

# **Reconfiguring the exotic and the modern: a study of some British artists' engagement with empire in the 1920s**

**Tim Robert Buck**  
**PhD in the History of Art**

**University of East Anglia**  
**School of World Art Studies and Museology**

**July 2011**

**This copy of the thesis has been supplied on condition that anyone who consults it is understood to recognise that its copyright rests with the author and that use of any information derived there from must be in accordance with current UK Copyright Law. In addition, any quotation or extract must include full attribution.**

## List of Illustrations

Dimensions, where available, are given as height before width.

1. Charles Worsley. *Symonds Street, Auckland*, 1914, Auckland Art Gallery, Watercolour, 25.4 x 36.3cm.
2. Robert Bevan. *From the Artist's Window*, c. 1915, Leicester Art Gallery and Museum, Oil, 63 x 76cm.
3. Dorothea Vyvyan. *Champagne Hostel Valley. The Last of the Setting Sun*, South Africa National Gallery, Cape Town, Watercolour, 52.7 x 72.7cm.
4. Alfonso Toft. *Near Shap, Cumberland*, Oil, 101.5 x 128cm. (Reproduced in *Modern British and Continental Pictures including paintings from the Studio of Alfonso Toft*, Christies Sales Catalogue, 25 July 1996).
5. Alfonso Toft. *Country Lane*, The Potteries Museum and Art Gallery, Stoke on Trent, Oil, 17.75 x 23.75 in.
6. Alfonso Toft. *The River below the Falls*, c. 1919, Oil, 16.5 x 24cm. (Reproduced in *Modern British and Continental Pictures including paintings from the Studio of Alfonso Toft*, Christies Sales Catalogue, 25 July 1996).
7. Alfonso Toft. *Low Tide near an Estuary, Newfoundland*, c.1919, Oil Sketch, 25.5 x 37cm. (Reproduced in *Modern British and Continental Pictures including paintings from the Studio of Alfonso Toft*, Christies Sales Catalogue, 25 July 1996).
8. Sydney Carline. *Flying over the Desert at Sunset, Mesopotamia*, 1919, Imperial War Museum, London, Oil, 33.6 x 48.4cm.
9. Sydney Carline. *British Maurice Farman attacked by German Fokker while Dropping Sacks of Corn on Kut-el-Amara during the Siege of 1916*, 1919, Imperial War Museum, London, Oil, 40.5 x 30.1cm.
10. Richard Carline. *The River Tigris at Mosul*, 1919, Imperial War Museum, London, Watercolour, 37.4 x 26.6cm.

11. Edith Cheesman. *Faisal I (1885 – 1933) King of Iraq*, 1921, Government Art Collection, Oil, 69 x 51cm.
12. Edith Cheesman. *Hassan Sagarr or Hassan of the Hawks*, 1921, Government Art Collection, Oil, 69.3 x 41.2cm.
13. Edith Cheesman. *Gertrude Bell's House in Baghdad*, 1921, Government Art Collection, Oil, 30.5 x 41cm.
14. Edith Cheesman. *A Street in Kut (General Townshend's House)*, 1921, Watercolour, (*Mesopotamia Watercolours (Iraq) by Edith Cheesman* (London, 1922), No. 4).
15. Edith Cheesman. *New Street, Baghdad*, 1921, Watercolour, (*Mesopotamia Watercolours (Iraq) by Edith Cheesman* (London, 1922), No. 6).
16. Edith Cheesman. *A Street in Baghdad*, 1921, Watercolour, (*Mesopotamia Watercolours (Iraq) by Edith Cheesman* (London, 1922), No. 1).
17. Edith Cheesman. *The Arch of Ctesiphon*, 1921, Watercolour (*Mesopotamia Watercolours (Iraq) by Edith Cheesman* (London, 1922), No. 5).
18. Edith Cheesman. *A Government Officer's Bungalow, Gold Coast*, 1923 - 24, Royal Commonwealth Society Library, Cambridge University Library, Postcard Reproduction of Watercolour.
19. Rose Chicotot Stinus. *Back from Fishing*, 1924, Oil, (*West Africa*, 15 March 1924).
20. Beatrice Bright. *Miss Dove-Edwin of Sierra Leone*, 1922, Oil, (*West Africa*, 26 August 1922).
21. Edith Cheesman. *A Ward in the Hospital for Africans, Accra, Gold Coast*, 1923 - 24, Royal Commonwealth Society Library, Cambridge University Library, Postcard Reproduction of Oil.
22. Donald Maxwell. *The Courts of the Gold Coast*, 1924, Watercolour and Pen and Ink, (Maxwell D. Wembley in Colour: *Being both an impression and a memento of the British Empire Exhibition of 1924* (London, 1924).
23. Sir John Simpson and Maxwell Ayrton. *Palace of Engineering*, British Empire Exhibition, Wembley, 1924, (August T. 'Art and Empire – Wembley, 1924', *History Today*, Vol. 43 (October 1993).

24. Yoruba sculpture, Wood, (Fry R. *Vision and Design* (London, 1981), Plate II.I).
25. Edwin Whitney-Smith. *My Child*, 1923, (*West Africa*, 14 April 1923).
26. Edwin Whitney Smith R.A. *A Lady from the Gold Coast*, 1923, Plaster, Dark Stone and Bronze, (*West Africa*, 14 April 1923).
27. Aina Onabolu. *The Nigerian Weaver*, British Empire Exhibition Poster, 1923, (*West Africa*, 23 June 1923).
28. Edith Cheesman. *The Carpenters' Shop, Kibbi Trade School, Gold Coast*, 1923 - 24, Royal Commonwealth Society Library, Cambridge University Library, Postcard Reproduction of Oil.
29. Edith Cheesman. *Boys on Parade, Kibbi Trade School, Gold Coast*, 1923 - 24, Royal Commonwealth Society Library, Cambridge University Library, Postcard Reproduction of Oil.
30. Edith Cheesman. *Koforidua Station, Gold Coast*, 1923 – 24, Royal Commonwealth Society Library, Cambridge University Library, Postcard Reproduction of Oil.
31. Edith Cheesman. *A Palaver of Chiefs, Accra, Gold Coast*, 1923 – 24, Royal Commonwealth Society Library, Cambridge University Library, Postcard Reproduction of Oil.
32. Mr and Mrs E.K. Adisi in front of their home in Accra, (*West Africa*, 31 March 1923).
33. The Arts and Crafts of West Africa Stand, Canadian National Exhibition, Toronto, September 1928. (*West Africa*, 29 September 1928).
34. Gerald Spencer Pryse. *Squaring the Log*, 1927, Watercolour and Gouache. (*Commercial Art*, Vol. 4, No. 21 [March 1928], 111).
35. Gerald Spencer Pryse. *Log Sawyers at the Stump*, 1927, Watercolour and Gouache. (*Commercial Art*, Vol. 4, No. 21 [March 1928], 111).
36. Frank Brangwyn. *Old Houses, Ghent*, 1906, British Museum, London, Etching, 55.5 x. 60.9cm.
37. Gerald Spencer Pryse. *Workless*, 1913, People's History Museum, Manchester, Lithograph.



38. Gerald Spencer Pryse. Labour Party Poster, 1923, People's History Museum, Manchester, Lithograph.
39. Gerald Spencer Pryse. *Yesterday – The Trenches*, 1923, People's History Museum, Manchester, Lithograph.
40. Gerald Spencer Pryse. *To-Day – Unemployed*, 1923, People's History Museum, Manchester, Lithograph.
41. Gerald Spencer Pryse. *To-Morrow – When Labour Rules*, 1923, People's History Museum, Manchester, Lithograph.
42. Gerald Spencer Pryse. *Nigeria: Timber Haulers*, 1924, Victoria and Albert Museum, London, Lithograph, 37 x 50ins.
43. Gerald Spencer Pryse. *Pullers hauling the Log to Waterside*, 1927, Private Collection, Watercolour and Gouache, 54.2 x 77.4cm.
44. Frank Brangwyn. *The Towrope*, 1906, British Museum, London, Etching, 61.3 x 87.2cm.
45. Gerald Spencer Pryse. *Indian Rice Field*, 1926, National Archives, Kew, Lithograph.
46. Gerald Spencer Pryse. *Rice Planting in India*, 1924, Victoria and Albert Museum, London, Lithograph, 40 x 62ins.
47. Gerald Spencer Pryse. *Indian Rice Field*, 1926, National Archives, Kew, Lithograph.
48. Photograph of Gerald Spencer Pryse (*Progress*, October 1928).
49. Gerald Spencer Pryse. *The Madonna of Sheba*, 1927, Watercolour and Gouache, (*West Africa*, 10 March 1928).
50. John Copley. *Madonna Nutrice*, 1920, Lithograph, 13.5 x 15cm. (*John Copley Lithographs*, exh. cat. (London, 2000).
51. Gerald Spencer Pryse. *Lokoja Beach*, 1927, Private Collection, Watercolour and Gouache, 54 x 77cm.

52. Photograph showing Gerald Spencer Pryse's Gold Coast Colony set of posters on an EMB hoarding on Brighton Road, March/April 1928, Private Collection.
53. Gerald Spencer Pryse. *Takoradi, From the Gardens of the Resident-Engineer*, 1927, Watercolour and Gouache, (*West Africa*, 10 March 1928).
54. Edith Cheesman. *Loading Cocoa into Surf Boats, Accra, Gold Coast*, 1923 – 24, Royal Commonwealth Society Library, Cambridge University Library, Postcard Reproduction of Oil.
55. Gerald Spencer Pryse. *Takoradi. The Government Slipway under Construction*, 1927, Watercolour and Gouache, (*West Africa*, 10 March 1928).
56. Gerald Spencer Pryse. *Loading Groundnuts on the Wharf at Burutu*, 1927, Watercolour and Gouache, (*West Africa*, 10 March 1928).
57. Gerald Spencer Pryse. *Unloading Salt at Burutu*, 1927, Watercolour and Gouache, (*Commercial Art*, March 1928).
58. Clive Gardiner. *Making Electrical Machinery*, 1928, Public Records Office, Kew, Lithograph, 40 x 60in.
59. Gerald Spencer Pryse. *Sorting Manganese Ore*, 1928, Public Records Office, Kew, Lithograph, 40 x 60in.
60. Edward McKnight Kauffer. *Cocoa*, 1927, Public Records Office, Kew, Lithograph, 40 x 60in.
61. Edward McKnight Kauffer. *Whitsuntide in the Country*, 1925, London Transport Museum, Lithograph, 101.6 x 127cm.
62. Workers on a Rowntree Cocoa Plantation, 1930, (*The C.W.M.: The Journal of Rowntree's Cocoa Works York*, [July 1930], 607).
63. Gerald Spencer Pryse. *Gathering Cocoa Pods*, 1928, Public Records Office, Kew, Lithograph, 40 x 60in.
64. Gerald Spencer Pryse. *Women at the Well*, 1927, Private Collection, Watercolour and Gouache, 54cm x 77cm.
65. *The C.W.M.: The Journal of Rowntree's Cocoa Works York*, March 1922.

66. H. K. McCann. *Beechnut* Campaign, 1929 – July 1932, Rowntree Archive, The Borthwick Institute, The University of York. Guard Book R1, 278.
67. J. Walter Thompson. *Beechnut* Campaign, August - October 1932, Rowntree Archive, The Borthwick Institute, The University of York. Guard Book R2, 279.
68. J. Walter Thompson. *Beechnut* Campaign, July – December 1933, Rowntree Archive, The Borthwick Institute, The University of York. Guard Book R3, 280.



1. Charles Worsley. *Symonds Street, Auckland*, 1914, Auckland Art Gallery, Watercolour, 25.4 x 36.3cm.



2. Robert Bevan. *From the Artist's Window*, c. 1915, Leicester Art Gallery and Museum, Oil, 63 x 76cm.





3. Dorothea Vyvyan. *Champagne Hostel Valley. The Last of the Setting Sun*, South Africa National Gallery, Cape Town, Watercolour, 52.7 x 72.7cm.



4. Alfonso Toft. *Near Shap, Cumberland*, Oil, 101.5 x 128cm.

(Reproduced in *Modern British and Continental Pictures including paintings from the Studio of Alfonso Toft*, Christies Sales Catalogue, 25 July 1996).





5. Alfonso Toft. *Country Lane*, The Potteries Museum and Art Gallery, Stoke on Trent, Oil, 17.75 x 23.75 in.





6. Alfonso Toft. *The River below the Falls*, c. 1919, Oil, 16.5 x 24cm.  
(Reproduced in *Modern British and Continental Pictures including paintings from the Studio of Alfonso Toft*, Christies Sales Catalogue, 25 July 1996).



7. Alfonso Toft. *Low Tide near an Estuary, Newfoundland*, c.1919, Oil Sketch, 25.5 x 37cm.  
(Reproduced in *Modern British and Continental Pictures including paintings from the Studio of Alfonso Toft*, Christies Sales Catalogue, 25 July 1996).





8. Sydney Carline. *Flying over the Desert at Sunset, Mesopotamia*, 1919, Imperial War Museum, London, Oil, 33.6 x 48.4cm.



9. Sydney Carline. *British Maurice Farman attacked by German Fokker while Dropping Sacks of Corn on Kut-el-Amara during the Siege of 1916*, 1919, Imperial War Museum, London, Oil, 40.5 x 30.1cm.

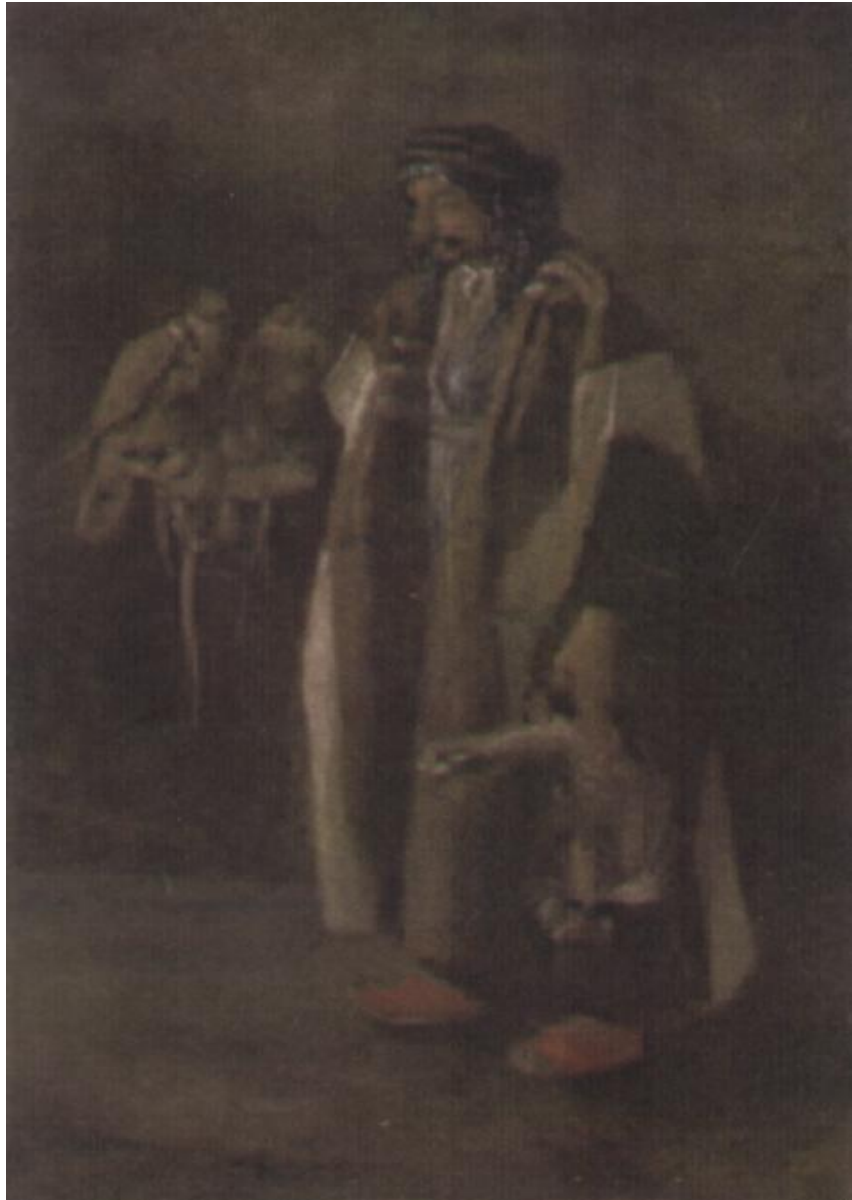




10. Richard Carline. *The River Tigris at Mosul*, 1919, Imperial War Museum, London, Watercolour, 37.4 x 26.6cm.



11. Edith Cheesman. *Faisal I (1885 – 1933) King of Iraq*, 1921, Government Art Collection, Oil, 69 x 51cm.

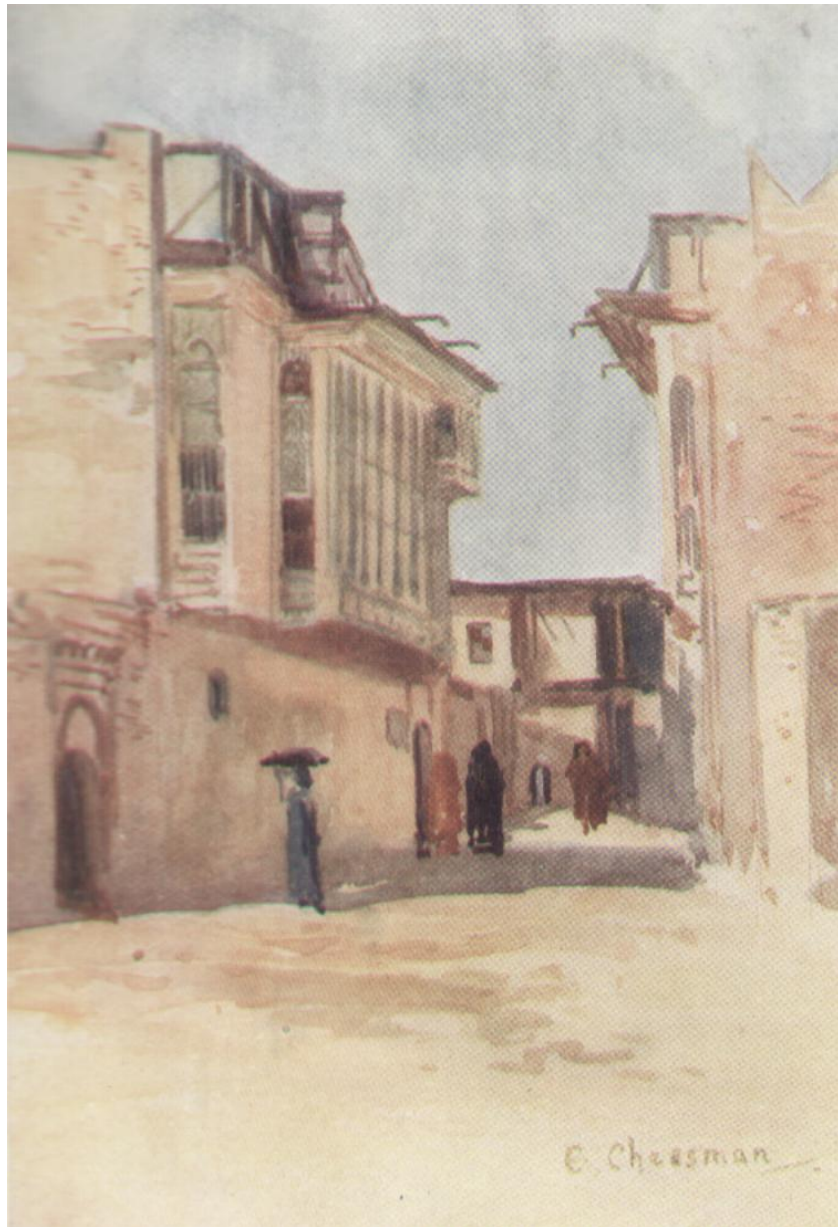


12. Edith Cheesman. *Hassan Sagarr or Hassan of the Hawks*, 1921, Government Art Collection, Oil, 69.3 x 41.2cm.



13. Edith Cheesman. *Gertrude Bell's House in Baghdad*, 1921,  
Government Art Collection, Oil, 30.5 x 41cm.

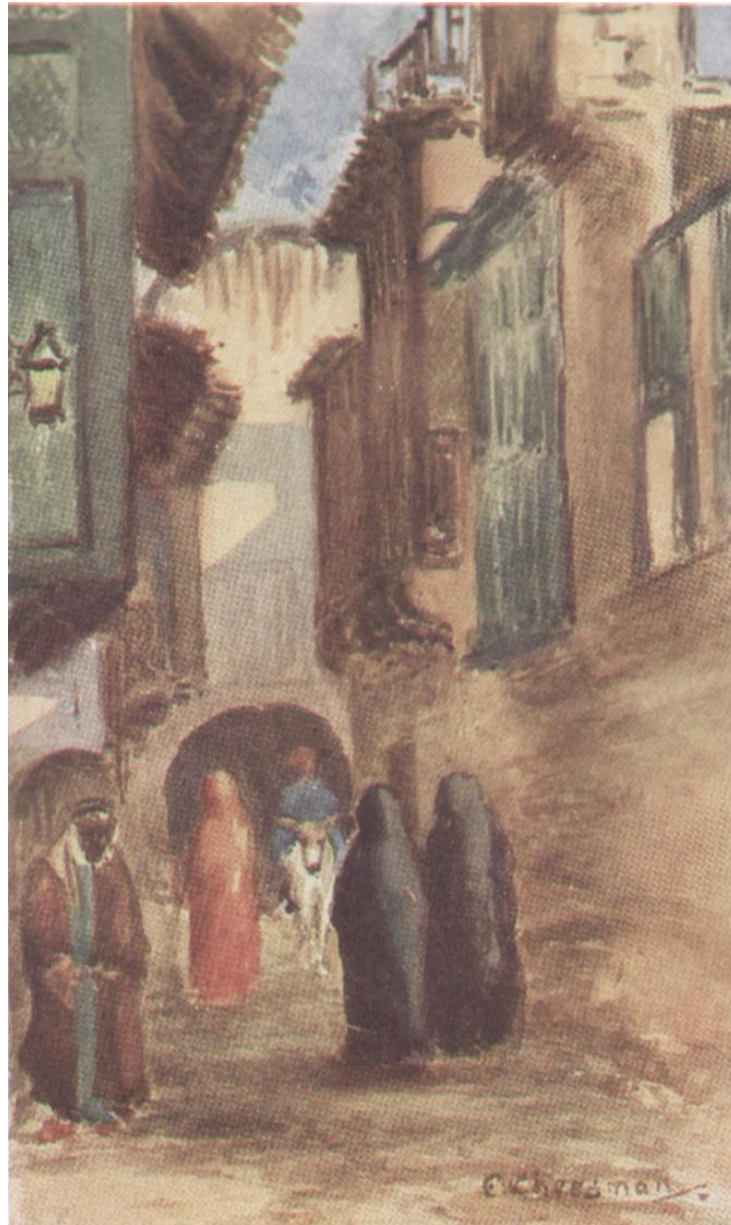




14. Edith Cheesman. *A Street in Kut (General Townshend's House)*, 1921, Watercolour, (*Mesopotamia Watercolours (Iraq)* by Edith Cheesman (London, 1922), No. 4.



15. Edith Cheesman. *New Street, Baghdad*, 1921, Watercolour,  
(*Mesopotamia Watercolours (Iraq)* by Edith Cheesman (London, 1922), No. 6.



16. Edith Cheesman. *A Street in Baghdad*, 1921, Watercolour, (*Mesopotamia Watercolours (Iraq)* by Edith Cheesman (London, 1922), No. 1.



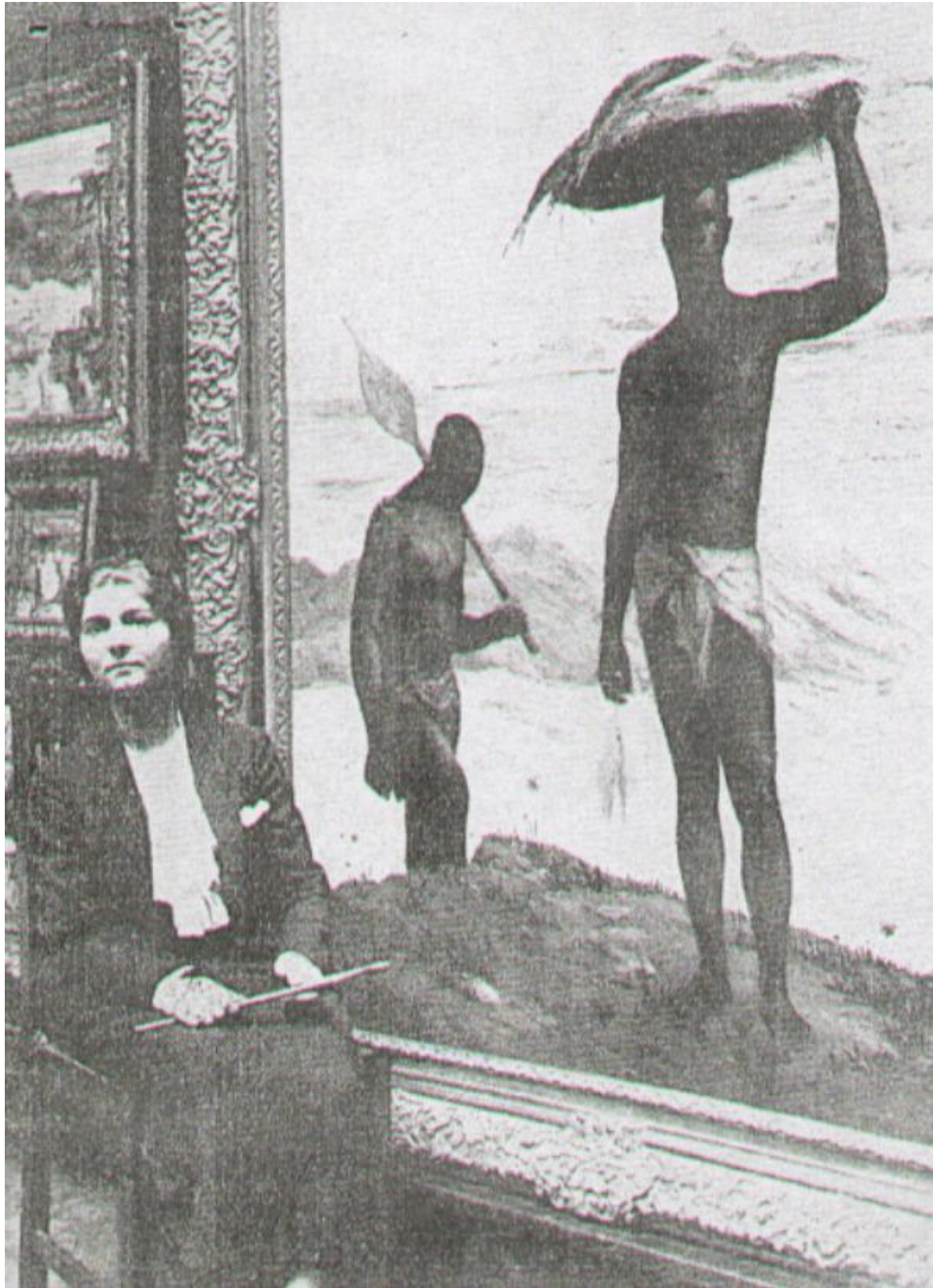


17. Edith Cheesman. *The Arch of Ctesiphon*, 1921, Watercolour  
(*Mesopotamia Watercolours (Iraq)* by Edith Cheesman (London, 1922), No. 5.



18. Edith Cheesman. *A Government Officer's Bungalow, Gold Coast*, 1923 - 24, Royal Commonwealth Society Library, Cambridge University Library, Postcard Reproduction of Watercolour.





19. Rose Chicotot Stinus. *Back from Fishing*,  
1924, Oil, (*West Africa*, 15 March 1924).



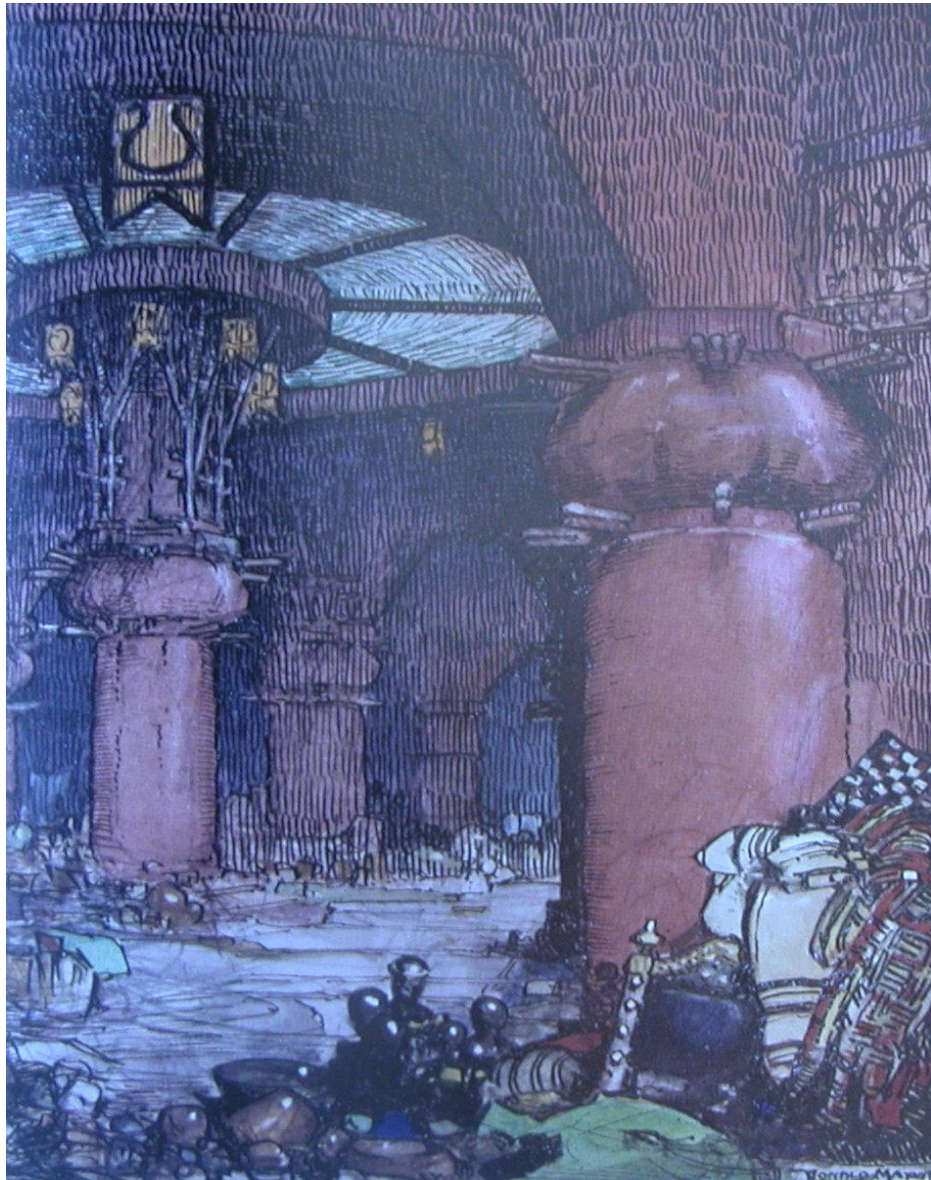
20. Beatrice Bright. *Miss Dove-Edwin of Sierra Leone*, 1922, Oil, (*West Africa*, 26 August 1922).





21. Edith Cheesman. *A Ward in the Hospital for Africans, Accra, Gold Coast*, 1923 - 24, Royal Commonwealth Society Library, Cambridge University Library, Postcard Reproduction of Oil.

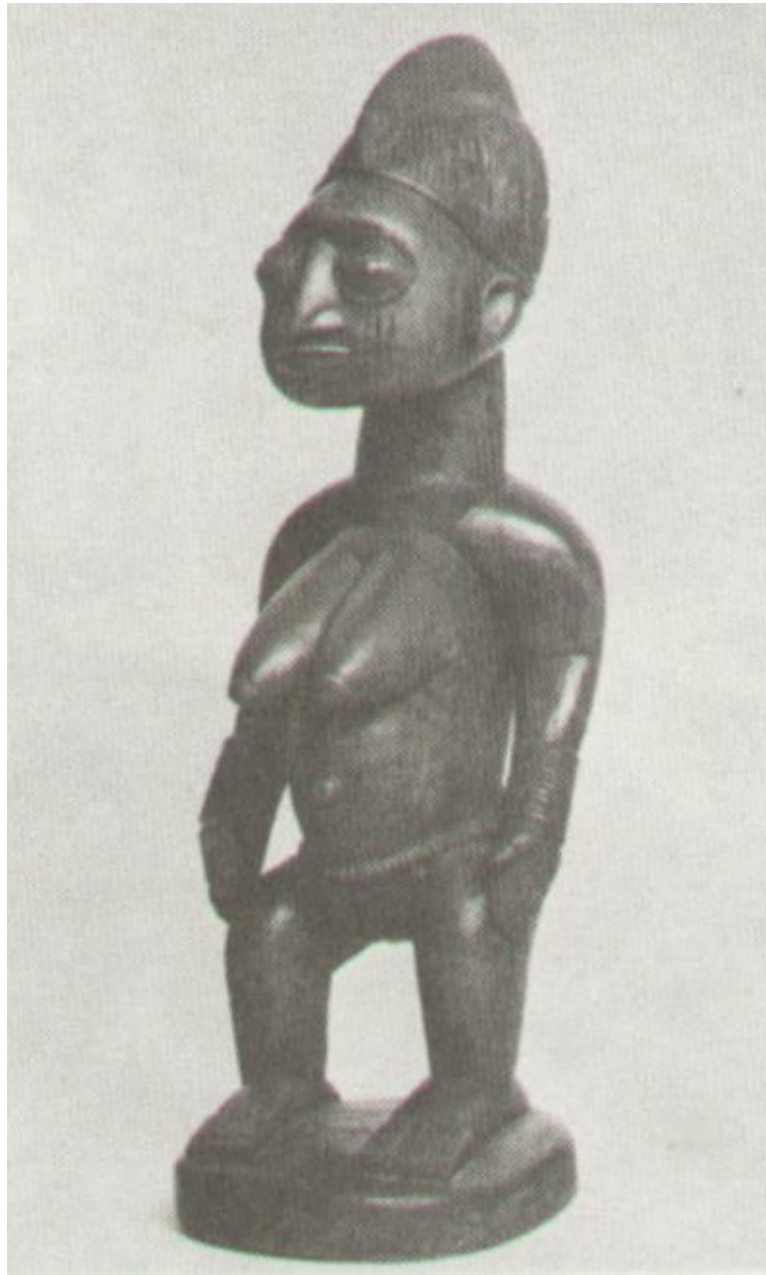




22. Donald Maxwell. *The Courts of the Gold Coast*, 1924, Watercolour and Pen and Ink, (Maxwell D. Wembley in Colour: *Being both an impression and a memento of the British Empire Exhibition of 1924* (London, 1924).



23. Sir John Simpson and Maxwell Ayrton. Palace of Engineering, British Empire Exhibition, Wembley, 1924, (August T. 'Art and Empire – Wembley, 1924', *History Today*, Vol. 43 (October 1993).



24. Yoruba sculpture, Wood, (Fry R. *Vision and Design* (London, 1981), Plate II.I).

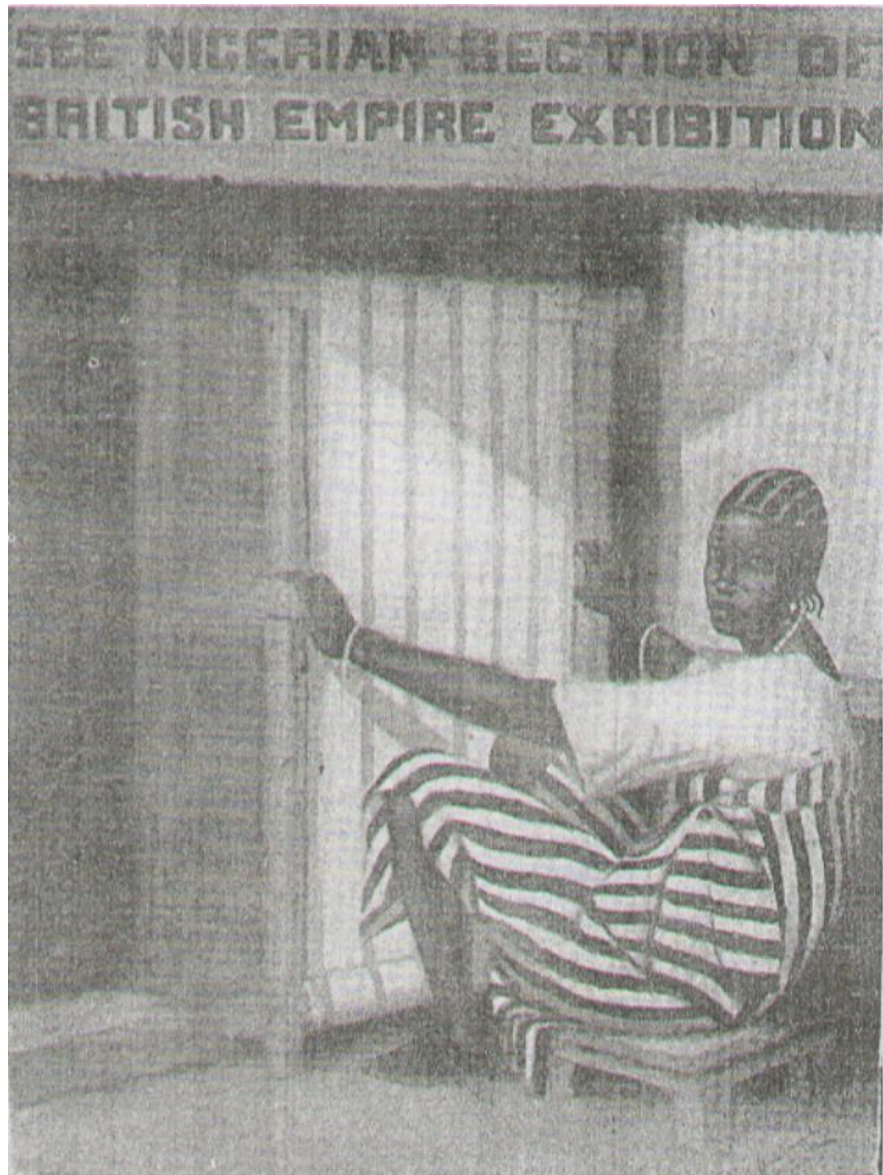




25. Edwin Whitney-Smith. *My Child*, 1923,  
(*West Africa*, 14 April 1923).



26. Edwin Whitney Smith R.A. *A Lady from the Gold Coast*, 1923, Plaster, Dark Stone and Bronze, (*West Africa*, 14 April 1923).



27. Aina Onabolu. *The Nigerian Weaver*, British Empire Exhibition Poster, 1923, (West Africa, 23 June 1923).





28. Edith Cheesman. *The Carpenters' Shop, Kibbi Trade School, Gold Coast*, 1923 - 24, Royal Commonwealth Society Library, Cambridge University Library, Postcard Reproduction of Oil.





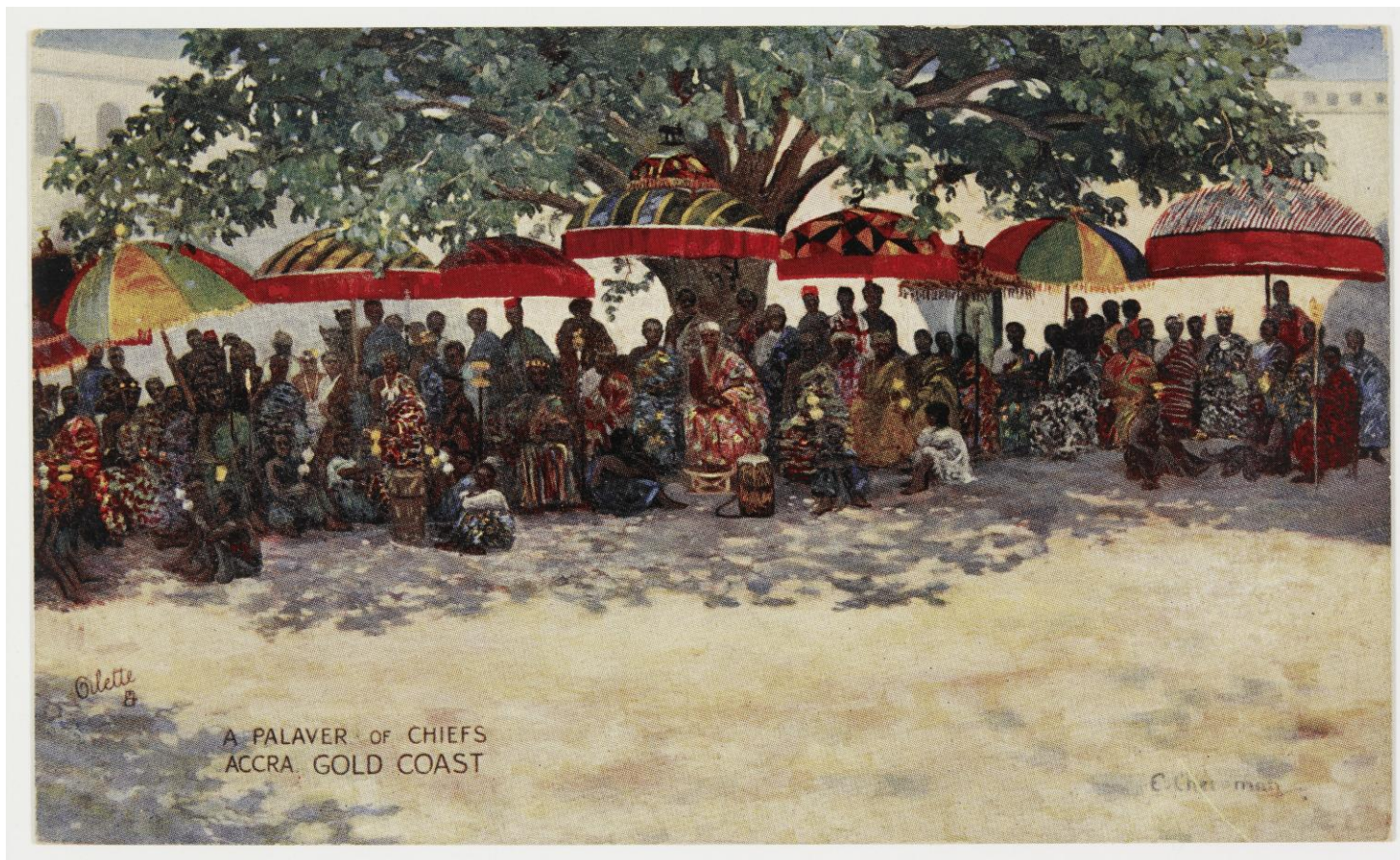
29. Edith Cheesman. *Boys on Parade, Kibbi Trade School, Gold Coast*, 1923 - 24,  
Royal Commonwealth Society Library, Cambridge University Library,  
Postcard Reproduction of Oil.





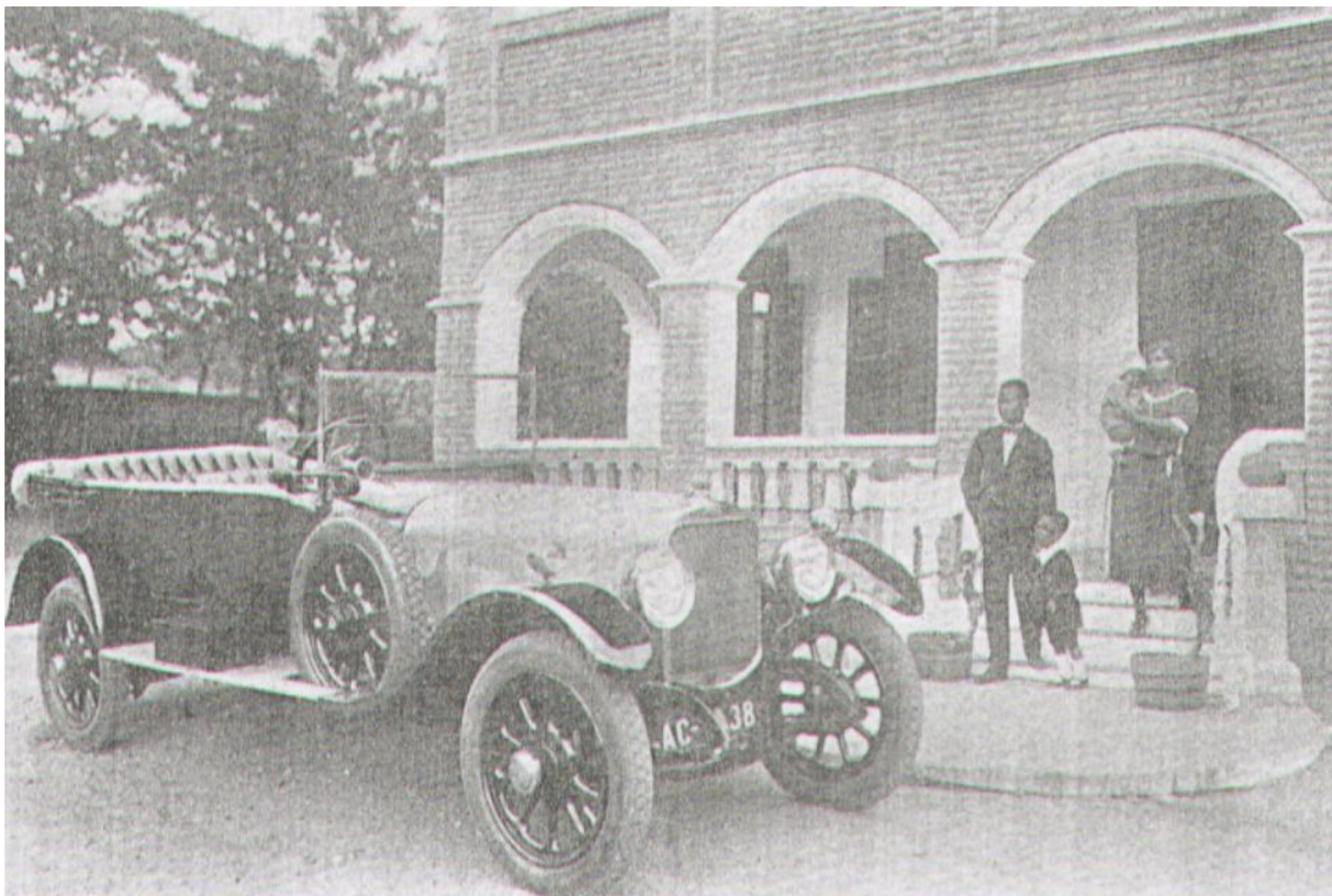
30. Edith Cheesman. *Koforidua Station, Gold Coast*, 1923 – 24, Royal Commonwealth Society Library, Cambridge University Library, Postcard Reproduction of Oil.





31. Edith Cheesman. *A Palaver of Chiefs, Accra, Gold Coast*, 1923 – 24, Royal Commonwealth Society Library, Cambridge University Library, Postcard Reproduction of Oil.





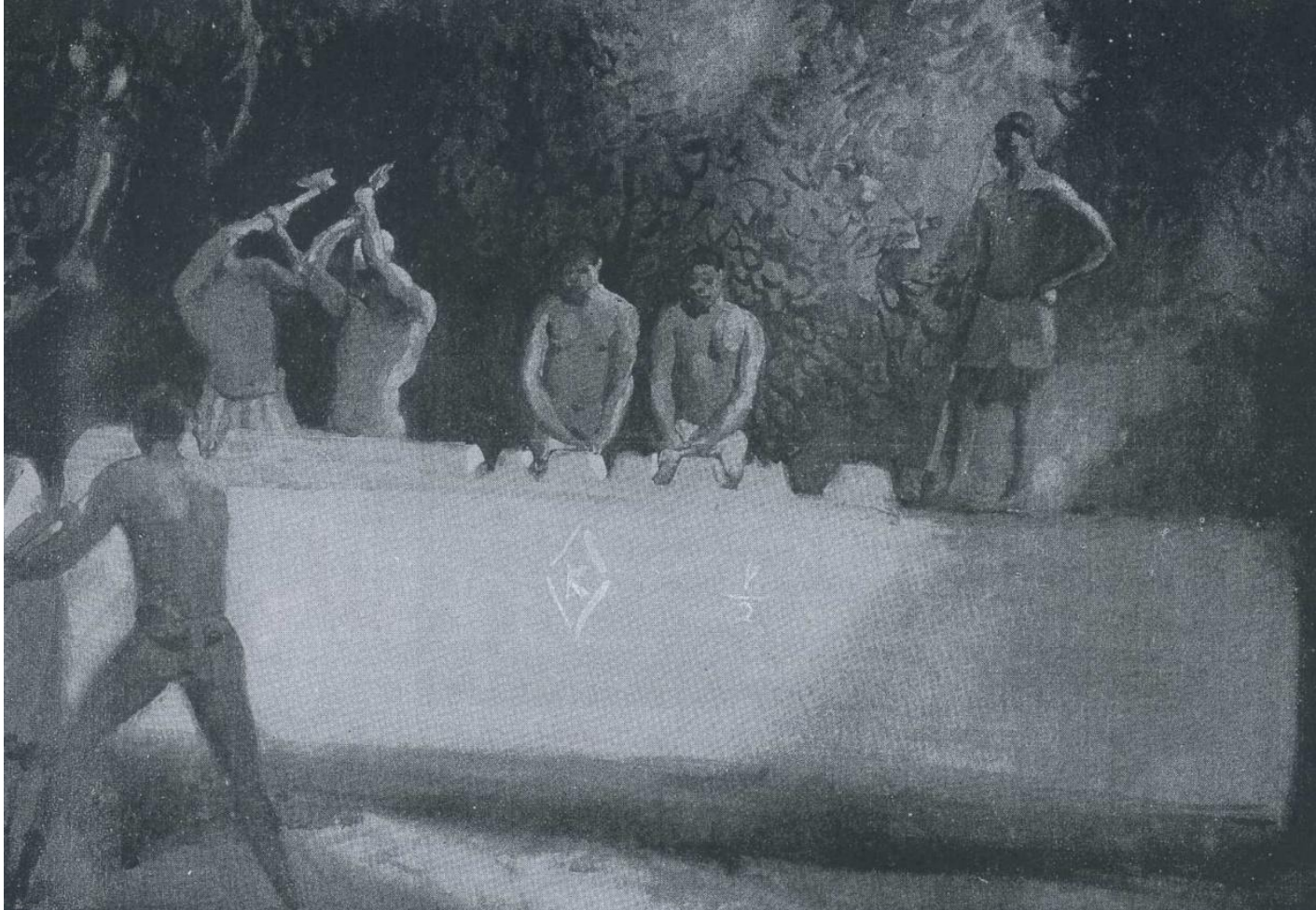
32. Mr and Mrs E.K. Adisi in front of their home in Accra,  
(*West Africa*, 31 March 1923).





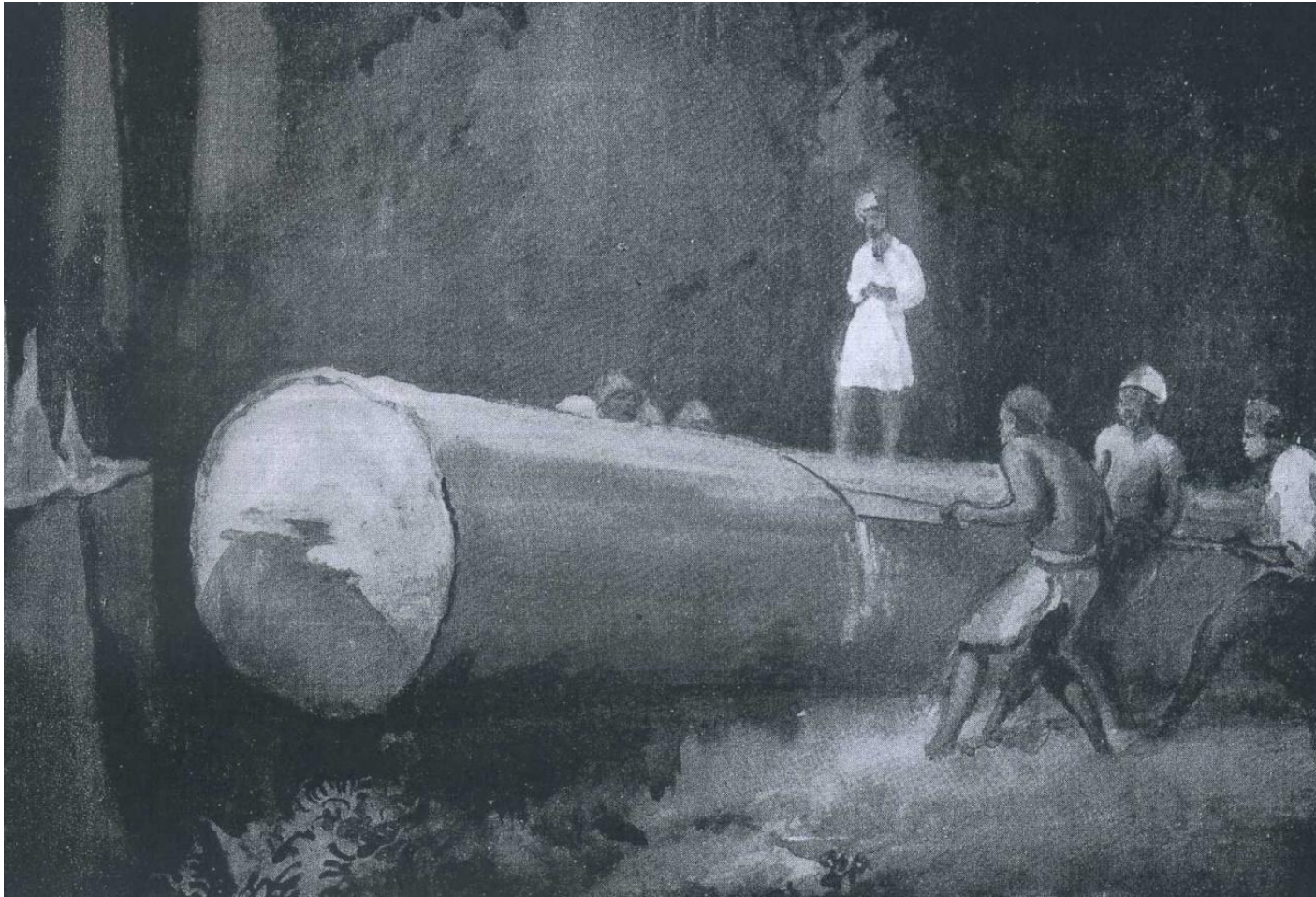
33. The Arts and Crafts of West Africa Stand, Canadian National Exhibition, Toronto, September 1928.  
(*West Africa*, 29 September 1928).





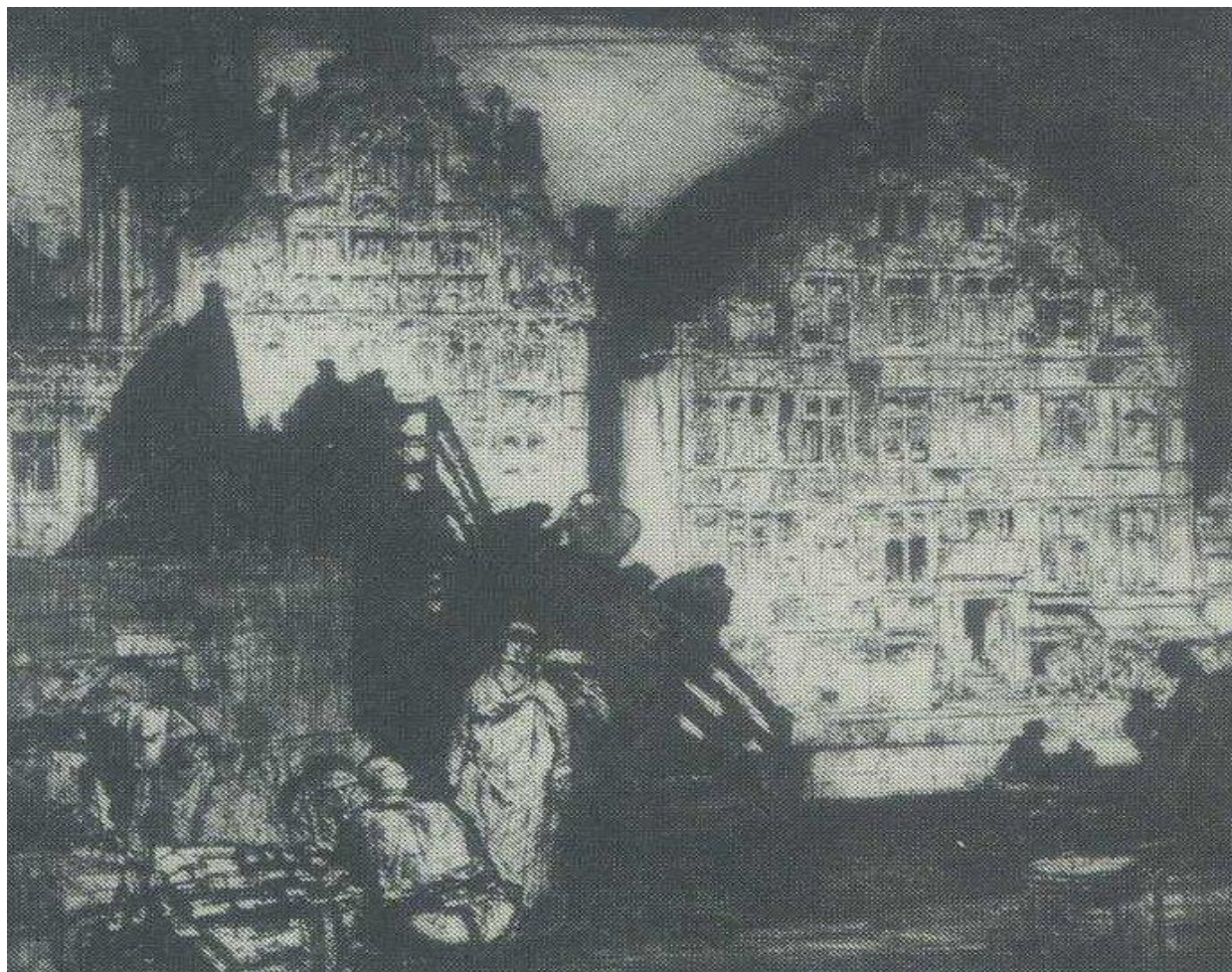
34. Gerald Spencer Pryse. *Squaring the Log*, 1927, Watercolour and Gouache.  
(*Commercial Art*, Vol. 4, No. 21 [March 1928], 111).





35. Gerald Spencer Pryse. *Log Sawyers at the Stump*, 1927, Watercolour and Gouache.  
(*Commercial Art*, Vol. 4, No. 21 [March 1928], 111).





36. Frank Brangwyn. *Old Houses, Ghent*, 1906, British Museum, London, Etching, 55.5 x. 60.9cm.



37. Gerald Spencer Pryse. *Workless*, 1913, People's History Museum, Manchester, Lithograph.





38. Gerald Spencer Pryse. Labour Party Poster, 1923,  
People's History Museum, Manchester, Lithograph.



39. Gerald Spencer Pryse. *Yesterday – The Trenches*, 1923,  
People's History Museum, Manchester, Lithograph.





40. Gerald Spencer Pryse. *To-Day – Unemployed*, 1923, People's History Museum, Manchester, Lithograph.





41. Gerald Spencer Pryse. *To-Morrow – When Labour Rules*, 1923, People's History Museum, Manchester, Lithograph.



42. Gerald Spencer Pryse. *Nigeria: Timber Haulers*, 1924,  
Victoria and Albert Museum, London, Lithograph, 37 x 50ins.





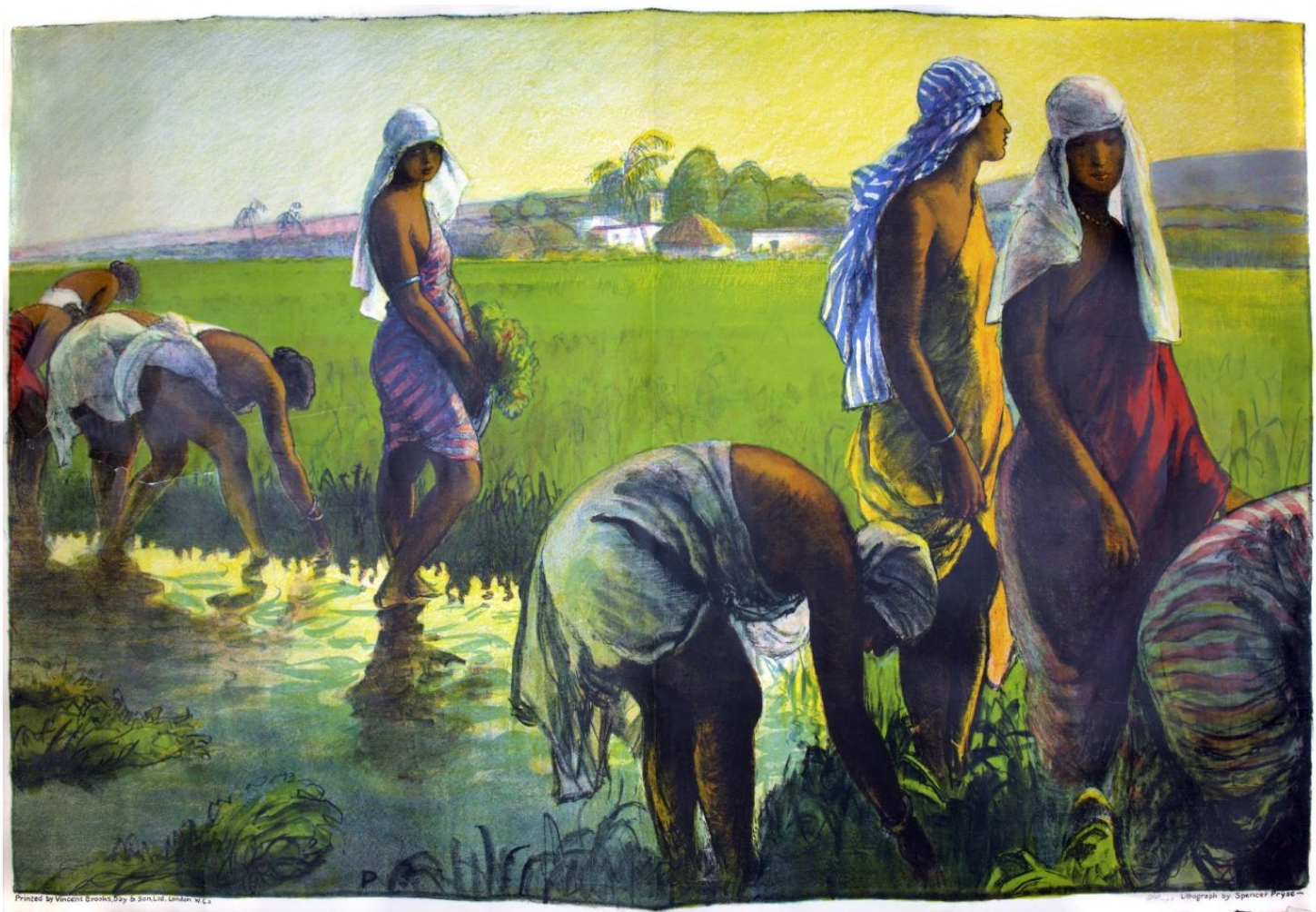
43. Gerald Spencer Pryse. *Pullers hauling the Log to Waterside*, 1927, Private Collection, Watercolour and Gouache, 54.2 x 77.4cm.





44. Frank Brangwyn. *The Towrope*, 1906, British Museum, London, Etching, 61.3 x 87.2cm.



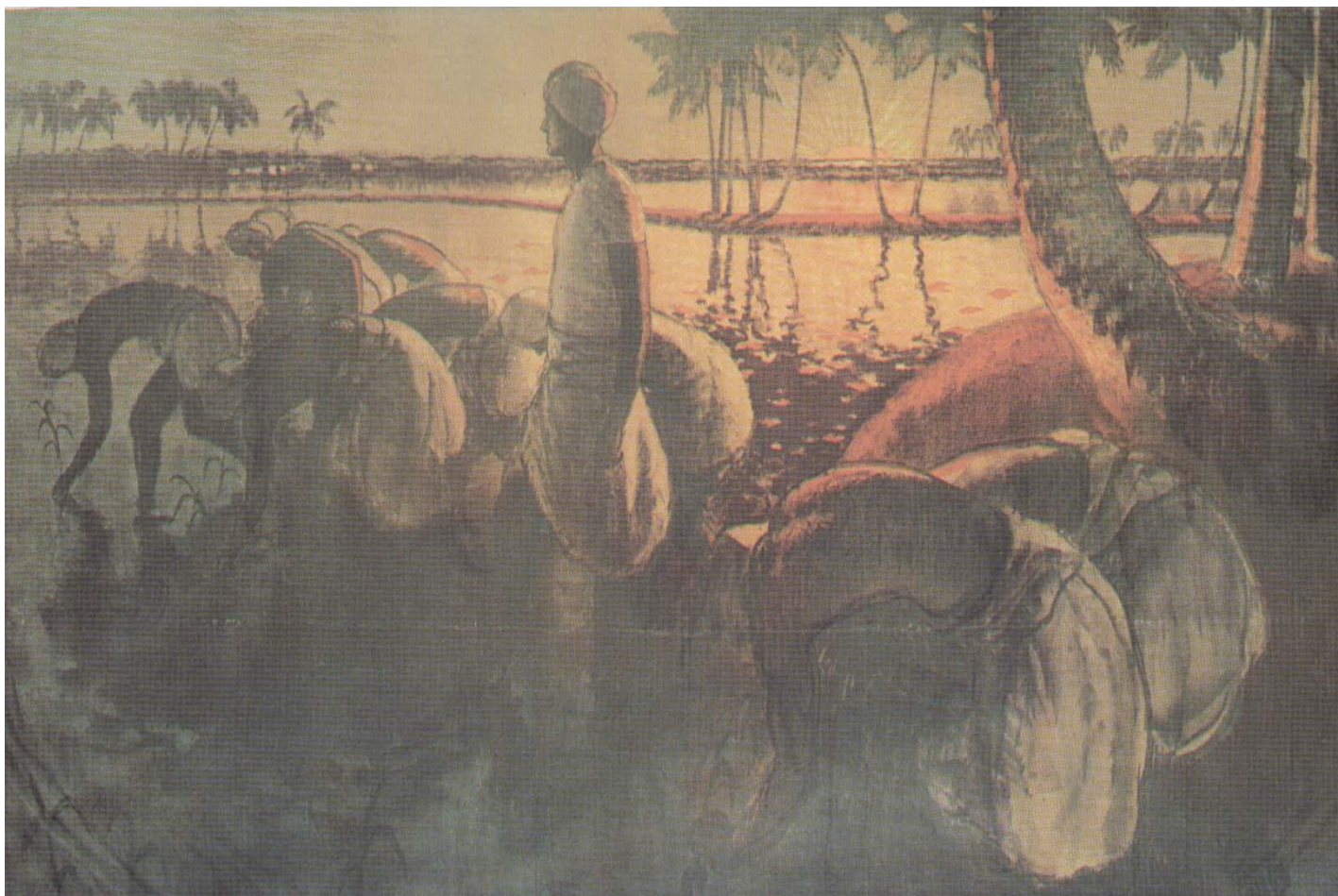


45. Gerald Spencer Pryse. *Indian Rice Field*, 1926, National Archives, Kew, Lithograph.



46. Gerald Spencer Pryse. *Rice Planting in India*, 1924, Victoria and Albert Museum, London, Lithograph, 40 x 62ins.





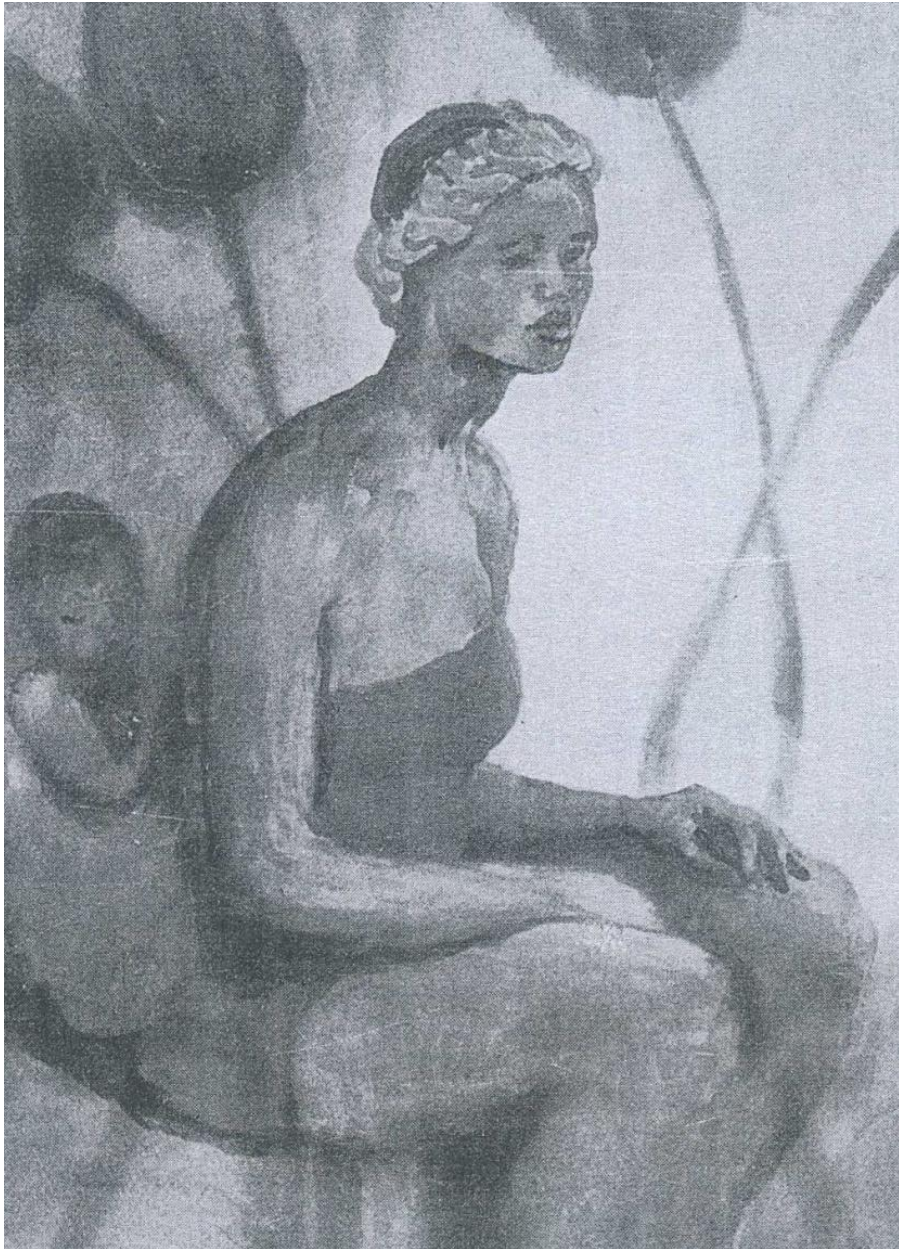
47. Gerald Spencer Pryse. *Indian Rice Field*, 1926, National Archives, Kew, Lithograph.



*During the recent war in Spanish Morocco, Mr. Spencer Pryse spent some months in the Riff disguised as a native of the country. An account of his experiences appeared in "Blackwood's Magazine" under the title, "Through the Lines to Abd-el-Karim's Stronghold in the Riff"*

48. Photograph of Gerald Spencer Pryse (*Progress*, October 1928).





49. Gerald Spencer Pryse. *The Madonna of Sheba*, 1927, Watercolour and Gouache, (*West Africa*, 10 March 1928).



50. John Copley. *Madonna Nutrice*, 1920, Lithograph, 13.5 x 15cm.  
(*John Copley Lithographs*, exh. cat. (London, 2000)).





51. Gerald Spencer Pryse. *Lokoja Beach*, 1927, Private Collection, Watercolour and Gouache, 54 x 77cm.



52. Photograph showing Gerald Spencer Pryse's Gold Coast Colony set of posters on an EMB hoarding on Brighton Road, March/April 1928, Private Collection.



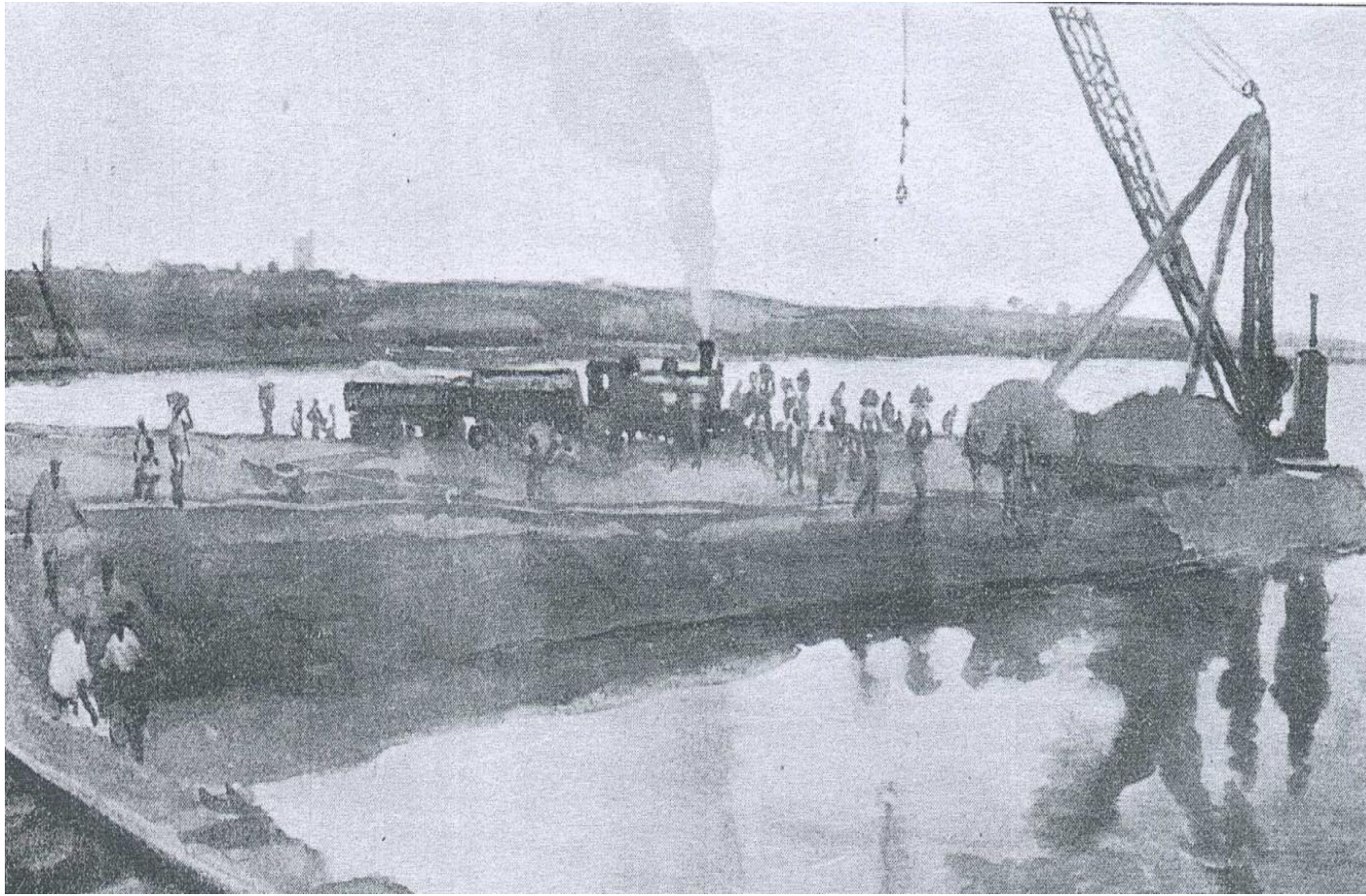


53. Gerald Spencer Pryse. *Takoradi, From the Gardens of the Resident-Engineer*, 1927, Watercolour and Gouache, (*West Africa*, 10 March 1928).



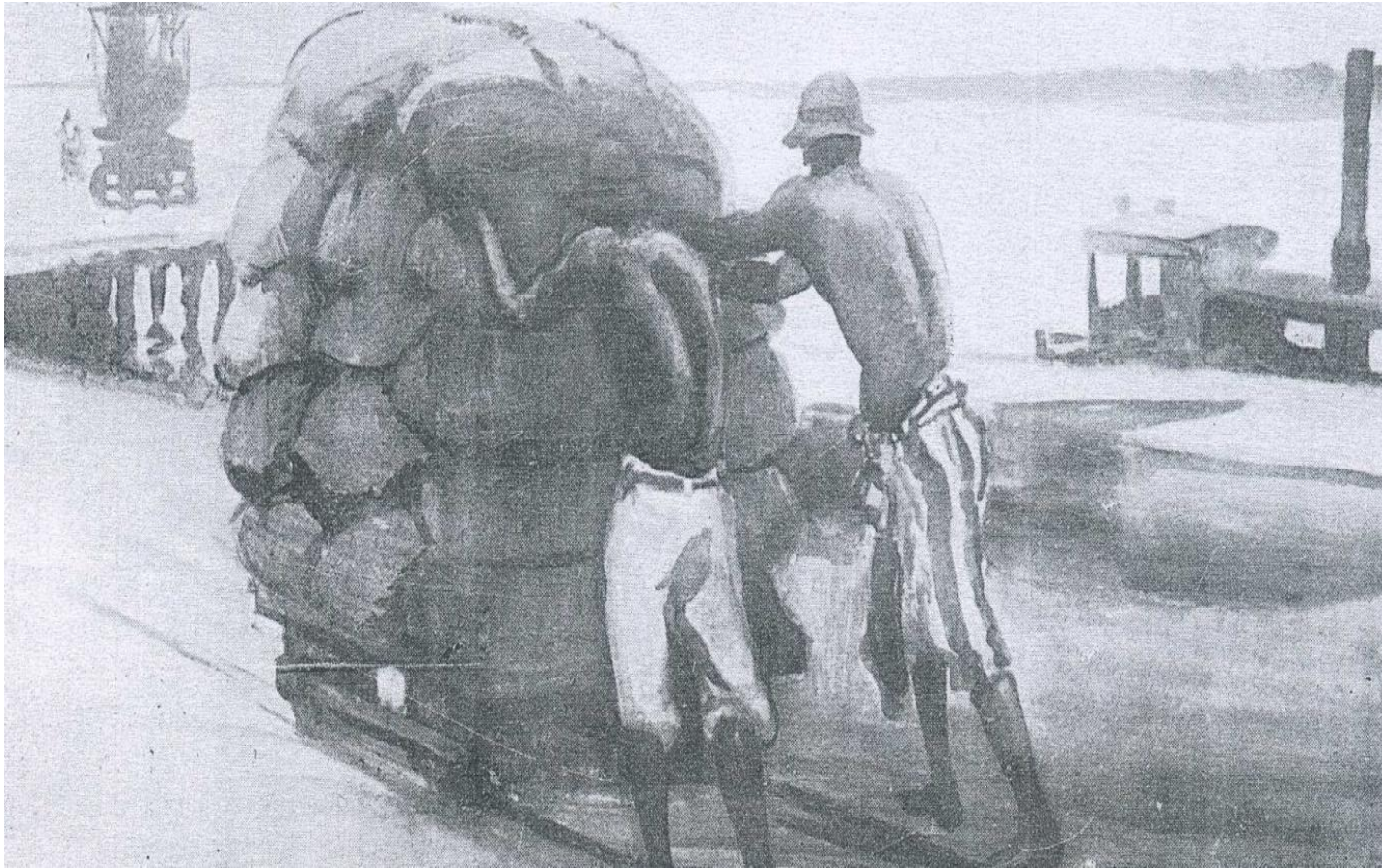
54. Edith Cheesman. *Loading Cocoa into Surf Boats, Accra, Gold Coast*, 1923 – 24,  
Royal Commonwealth Society Library, Cambridge University Library,  
Postcard Reproduction of Oil.





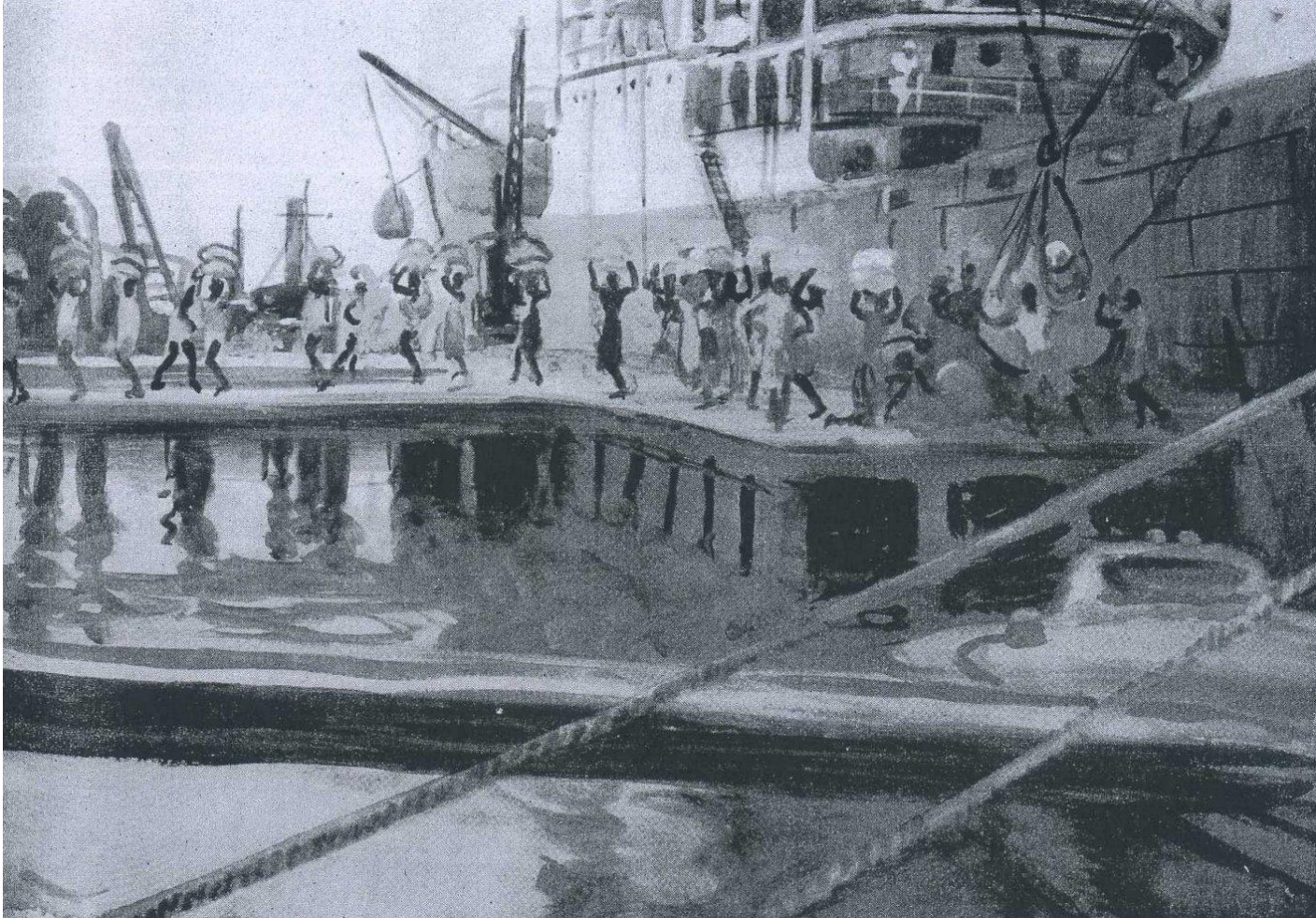
55. Gerald Spencer Pryse. *Takoradi. The Government Slipway under Construction*, 1927, Watercolour and Gouache, (*West Africa*, 10 March 1928).





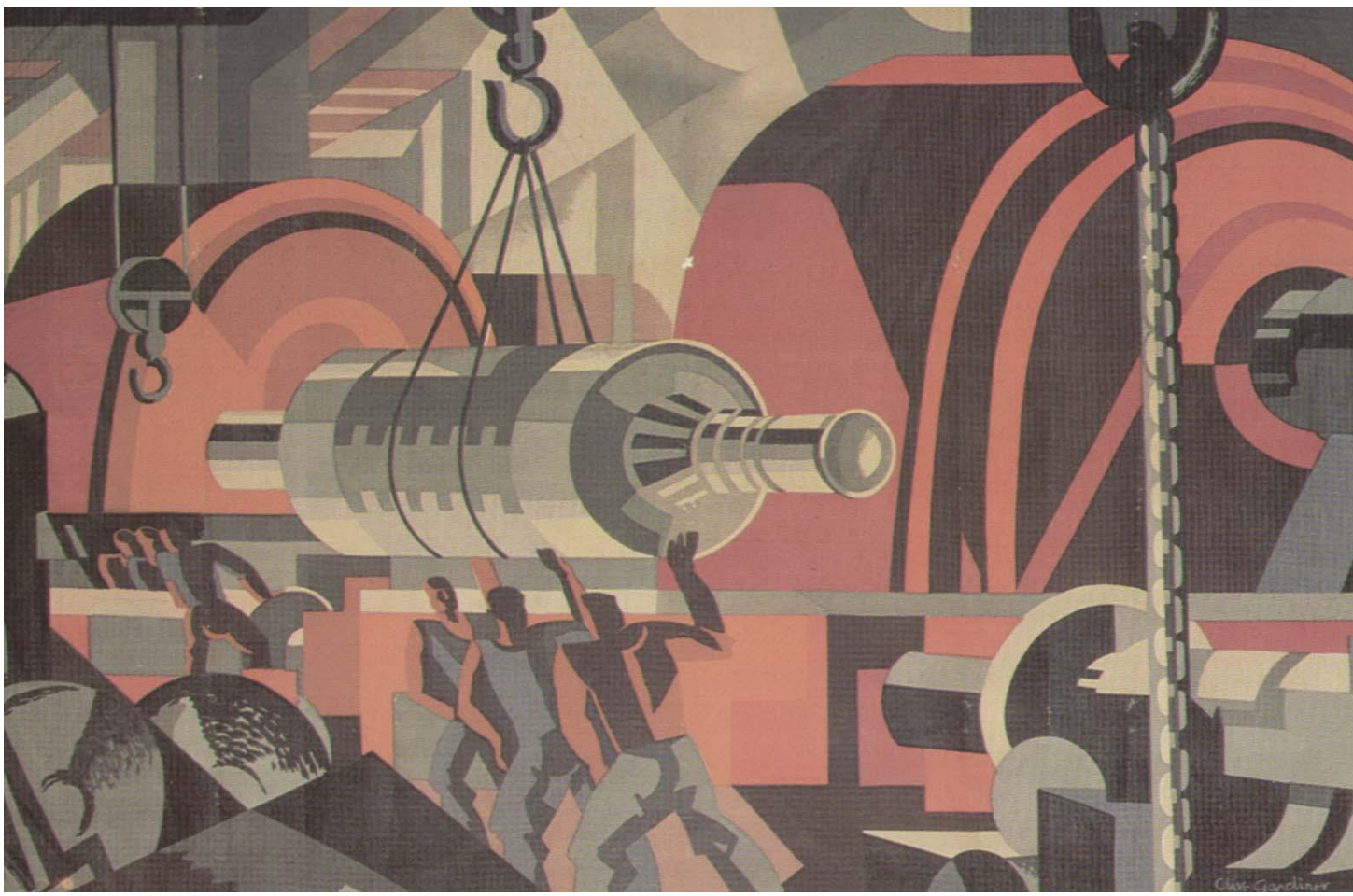
56. Gerald Spencer Pryse. *Loading Groundnuts on the Wharf at Burutu*, 1927, Watercolour and Gouache, (West Africa, 10 March 1928).





57. Gerald Spencer Pryse. *Unloading Salt at Burutu*, 1927, Watercolour and Gouache, (Commercial Art, March 1928).



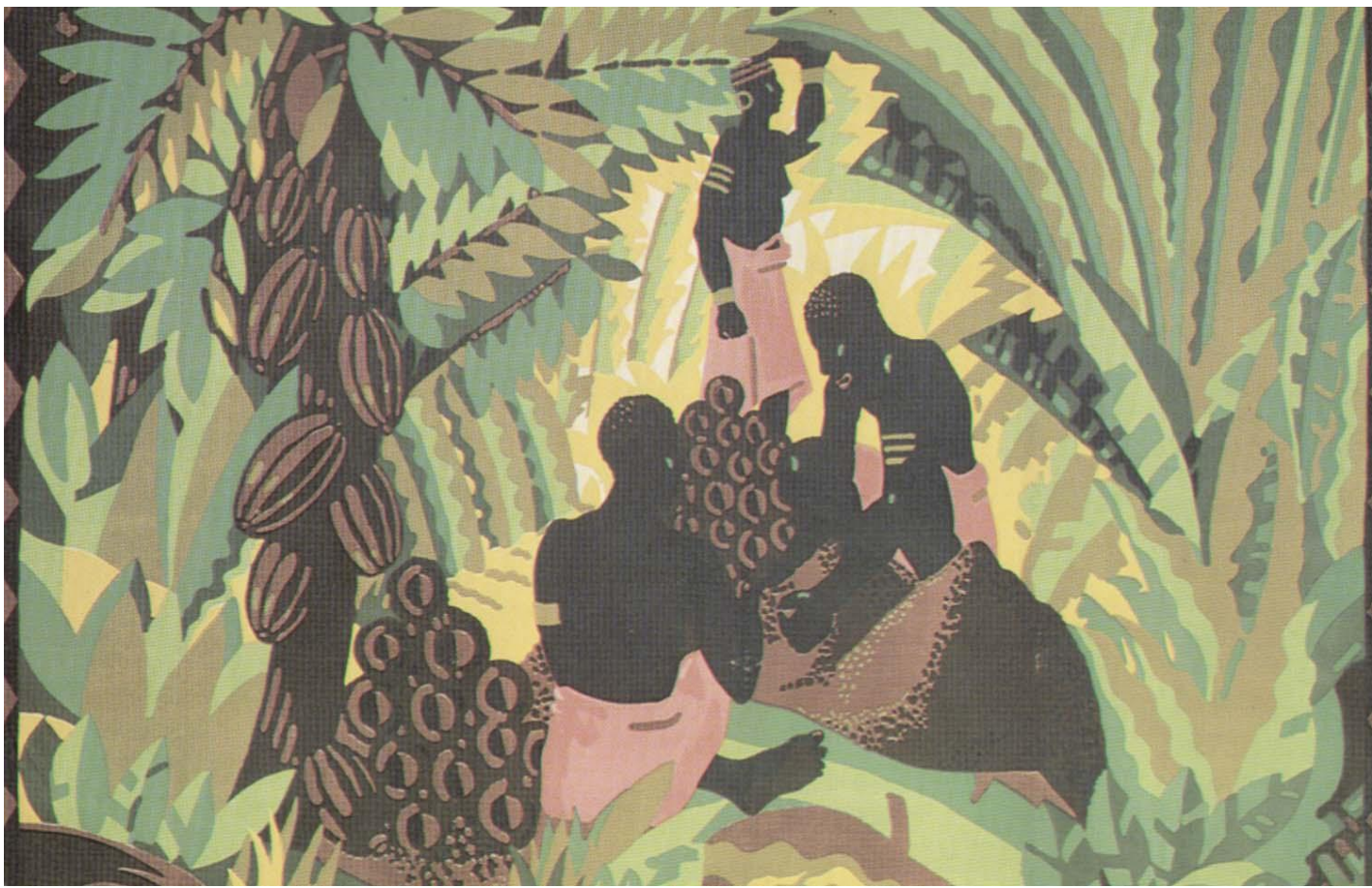


58. Clive Gardiner. *Making Electrical Machinery*, 1928, Public Records Office, Kew,  
Lithograph, 40 x 60in.





59. Gerald Spencer Pryse. *Sorting Manganese Ore*, 1928, Public Records Office, Kew, Lithograph, 40 x 60in.



60. Edward McKnight Kauffer. *Cocoa*, 1927, Public Records Office, Kew, Lithograph, 40 x 60in.





61. Edward McKnight Kauffer. *Whitsuntide in the Country*, 1925, London Transport Museum, Lithograph, 101.6 x 127cm.



62. Workers on a Rowntree Cocoa Plantation, 1930,  
(*The C.W.M.: The Journal of Rowntree's Cocoa Works York*, [July 1930], 607).



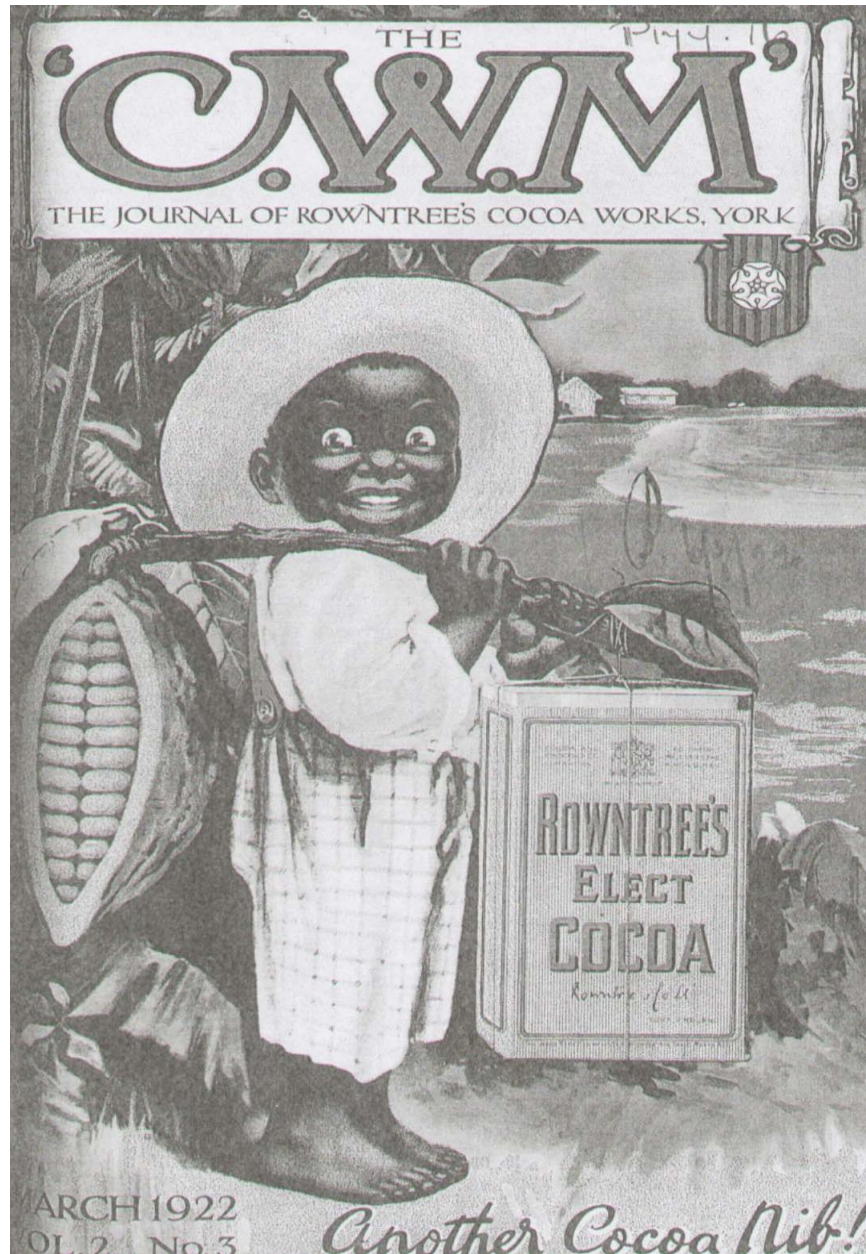


63. Gerald Spencer Pryse. *Gathering Cocoa Pods*, 1928, Public Records Office, Kew, Lithograph, 40 x 60in.



64. Gerald Spencer Pryse. *Women at the Well*, 1927, Private Collection, Watercolour and Gouache, 54cm x 77cm.





65. *The C.W.M.: The Journal of Rowntree's Cocoa Works York*, March 1922.

*Nice  
to Chew -  
& Healthy  
too!*

**B**LUE skies! A dusty road . . .  
but Beech-Nut Chewing Gum to  
add pleasure and health to each  
succeeding mile.

If, by chance, you haven't tried  
Beech-Nut, you've missed the *very*  
finest chewing gum made. For only  
the most delicate tips of selected  
peppermint are used to give Beech-  
Nut its cool, delicious flavour—a  
flavour lasting and refreshing.

Doctors and dentists agree, too, that  
Beech-Nut is good *for* you. Good  
for teeth, and for digestion. Lead-  
ing athletes endorse its refreshing,  
nerve-steadying qualities.

You can't buy a better packet of  
health and pleasure for a penny.  
Why not try Beech-Nut to-day?

*On sale at shops and automatic  
machines everywhere.*



THE COOL FLAVOUR  
OF PEPPERMINT

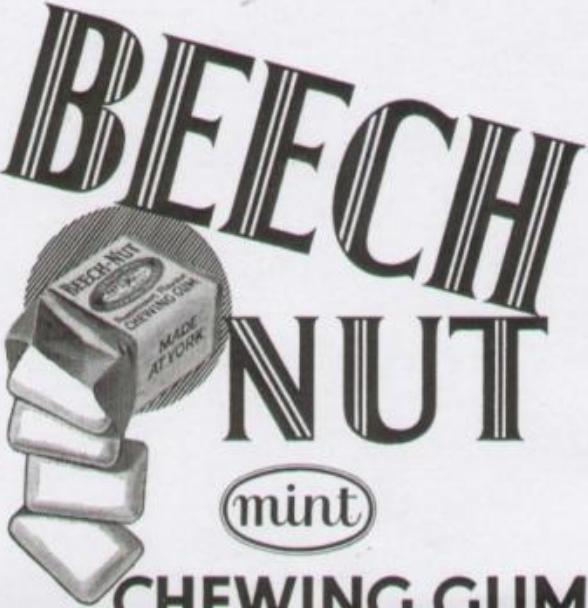


**BEECH-NUT**

PER 1<sup>D</sup> PACKET

**CHEWING GUM**






# BEECH NUT

mint

## CHEWING GUM



Made as a British product should be—  
delicious—with the clean “bite” of  
finest peppermint! Smooth—with  
more of the expensive chicle and no hint of  
bitter after-taste! *Lasting*—with flavour driven  
deep into the heart of the gum; its freshness  
protected by a special process until released  
by your teeth. Taste the flavour—time how  
long it lasts—and you’ll prefer it too!

1<sup>D</sup> PER PACKET *and it's* **BRITISH**

P.O. 6645  
Ad. No. B.N. 131  
Newspapers  
8" d.c.  
Final Proof

67. J. Walter Thompson. *Beechnut* Campaign, August - October 1932, Rowntree Archive, The Borthwick Institute, The University of York. Guard Book R2, 279.

**THE ADVENTURES OF CAPT. BEECH-NUTT AND HIS PAL**

HOLD ON TIGHT, MONA!

OH! OH!

THOSE CANNIBALS WON'T GET THEIR DINNER AFTER ALL!

**No 1 DANGER IN THE JUNGLE**

WITH THE CANNIBALS IN FULL CHASE — YELLING LIKE MAD FOR THEIR BLOOD — CAPT. BEECH-NUTT TOOK MONA DOWN THE ROARING WALLABI RIVER AT A DIZZY PACE — TILL THEY GOT TO YABI WOOLA FALLS! THAT FALLEN WITELS TREE SAVED THEIR LIVES.

BYBOOG OT TWO RENNID.

**1<sup>st</sup> FOR FOUR PIECES**

A NARROW SQUEAK — AND IT WILL TAKE A COOL HEAD TO GET OUT OF IT! STILL THERE'S ALWAYS BEECH-NUT-AND A COOL HEAD AND BEECH-NUT CHEWING GUM SOMEHOW GO WELL TOGETHER- WHICH IS QUITE NATURAL WHEN YOU REMEMBER BEECH-NUT'S REFRESHING TASTE AND ITS SPLENDID PEPPERMINT FLAVOUR. IF YOU HAVEN'T TRIED IT YOU'LL BE SURPRISED HOW MUCH LONGER THE FLAVOUR LASTS, GET YOUR TEETH INTO A PIECE OF BEECH-NUT AND SAY-

**"THERE YOU ARE, MOUTH-GET FRESH"**

**BEECHNUT CHEWING GUM**

MADE IN YORKSHIRE

**FRESH TROUBLE AHEAD-WATCH OUT FOR NEXT WEEK'S ADVENTURE!**

BN 1-23

68. J. Walter Thompson. *Beechnut* Campaign, July – December 1933, Rowntree Archive, The Borthwick Institute, The University of York. Guard Book R3, 280.



