topolski, Evelyn Dunbar, AS Hartnig, Anthony Gross, Vivian Pitchforth, Henry Moore, George Belcher, B Fleetwood-Walker, Patricia Preece, William Dring, George Brownrigg and Dame Laura Knight.

How to Dress Dancers - By Mary Kent Harrison

First published in 1975 by MIDAS books, followed by further editions.

Mary was connected with the dance world for many years and designed for the The London Ballet Schools and many dance groups both in Britain and overseas. After many years of designing and making dance costumes for her own daughters (and occasionally sons) and having being commissioned many times for such work by others at all levels within the professional dance world, (a great achievement in itself) she sought to distil and share her knowledge of the subject in a publication. There was a definite motivation to enable others to carry on her work and make their own costumes.

The book is beautifully written with hundreds of drawings and describes in very great detail every aspect of the subject and reveals her extraordinary knowledge and passion for the world of dance and the important role of
costume within it. It was completed soon after Mary and Kent’s move from London to Lancashire after which she ceased to make costumes and it is the distillation of all the experience she gained in this field. The book is still in demand.

A page from the above publication.

This example page deals with some of the details of making a Ukrainian National Costume.
Above and below, illustrations for the book 'How To Dress Dancers'

Costume design

This is an example of a costume design, including fabric samples. More in the Costume Design section.
Mary's painting 'Nativity' was published on page 159 of this issue accompanying an article by Cora J. Gordon entitled 'London Commentary'.

A four page article written by Michael Ayrton and titled 'Mary Kent Harrison' was published in this issue. Five reproductions of her work were included. The opening sentence reads 'Can there ever be a great woman painter?'. Eventually, in the last two paragraphs, he writes about Mary's work, noting amongst other things 'certain gifts which seem essentially feminine'. He concludes that 'in the course of the development of Mary's work she will without doubt make a contribution to the enigmatic tradition to which painting of her sex belongs'.

The Studio - May 1946

The Studio - February 1948

The Studio - June 1954
Mary's painting 'Cambridge Lace' published in colour, page 187, accompanies an article called 'London Commentary' by G.S. Whittet.

Cambridge Lace - 1952

The Chestnut Trees by Letty Littlewood


Richmond At War, by Simon Fowler. Published by The Richmond Local History Society in 2015. ‘Victory Day, Richmond, 1945’ by Mary Kent Harrison is on the back cover. This is a wonderful book giving a vivid insight into life for the residents of Richmond during the war.
Richmond History is the Journal of the Richmond Local History Society. The above images are of the front and back cover of issue number 38 published in May 2017. It includes an article in which Stephen Howard Harrison discusses aspects of Mary Kent Harrison’s time in Richmond during the 1930’s and 1940’s. The article is illustrated by several of the paintings she created there during those years. 1 ISSN: 0263-0958. Available from www.richmonddhistory.org.uk

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GEORGE ORWELL, The English People. Many people genuinely do not wish to be saints, and it is probable that some who achieve or aspire to sainthood have never felt much temptation to be human beings. If one could follow it to its psychological roots, one would, I believe, find that the main motive for “non-attachment” is a desire to escape from the pain of living, and above all from love, which, sexual or non-sexual, is hard work. GEORGE ORWELL, Reflections on Gandhi. Nearly all creators of Utopia have resembled the man who has toothache, and therefore thinks happiness consists in not George Orwell: George Orwell, English novelist, essayist, and critic famous for his novels Animal Farm (1945) and Nineteen Eighty-four (1949), the fictionalized but autobiographical Down and Out in Paris and London (1933), and Homage to Catalonia (1938), an account of his experiences in the Spanish Civil War. Their attitudes were those of the “landless gentry,” as Orwell later called lower-middle class people whose pretensions to social status had little relation to their income. Orwell was thus brought up in an atmosphere of impoverished snobbery. After returning with his parents to England, he was sent in 1911 to a preparatory boarding school on the Sussex coast, where he was distinguished among the other boys by his poverty and his intellectual brilliance.