Ganga Singh, Maharaja of Bikaner 1880 – 1943

By Sir William Orpen (1878 – 1931)
Oil on canvas, 1919
30 x 25 in. (76.2 x 63.5 cm)

The Maharaja of Bikaner (1880 – 1943) was a statesman and general. One of his greatest achievements was to secure the construction of the Gang Canal (opened in 1927) transforming Bikaner, which was mainly a desert country, into a land of plenty. At the outbreak of war in 1914, he placed all his resources at the disposal of the crown and personally served in France and Egypt. In 1937, he became the first Indian to be given the rank of General in the British army.

This is an unfinished portrait focusing on the Maharajah’s head, shoulders and chest with areas of canvas left blank at the bottom and sides. Light shining from his left reflects on a golden turban. The cloth is tightly bound across the left side of his head above his ear and twisted into folds on the right side, with the ends protruding in a fan shape at the top of his head.

The dark blue background painted behind his head and shoulders has a rough texture and sets off the
brilliant gold of his turban. His left shoulder is turned towards us and with his left eyebrow slightly raised, he engages us with a proud stare. The artist has used bold brushwork to describe the planes of his face and his luxuriant black moustache.

A red tab on the left lapel of his jacket, and ribbons above his left pocket denote his rank and war service. They form bright accents of blue, yellow, white and red against the khaki green of his jacket. His chest, pale green shirt and brown tie are painted in. His right arm is conveyed with a few sketchy lines, extending to the bottom left hand corner of the composition and some curved brush marks of khaki green paint indicate the top of his left sleeve. A dark brown strap, reaching from his right shoulder across the blank canvas towards the bottom of the painting gives a subtle suggestion of volume to the unfinished depiction of his body.
Ganga Singh, Maharaja of Bikaner 1880 – 1943
Emmeline Pankhurst (1858 – 1928) was a leading figure in the militant suffragette movement. With her daughter, Christabel, she founded the Women’s Social and Political Union in 1903. She was imprisoned for militant action on numerous occasions between 1908 and 1914 and was released after hunger striking. She withdrew from militant action during the First World War, observing the militants’ truce and taking little part in the final campaigns leading to the introduction of women’s suffrage in 1918.

A warm smile hovers around the eyes and apple cheeks of the elderly Emmeline Pankhurst. She stands three-quarter length with her right hand resting at the bottom corner of the painting as if on a walking stick. Her head tilts attentively to her right as she engages you with a direct look. Wavy grey hair parted on the right hides the top of her ears. Her world-weary and humorous eyes are deep set under heavy lids. Beneath a long but
gentle nose she has a resolute wide mouth and firm chin. She wears a dark bluegrey neck-cloth from which hang cords attached to spectacles. She holds these in her left hand in front of her waist. At the low square neck of her blue-black gown there is a large brooch. Over her shoulders lies the generous soft fur collar of her coat.
Emmeline Pankhurst 1858 – 1928

Early 20th Century
The First World War
David Lloyd George, 1st Earl Lloyd George
1863 – 1945

By Sir William Orpen (1878 – 1931)
Oil on canvas, 1927
35 x 37 in. (88.9 x 94 cm)

David Lloyd George (1863 – 1945) was a Welsh Liberal politician and Prime Minister. Lloyd George became Prime Minister in 1916. His forceful leadership at the head of a small war cabinet dominated the remaining years of the war and he retained office in 1918 for another four years.

Lloyd George sits at the corner of his writing table with the plain grey wall of the room behind him. His thick white hair is brushed behind his ears and away from a receding hairline, which exposes his broad forehead. A thick white moustache covers his top lip. His attention is turned away from the writing table on his right and he looks with alert interest upwards towards the light on his left. The trunk of his body leans across behind the table while his legs extend towards us beside it. His left elbow rests on the arm of his bentwood chair, his left hand dangling onto his left thigh. His right arm rests amidst a jumble of letters, and boldly coloured files and booklets. His right hand rests on a vivid sky-blue folder and holds
a pair of spectacles suspended on a black cord from his neck. He is dressed in a warm light grey tweed three-piece suit, a white shirt with a high butterfly collar and a large black bow tie. A crumpled white handkerchief emerges from the breast pocket of his jacket. His presence is stylish, self-assured and energetic.
David Lloyd George, 1st Earl Lloyd George
1863 – 1945

Early 20th Century
The First World War
David Lloyd George, 1st Earl Lloyd George
1863 – 1945
The First World War
Amy Johnson (Amy Mollison) 1903 – 41

By Sir John Longstaff (1862 – 1941)
Oil on canvas, about 1930
27 1/4 x 22 1/2 in. ( 69.2 x 57.2 cm)

Amy Johnson (1903 – 41) was a pioneer aviator. While working as a secretary she learned to fly and qualified as a ground engineer in 1929. With no more experience than a flight from London to Hull she flew solo to Australia in 1930, winning a Daily Mail prize of £10,000. Her machine was a tiny Gipsy Moth, which landed in Darwin after a journey lasting nineteen days.

As Amy Mollison she flew with her husband, J.A. Mollison, to New York in 1933. She joined the Air Transport Auxiliary during the Second World War and was lost over the Thames Estuary.

Amy Johnson is shown not as an aviator but as a modern and fashionable woman. Her wavy dark chestnut hair is in the style of the times, coiled at the sides. Her head is surrounded by a huge round fur collar or stole. Probably made of very soft grey rabbit fur, it rides up high to the level of her eyes and ears. At her low neck the artist has dashed on touches of paint to suggest that there are glimpses
of satiny white and yellow fabric enclosed by the fur of her stole. Her eyes look intently at us from under sharply defined curving eyebrows. A short pretty round nose, mouth and strong shapely chin catch the light falling from her right so as to divide her face dramatically with shadow. She has emerged into a spotlight from the shadows of a dark background.
Amy Johnson (Amy Mollison) 1903 – 41
Amy Johnson (Amy Mollison) 1903 – 41
Dame Anna Neagle 1904 – 86

By McClelland Barclay (1891 – 1943)
Oil on canvas, 1940
64 7/8 x 49 7/8 in. (164.9 x 126.8 cm)

Anna Neagle (1904 – 86) was an actress. She starred in films of the 1940s such as ‘Spring in Park Lane’ (1948), where she was directed by her husband Herbert Wilcox.

This is a dramatic theatrical portrait. Anna Neagle poses like a showgirl who is energetic and forceful. Her round left cheek is towards you as she tilts her head coquettishly to her right while engaging you with a gleaming smile. Her long flame red hair is gathered in curls both on top of her forehead and hanging in large bunches onto her shoulders. Her angular brows are raised above the long lashes of her wide smiling eyes and the sweeping curve of a firm jaw. Her hair combines with the bright red of her wide lips, with her bright red fingernails, and with her shiny golden dress to create a dazzling effect.

They contrast abruptly with the intensely bright blue of a curtained backdrop. She amplifies the impact by spreading herself wide. Putting her hands on her
hips to hold her narrow waist she pushes her elbows out on either side and lifts her shoulders high. Over her shoulders lie the wide straps of her low cut dress framing the curves of her scallop shaped bodice. Her right knee is lifted on a step to display the fabric of her golden dress to full effect.
Dame Anna Neagle 1904 – 86
Dame Anna Neagle 1904 – 86
Sir Winston Spencer Churchill 1874 – 1965

By Walter Richard Sickert (1860 – 1942)
Oil on canvas, 1927
18 x 12 in. (45.7 x 30.5 cm)

This was painted in the year after the General Strike while he was serving as Chancellor in Baldwin’s Conservative cabinet. Winston Churchill (1874 – 1965) was elected Prime Minister between 1940 and 1945 and again between 1951 and 1955. He was a man of many talents. In 1953 Churchill was knighted for his services to the country and also won the Nobel Prize for Literature. He was also a keen amateur artist and consulted the painter of this portrait, Walter Sickert, as his art teacher.

In this portrait, Churchill’s egghead and upper torso dominate the centre and right side. All the essential traits that convey his personality are here – relaxed, confident, thoughtful, slightly unkempt, and smoking a big cigar. He seems to be sitting in a very low armchair, slightly angled towards your left shoulder. The painter also took a viewpoint as if from a low armchair close by. The chairs are not shown but suggested as Churchill leans back with his jacket lapels riding up around his neck. His bowtie is
sandwiched between chest and chin. His left forearm lies across the bottom edge of the picture, casually holding a big cigar with the smoke drifting up beside his head.

A low light from our right dramatically divides Churchill’s head into patches of light and dark, captured with rapidly applied smudgy brush-marks. These fluent dabs of paint convey the lively presence of his features. His head is slightly turned into the shadows on his right and tilting towards the column of smoke there, he thoughtfully gazes directly at and perhaps also through us.
Sir Alan Cobham (1894 – 1973) was an aviator who served with the Royal Flying Corps from 1917. In the inter-war years he spread popular interest in aviation and his career as a taxi-pilot was succeeded by a number of long distance record flights. From the 1930s he pioneered the development of in-flight refuelling.

In this three-quarter-length portrait, he leans to his left, facing us in a dynamic pose. His left leg is bent, the foot possibly raised up on a stool, which is not visible in the painting. His left elbow rests on his knee, supporting the weight of his body and he casually holds a folded map. The outline of his bent arm and the spine of the map form a bold zigzag extending to the bottom of the composition. Our attention is brought to the fingers of his left hand by the glint of reflected light on a golden signet ring. The fingers of his right hand are tucked into his coat pocket. His energetic pose is emphasised by diagonal brush marks in the background to his left.
He engages us with a thoughtful, level gaze and with full lips, fair moustache, cleft chin and a strong prominent nose he has the handsome features of an old-fashioned movie star. The oval shape of his pale face is accentuated by the dark brown background, ochre scarf, the brown tones of his flying helmet and the wide turned-up collar of his coat. The metal rims of flying goggles positioned on his forehead on top of his helmet catch the light. His coat is quite broadly painted, the quality and texture of leather, expertly portrayed.
Sir Alan Cobham 1894 – 1973
Sir Alan Cobham 1894 – 1973
By Charles-Louis Geoffroy-Dechaume (1877 – 1944)
Oil on canvas, 1920s?
35 5/8 x 28 7/8 in. (90.4 x 73.3 cm)

Jelly (1893 – 1966) and her sister Adila were the daughters of the chief of police in Budapest and the great nieces of the violinist Joseph Joachim. Based mostly in Britain from 1914, they were both celebrated performers of a wide variety of music.

In this three-quarter-length portrait, Jelly D’Aranyi stands in front of a moonlit sky seen through an arched stone window. A soft dark blue grey curtain falls across the window behind her to the left. She leans slightly to her left, eyes almost closed, deeply absorbed in playing the violin. The bow in her right hand forms a dark diagonal line in the composition. Held gracefully with the tips of her fingers, it sweeps across the strings to bisect the area of sky in the background. Her left hand supports the violin under her chin, the fingers tensed in their positions on the strings.

She is strongly lit from the left, her skin pale against the cooler tones of the background and like a
classical statue; she has an aquiline nose and small rounded chin. Her dark hair is bound in two spiral shapes over her ears. She wears an evening dress of a shimmering golden material, fitted to the hips, the full skirt gathered in tiny pleats. It is held up at the shoulders with wide straps, one concealed beneath her violin.

Two delicately painted carnations of red and pink peep out from beneath the folds of a glistening golden garment lying on the window sill towards the bottom right hand corner, providing warm touches to the cool nocturnal mood of the painting.
Jelly D’Aranyi 1893 – 1966
Jelly D’Aranyi 1893 – 1966
Dame Freya Stark 1893 – 1993

By Herbert Olivier (1861 – 1952)
Oil on canvas, 1923
24 3/8 x 21 7/8 in. (61.9 x 55.5 cm)

Stark was a traveller and writer. Her extensive experience of the Middle East led to Government Service there during World War II. She was awarded a medal of honour by the Royal Asiatic Society in 1934, and another by the Royal Geographical Society in 1942. Her publications include ‘Valley of the Assassins’ (1934) and ‘Beyond Euphrates’ (1951).

Dame Freya Stark wears a simple black pinafore over a translucent open-necked white blouse with three-quarter length sleeves. She has a relaxed attitude. Sitting to your right, she leans to rest her right elbow on the open desktop of a tall dark bureau. As she turns away from it to face you, she lifts her head back and smiles engagingly with pink lipstick on her mouth and warm pink cheeks. Her dark brown hair is brushed towards her face, held down by a band, and then is side-parted at her forehead, pulled back and coiled flat on both sides of her head to hide her damaged right ear. Her right
hand dangles over the edge of the desktop towards you and the fingers interlace with those of her left hand. Her left shoulder towards you, she rests her left arm across her body. There is an arched recess in the bureau containing a miniature colonnade of pillars leading towards a mirror. Here the reflection of Dame Freya Stark’s head is shown looking towards a very bright landscape. Under clear blue sky, the green hillsides of her Italian home rise high above red roofs and white walls.
Dame Freya Stark 1893 – 1993
Dame Freya Stark 1893 – 1993

Early 20th Century
Britain 1919 – 59
Ben Nicholson 1894 – 1982 and Dame Barbara Hepworth 1903 – 75 (‘St Rémy Provence’)

By Ben Nicholson (1894 – 1982)
Oil on canvas, 1933
10 3/4 x 6 5/8 in. (27.3 x 16.8 cm)

Barbara Hepworth (1903 – 75) was a sculptor who pioneered abstract carving. Her studio and sculpture garden at St Ives is now open to the public. Her work is closely associated with that of Henry Moore and Constantin Brancusi. She was married between 1938 and 1951 to fellow artist Ben Nicholson, with whom she had triplets in 1934.

Ben Nicholson was the son of the painter Sir William Nicholson. From the 1920s he was a pioneer of abstract art and, in the 1930s, became the leader of a London-based avant-garde. In 1933 Nicholson produced geometric and abstract wall-reliefs which lie somewhere between sculpture and painting. This innovation was seen at the time as a radical step in modernist art.

This canvas was painted at St Rémy in Provence. It has the 474 weathered look of a cave wall. Most of the priming has been sanded away so that bare cloth adds to the look of something eroded by time. On this surface a few meandering lines and wobbly
shapes have been inscribed with elegant simplicity. Two faces of different sizes in profile are seen side by side staring wide-eyed in the same direction as if in a trance. The right hand edge of the painting hides the backs of their heads. The smaller head of a woman is nearest. In front of her face and above the top of her head lies the outline of the man’s head beyond. Her eye is made from a circular spiral line within an almond shape. His eye is a ring made by two concentric circles. Her shoulder-length hair is a shape with wave-like borders that snakes down beside her face. He is bald. The flowing wavy line of his profile curves round at the bottom of his chin to meet a dark black shape like a shadow between his face and hers. It is indented so that he has a second mouth and chin in reverse facing towards hers as if both are ready to kiss.

A bird’s wings meet the outline of his forehead as if diving into the sea. The trance like expression of their faces adds to the feeling that they merge and are united with each other and with nature.
Ben Nicholson 1894 – 1982 and Dame Barbara Hepworth 1903 – 75 (‘St Rémy Provence’)

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Early 20th Century: Ben Nicholson and Dame Barbara Hepworth, 3 of 4
Ben Nicholson 1894 – 1982 and Dame Barbara Hepworth 1903 – 75 (‘St Rémy Provence’)
Bernard Law Montgomery, 1st Viscount Montgomery of Alamein 1887 – 1976

By Frank O. Salisbury (1874 – 1962)
Oil on canvas, 1945
40 1/4 x 49 7/8 in. (102.2 x 126.7 cm)

Bernard Law Montgomery, 1st Viscount Montgomery of Alamein (1887 – 1976) was known as ‘Monty’, the Field Marshal who commanded the Eighth Army in North Africa, Sicily and Southern Italy during World War II. His reputation as the finest field commander since Wellington was assured by the victory of the Eighth Army at Alamein. ‘Monty’ was an exacting disciplinarian and meticulous planner, whose genius lay in his ability to inspire enthusiasm and loyalty in his troops. He was entrusted with the command of the 21st Army Group for the invasion of Europe in 1944. The portrait was painted the following year, when ‘Monty’ was on the Control Commission for Germany.

Field Marshal Montgomery stands with a world map on the wall behind him. ‘Monty’ departs from the regulation code in his usual way by wearing a jeep jacket and a doublebadged beret over full battle dress. The brown jacket lies wide open so that its broad fur-lined lapels spread across his shoulders.
He is right-of-centre, the trunk of his body facing us, while pointing with his right hand to Normandy. Holding his clenched left hand in front of his waist, he looks away from the map towards an audience on his left beyond the edge of the painting. He is looking into the light, which highlights the area of the map around his right hand. He wears a trimmed light grey moustache beneath his long fine nose. His steely grey eyes are narrowed and his jaw is set with an expression of calm determination.
Bernard Law Montgomery, 1st Viscount Montgomery of Alamein 1887 – 1976
Beatrix Potter (Mrs Heelis) 1866–1943

By Delmar Banner (1896 – 1983 )
Oil on canvas, 1938
29 1/2 x 24 1/2 in. (74.9 x 62.2 cm)

This is a three-quarter-length portrait of Beatrix Potter (1866 – 1943), the children’s author who wrote such international classics as ‘Peter Rabbit’ and ‘Jemima Puddle-Duck’.

She stands in the foreground, of a country scene, her head and shoulders against a light blue sky. She almost fills the composition; her ample figure reflecting the curves of soft blue hills and pale trees in the distance. Sunlight rakes across the painting from the top left, defining her as a three-dimensional shape. Her right shoulder, arm and hand are strongly lit and the muted tones of her green overcoat, the soft brown woollen scarf around her shoulders and the triangular shape of the front of a yellow blouse are echoed in the landscape. The brim of a bottle green felt hat casts a dark shadow across her right eye and the bridge of her nose, describing the contour of her plump right cheek. A gentle smile plays on her lips although her blue eyes gazing to her right are thoughtful. She has
short white hair visible above her left ear under her hat. In her right hand she clasps a sheaf of papers in front of her. Her left hand firmly grasps the top of an umbrella. In the spring landscape glimpsed in the background, men are at work shearing sheep, a reminder that Beatrix Potter spent much of her life as a Lake District hill sheep farmer.
Beatrix Potter (Mrs Heelis) 1866–1943
Beatrix Potter (Mrs Heelis) 1866–1943
T. S. Eliot (1888 – 1965) was an intellectually exciting and innovative poet. ‘The Wasteland’ of 1922 and ‘Four Quartets’ of 1944 are key twentieth-century works. His style juxtaposed rhythms and references, which convey the heightened ambiguities experienced while the mind is in an emotional flux. In another vein he also produced the lighthearted poetry of ‘Old Possum’s Book of Practical Cats’ which was the basis for the stage show ‘Cats’. This portrait was painted long after Eliot’s reputation had been established.

Patrick Heron adopts a cubist style in this head and shoulders portrait. Eliot’s head is shown both facing directly out and in profile. These shifting points of view relate to the character of Eliot’s poetry. Fluid shapes and lines that detach from each other generate a highly ambiguous space. Abrupt contrasts of colour and brushwork add to a dynamic effect. Much of the picture is composed of violet blue shapes interrupted by other colours.
Pink on one side of his face mingles with blues and greys, while on the other side lemon yellow is interspersed with patches of brown. Grey hair is swept back from a high forehead. Hooded green-grey eyes and a beak-like nose are set above a wide bow-shaped mouth. The letters of Eliot’s name mingle with the lines of his image. There is also a graffiti-like outline of a cat above his right shoulder, and above his left shoulder the suggestion of someone reading an open book floats across the background. The cubist style also evokes the simultaneous and far-reaching consequences of Eliot’s innovations in poetry and of the cubist revolution in painting.
John Tunnard 1900 – 71

(Self-portrait with Sawfly (genus Cimbex))
By John Tunnard (1900 – 71)
Oil on board, 1959
23 7/8 x 30 1/8 in. (60.7 x 76.5 cm)

John Tunnard (1900 – 71) began his career as a textile designer but turned to painting in 1929 when he was working as a part-time tutor at Central School of Arts and Craft in London. He moved to Cornwall and served as a coast guard during the Second World War and later taught design at Penzance School of Art.

This painting has a strange, dream-like quality with different textures, abrupt shifts in scale and overlapping elements built up in a collage. The right half of the artist’s bespectacled face and shoulders, drawn in dark grey over a heavily textured grey surface loom in the background, towards the top left hand side of the painting. Two semi-transparent forms, a plant with spiky leaves against his shoulder and a faint large dark blue egg are overlaid. Seen through the egg, and about a quarter of the way up there is a suggestion of land cutting across the bottom of the composition. A glimpse of sea on the
right of the painting stretches towards the horizon. The artist’s interest in entomology is displayed to the right of centre where there is a detailed highly magnified depiction of a saw fly.

The painting combines realistic forms with abstract shapes. A large flat vertical wedge screens the left side of Tunnard’s face although there is an almost imperceptible suggestion of his hair and forehead beneath. The left lens of his glasses appears to come forward to sit on the surface of the painting reflecting a tiny landscape. Beneath the lens there is an area of opaque brown paint with a hint of clouds and light shimmering on the sea. It is quite dark in tone to the left of the painting. To the right there is a large zone of brightness, bisected by ten vertical lines that appear to be flexed, almost spanning the composition from top to bottom. These are reminiscent of the strings of a musical instrument. A tracery of fine lines traverse the surface dividing the painting into elegant proportions, drawing our attention to disparate elements and perhaps suggesting the focus of the artist’s gaze.
John Tunnard 1900 – 71
By Duncan Grant (1885 – 1978)
Oil on canvas, about 1918
37 x 23 7/8 in. (94 x 60.6 cm)

The painter Vanessa Bell (1879 – 1961) was a member of a circle of friends and relatives, known as the Bloomsbury Group. It included her sister, the writer Virginia Woolf and such artists and critics as Duncan Grant and Roger Fry.

Duncan Grant has positioned this three-quarter-length portrait of Bell wearing a red dress against a background of subtle shades of blue. She sits, hands clasping a pale pink rose in her lap, her head turned to her right. He has managed to capture some of the qualities for which she was admired by her friends; she appears both seductive and strong, direct yet mysterious. Her presence fills the composition and a sense of solidity is established in her face and bare arms for example by the use of definite patches of colour.

Under her left eye curved areas of pale green, lemon yellow, peach, greenish brown and a darker green describe the structure of her cheek. Her eyes seem to brim with light and she has a dreamy,
meditative expression. The entire portrait has brilliance, achieved by the use of heightened colour. Patches of shadow and illumination are interwoven with hardly any dramatic shifts to darker colour except in her hair which forms a cap-like shape of rich browns and greys close to her head.

The colours in her skin blend to an overall effect of pale yellow; the colour picked out in the paisley pattern on her red dress. Her arms form a curve, echoed by the shape of the low-cut front of her dress and a string of green, yellow and orange beads hanging around her neck. The dress is held up with thin straps over her shoulders, the material pulled down slightly towards her left breast conveying a relaxed sensuality.

With its strong contrasts of red against blue this painting has something in common with another portrait in the National Portrait Gallery’s collection, ‘Queen Mary I’ by Master John.
Vanessa Bell 1879 – 1961
Dame Laura Knight 1877 – 1970 (Self Portrait: Self with Nude)

By Dame Laura Knight (1877 – 1970)
Oil on canvas, 1913
60 x 50 1/4 in. (152.4 x 127.6 cm)

This is a three-quarter-length self-portrait of Dame Laura Knight (1877–1970), the first elected female Royal Academician at work in her studio. She is situated in the foreground with her back towards us on the far left of the composition. Her head is turned to the right as she pauses in front of a nude study of her friend, the artist Ella Louise Naper (1886–1972). She seems to be lost in thought; her right hand, holding a paintbrush, rests against her side. The model poses on a raised platform to the right of centre in front of an orange screen.

Over her shoulder we glimpse her nude study, which forms a narrow rectangular shape extending to the top of the painting. Her shadowy profile and black hat stand out against a light area of her painting. She wears a warm red garment, perhaps a cardigan described with small diagonal brush marks. A white scarf with thin black stripes makes a small bright shape at the back of her neck.

There is an interplay between the abstract design of
rectangles formed by the nude study, the screen
and a narrow section of wall at the top of the
painting behind the models head and the figurative
elements of artist and model.

The platform on which the model poses is covered
with a mat, patterned with predominantly orange
and yellow horizontal stripes. In contrast with the
fully clothed figure of Laura Knight, the model is an
image of classical beauty. Her pale skin stands out
against the orange screen. With her back towards
us, she leans slightly to the left, her arms raised,
hands clasped at the back of her head. The
sensuous curves of the left side of her body contrast
with the sharp edge of the canvas in front of Laura
Knight and a rhythm is set up between the sketchy
depiction of the model on the canvas and the more
fully realised figure on the platform.
Dame Laura Knight 1877 – 1970 (Self Portrait: Self with Nude)
Dame Laura Knight 1877 – 1970
(Self Portrait: Self with Nude)