

**Welsh painters, engravers, sculptors (1527-1911) / arranged alphabetically, with thirty portraits, by T. Mardy Rees.**

**Contributors**

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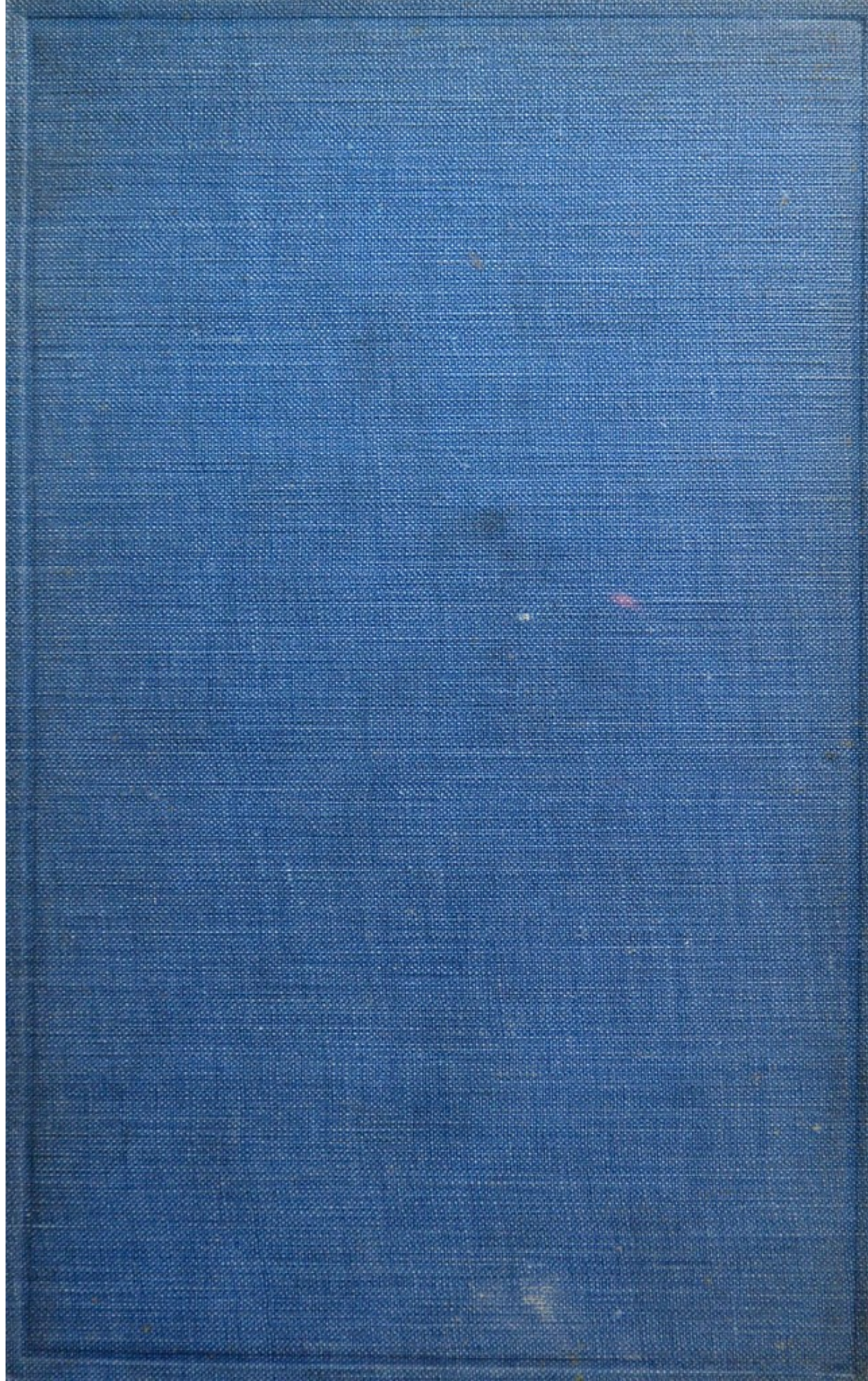
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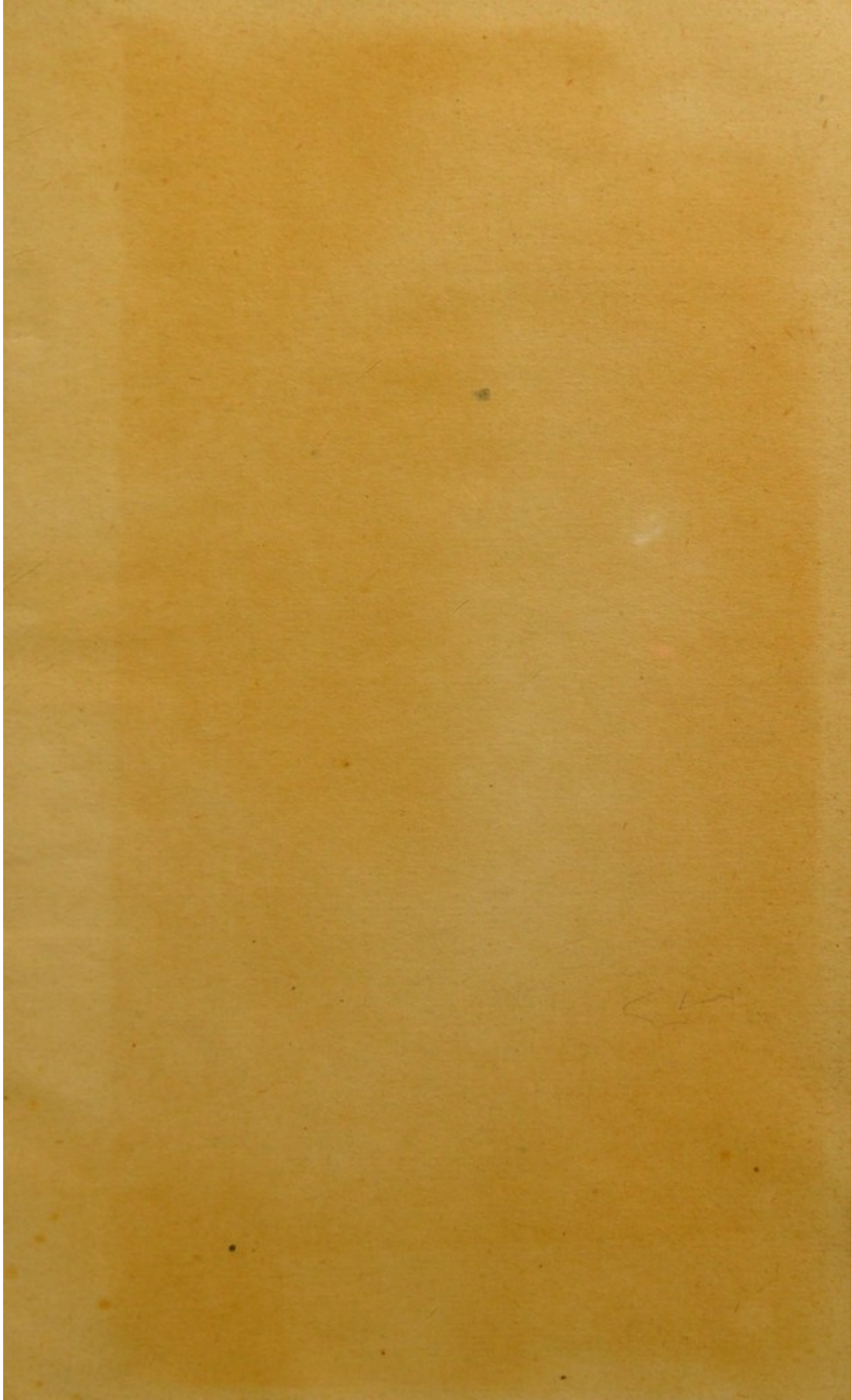


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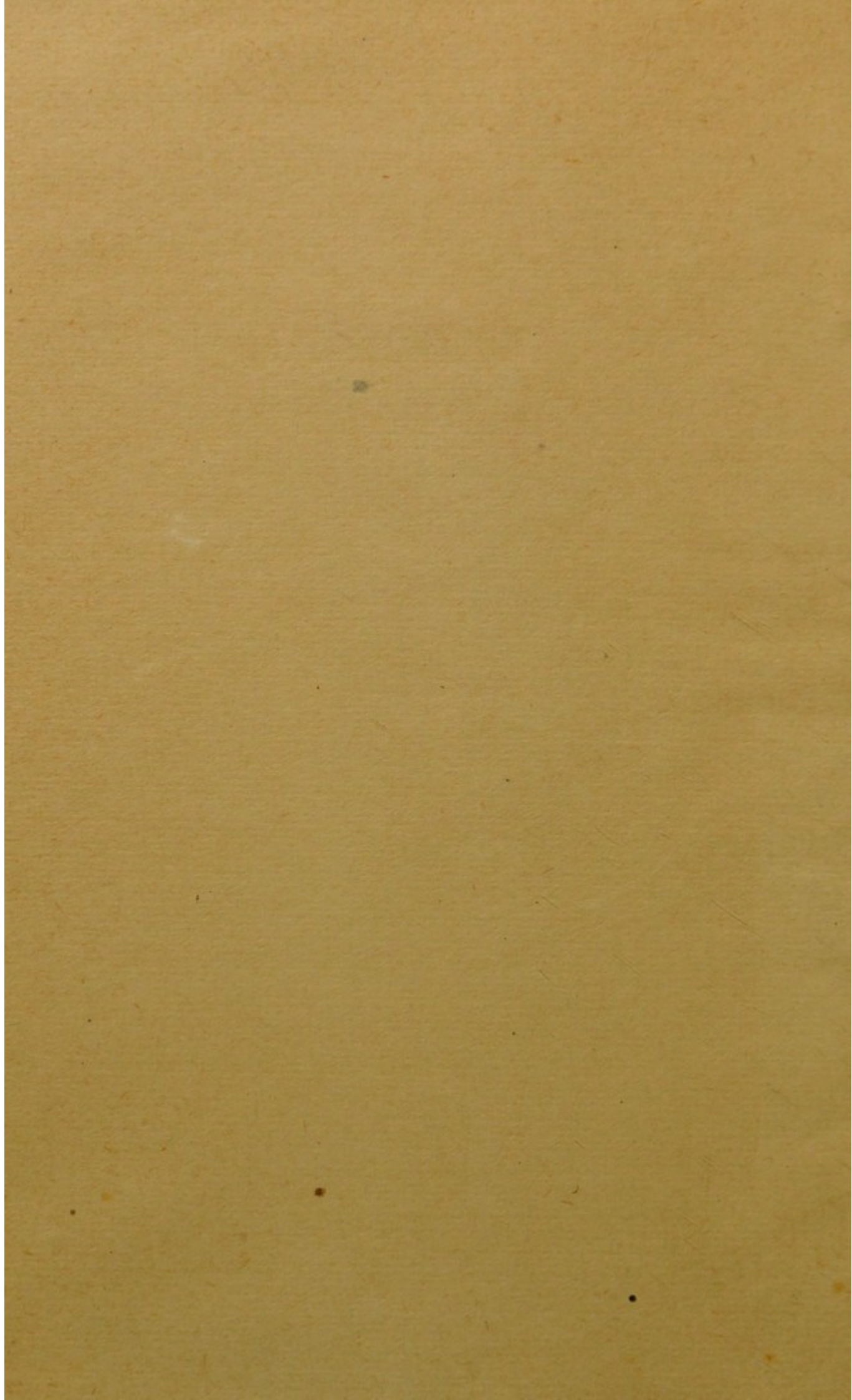


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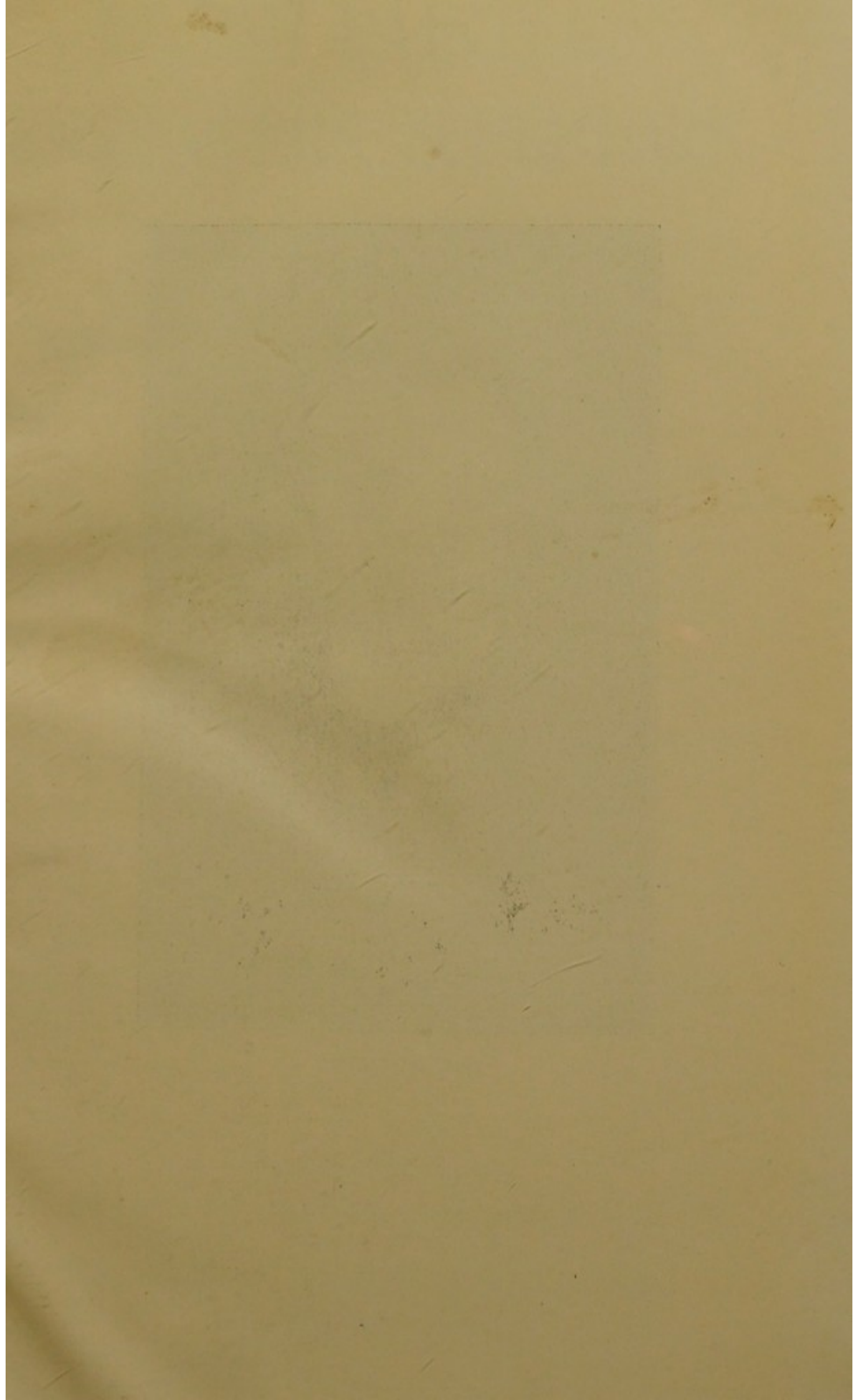




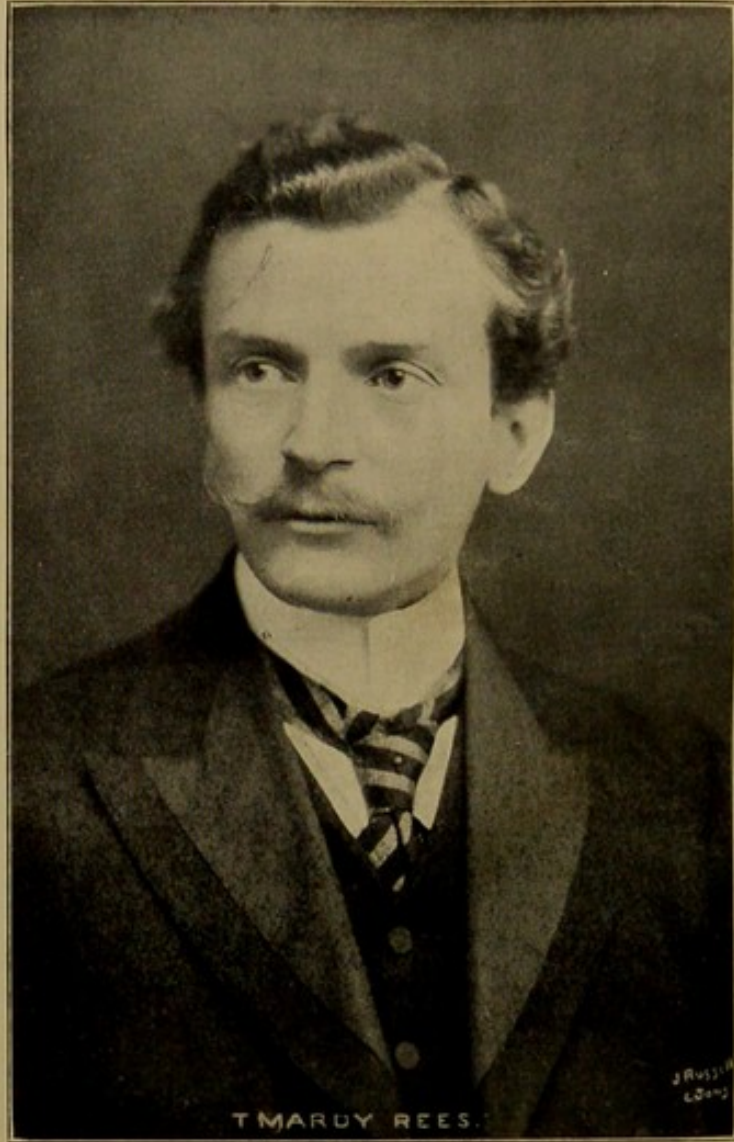












THE AUTHOR.



# WELSH PAINTERS, ENGRAVERS, SCULPTORS

(1527—1911).

ARRANGED ALPHABETICALLY, WITH THIRTY  
PORTRAITS.

BY

REV. T. MARDY REES,  
LONDON.

Author of "Notable Welshmen" (1700—1900), "Mynachdal Cymru: eu  
hanes hyd eu diddymiad," "Breezes from the Welsh Hills"  
(Poems), etc., etc.

*"The excellence of every art must consist in the complete accomplishment of its  
purpose."*

*"Over every inch of the Principality hovers that great spirit who walks the  
earth hand in hand with his brother, the spirit of Poetry, and throws a rainbow  
radiance over it—the spirit of Antiquity."—WATTS-DUNTON.*

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[1912]



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## PREFACE.

“THERE’S one way of getting good ART, but one—at once the simplest and most difficult—namely, to enjoy it. Examine the history of nations and you will find this great fact clear, and unmistakable on the front of it—that good ART has only been produced by nations who rejoiced in it: fed themselves with it; as if it were bread; basked in it as if it were sunshine; shouted at the sight of it; danced with the delight of it; quarrelled for it; fought for it; starved for it; and did in *fact*, precisely the opposite with it of what we want to do with it—they made it to keep, and we to sell.”

— JOHN RUSKIN.

IN preparing this work, the writer has been profoundly impressed by the marvellous achievements of Welsh artists. They have overcome difficulties that seemed insuperable, and to-day are crowned with the immortals in the “House of Fame.” Some of them fought for Art, yea starved for it. Loyal to the vision of their youth they followed the gleam through adversity, scorn and neglect. Their heroic self-abnegation and devotion to Art have thrilled us time and again. Ecstatic joy alone can account for the superb productions of some of the Welsh painters and sculptors. If Young Wales could only be persuaded that they are capable of great things in Art, we should not have to complain of the absence of Art any longer in our Welsh towns and villages. “Where there is joy, Art must assuredly arise,” said Sir Martin Conway. As a nation we need to-day this joy—the first requisite of real Art. For colour, spontaneity, and romance, Welshmen stand in a class apart. Their intense delight in nature, and emotional temperament, render them unique in many ways. However, it is not our function to eulogise our countrymen, their productions do this in a more effective way; and the most celebrated critics have given unstinted praise to our leading artists, deceased and living. When we consider that a Welshman was “the father of modern architecture,” namely, Inigo Jones; and that Richard Wilson, another Welshman, was the “father of English landscape painting”; that Owen Jones was the “creator” of modern ornamental decoration, we are sorely



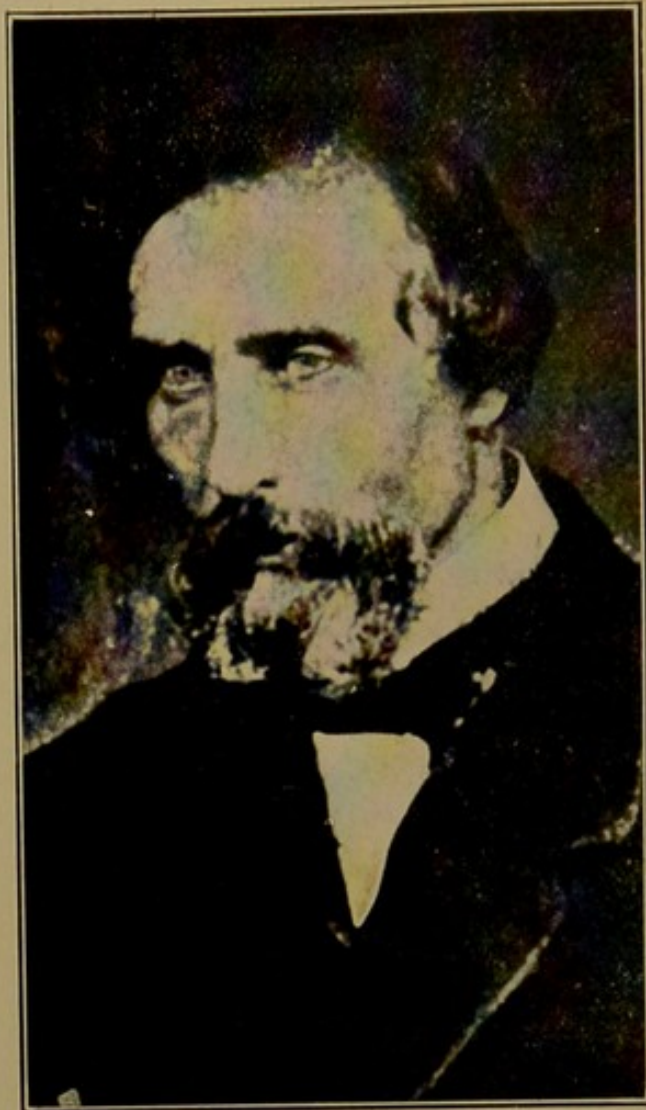
tempted to indulge in panegyrics. But as already stated, their own productions praise them. We might also mention the names of Burne-Jones, G. F. Watts, Brangwyn, and other Anglo-Celts, as pioneers in certain branches of modern Art, and deserving of a nation's greatest praise and gratitude. We have endeavoured to supply brief notices of the artists, with authorities, and dates. Our aim has been to give in succinct form the information we believed to be necessary respecting the artists and their works.

If any living Welsh Artist is not noticed in the book it is because I have failed to obtain replies to my communications.

44, MARKHAM SQUARE,  
CHELSEA, LONDON.





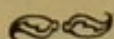


**H. MARK ANTHONY,  
PAINTER.**

*(From a photograph lent by Mr. T. H. Thomas,  
Cardiff).*



# Welsh Painters, Engravers, and Sculptors.



H. MARK ANTHONY (1817—1886), *Painter.*

A MOST poetical, original, and vigorous landscape painter. He should have been admitted member of the Royal Academy, but was not, and the slight severely told upon him. His last work was "The Stricken Oak," a twilight piece of much dignity and pathos.

Anthony was of Welsh extraction, born in Rusholme Lane, Manchester, and baptized on 4 August, 1817, at Chorlton-on-Medlock. His family removed to Cowbridge, Glamorganshire, when he was eight years old. About the age of sixteen he was apprenticed to a physician in that town, who was an amateur artist, and who gave every encouragement to the artistic talent of young Mark. On inheriting some property he gave up medicine, and went abroad, studying at the Hague, and Paris. He was abroad for ten years, and was the pupil of Delaroche, Vernet, and other distinguished professors in the Academie des Beaux-Arts, and working at the Ateliers de Nuit.

In 1837 he was at Fontainebleau, where he became acquainted with Corot and Jules Dupre. It seems to us that he is the only British artist that can be compared with Jules Dupre.

His paintings are much sought after these days, and good prices are offered for them. Liverpool, Manchester, Cardiff and Newcastle Art Galleries, possess some of his master-pieces. He exhibited a picture—"A View on the Rhaidha" (Glam.?) at the Royal Academy in 1837. In 1840 he exhibited at the British Institution, and became a member of the Society of British Artists in 1845.



Although an intimate friend of the Pre-Raphaelite company, he did not subscribe to their tenets. Madox Brown considered him a very able artist, and held him in high esteem; and so did Landseer and Rossetti. In the History of the "Old Water Colour Society," by J. L. Roget, Vol. ii., we find a statement to the effect that Anthony went on a tour through parts of Ireland with F. W. Topham and Frederick Goodall, R.A. Among his works in London may be mentioned THE LAKE OF KILLARNEY, which was bought by Prince Albert, and is in the Royal Collection at Buckingham Palace. This is a charming landscape of the Lower Lake, with figures in a field, stacked wheat, goats, and boats on the lake.

Three engravings after him may be seen in the Print department of the British Museum.

1. Landscape and figures. This is a small print but very choice.

2. The Village Bridal. Painted by H. M. Anthony; and has the following words, "Exhibition of the Society of British Artists."

3. Killarney: the lower lake. From the picture in the Royal Collection, and published by James S. Virtue, London.

The following is a list of his most important works: Sunday Morning (1846); Harvest Home (1847); Elm at Eve (1850); Village Bridal (1851); Monarch and Oak (1852); Stratford-on-Avon (1853); Stonehenge (1859); Hesperus (1860); Relic of Feudal Times (1863); Rest for the Weary (1865); Leridu—Spain (1869); Night and Storm (1871); Hazlewick Mill—Sussex (1872); Evening (1873); Incident by the Wayside (1878); and Trawlers—morning (1883). He died December 2, 1886, at the Lawn, Hampstead.

(*Authorities*: "Cyclopædia of Painters"; "Bryan's Dictionary of Painters"; "Notable Welshmen," by the Author; "Artists of the 19th Century and their Work," by C. E. Clement and L. Hatton).

BENJAMIN BARKER (1776—1838), *Landscape Painter*.

The son of Benjamin Barker, Pontypool, and the brother of Thomas Barker, the painter of the "Wood-



man," born in 1776. The brothers are known as Barkers of Bath. Benjamin has painted several magnificent landscapes. Thales Fielding engraved forty-eight of his pictures in aquatint. Between 1800—38 he exhibited at the Royal Academy 18; British Institution 145; Suffolk Street Exhibition 40. Both he and his brother exhibited the same number at the Royal Academy, but Benjamin exhibited a larger number at the other institutions.

Died at Totnes, 2 March, 1838.

(Bryan's Dict. of Painters; Dict. of Nat. Biog.).

LANDSCAPE, with rivers and mountains. Dimensions,  $11\frac{1}{2} \times 17\frac{1}{2}$ . A water colour painting in the National Gallery of British Art, Victoria and Albert Museum, South Kensington. This painting is in circulation.

LANDSCAPE, with figures, cattle, &c. Water colour and pencil.  $11\frac{1}{4} \times 18\frac{1}{4}$ . (South Kensington, as above).

BRECON TOWN AND BRIDGE. Signed at back. Water colour.  $15\frac{3}{4} \times 23$ . (South Kensington).

ROAD LEADING TO PONT ABERGLASLYN: view looking into the Vale of Festiniog, North Wales. Dated at back 1804.  $9\frac{3}{4} \times 15$ . In circulation. Water colour. (South Kensington).

LANDSCAPE WITH VILLAGE—stormy effect. Signed and dated 1813.  $18\frac{1}{8} \times 25\frac{1}{2}$ . Water colour. (South Kensington).

LANDSCAPE: this painting is in the possession of the Duke of Westminster, and is hung in the ante-drawing-room at Grosvenor House. It was purchased before 1849.

Aquatint Coloured Engravings: Ten of these exquisite landscapes, all near Bath, are in the Arts Library, at the South Kensington Museum. They were published by subscription, in 1824, by A. E. Binns, Printer, Bath.

- |                     |                         |
|---------------------|-------------------------|
| 1. Village of Wick. | 7. Scene at Midford.    |
| 2. Hampton Cliffs.  | 8. Scene from Claverton |
| 3. Wick Rocks.      | Down.                   |
| 4. Wick.            | 9. Wick.                |
| 5. Hampton Cliffs.  | 10. Wick Rocks.         |
| 6. Castle Combe.    |                         |

In the British Museum there is a print after his picture in the Leicester Collection.



THOMAS BARKER, OF BATH, R.A. (1769—1847), *Landscape and Subject Painter.*

The son of Benjamin Barker, born at Trosnant (?), near Pontypool, in 1769. When quite young he displayed great skill in drawing. He was entirely self-taught. Among his best works may be mentioned:—"Inroad of the Turks upon Scio in April, 1822"—a fresco at his residence, Sion Hill House, Bath; "Woodman and his dog in a storm" and "Landscape" are in the National Gallery. He painted his own portrait, which was exhibited in the National Portrait Exhibition, 1868. A collection of his lithographs was issued in 1813, and then another in 1814. A copy of the first is in the Author's possession.

His father was a painter of animals; and his brother Benjamin, and son, Thomas Jones Barker, were notable painters. Mr. Spackman, a coachbuilder in Bath—whence they had removed from Monmouthshire—enabled Thomas Barker to visit Rome in 1790. He remained there for three years. His taste was for landscape and rustic subjects, after the style of Gainsborough, who was immensely popular at Bath. Barker was a very successful painter, and exhibited from 1791 to 1847 at the Royal Academy, 18; British Institution, 97; and Suffolk Street, 3. He died 11 Dec., 1847.

(Dict. of Nat. Biog. Private information).

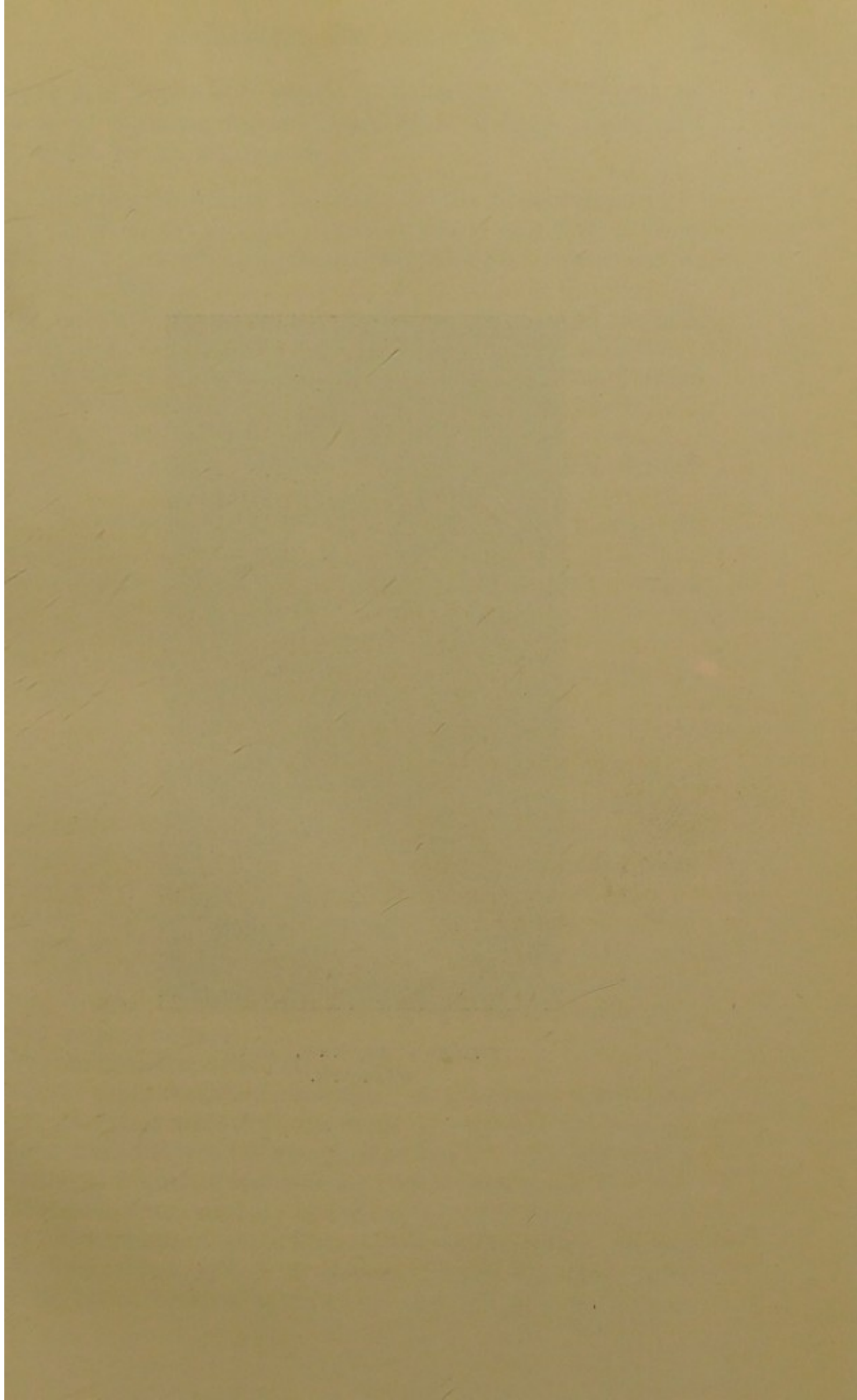
THOMAS BARKER, Esqre. (Painter of The Woodman). A drawing by John Jos. Barker, 9, Nov., 1848. In possession of the Author.

The National Gallery: [Oil paintings.]

1. LANDSCAPE: PERHAPS ON THE SOMERSET DOWNS. A clover field with peasant and a donkey awaiting his burden. A level country, with river and hills in the background. This painting was purchased out of the funds left by Mr. Richard Charles Wheeler from W. Fuller Maitland, Esq., M.P. Size, 2ft. 2in. high, by 3ft. 3in. wide.

2. LANDSCAPE, WITH FIGURES AND CATTLE. Flock of sheep, dog, country-folk on horseback in the foreground. Mountainous country. On the right rugged rock: on the left two women by the roadside conversing. A thickly wooded glen in the middle distance with moor beyond.







**THOMAS BARKER, R.A.,  
PAINTER.**



Above the horizon a storm is brewing. Purchased by means of "Lewis Fund" from Mrs. Briggs. Size, 2ft. 8in. high, by 3ft. 8½in. wide.

Victoria and Albert Museum, South Kensington:—

3. A BOY EXTRACTING A THORN FROM HIS FOOT. Size, 52¼ x 44¼. Signed at back and dated 1810. Presented by Mr. C. T. Maud.

4. LANSDOWN FAIR, near Bath. Size, 29¾ x 40¾. Signed and dated 1812. Presented by Mr. C. T. Maud.

5. SHEEP-WASHING. Size, 27¾ x 40¾. Signed and dated 1807. In circulation. Presented by Mr. C. T. Maud.

Water colour paintings at the above Museum:—

6. LANDSCAPE WITH COW AND BOY. 8¾ x 12¾. In circulation.

7. SNOWDON, WITH LLANBERIS LAKE. 6⅞ x 10¼. In circulation.

8. FOREST SCENE, WITH WOODMAN AND DOG. 19⅞ x 23⅞. William Smith's gift.

9. RIVER SCENE, WITH FIGURES. 17¾ x 25½.

10. LANDSCAPE, WITH RIVER, CATTLE, &c. 9¼ x 13¾. In circulation. Given by Mr. J. E. Taylor.

Drawings in the British Museum:—

A HILLY LANDSCAPE. Distant view of a bare ridge, with converging wooded slopes, an isolated building or rock; behind which are dark, threatening clouds. In the foreground there are sheep in a field, with stunted trees and shrubs by the margin of a pool.

Water colours; roy, 8⅝ x 12in.

LAKE OF KILLARNEY. The rocky shore of a lake, surrounded by hills, of which two towards the right rise in conical peaks; above a sky of broken cloud, with rays from a watery sunset.

Water colours; roy, 10⅝ x 13⅝in.

LANDSCAPE, WITH A SHEPHERD. A shepherd with four sheep, carrying a lamb in his arms, is represented coming along a path between high wooded banks. Behind him is a level space, with water among rocks, and trees.

Monochrome, slightly tinted; roy, 10⅞ x 14⅞in.

A MOUNTAIN LANDSCAPE. This is a valley among mountains, down which a stream comes on the right, crossed by a wooden bridge; on the left is a path; two



figures are on the bridge, and three others, one on a donkey, are descending the path in foreground.

Pen and sepia; roy, 11 x 16in.

A SHEPHERD PIPING TO HIS FLOCK. He is seated upon a bank to the right. On the back is a slight sketch of a ticket of admission to Mr. Barker's Fresco at his Gallery, Sion Hill, Bath. Signed on the front of the ticket T. B. This immense fresco was "The inroad of the Turks upon Scio, April, 1822."

Pen and Indian ink; roy,  $2\frac{1}{4}$  x  $3\frac{3}{8}$ in.

A VIEW IN SPAIN. A river in the mountains; on a high rock, at the right, is a castle. In the foreground is the open shore, with two men by the water, and on the left is a tall crucifix, and a tree at the top of a knoll.

Water colours;  $12\frac{1}{2}$  x  $18\frac{1}{2}$ in.

BOY AND GIRL DANCING TOGETHER. Italian boy and girl dancing together, both barefooted; the boy is playing castanets. This is inserted in Vol. x. of the interleaved Academy Catalogues, presented by J. H. Anderdon, Esq., November, 1867.

Reed pen and sepia, with sepia wash.  $4\frac{7}{8}$  x  $3\frac{1}{2}$ in.

Prints in the British Museum after T. Barker:—

The young Gipsy. Engraved by W. Bond.

A Girl with a Wheat-sheaf on her Head. Engraved by J. Bryden, 1801.

The Wood Boy. Engraved by T. Gaugain.

A Girl going to Market. Engraved by T. Gaugain.

Crazy Kate. Engraved by T. Burke.

The Thresher. Engraved by Gaugain.

The Woodman. Engraved by F. Bartolozzi, R.A.

Gipsy Girls (a study from nature). Lithograph.

Figure with Dog.

A plate, illustrating the following lines by Cordon:—

"Lo the rude savage, naked and untaught  
Shares with his mate, what arts and arms have caught.  
His woodland wife, his forest children dear,  
Smooth the bleak storms that sadden half his year."

A Harvester and Family. By Cordon.

Hermit and his Dog. By Cordon.

The Cottage Farmyard. By E. Smith.

Group. From Leicester Gallery.



THOMAS JONES BARKER (1815—1882). *Painter of Military Subjects.*

The son of Thomas Barker of Bath, born in 1815. He entered the studio of Horace Vernet, in Paris, at the age of nineteen. As a painter of battles and military subjects, he is classed among the best in the world. He collaborated with Vernet on several well-known paintings. Died 29 March, 1882.

(Bryan's Dict. of Painters).

1. Portrait of Earl of Beaconsfield (Disraeli), now in the possession of King George V.

2. Painting, in small yellow drawing-room Apsley House, Hyde Park Corner. An incident in one of Wellington's campaigns. Picture of the Duke writing for reinforcements at the Bridge of Sanroven.

The following magnificent engravings after him are in the South Kensington Museum.

3. "NELSON RECEIVING THE SWORDS ON BOARD SAN JOSEF, Feb. 14, 1797." Engraved by Chas. J. Lewis. To the British Navy this historical engraving from the original picture in the possession of the Publishers is respectfully dedicated by Leggatt, Hayward and Leggatt.

Published London, Nov. 10, 1853, by Leggatt, Hayward and Leggatt, 79, Cornhill.

4. "ALLIED GENERALS BEFORE SEBASTOPOOL." (Proof). Engraved by Chas. J. Lewis. Signed, T. Jones Barker. Size, 25 x 50.

5. "GENERAL WILLIAMS AND HIS STAFF LEAVING KARS" (with Key). Proof. Published by John Garle Browne, Leicester, the sole owner of the picture.

Size, 25 x 50.

In the British Museum:—

6. "THE INTELLECT AND VALOUR OF GREAT BRITAIN." In this remarkable picture there are 40 figures, among whom are Sir Wm. Peel, Lord Macaulay, Wm. Ewart Gladstone, Charles Dickens, W. M. Thackeray, Richard Cobden, David Livingstone, Michael Faraday, Maclise, and Sir David Brewster.



From 1844 to 1876 he exhibited at the Royal Academy 29; British Institution 24; Suffolk St. Exhibition 15.

His painting—"Lord Clyde's Relief of Lucknow"—purchased at the sale of Mr. S. Mendel's collection, realized £1,018. Mr. Baird, of Cambusdoon, the purchaser, presented it to the Corporation of Glasgow. Truly, a most magnificent work.

His picture, "Napoleon at Bassano," is at the Manchester City Art Gallery.

HENRY JOHN BODDINGTON (1811—1865), *Landscape Painter.*

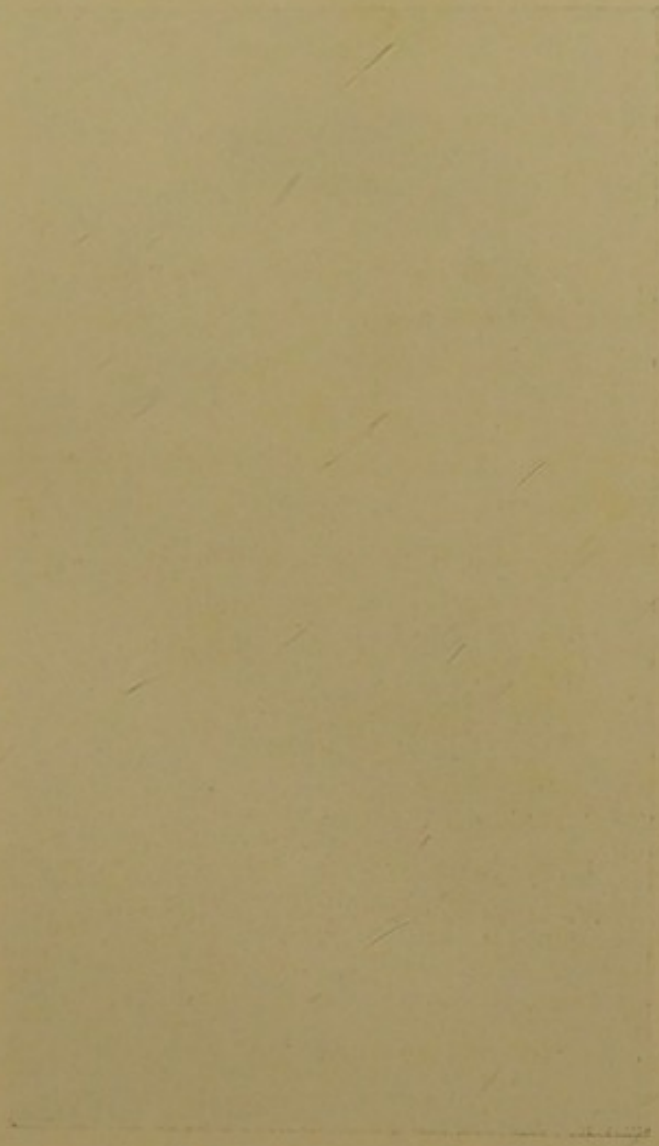
The son of Edward Williams, Barnes, born in 1811. The name Boddington was adopted by him because so many of his brothers were artists. His speciality was views on the Thames. Some of his landscapes are exceedingly beautiful. He was a member of the Society of British Artists, and was an exhibitor at the Royal Academy. Died at Barnes, in 1865.

(Bryan's Dict. and private information).

JOSIAH BOYDELL (1752—1817), *Painter and Engraver.*

Born at the Manor House, near Hawarden, Flintshire, 18 Jan., 1752. He was taken to London by his uncle, John Boydell, engraver and print-seller, and was trained by him and Richard Earlom. Young Boydell and Joseph Farington were engaged by John Boydell to make drawings for the engravers from pictures in the Houghton Collection before they were removed to the Hermitage, St. Petersburg. Several of the subjects for the Shakespeare Gallery were prepared by him. During 1772—99 he exhibited a number of portraits and historical subjects at the Royal Academy. Died at Halliford, Middlesex, 27 March, 1817, and was buried in Hampstead Churchyard. Some of his mezzotints are really excellent:—"The Holy Family," after Carlo Maratti; "Charles I.," after A. Van Dyck; "Hansloe and his Mother," after Rembrandt, &c. He painted the portrait of his uncle mentioned above.





THE UNIVERSITY OF CHICAGO  
LIBRARY



*FRANK BRANGWYN, A.R.A.,  
PAINTER.*



FRANK BRANGWYN, A.R.A., *Painter.*

The son of W. Curtis Brangwyn, born at Bruges, 12 May, 1867. His father was Anglo-Welsh, and his mother, *née* Griffiths, a Welsh lady from Brecon. In the late seventies the family removed to London, but our subject has not forgotten Bruges, and its haunting traditions of old Flemish painters, and weavers. In the work of Mr. Brangwyn there is a curious blend of the ancient and modern spirit, and doubtless his early association with Bruges has much to do with this. "In his colour there is a mingling of Eastern sunlight with the magic of Welsh hills." Young Brangwyn was noticed one day by Mr. Harold Rathbone, in the South Kensington Museum, when he was making a copy of a Donatello relief or some other beautiful object, and was introduced by him to William Morris. Soon afterward, Brangwyn entered the workshop of Morris, in Oxford Street, and executed for him a number of facsimiles of Flemish tapestries at South Kensington. He also enlarged several of his designs for wall hangings, embroideries, and other textiles. Mr. Brangwyn is a great traveller, and is familiar with the Moors, Arabs, Spaniards, Italians, in their homes. His drawings, which appeared in the *Graphic*, brought him into great prominence as an artist. He is an associate of the Royal Academy, is the corresponding secretary of several Societies of Art, including Japan. His pictures are in Luxemburgh, Munich, Vienna, Prague, Venice, Sydney, and New South Wales.

Leonce Bénédicté writes of him thus:—

"Brangwyn's physiognomy, always so distinctive—gains continually in importance and significance. He is only in his 39th year. One cannot judge a man of this age. What may not be expected from the future of a career, judging from a past notable for such daring and such energy? You have but to look at the man's physique (quite apart from the artist's talent), at his well-set vigorous frame, his square-cut countenance, the look of frankness and decision in his eyes, and of self-confidence in his mouth, to feel convinced that this man of will and enthusiasm and intellect is master of his own destiny."



PANEL—MODERN COMMERCE. This is at the Royal Exchange, and is the last of the series which begin with Leighton's "Phoenicians trading with early Britons on the coast of Cornwall. For reproduction of this panel, *vide* Art Journal, 1907, opp. p. 42.

(See Art Journal, 1903—Frank Brangwyn).

"In the work he has produced during the last few years, there are undeniably a largeness of sentiment and a depth of feeling which can be not less admired than the brilliant robustness of technique by which it is distinguished. He has passed the stage when the struggle with the mechanism of Art hampers freedom of thought and checks spontaneity of expression; his hand has become so responsive to his intentions that he can trust it to record fully what is in his mind. He is a master too of practically all the pictorial mediums, of oil painting, water colour, tempera, etching and lithography, and his drawings are marvels of executive freedom and suggestive power."

(*Vide* "Some Examples of Recent Work by Mr. Frank Brangwyn," by W. K. West, with 28 illustrations. Three supplements in colours also in "The Studio" for Feb., 1911).

The following prints may be seen in the British Museum Print Department:—

"Outward Bound." A tugboat and sailing vessel. This was exhibited at the Royal Academy in 1890, and signed F. B. 1888. The autogravure was issued by the Autotype Company, 74, New Oxford Street, Feb. 2, 1891.

Lithographs:—1, The Mine. 2, The Fruit of the Sea. 3, A Labourer Resting. 4, Loot. 5, Columbus and his Men.

A complete list of Mr. Brangwyn's works may be found in Mr. Shaw Sparrow's excellent volume, "Brangwyn and his Work," recently published by Kegan, Paul, and Co.

NOAH BRANGWIN (1822—1858?), *Painter*.

For some time he practised as a medical man, and then gave up his profession and took to Art. He painted



landscape and peasant-figure subjects, and shewed great talent. In 1854 he was living at Henley-on-Thames, whence he sent two pictures to the Royal Academy—"Welsh Sheep" and "The Watchman." He also sent "The Ploughman's Meal" (1855), and "A Berkshire Lane" (1856). Mr. T. H. Thomas thinks that he died about 1858.

(Note in "Frank Brangwyn and his Work," by Mr. Shaw Sparrow, and private information).

#### WILLIAM CURTIS BRANGWYN (d. 1907).

The father of Frank Brangwyn, Esq., who distinguished himself as an architect and church decorator. For many years he resided at Bruges, where he worked on painted glass, tapestry, and other artistic decorations. During his residence there he carried out the splendid restoration of the Chapelle du Saint Sang, and other important ecclesiastical works, and was signally honoured. We have examples of his fine artistic power in his work, "Gothic Memorials," published in London in 1872. These appeared in two series. The second series of sketches he dedicated to the Right Rev. Monsignore Capel as a testimony of the author's profound respect and admiration. In his preface he states that, "In compliance with the respected requests of several subscribers of the first Series of Memorials, published some years since, I have been induced to issue the present second Series of sketches." Further, "in presenting them to the public I would wish to say they are simply sketches of ideas which from time to time have struck me as suitable for a simple class of Gothic memorials." At the time of publication the author lived at 16, Goldhawk Terrace, London, W.

He sent a fully embroidered banner from his factory at Bruges to the Exhibition of 1862, whence it was removed to the Collection at South Kensington. (Art Journal, 1903).

Died in Cardiff, in December, 1907.

("Gothic Memorials," and private information).



THOMAS BRIGSTOCKE (1809—1881), *Portrait Painter.*

The son of David and Mary Brigstocke. Born at 61, King St., Carmarthen, on April 17, 1809. He was educated at Sass's Drawing School, London, whither he proceeded at the age of sixteen; and by Mr. H. P. Briggs, R.A., and Mr. J. P. Knight, R.A. For eight years he studied and painted both in Rome and Paris. During 1843—65 he exhibited sixteen pictures at the Royal Academy, and two at the British Institution. His picture, "Prayer for Victory," is historical—Moses supported by Aaron and Hur—and a friend who has seen this gives it unstinted praise. Brigstocke's portraits are exceptionally fine.

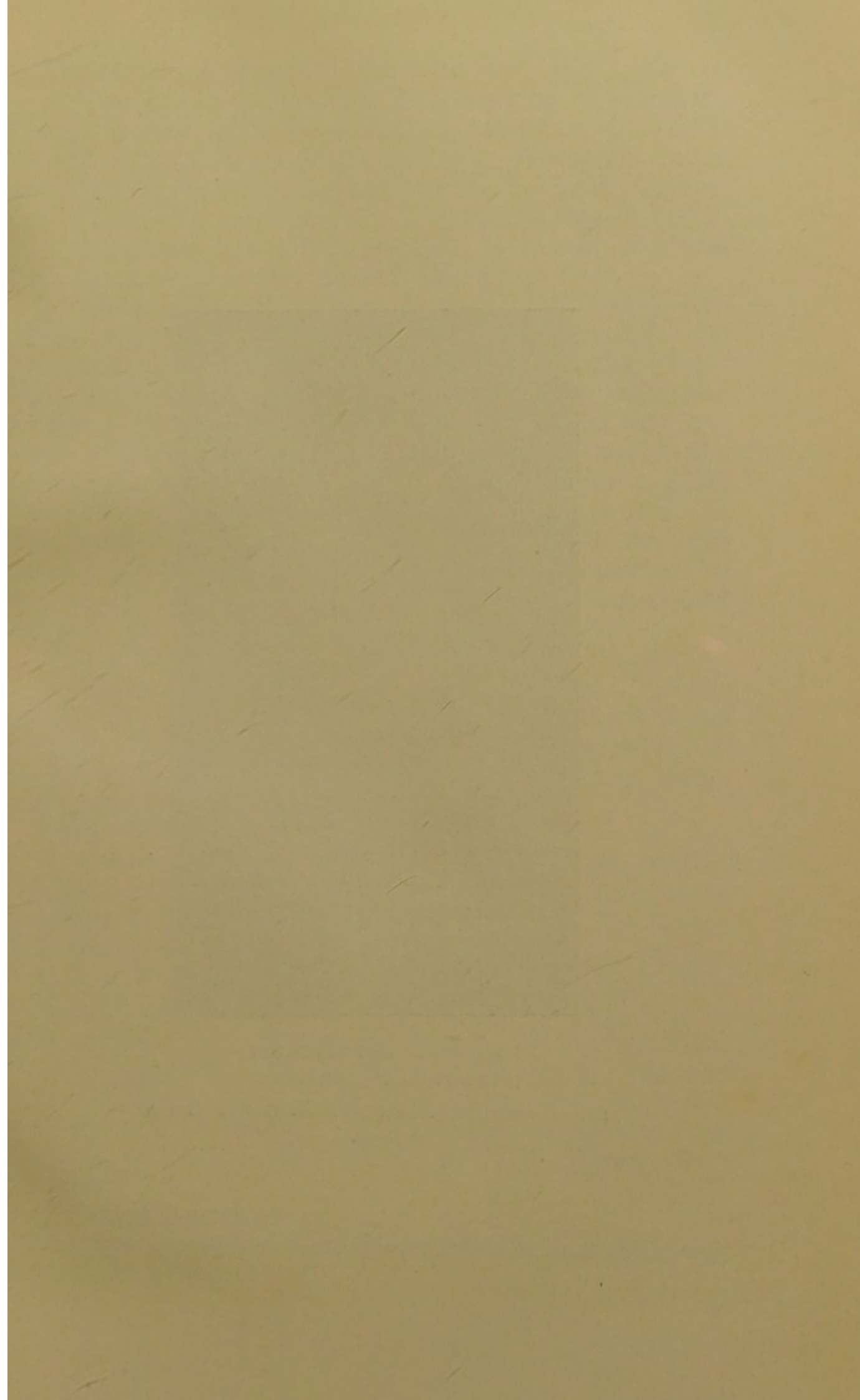
He married one Mrs. Cridland, and by her had one child, but it died in infancy. His wife also died some time before him. It is interesting to know that Cardinal Mezzofanti and Brigstocke were very friendly, and that whilst the Cardinal taught the Welshman Italian, the Welshman taught the Cardinal Welsh. Mezzofanti, at the request of Brigstocke, searched the MSS. at the Vatican for some Welsh documents, but failed to find any. Whilst at Rome he was the familiar friend of John Gibson, Penry Williams, E. M. Ward, R.A., and Severn. He was a fine companion, and was full of humour and anecdote, good tempered and unselfish.

In March, 1845, he was commanded to appear before Queen Victoria and Prince Albert at Buckingham Palace, to exhibit his full-length portrait of General Nott, G.C.B., and her Majesty expressed great approbation.

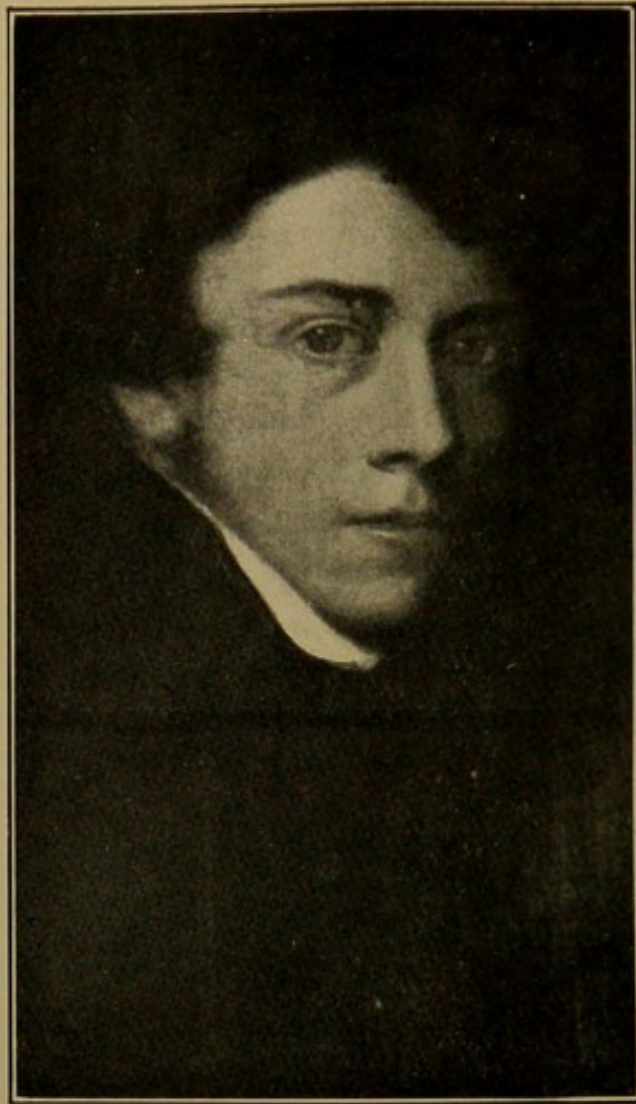
Mr. Brigstocke's nephew has very kindly lent me a receipt given by Mr. Sass for money paid by the young student. It is very interesting, and shews what it cost an Art student before the days of free education:—"June 5, 1825; entrance fee, £1 1s. Twelve months from date for instruction according to prospectus, £42; for board and lodging, one quarter, £18 7s. 6d." Great praise is due to his parents for the pluck they manifested in sending their son, at sixteen, to the Academy at 6, Charlotte St., Bloomsbury.

He died, 11 March, 1881, at 3, Welbeck Street, Cavendish Square, and was buried at Kensal Green.









**THOMAS BRIGSTOCKE,  
PORTRAIT PAINTER.**

*(From a portrait painted by himself, about 1834, in  
Rome).*



The following are among his most celebrated works :—

1. **THE TRANSFIGURATION.** This is a copy of Raphael's Transfiguration in the Vatican, and may be seen in Christ Church, Albany Street, Regent's Park. It was purchased for the above church at the recommendation of W. Collins, Esq., R.A. The work was done during his stay in Rome.

2. **MEHEMET ALI.** This portrait is in the Oriental Club, London, Hanover Square, painted in 1847.

3. **GENERAL SIR J. OUTRAM, Bart., G.C.B. (1803—63).** (Oriental Club, Hanover Square). He was born at Butterley, Derbyshire, and was educated at Marischal College, Aberdeen. At a very early age he proceeded to India, and became prominent as administrator. In 1856 he was President of Oudh, and in the following year took part in the Persian war. He succeeded Sir Henry Laurence as Chief Commissioner during the mutiny, and together with Sir Henry Havelock, and Sir J. Colin Campbell, brought about the relief of Lucknow. For his heroic services he was created Baronet and G.C.B. In 1860 he returned to England, and died at Pau in 1863.

This portrait, which is full length, is most excellent.

4. **GENERAL SIR J. OUTRAM.** (National Portrait Gallery, St. Martin's Place, W.C.). This is the original study for the portrait in the Oriental Club, and was purchased by the Trustees in May, 1882. Head, face, three-quarters to the right.

Dimensions,  $23\frac{1}{2}$  inches by  $19\frac{1}{2}$  inches.

5. **GENERAL SIR WILLIAM NOTT (1782—1845), Major-General.** (Oriental Club, Hanover Square). Born, near Neath, 20 Jan., 1782. Educated at Neath, and Cowbridge Grammar School. In 1794 his father removed to the Ivy Bush Inn, Carmarthen. In 1800 he obtained a cadet-ship in Bengal; and in 1814 was made captain; in 1823, major; 1829, colonel; and in 1838 major-general. A brave soldier. He was commander of the army of Kandahar, and was made G.C.B. in 1843. Died 1 Jan., 1845, and was buried at St. Peter's, Carmarthen. His monument, made of guns captured at Maharajpúr, stands in Nott Square, Carmarthen.

Full-length portrait.

Another portrait of Nott, by Brigstocke, is in the Town Hall, Carmarthen.



6. EDWARD MATTHEW WARD, Painter—painted by Brigstocke. An engraving of this portrait, by J. Smyth, is in the South Kensington Arts Library. Ha. len. to right, looking to front, leaning his chin on right hand; vignette, facsimile signature below. Size,  $4\frac{3}{4} \times 3\frac{5}{8}$ .

Ward painted eight pictures for corridor of House of Commons; A.R.A., 1846; R.A., 1855.

The following portraits are in the possession of his nephew, Mr. T. E. Brigstock, J.P., Carmarthen:—

Portrait of the painter, by himself, executed in Rome when he was about twenty-five.

Portrait of his father and mother.

Large mastiff—a portrait.

Among other portraits done by him were Sir George Green; Sir Henry Holland; M.D.; Lady Chandos Reade; Saunders Davies of Pentre; Johnes of Dolaucothi; Morris, Coomb; Neville, Llangennech; Green of Court Henry; Yelverton of Whitland Abbey; Archdeacon Evans, and one at the Llanelly Town Hall.

(Facts supplied by his nephew, T. E. Brigstocke, Esq., J.P., and Mr. T. H. Thomas, in *Western Mail*, April 16, 1909).

#### ROBERT BARNABAS BROUGH (1828—1860), *Painter and Author.*

This popular author was born 10 April, 1828, and was educated at Newport, Mon. His father, for some time, was a brewer in that town, but owing to some political cause he failed in his business. Young Brough was apprenticed in Manchester. He was devoted to Art, and could draw very well. Some of the portraits painted by him are very valuable. To-day he is remembered more as a writer than a painter. Some of his plays had a long run. Mr. Deffet-Francis was on very friendly terms with Brough, and his brothers, and were closely associated with him when the Savage Club was formed. Brough's brother, William, was apprenticed to a printer at Brecon; he also was an author, and published a work entitled "Hints on Heraldry." Robert Brough died at Man-



chester, on his way to a health resort in North Wales, 26 June, 1860.

(Memoir by G. A. Sala in "The Welcome Guest," ii., 348—50, *Daily Graphic*, Feb., 25, 1901).

AP CALEDFRYN, GROESWEN, *Portrait Painter*.

The son of the Rev. W. Caledfryn Williams, Poet and Preacher, born in London. He has painted a large number of notable Welshmen. Kilsby Jones—at the Memorial Hall, Brecon, and Islwyn—in the possession of the poet's family—are exceedingly good portraits. He now lives at Groeswen, where his father was minister.

LOUIS GARNANT CAWKER, SWANSEA.

The maternal grandson of Louis Garnant, a political refugee from France, who come from Marseilles, and settled about the same time as Madame Tussaud in Swansea. His landscapes and small figures are very well done. His portrait of the Rev. Joseph Harris (*Gomer*), is in the Baptist College, Cardiff. He emigrated to Australia, but returned home on account of his feeble health.

Mr. R. W. Cawker, Accountant, Swansea, is his brother.

CHARLES CONWAY, J.P., PONTNEWYDD (1820—1884).

Born at Whitehall, near Pontnewydd, Feb. 8, 1820. He made some good drawings and etchings, and was greatly interested in the study of flowers and insects. Died at Pontnewydd House, June, 11, 1884, and was buried at the Baptist Graveyard, Pontrhydyrun, Monmouthshire.

CHARLES CONWAY (Fl. 1870).

Nephew of above, and an accomplished amateur painter in water colour, and etcher. He made several skilful drawings of flowers and insects. The botanical collection of the nephew and uncle formed the nucleus of the national collection in the National Museum of Wales, Cardiff.

(Information from T. H. Thomas, Esq., Cardiff).



SAMUEL DANIELL (1775—1811), *Painter.*

The brother of William Daniell, and nephew of Thomas Daniell, born in 1775. In 1791 he exhibited at the Incorporated Society of Artists; and occasionally at the Royal Academy, during 1792—1811. He visited South Africa, and travelled in the interior, making drawings of landscapes. In 1804 he published "African Scenery and Animals." He also visited Ceylon, and published in 1808 a book: "Scenery, Animals, and Native Inhabitants of Ceylon." His constitution was undermined through exposure to the poisonous air of tropical forests and swamps. Died in Ceylon, December, 1811.

(Dict. of Nat. Biog. and Art Journal).

In the South Kensington Museum (Victoria and Albert):—

DEER AND BIRDS IN A TROPICAL LANDSCAPE.

Water colour. Size,  $12\frac{3}{8} \times 17\frac{7}{8}$ .

Drawing by Samuel Daniell in the British Museum, Print and Drawing Department.

SILVER MOUNTAIN, DRAKENSTEIN, SOUTH AFRICA. A mountain with high crags, with stream in the foreground.

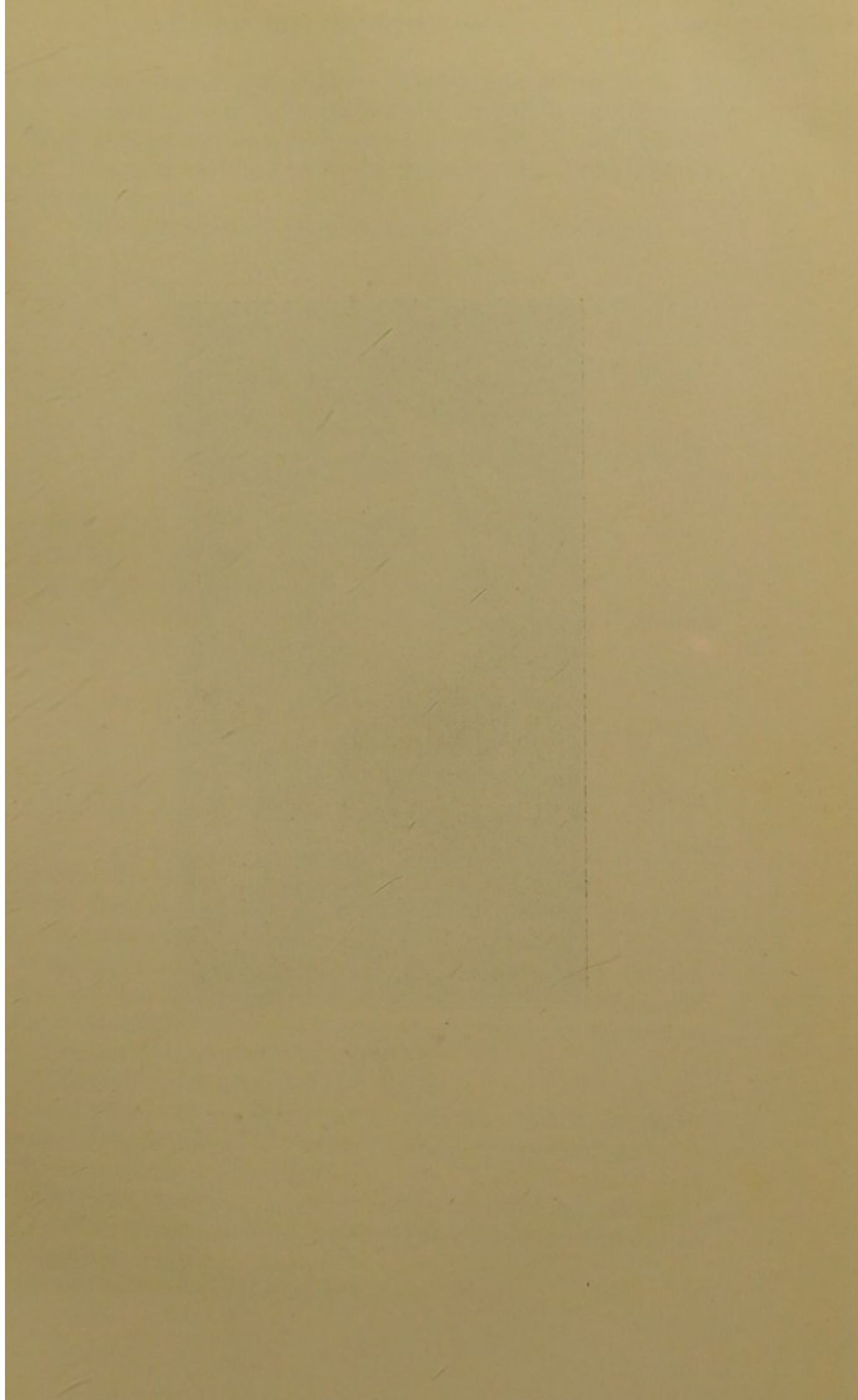
Pencil over red chalk,  $6\frac{3}{4} \times 8\frac{3}{4}$  in.

This appeared in "Sketches of Southern Africa," Plate 13, 1820, and was engraved by Wm. Daniell.

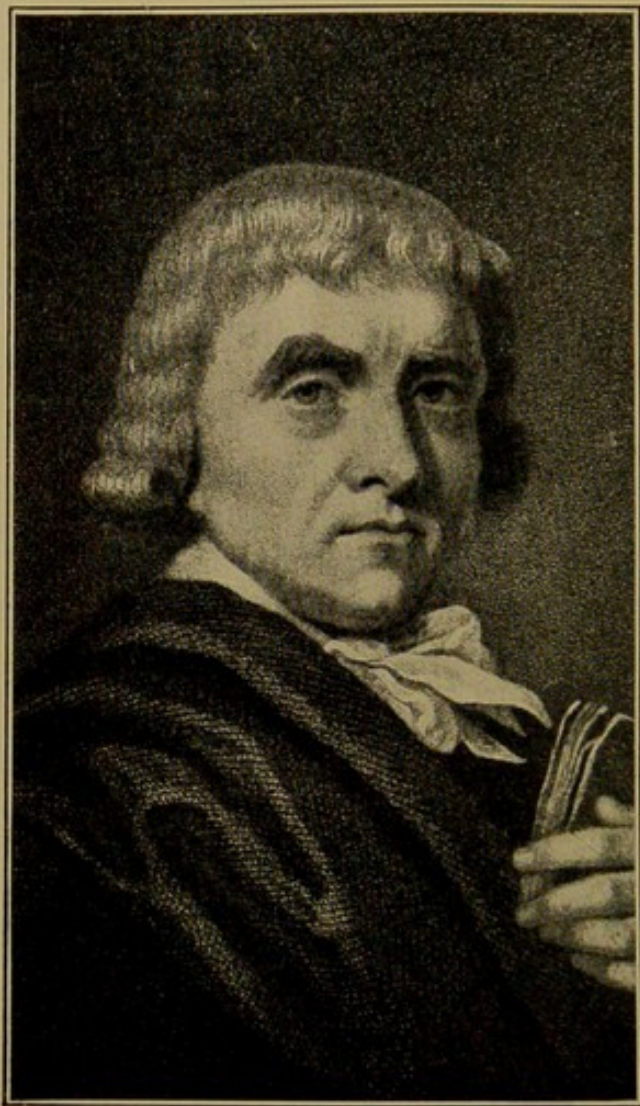
THOMAS DANIELL, R.A. (1749—1840), *Painter.*

Of Welsh extraction, born at an inn, Kingston-on-Thames, in 1749. He was apprenticed to a painter of heraldry; but in 1773 he entered the Royal Academy Schools, and distinguished himself as a landscape painter. He was A.R.A. in 1796, and R.A. in 1799. He was also a Fellow of the Royal Society, the Asiatic Society, and the Society of Antiquaries. For about ten years he travelled in India with his nephew, William Daniell. They traversed India from Cape Comorin to the Himalaya, sketching all that was of exceptional interest. Thomas Daniell and his nephew published some views of Calcutta, in that same city. "Oriental Scenery" was published by them in England, in six volumes, the last appearing in 1808.









*E. EDWARDS, A.R.A.,  
PAINTER.*



Indian views were exhibited by our subject at the R.A. in 1795. Before going to India he had travelled extensively in Wales, and had made many drawings. Died at 14, Earls' Terrace, Kensington, 19 March, 1840, and buried at Kensal Green.

(Dict. of Nat. Biog.; Bryan's Dict. of Painters).

In the National Gallery, Trafalgar Square:—

WOODY LANDSCAPE,—view on the Nullah, near Rajemahel, Bengal. Travellers are represented with their servants crossing a bridge, built by the Sultan Sujah in the seventeenth century. Signed T. Daniell, 1827.

Size of canvas, 3ft. 2½in. x 4ft. 6in.

This was bequeathed by Mrs. William Mansfield in 1872.

South Kensington Museum:—

SKETCH OF A COMMON WITH HOUSES.

Water colour, unfinished. 11⅞ x 21.

STATE PROCESSION IN INDIA. Oil painting. By Thomas or William Daniell.

Size of canvas, 18¾ x 22½. (In Indian Section). Given by Sir A. W. Franks, K.C.B.

BENARES. Bathing scene at a ghât on the Ganges. By Thomas or William Daniell.

Size of canvas, 18¾ x 22½. (In Indian Section). Given by Sir A. W. Franks, K.C.B.

Drawings by Thomas Daniell, R.A., in the British Museum. Purchased May, 1872.

NEAR GORDALE, CRAVEN. Narrow valley, wooded, with torrent, and rocks.

Indian ink and pen, with water colour tints (5¼ x 8in.).

ST. ANNE'S HILL, near Chertsey, Surrey. In the foreground, towards the r., a young tree rising up against a calm sky; road and wooded country.

Indian ink, with pencil (7⅞ x 12⅞in.).

CHEDDAR CLIFFS, SOMERSET. Broken rocks in foreground with two peaks. View looking down valley.

Water colours, 5⅜ x 7⅞in.

CHEDDAR CLIFFS, ANOTHER VIEW. View of winding gorge with stream issuing from right side: two figures in the distance.

Water colours, 12¾ x 17⅞in.



A WATERFALL IN INDIA. View of river with steep rocky and wooded banks, which falls into a basin. Two natives under rocks, and with spear and shield.

Bought at the Percy Sale, May, 1890.

WILLIAM DANIELL, R.A. (1769—1837).

He was taken out to India by his uncle, Thomas Daniell, at the age of fourteen, where he made many drawings. His first exhibit at the R.A. was in 1795. At the outset he devoted his attention altogether to Indian views, but afterward painted British scenery. In 1807 he was elected A.R.A.; and R.A. in 1822. "A picturesque Voyage round Great Britain" was published by him (1814—25). For his sketch, "The Battle of Trafalgar," the British Institution awarded him £100. His panoramic views of Madras made him very popular. Died at New Camden Town, 16 August, 1837.

(Redgrave's Dict.; Dict. of Nat. Biog.).

In the South Kensington Museum (water colours):—

BENARES, ON THE GANGES. Size,  $14\frac{1}{2} \times 20\frac{1}{2}$ . In circulation.

CASTEL NUOVO, NAPLES. Size,  $13\frac{3}{8} \times 19\frac{7}{8}$ . William Smith's Bequest.

DURHAM CATHEDRAL. Size,  $15\frac{3}{4} \times 25\frac{5}{8}$ . William Smith's Bequest. Signed and dated 1805.

SEA PIECE: Arab Dhow in the foreground, Ship in the distance. Size,  $21\frac{3}{4} \times 29\frac{3}{8}$ .

SEA PIECE: Arab Dhow and Brig, becalmed. Size,  $22 \times 29$ .

A HIPPOPOTAMUS HUNT. Size,  $6\frac{1}{2} \times 9$ . Given by Mr. J. E. Taylor. In circulation.

THE ISLANDS: Khalki and Prinkipos, Sea of Marmora. Size,  $10\frac{1}{2} \times 17$ . Gift of Mr. J. E. Taylor. In circulation.

BRIDGE OF DON, Aberdeenshire. Size,  $6\frac{1}{4} \times 9\frac{3}{4}$ . Pen, tinted and body colour. Dyce gift.

VIEW IN INDIA. Size,  $11\frac{5}{16} \times 22$ . Pencil, tinted. In the Art Library.

SEPIA DRAWINGS: Twelve of these drawings are in the Art Library of this Museum.



Drawings by William Daniell, R.A., in the British Museum. Over 130 of these are preserved in the Print and Drawing Department of the Museum. Among them we may notice:—

1. On the Ganges. Stairs of a Temple, round which the river flows. Girl with pitcher by the water.

Pen sketch on grey paper,  $10\frac{1}{2} \times 14\frac{3}{4}$ in.

2. On the Thames, near Cliveden. Water colours,  $5 \times 10\frac{1}{4}$ in.

3. At Chelow. Low shores with huts under palms.

Slight pencil sketch,  $5 \times 6\frac{1}{2}$ in.

4. The Harbour Mouth, Boscastle, Cornwall.  $7\frac{3}{8} \times 10\frac{3}{8}$ .

5. Harbour at Hartland, Devon. Pencil and black chalk,  $7\frac{3}{4} \times 10\frac{1}{2}$ in.

6. Fire at Sea. Pencil,  $6\frac{3}{8} \times 9\frac{3}{8}$ in.

7. (a) Man of War at Anchor; (b) Coast Scene. Two on one mount.

8. (a) Study of Shipping; (b) The Mumbles Lighthouse, Swansea. Two on one mount.

Under No. 25 of his drawings we find 50 pencil drawings of his "Voyage round Great Britain," 1814. And the majority of these are Welsh views, Swansea, Milford, Tenby, New Quay, Cardigan, &c.

Under No. 26 we find 57 drawings of Scotch views.

#### WILLIAM DANIELS (1813—1880), *Painter*.

A native of Liverpool, but of Welsh extraction, born 9 May, 1813. He received little instruction in his early days, having to labour in the brickfields at a very tender age. The attention of a wood-engraver was attracted to him one day by his clever clay-modelling, and he apprenticed him; but as a painter he was entirely self-taught. He made a mark as a painter of still-life and portraits. Sir Joshua Walmsley gave him great assistance, but he was very fitful in his habits. Died at Everton, Liverpool, 13 Oct., 1880.

In South Kensington (oil paintings):—

GEORGE STEPHENSON (1781—1848), Engineer. Canvas,  $21\frac{3}{4} \times 15\frac{1}{4}$ .

Presented by Sir Joshua Walmsley.



SIR JOSHUA WALMSLEY (1794—1871), M.P. Canvas,  $36\frac{1}{2} \times 27\frac{3}{4}$ .

Presented by Sir Joshua Walmsley.

CHARLES KEAN (1811—1868), Actor, as Hamlet. Canvas,  $23\frac{1}{2} \times 17\frac{1}{4}$ .

Presented by Sir Joshua Walmsley.

CAPTAIN WALMSLEY, R.N. Signed and dated 1848. Canvas,  $23\frac{3}{4} \times 17\frac{1}{2}$ .

Presented by Sir Joshua Walmsley.

JAMES M. WALMSLEY, Esq., when a boy. Canvas,  $20 \times 14\frac{3}{4}$ .

Presented by Sir Joshua Walmsley.

#### DR. DAVIES, COWBRIDGE, *Painter.*

To this medical man belongs the distinction of introducing Mark Anthony to the art of painting. Dr. Davies was himself a painter of talent, and several of his works are scattered throughout the Vale of Glamorgan.

(Private information).

#### DAVID DAVIES, HAMPSTEAD, *Sculptor.*

The brother of William Davies, Mynorydd, born 26 June, 1837. He is still hale, and takes great interest in matters affecting his beloved Art. He is a man of lofty ideals like Joseph Edwards, and his famous brother. His exhibits at the R.A., about 19 in number, have been greatly praised, and several of them are in marble. His first exhibit was in 1863, "Portrait of a Child" (an alto Relief); then in 1864, Statuette, "Alexander;" 1865, "Elaine;" 1879, Rev. R. H. Smith, &c., &c. Beside the works in marble mentioned later, Mr. Davies has executed Ideal Busts, entitled "Mercy," "Reverie," G. H. Powell, Esq., J.P., and Mrs. Powell and Miss Hannah Smith.

At the Sculptor's own home in Hampstead:—

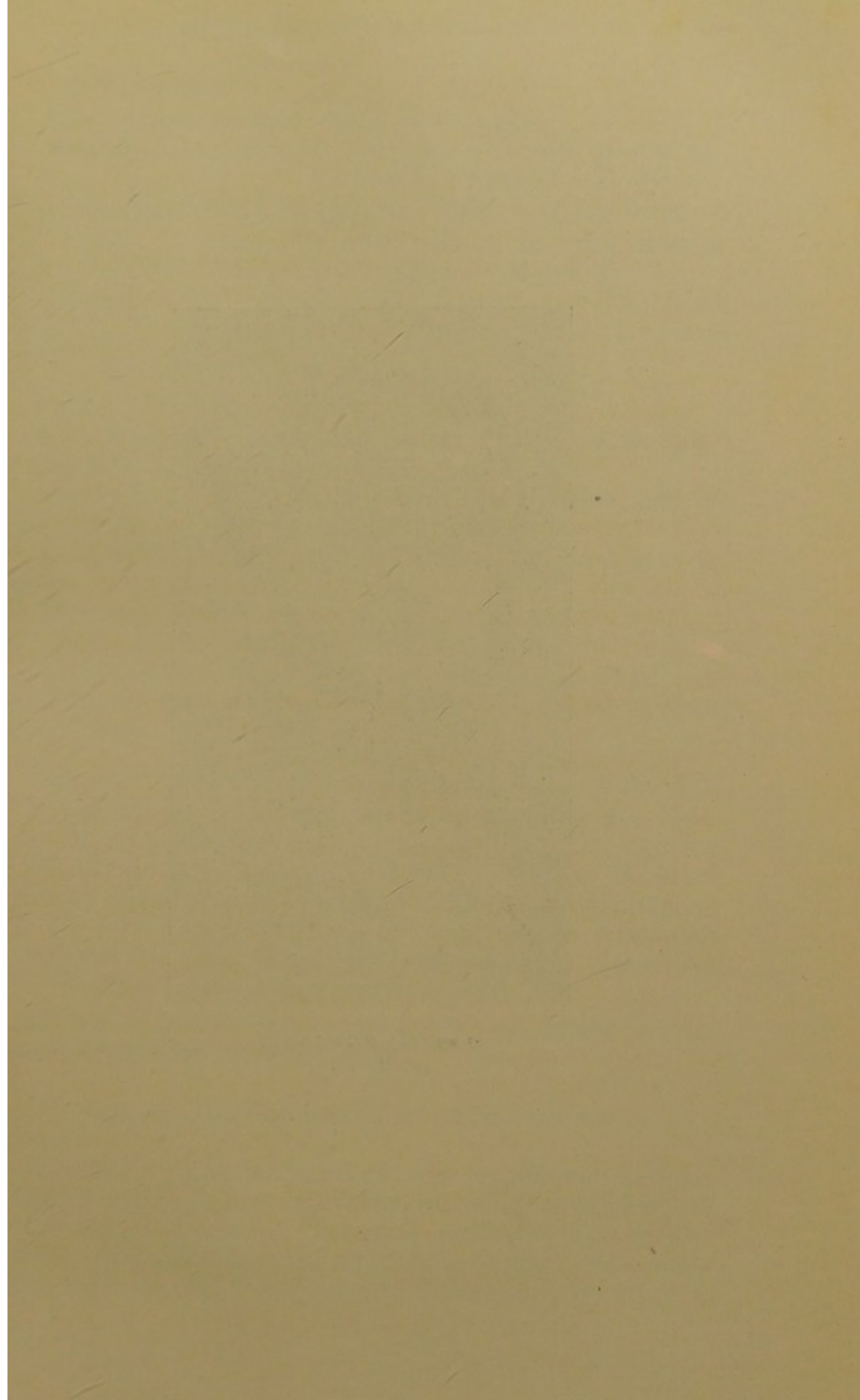
"ELAINE." A seated figure.

"And so she lived in Fantasy."

(Tennyson, *Idylls of the King*).

A most beautiful model. Exhibited at the R. A. in 1865.









**JOSEPH EDWARDS,  
SCULPTOR.**



“ALEXANDER.”

The princes applaud with a furious joy  
And the King seized a flambeau with zeal to destroy.  
“Alexander’s Feast” (Dryden).

A Statuette of half heroic size. Most striking work.

“DAISY.” Study of a child’s head, in rustic bonnet (Terra Cotta). This figure suggests “Morning.”

“BLIND GIRL.” This has the inscription “The Lord is my light.” It was executed in marble for R. Leonard Powell, Esq., Chislehurst.

*Busts:*

Rev. Richard H. Smith (Marble), in Gospel Oak Congregational Church, Hampstead.

Also Terra Cotta Bust of above in the possession of Mr. Davies.

J. J. Griffin, Esq., F.C.S. (Model), executed also in marble.

Tennyson (Medallion)—Model.

Milton (Medallion)—Model.

“Mynorydd.” A model (bust) of his brother. A small marble bust of this work is in the possession of Mrs. Mary Davies.

PORTRAIT OF MARY DAVIES, Ballad Singer at the age of 8. (Model). This has been done in marble for Mrs. Mary Davies, and was greatly praised by F. T. Palgrave in his article which appeared in the *Saturday Review*. “A very pleasing and delicate Alto Relief of a child by Mr. D. Davies may also be noticed here, its treatment giving it a fair place among poetical designs.” (See also his “Essays in Art”).

MURAL TABLETS. These two tablets are in the Trinity Presbyterian Church, Hampstead.

EDWARD DAVIS (Flourished 1834), *Sculptor*.

A native of Carmarthenshire who exhibited one hundred and fifteen sculptural works, including several busts, at the Royal Academy. He also exhibited two at the British Institution and one at Suffolk Street. For many years his Studio was in Charlotte Street, Fitzroy Square.



“A Virgin and Child”—an ideal work—attracted a good deal of attention.

(Private information).

EDWARD LE DAVIS (1640?—1684?), *Engraver.*

He was born in Wales about the year 1640. “Le” was adopted by him after his settlement in Paris. He was apprenticed to David Loggan, but he resented the treatment meted out to him by Mrs. Loggan, and crossed over to Paris. In Paris, Francois Chauveau, published his prints of “St. Cecilia,” after Vandyck; “Ecce Homo,” after A. Carracci; and the “Infant Christ holding a Cross” (dated 1671). Shortly after 1671 he returned to London, and became a prosperous picture-dealer. He painted several portraits, but he is known to-day for his engravings which are of historical interest to students of Art. His chief engravings are Charles II. (altered since to William III.); Catherine of Braganza, after J. B. Caspars (vide Vol. ii. of Pitt’s Atlas, 1681); James Duke of York; the Prince and Princess of Orange, after Lely; the Duchess of Portsmouth, after Lely; Charles, Duke of Richmond, after Wissing; George Monck, Duke of Abermarle; Bertram Ashburnham (vide Guillim’s Heraldry, 1679). Died about 1684.

(Walpole’s Anecdotes of Painting, p. 941. Vertue’s Collection British Museum).

The following engravings by Le Davis are in the British Museum Print Department:—

“THE INFANT CHRIST HOLDING A CROSS.” It bears this inscription: Paris, Edward Davis, Sculp.; F. Cox, 1671, cum p. reg. And on the back we read, “Edward Le Davis, b. in Wales, 1640.” Nagler, iii., p. 296. A very striking picture of a beautiful child.

QUEEN CATHERINE. She is represented in her royal apparel, life-size. The print was sold by Moses Pitt, at the Angel, in St. Paul’s Churchyard. It is a very good example of Le Davis at his best, after John Baptist Caspars.

The inscription runs: Serenissima Catharina Mag: Brit: Fran and Hiber Regina, &c.



J. P. DAVIS (*Pope Davis*), (d. 1862), *Painter*.

He was called "Pope" Davis, because he painted a large picture of the "Talbot family receiving the benediction of the Pope." During 1811—75 he exhibited 33 Portraits at the Royal Academy; 17 at the British Institution, and 59 at the Suffolk Street Exhibition. (Algernon Graves, Dictionary of Artists, 1760—1880). Both Davis and his friend, B. R. Hayden, had quarrels with the Royal Academy. Davis was a foe to all authority in artistic matters. He went to Rome in 1824, when he painted the picture mentioned already; and in 1825 he was made the recipient of a premium of £50 by the directors of the British Institution. On returning to London in 1826 he exhibited his picture, "Canova crowned by the Genius of Sculpture." Davis was a versatile writer also—"Facts of vital importance relative to the embellishment of the Houses of Parliament" appeared in 1843; "The Royal Academy and the National Gallery, What is the state of these institutions?" in 1858; and in 1866, published posthumously, "Thoughts on Great Painters." This is a most masterly production. Died in September, 1862.

(Dict. of Painters, Bryan: Redgrave).

"THE LOVE LETTER." This was his best known work. Exhibited in the British Institution in 1826. This is still in London, but we have not been able to find it.

These prints after Pope Davis are in the British Museum Print Department:—

HEAD OF A YOUTH looking at beholder. It bears no name, except that of the painter, J. P. Davis, Pt.; E. G. Sculpt. At the bottom is written, "4 copies to Bloomfields, Norfolk."

PORTRAIT OF JOHN SELL COTMAN, author of Antiquities.

To the waist, side face, with book in right hand, J. P. Davis, del, 1818.

On the back is written: Wanted for draughtsman or painter.

JOHN SCARLETT DAVIS (d. 1841), *Subject Painter*.

Of Welsh origin, born at Hereford, about the beginning of the nineteenth century. For some time he



travelled and studied abroad. In 1825 he exhibited "My Den" at the Royal Academy. As the painter of the interiors of buildings he was remarkably successful. A water colour drawing by him may be seen in the South Kensington Museum—"Porte St. Martin, Paris." Died about 1841.

RICHARD BARRETT DAVIS (1782—1854), *Animal and Landscape Painter.*

Born at Watford in 1782. Evans of Eton was his first master in Art, and afterwards Beechey. He exhibited at the Royal Academy for the first time in 1802. In 1829 he became a member of the Society of British Artists; and in 1831 he was appointed animal painter to King William IV. Among his most interesting works are the following, which may be seen in the South Kensington Museum:—

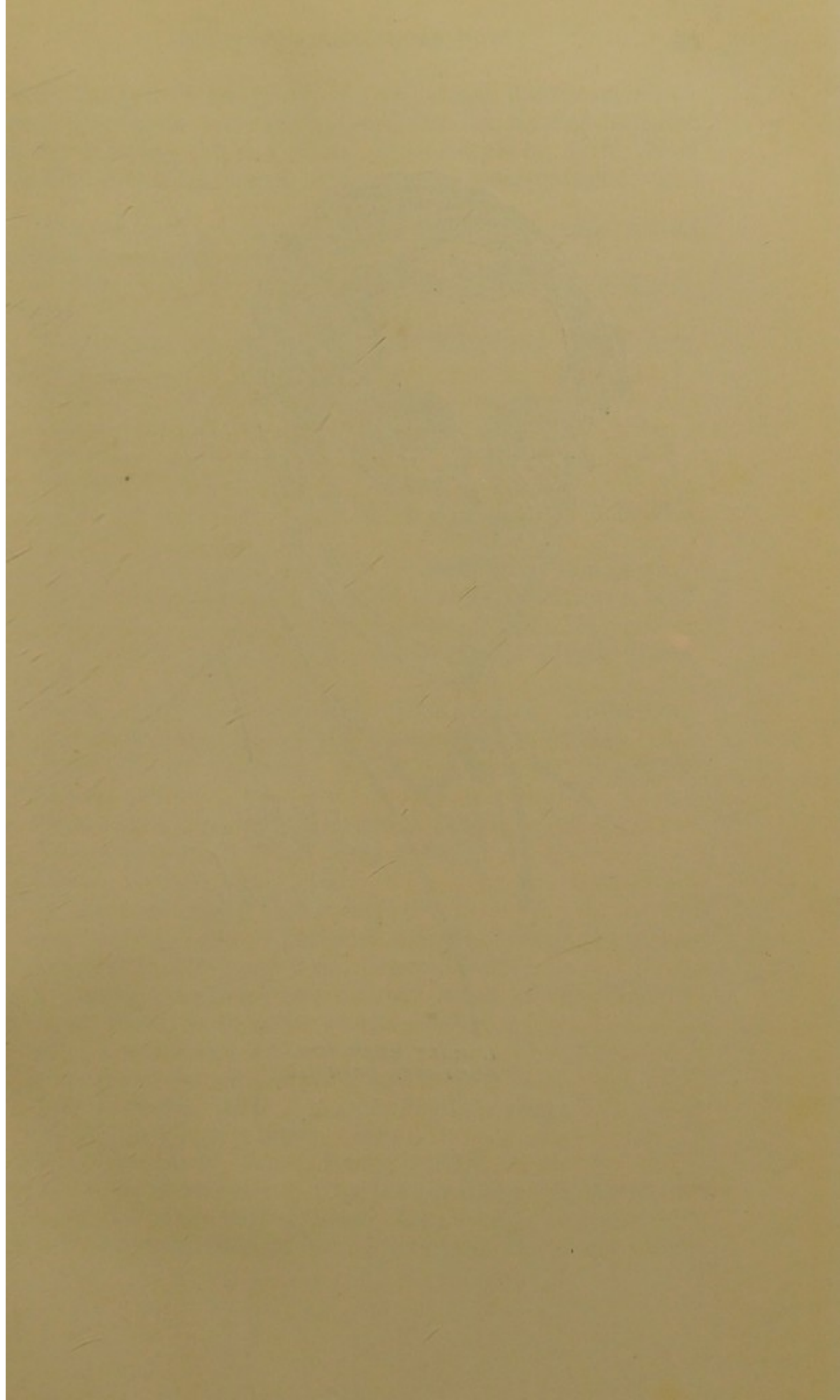
Mares and Foals from the Royal Stud; Going to Market; Horse Fair; Travellers attacked by wolves; Virginia Water.

He died in 1854.

WILLIAM DAVIES (*Mynorydd*), (1826—1901), *Sculptor.*

The son of Moses Davies, born at Glebeland, Merthyr, 26 Jan., 1826. The father acquired considerable fame as a musical reformer. William Davies was very musical, and used to attend the singing classes arranged by John Thomas (*Ieuan Ddu*), Treforest. He was wont to perform on the flute until he heard the famous flautist, Nicholson, and then he put it away for ever. In his sixteenth year he proceeded to London, and had the run of Mr. Behnes' Studio. He worked in the Studios of the leading Sculptors. From 6 a.m. till 6 p.m. he was busy—in those early hours—in the Studio, and the remaining hours he devoted to music and song. He was leader of the Welsh Choral Society after Dan Jones, and figured as Tenor in "Judas Maccabaeus," "Messiah," "Creation," "Elijah," "Twelfth Mass." His name "Mynorydd" was first assumed in connection with the Cambrian Quartett, consisting of himself, his brother David Davies, William









J. KELT EDWARDS,  
PORTRAIT PAINTER.



Griffiths, and David Griffiths. He was a deeply religious man, Precentor and Deacon and Sunday School Teacher at the Charing Cross Chapel. His daughter, Mrs. Mary Davies, gained universal reputation as ballad singer.

The following are among his most important works exhibited at the R.A. :—

“Ariel Released” (Relief); Miss Wright (Medallion), (1851).

Medallions of Mr. David Griffiths and Miss Jane Lloyd (1853).

Medallion, Miss Davies (1854).

Bust (probably his wife), (1858).

Bust of a Child (1859).

Medallion, Moses Davies (1861).

Bust, Hon. H. A. Bruce (1861); Statuette, “Enid” (1861).

Bust, Rev. John Mills; “Pleasant Thoughts,” “Hope.” The Right Hon. Lord Bishop of Bangor, and “Lady in Comus” (Head in Marble), (1862).

Bust, John Thomas, Esq., Harpist, and Hugh Owen (1863).

Busts, Professor Ramsay, John Jones, Talhaiarn; Brinley Richards; G. Osborne Morgan, M.P. (1864).

Bust, Dr. J. Watkins, F.S.A.; Clymene, Statuette (Marble), (1865).

Bust, Miss Hughes, Beaumaris (1866).

“Cheerfulness,” small Bust (1867).

Master Arthur, Bust (1868).

H. Bielfield, Esq., Medallion (1869).

Rev. Henry Rees, Liverpool (Bust), (1870).

John Griffith (Gohebydd), (Bust), (1871).

J. Jones, Enmore Park, Surrey Road (Bust); Henry Richard, M.P.; Two other works (1872).

Miss Gwen Ellen (Bust), (1877).

Principal Edwards, Bala (Bust), (1878).

John Roberts, M.P. (Marble Bust), (1883).

Sir Hugh Owen (Bust), (1884).

Miss Frances M. Buss (Bust), (1887).

His chief works are “Charles o’r Bala,” a statue in front of the Methodist Chapel, Bala; and “Clymene.” George Augusta Sala wrote an article in the *Daily Tele-*



*graph* on "Clymene." It won distinction both in the Academy and in the Paris Exhibition. He exhibited about forty times at the R.A. Died 22 Sept., 1901, and was buried at West Hampstead Cemetery.

Works in London:—

"CHARLES .O'R BALA." The original model of the Statue at Bala is at present in the Crystal Palace. It is stated in the last edition of "The History of Merthyr Tydvil by C. Wilkins, 1908," that the model is in Bible House of the British and Foreign Bible Society, Queen Victoria Street, but this must be corrected, for it has been removed to Crystal Palace.

PROFESSOR RAMSAY. The bust of Professor Ramsay who succeeded Ruskin as Slade Professor in Oxford, is in the Entrance Hall of the Geological Museum, Jermyn Street. His brother Mr. David Davies and others consider this as one of his finest works.

Y BARDD. This is the head of a Welsh Bard with an upward glance. Whilst engaged upon this work he received a visit from John Gibson who greatly praised it. It may be seen in the Alexandra Palace.

BRONZE FIGURE REPRESENTING a preacher in Genevan gown. In the possession of his brother, Mr. David Davies, Hampstead.

REV. JOHN DYER, LL.B. (1700?—1758), *Poet and Amateur Painter.*

His father, Robert Dyer, was a solicitor, living at Aberglasney, Carmarthenshire. He was educated at Westminster School, and was admitted into his father's office as clerk. When his father died he relinquished law and studied Art under Jonathan Richardson. He painted several views in South Wales, and the adjacent English Counties. For some time he studied Art in Italy. He was ordained by the Bishop of London, and in 1741 he became Vicar of Calthorp, in Leicestershire; in 1751, Vicar of Belchford in Lincolnshire; and afterward Vicar of Coningsby and Kirkby-on-Bane. The degree of LL.B. of Cambridge was conferred upon him by royal mandate. His wife's maiden name was Ensor and she was a descend-



ant of Shakespeare. Among his chief poems are "Grongar Hill," 1727; "Ruins of Rome," 1740; and "The Fleece," 1757. Wordsworth addressed a sonnet

"To the Poet, John Dyer."

"Bard of the Fleece, whose skilful genius made  
That work a living landscape fair and bright;  
Nor hallowed less with musical delight  
Than those soft scenes through which thy childhood  
    strayed,  
Those southern tracts of Cambria, 'deep embayed,  
With green hills fenced, with ocean's murmur lull'd;'  
Though hasty Fame hath many a chaplet-culled  
For worthless brows, while in the pensive shade  
Of cold neglect she leaves thy head ungraced,  
Yet pure and powerful minds, hearts meek and still,  
A grateful few, shall love thy modest lay,  
Long as the shepherd's bleating flock shall stray  
O'er naked Snowdon's wide aërial waste;  
Long as the thrush shall pipe on Grongar Hill."

Engravings after Dyer are very scarce, and fetch a very good price. Died in 1758.

(Dict. of Nat. Biog.; Wordsworth's Poems; the Value of Engravings).

EDWARD EDWARDS, A.R.A. (1738—1806), *Painter*.

His father, a chairmaker and carver, was of Welsh origin, and lived before his settlement in London, at Shrewsbury. Edward was the eldest son, and was born, 7 March, 1738. From his birth he was very weakly, with distorted limbs, and continued small in physique to the end. At an early age he went to a French Protestant School, but was removed at fifteen to work at his father's craft. In 1758 he was admitted a student to the Duke of Richmond's Gallery; and in 1761 to St. Martin's Lane Academy, where he studied from the life. He opened a school for drawing in Soho, and was thus able to maintain his mother and sister. In 1763 John Boydell employed him to make drawings for engravers. He gained a premium from the Society of Arts for his work, "The Death



of Tattius," in 1764. In 1773 he was made A.R.A. During 1775-6 he travelled in Italy. From 1788—1806 he was Professor of Perspective at the Royal Academy. He was a most proficient etcher. He published 52 etchings in 1792. His "Interior View of Westminster Abbey on the Commemoration of Handel" was exhibited at the R.A. in 1793. Numerous illustrations for books were from his designs. He wrote verses and played the violin. In 1808 his "Anecdotes of Painters" was published, a kind of supplementary work to Walpole's "Anecdotes of Painting." During 1766—1806 he exhibited at the Society of Artists, 6; Free Soc. of Artists, 1; R. Academy, 104; British Institution, 1. Died, 19 Dec., 1806.

(Dict. of Nat. Biog.; Redgrave's Dict. of Artists; Bryan's Dict. of Painters.)

**PORTRAIT OF EDWARD EDWARDS.** This picture was painted by Edwards himself, and was engraved by Cardon. The inscription runs: E. Edwards, Associate and Teacher of Perspective in the Royal Academy. Published for the Proprietor as the Act directs, 20 April, 1808.

Full face, with wig covering the ears, and part of forehead. The left hand is resting on the chest holding a book.

Print in the possession of Rev. Mardy Rees, Chelsea.

The following water colours are in the South Kensington Museum:—

NORTH DEAN, CASTLE EDEN, DURHAM ( $8\frac{1}{4} \times 12\frac{7}{8}$ ).

DAVID GARRICK (1716—1779), Actor.

Last drawing from the life. Pencil. Signed and dated 1777. Size,  $7\frac{1}{4} \times 6\frac{1}{4}$ . (The Forster Bequest).

Prints after E. Edwards in the British Museum:—

1. FRONTISPIECE. Henry VII. Shakespeare's works, *Fari Quae Scitiat*. Engraved by Morris.

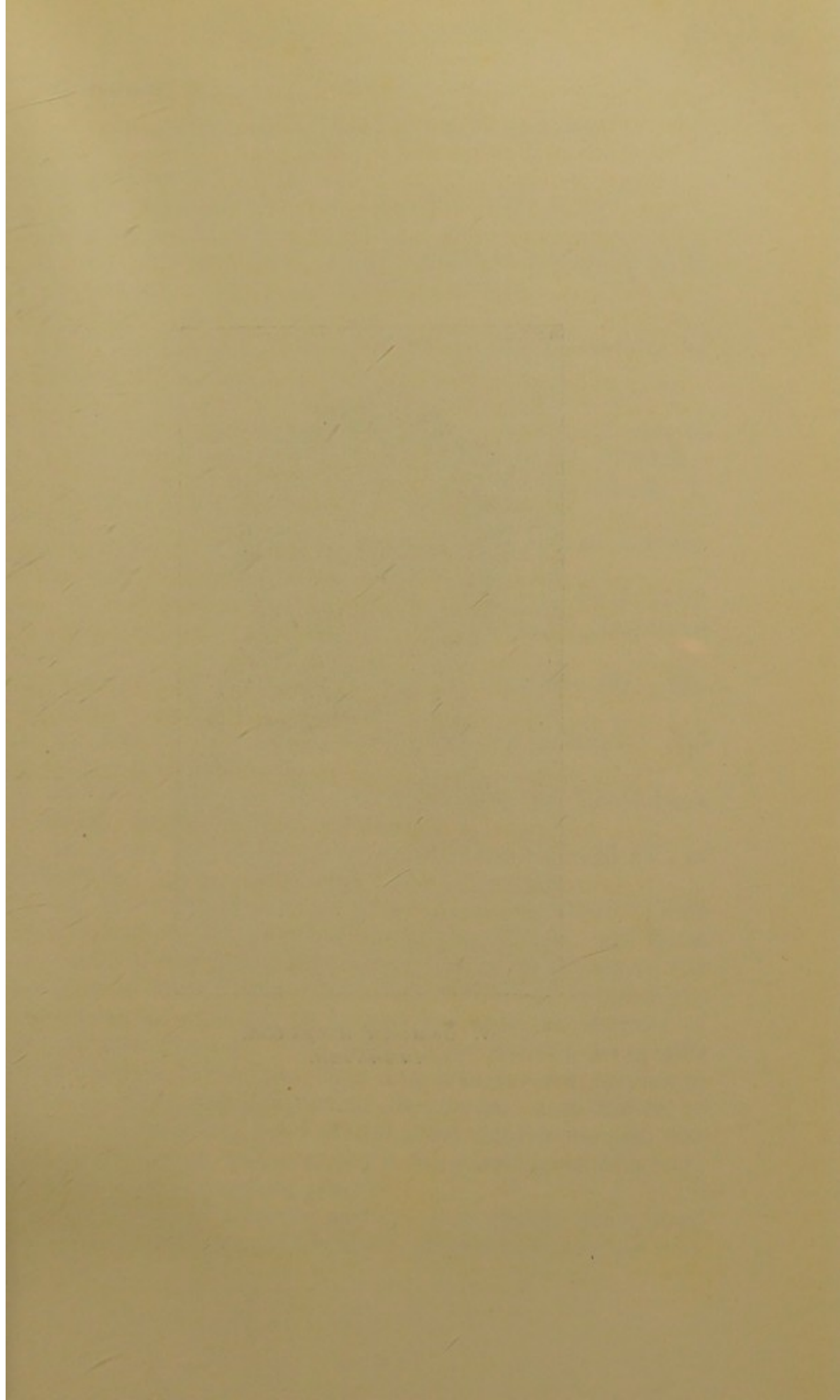
2. FRONTISPIECE. Henry VIII. Act iii. Sc. iii.

"Read o'er this

And then to breakfast with what appetite you may."

3. THE GOOD SAMARITAN: "Take care of him, and whatsoever thou spendest more, when I come again I will repay thee." Engraved by J. Hall.









W. CAMDEN EDWARDS,  
ENGRAVER.



## 4. ROMEO AND JULIET. Act V. Sc. I.

“ I sell the poison, thou hast sold me none.”

Engraved by Mr. Walker.

## 5. LOVE'S LABOUR LOST. Act IV. Sc. 4.

Engraved by M. Leart.

“ Ah! you whoreson, Loggerhead, you were born to do me shame. Guilty, my Lord, I confess.”

## 6. ZARA. Act II. Sc. 3.

Mr Garrick and Miss Younge in the characters of Lusiquan and Zara.

Lus: “ Yes—yes; 'tis she! this little cross ——”

7. THE DISCOVERY OF AMERICA. A group of natives with Columbus and his crew. Engraved by W. Walker.

8. BARN-ELMS. The figures were engraved by J. Hall and the landscape by E. S. Middiman.

9. EDWARD THE MARTYR stabbed by order of Elfrida. Engraved by J. Hall.

10. THE DEATH OF WILLIAM II. Engraved by J. Hall.

11. ALFRED IN THE NEAT-HERD'S COTTAGE. Engraved by J. Hall.

12. SURRENDER OF CALAIS TO KING EDWARD III. Engraved by J. Hall.

13. CANUTE COMMANDING THE SEA TO RETIRE. Engraved by J. Hall.

14. MARGARET, QUEEN OF HENRY VI., protected by a Robber. Engraved by C. Grignion.

15. LADY ELIZABETH GREY petitioning Edward IV. to restore her lands. Engraved by C. Grignion.

16. MARINE SOCIETY ACT FOR INCORPORATION. This print is humbly addressed to the British Nation: and more particularly designed as an expression of gratitude to the memory of Wm. Hickes, Esq., a merchant of Hamburgh, whose legacy contributed largely towards the support of the Marine Society. The advantages derived from this institution by fitting out boys and men for sea service in time of war; and promoting commerce, and Police in Peace, by relieving boys in the most dangerous and distressed condition, will ever merit the munificence of a free, generous, and Maritime people.

The Group of Charity and the Boy (being the gift of Thomas Nash, Esq., of London), alludes to the figure now



standing on a Pedestal, with its proper inscription on the south side of the Royal Exchange.

Lord Romney, Thornton and Jonas Hanway are represented in this picture.

17. VIEW OF THE TEMPLE OF PEACE AT ROME. To His Royal Highness William Henry, Duke of Gloucester and Edinburgh, &c., &c. Engraved by F. Jukes.

18. AMPHITHEATRE OF TIBRIS AT ROME. To His Royal Highness William Frederick of Gloster.

ETCHINGS:—

In the Print Department of the British Museum:—

(1) A collection of Views and Studies (51 in number). “After Nature with other subjects designed and etched by Edward Edwards, Associate and Teacher of Perspective in the Royal Academy, London, 1790.”

(2) Another collection, contains 120 etchings. It is described as “A collection of Etchings, with their progressive variations from the first attempt by Edward Edwards, associate, and professor of perspective in the Royal Academy, 1799. The artist’s portrait is included in this collection. The first attempt bears the date of 1755.

In the South Kensington Museum we may see these engravings after him:—

ENTRANCE OF STRAWBERRY HILL. Engraved by J. Newton.

WILLIAM BYRNE, Landscape Engraver, 1743—1805.

He gained the Society of Arts medal in 1765 for an engraving of Wilson’s “Villa Madama;” engraved the Antiquities of Great Britain after Hearne.

Bust to right, the bust in outline. Vignette. E. E., 1804.

JONAS HANWAY, Esquire, 1712—86.

Painted and engraved at the desire of the Governors of the Marine Society, A.D. 1780. Robert Dunkarton, Engraver. Philanthropist, founded or improved the Marine Society, Foundling and Magdalen Hospitals; the first to carry an umbrella in London.



GEORGE EDWARDS (1694—1773), *Natural History Draughtsman.*

This learned and clever draughtsman was born at Stratford, in Essex, in the year 1694, but his father came of a good Welsh stock. During 1716—1731 he travelled in Holland, Norway, Belgium and France, studying all the artistic works that came in his way. In 1733 he was appointed Librarian to the College of Physicians. During 1745—51 he published "A natural history of uncommon birds and animals," and during 1758—64, "Gleanings of Natural History." Died at Plaistow—whither he had retired—in 1733.

JOHN KELT EDWARDS, *Portrait Painter.*

A native of Blaenau Festiniog, who has studied Art in France and Italy. He has visited Rome, Florence, Munich, and other important centres of Art. For four years he studied at the "Beaux" Arts Academy, Paris, under Bonnat. He has an etching of this celebrated painter presented to him by the artist himself. Several prizes were secured by him at the National Eisteddfod years ago, notably, that for a "Series of twelve illustrations for Bardd Cwsg" (The Sleeping Bard) at Liverpool, in 1900.

Among the portraits executed by him are:—

THE RT. HON. D. LLOYD GEORGE, Chancellor of the Exchequer.

SIR S. T. EVANS, Solicitor General.

O. M. EDWARDS, Minister of Education for Wales.

JOHN HINDS, ESQ., M.P.

TIMOTHY DAVIES, ESQ., M.P., Fulham, and others.

THE RIGHT HON. LORD MAYOR OF LONDON (W. Vaughan Morgan), Whitehall Court.

Mr. Edwards is a most versatile artist, as his drawings, sketches, and illustrations, on view in his studio prove. His illustrations for Daniel Rees's translation of Dante (Dwyfol Gân) brought him into prominence in the world of Welsh Literature.



JOSEPH EDWARDS (1814—1882), *Sculptor.*

Born at Merthyr Tydvil, Glamorganshire, 5 March, 1814. His father, James Edwards, was a stone-cutter. It was a common remark amongst the neighbours that some day Joseph would be famous, for he had a most striking head. He left home, first for Swansea; and then for London in 1835. He carried with him a letter of introduction to Mr. Behnes, the Sculptor. But unfortunately Behnes could not then employ him, but a friend of his engaged him as a mason after being without employment for a little time. In 1837 he entered the Royal Academy as a student, and captured the medal that same year for the best specimen of antique work. In 1839 he secured the first of the three medals offered. He was afterward very successful and did not lack commissions. Joseph Edwards was not only a great sculptor, but a profound thinker, and deeply religious. His home in London was in Robert-street. Died, 9 January, 1882, and buried in Kensal Green. The "Art Journal" always praised his works, and published prints of the most important ones. On one occasion it stated: "He has proved himself to be a man of deep and earnest thought, purposing to make his Art elevated and intellectual." Among his works may be named:—The Bust of Thomas Stephens, Merthyr, the author of the "Literature of the Cymry;" "The Babe's Slumbers;" "The Maiden's Reverie;" "The lovely Young Lavinia;" "The Daughter of the Dawn;" "The Weary Reassured;" "The Last Dream;" "The Vision of Angels;" "Adoration;" "The Great Philosopher and the Intelligent Youth" ("The highest learning is to be wise, and the greatest wisdom is to be good"). Between 1838—78 he exhibited at the Royal Academy 70 productions.

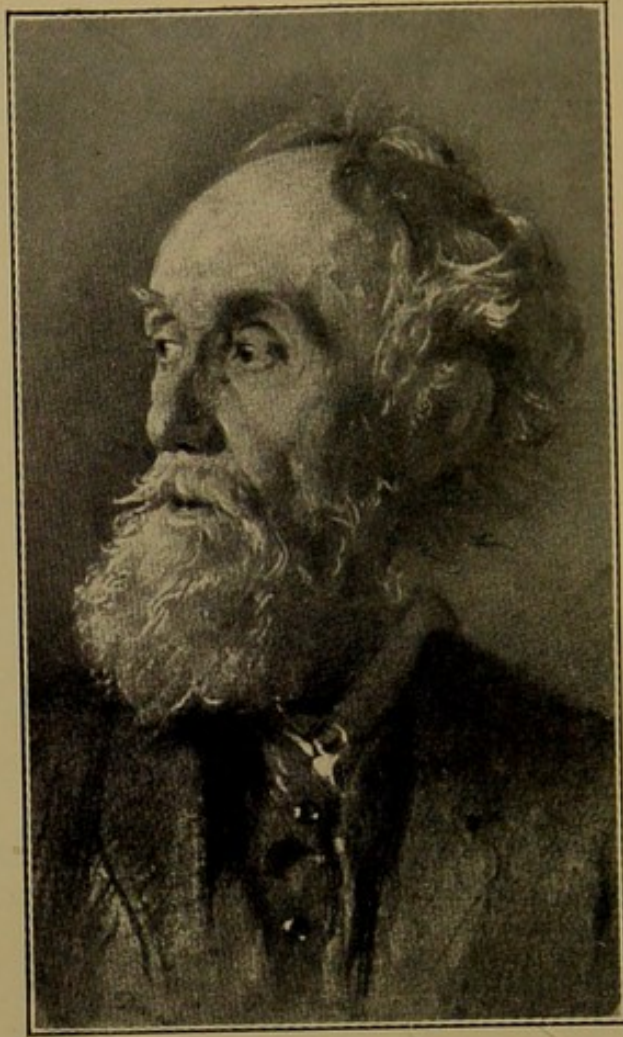
PORTRAIT OF JOSEPH EDWARDS at the Cymmrodorion Rooms, Chancery Lane, by B. S. Marks.

RELIGION. This Statue, seven feet high, executed in the finest Sicilian marble, is in the Highgate Cemetery, and was erected in memory of Mrs. Vaughan, the wife of Rev. R. C. Vaughan, M.A. She was a remarkable lady, and it was fitting that her monument should be design-



THE UNIVERSITY OF CHICAGO  
LIBRARY





**J. DEFFET FRANCIS,  
PAINTER.**



ated—Religion. A passage in Pollock's "Course of Time" seems to have suggested the theme to Edwards:

" Daughter of Grace! Religion!  
 . . . . . now humbly bent  
 Upon thyself, and weeping down thy cheek,  
 That glowed with universal love immense,  
 A tear, pure as the dews that fall in Heaven."

The "impersonation is designed in the most exalted conception of Christian Art" (*Art Journal*). The draperies are superb and the features are beautifully modelled. The right hand is resting on the Holy Bible. The engraving of this work by Mr. R. A. Artlett has made it a picture with sublime, religious, feeling.

A repetition of this monument is in the Cefn Cemetery, Merthyr, and is known as "The White Lady."

Prints in the British Museum after Joseph Edwards:—  
 RELIGION, DAUGHTER OF GRACE. Engraved by R. A. Artlett.

A VISION. Telling "of things" as Milton sings,—

" Which no gross ear can hear."

The following inscription is engraved: In holiness and in purity live, and in a high enlightened love do ye to others as ye would that they should do unto you. Peace be with you. Amen.

By F. R. Roffe Del? R. A. Artlett, Engraver.

" EVER LET LOVE AND TRUTH PREVAIL." Engraved by R. A. Artlett.

THE LAST DREAM. From a monument by J. Edwards to the late Miss Hulton, of Sowber Hill, near Northallerton.

Drawn by F. R. Roffe, Engraved by R. A. Artlett.

THE ANGEL OF LIGHT. From Monument to the late Rev. Evan Charles Owen, North Wales.

Drawn by F. R. Roffe, Engraved by R. A. Artlett.

RELIGION CONSOLING JUSTICE. From a monument to the late Right Hon. Sir John Bernard Bosanquet, one of Her Majesty's Judges.

Drawn by F. R. Roffe, Engraved by R. A. Artlett.



SYDENHAM TEAST EDWARDS, F.L.S. (1769—1819),  
*Botanical and Animal Engraver.*

A native of Abergavenny, and the son of a schoolmaster and organist in that town. Colonel Bradney, of Talycoed, author of "A History of Monmouthshire," states that Edwards was born at Usk, and that he was baptized there 5 August, 1768. His father, Lloyd Pithell Edwards, was master at the time at the Grammar School at Usk (?). His mother's maiden name was Reece of Llantilio Crossenny. Mr. Curtis, the founder of the *Botanical Magazine* was shown some of the drawings copied by young Edwards from the "Flora Londinensis," and they so pleased him, that he sent for him to London, where he was taught drawing, and rose to such eminence as naturalist-engraver. All the plates which appeared in the *Botanical Magazine* for many years were entirely his work. In 1815 Edwards and John Bellenden Kerf, founded the *Botanical Register*. He published a book on dogs, entitled "Cynographia Britannica," 1800—5; and illustrated volumes by his master, William Curtis—"Botany" and "British Grass." In 1812 he published "New Flora Britannica." Several of his drawings appeared in Dr. Abraham Rees's "Cyclopaedia," the *Sportsman's Magazine*, and other publications. He exhibited 12 pictures at the Royal Academy. He was a faithful delineator of nature, and was not surpassed by any draughtsman of plants and animals. In the Royal Garden, Kew, a large collection of his drawings is preserved. Died in Barossa Place, Chelsea, 8 Feb., 1819, and was buried in Chelsea Old Church.

(Vide "Monument" in Chelsea Church, "Chelsea Old Church," p. 246; "Notable Welshmen," by Rev. Mardy Rees).

Particulars concerning Syd. Edwards may be seen in the following works (as well as those mentioned in my volume "Notable Welshmen"):

1. "Memoirs of the Life and Writings of William Curtis." Published by Samuel Curtis, 1828. The notes are prefixed to the General Indexes to the Plants figured in the Magazine.



2. "Gardener's Chronicle" (4 June, 1898, p. 340), in an article by Mr. W. Botting Hemsley.
3. "Gent. Mag.," Feb., 1819, p. 188.
4. "History of Fulham," by Faulkner, 4to. p. 316.

In an old history of Chelsea we find the following letter from Sydenham Edwards to Faulkner, the author of the "History of Fulham." The author (Faulkner) writes:

"Whilst I was writing the History of Fulham I had occasion to consult Mr. Edwards concerning the introduction of moss roses into this country: and from him I received the following interesting letter on the subject:

"Dear Sir,—

"With respect to Mr. Rensch's being the introducer of the moss rose (*rosa muscosa*), I can find nothing to disprove the assertion: a circumstance wholly unknown to any of our botanical writers. Old Gerard, in his Herbal, makes no mention of the Moss Rose; hence may be inferred its introduction was of later date. Linnaeus considers it as a variety only of Centifolia. Miller is of opinion the Moss Rose, or Moss Province, as it is often called, is a perfectly distinct species. With this latter belief I am inclined to agree, having within these two years seen and figured (for the Botanical Magazine, not yet published) the Moss Rose in its complete single state, from the Nursery of Messrs. Lee and Kennedy. I have not yet learned from whence they procured the plant, or whether it continues to shew the same habits. Could you discover the country of which it is a native, the information would be very desirable, hitherto, I believe, unknown to Botanists. Perhaps the present people might remember the circumstances, of which I shall be glad to hear.

"Should these remarks be of any utility, it will gratify,  
Sir, yours,

SYDENHAM EDWARDS.

Charles-street, Queen's Elm, Chelsea,  
Nov. 15, 1812,"

The following works by Sydenham T. Edwards may be seen in the British Museum (Print and Drawing Department). They were purchased at the Benoni White Sale, August, 1879:—



1. DECOY FOR WATERFOWL. Signed Syd. Edwards, 1796. Arched nets at the four corners of a pond. A man and dog in the foreground.

Body colours on vellum; roy, 7 x 10 $\frac{3}{4}$ in.

2. Two on one mount, roy:

(1) WHITE-FRONTED OR LAUGHING GOOSE. Two geese by the sea-shore, one flapping its wings. Signed Syd. Edwards.

Water colours on vellum: 3 $\frac{3}{4}$  x 5 $\frac{3}{4}$ in.

(2) TAME GOOSE. Two geese by sea-shore; one standing in water about to pick up something. Signed, Syd. Edwards.

Water colours on vellum: 3 $\frac{3}{4}$  x 5 $\frac{3}{4}$ in.

3. Two on one mount, roy:

(1) BRENT GOOSE. A pair by a stream. Signed, Syd. Edwards.

Water colours on vellum, 3 $\frac{7}{8}$  x 6in.

(2) COMMON WILD DUCK. Duck and drake on a small grassy island. Signed, Syd. Edwards.

Water colours on vellum, 3 $\frac{3}{4}$  x 5 $\frac{7}{8}$ in.

4. Two on one mount, roy:

(1) DUCK. A drake and two ducks, one white. Signed, Syd. Edwards, 1795.

Water colours on vellum, 3 $\frac{3}{4}$  x 5 $\frac{7}{8}$ in.

(2) DUCK. Drake and duck. Signed and dated 1795.

Water colours on vellum, 3 $\frac{3}{4}$  x 5 $\frac{7}{8}$ in.

5. Two on one mount, roy, viz.:

(1) DUN BIRD. A pair near water, bulrushes on the right. Signed, Syd. Edwards.

Water colours on vellum, 3 $\frac{3}{4}$  x 5 $\frac{7}{8}$ in.

(2) SCOTER OR BLACK DIVER. A pair by a stream, one in the water. Signed, Syd. Edwards.

Water colours on vellum, 3 $\frac{3}{4}$  x 5 $\frac{7}{8}$ in.

6. Two on one mount, roy:

1. EIDER DUCK. A pair. Signed and dated, Syd. Edwards, 1795. Water colours on vellum, 3 $\frac{3}{4}$  x 5 $\frac{7}{8}$ in.

2. PIN-TAILED DUCK. The duck in water, drake on land.

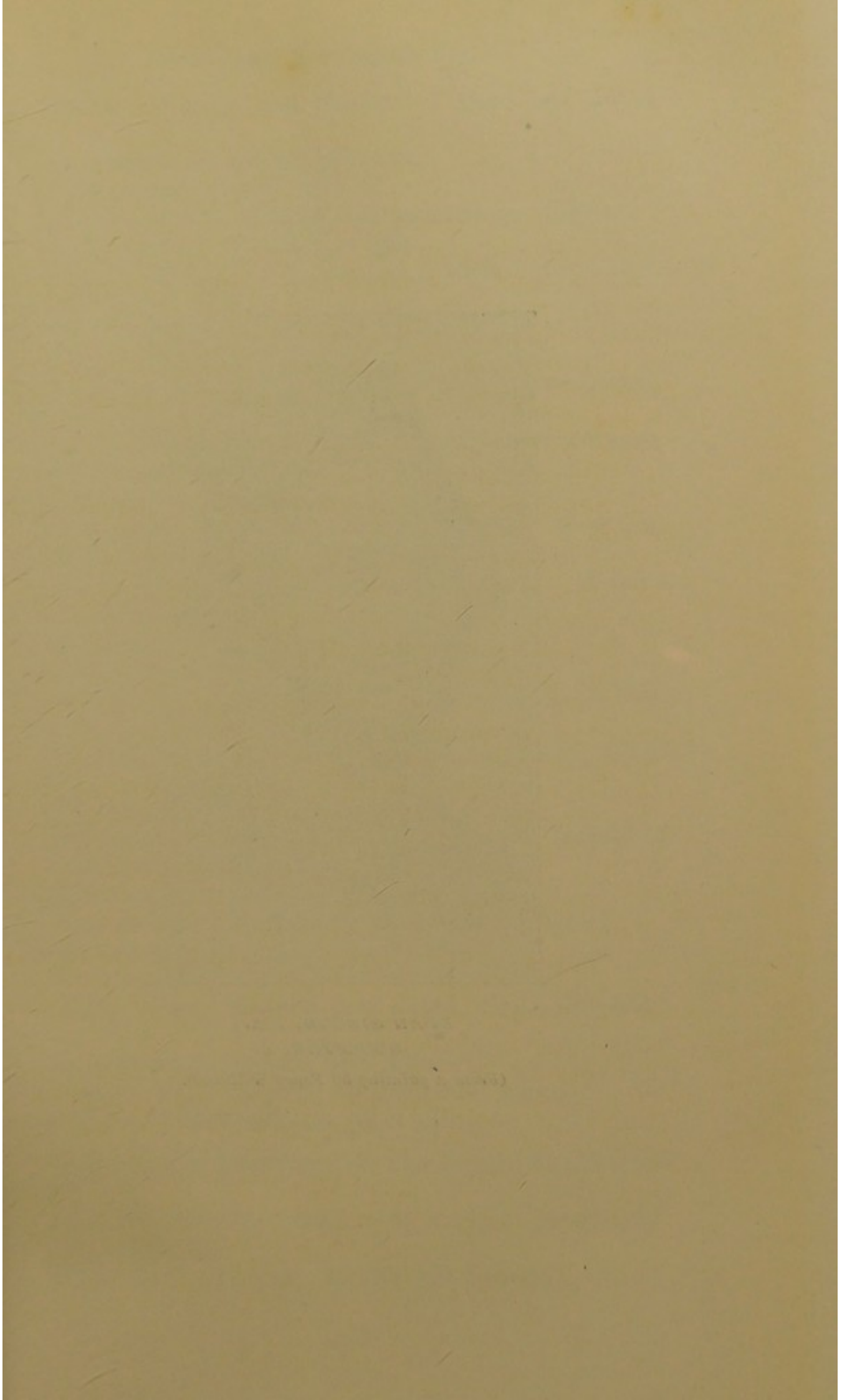
Water colours on vellum, 3 $\frac{3}{4}$  x 5 $\frac{7}{8}$ in.

7. Two on one mount, roy:

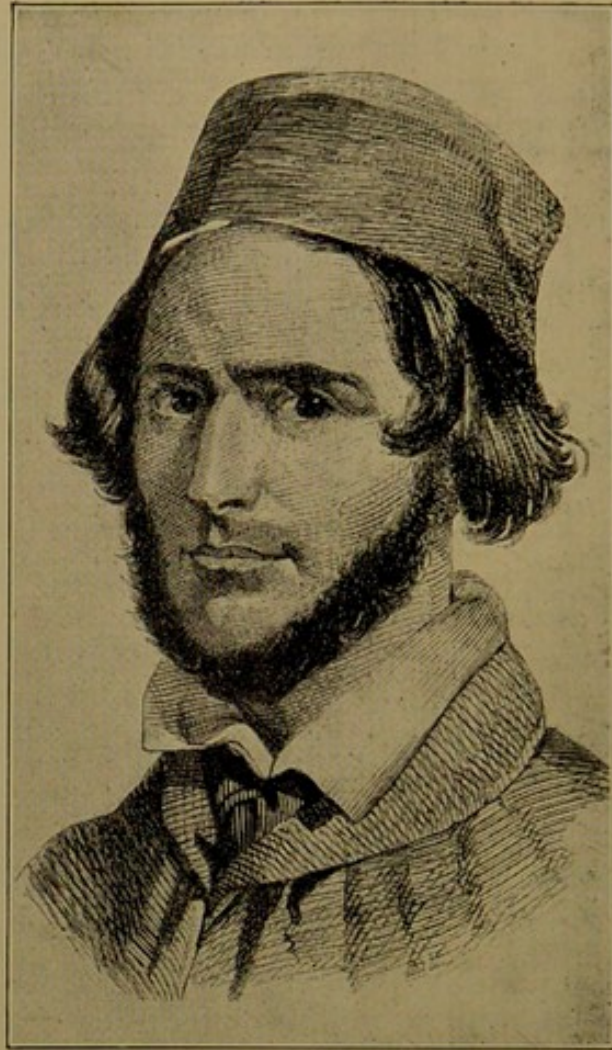
1. GODWALL. A pair on small island. Signed.

Water colours on vellum, 3 $\frac{7}{8}$  x 5 $\frac{3}{4}$ in.









**JOHN GIBSON, R.A.,  
SCULPTOR.**

*(From a painting by Penry Williams).*



2. GEESE. Goose and gander. Signed and dated, 1795.

Water colours on vellum,  $3\frac{3}{4} \times 5\frac{5}{8}$ in.

8. Two on one mount, roy :

1. SWANS. A pair side by side swimming. Signed.

Water colour on vellum,  $3\frac{7}{8} \times 5\frac{3}{4}$ in.

2. VELVET DUCKS. A pair on a bank near water.

Signed and dated, 1795.

Water colours on vellum,  $3\frac{3}{4} \times 5\frac{3}{4}$ in.

9. Two on one mount, roy :

1. LONG-TAILED DUCK. Water colours. Signed, 1795.

$3\frac{5}{8} \times 4\frac{7}{8}$ in.

2. BLUE-WINGED SHOVELLER DUCK. Water colours.

Signed, 1793.  $3\frac{7}{8} \times 5\frac{7}{8}$ in.

10. Two on one mount, roy :

1. SCAUP DUCK. A pair. Water colours,  $3\frac{3}{4} \times 6$ in.

Signed and dated, 1795.

2. GREY LEG GOOSE (Fen Goose of Lister). A pair.

Signed and dated, 1795.

Water colours on vellum,  $3\frac{3}{4} \times 5\frac{7}{8}$ in.

11. Two on one mount, roy :

1. GARGANEY. A pair. Water colours,  $3\frac{7}{8} \times 6$ in.

1795.

2. SHELDRAKE. Pair on shore of a rocky cave.

$3\frac{3}{4} \times 5\frac{7}{8}$ in.

12. Two on one mount, roy :

1. WIDGEON. Pair. Male on shore and female in

water. Rushes. 1795.

Water colours on vellum,  $3\frac{3}{4} \times 5\frac{7}{8}$ in.

2. TAME SWAN. One on shore, one on the water.

Water colours,  $3\frac{3}{4} \times 5\frac{7}{8}$ in.

13. Two on one mount :

1. TEAL. Pair. Signed and dated, Syd. Edwards,

1795.

Water colours on vellum,  $3\frac{3}{4} \times 5\frac{7}{8}$ in.

2. GOLDEN EYE. A pair. Signed and dated, S. Ed-

wards, 1793. Water colours,  $3\frac{3}{4} \times 5\frac{7}{8}$ in.

WATER COLOUR PAINTINGS in the South Kensington Museum:—

1. SOLITARY SNIPE OF NEPAL.  $8\frac{1}{2} \times 10\frac{3}{4}$ . Dated 1787.

In the Art Library.

2. WOODCOCK.  $7\frac{1}{4} \times 9$ . In the Art Library.



## ETCHING :

3. "From the Life." Tiger and Tigress. Most life-like.

A copy of this was published in London, 1 Aug., 1810. The above is in the British Museum, Print Department.

PRINTS after him may be also seen in this Department.

4. Quadrupeds: Genus Ovis—Sheep, Norfolk and Herefordshire Breed.

5. Mammalia: Order Glires, Genus Dipus, Jerboa, Genus Lepus (Hare), Genus Hyrax.

6. Equus: From the stock of the Duke of Bedford.

7. Puora Genus Camelus and Camelus Dromedarius.

8. Old English Hounds.

9. Falconer, Dogs, and Hunter.

WILLIAM CAMDEN EDWARDS (1777—1855), *Engraver*.

A Monmouthshire man, born in 1777. At the age of 25 he proceeded to Bungay, Suffolk, where he was engaged to make portrait engravings, and other illustrations, for an edition of the Bible. Bunyan's "Pilgrim's Progress" was illustrated by him. Portraits were his special branch. His most popular prints are those of Joshua Reynolds, Dr. Johnson, Hogarth, James Hogg, Milton and his daughters. A most industrious worker. Mr. Dawson Turner, a banker and friend, has made a complete collection of his engravings and etchings. Died, 22 August, 1855, at Bungay.

Portrait of Edwards,  $9\frac{7}{8} \times 7\frac{1}{16}$ , in the possession of Rev. Mardy Rees. Etched by Mrs. Dawson Turner, and printed by W. C. E., 1815.

The following Engravings by him are in the British Museum:—

1. Honble. Mrs. Damer, after R. Cosway.
2. Sir Joshua Reynolds.
3. The Vintage, after J. Severn.
4. Lady Elizabeth Villiers, after Chalon. Very rare.
5. John Milton, after Vertue, appeared in the Poetical Works of Milton, 1835. Vol. i. Frontispece.
6. John Milton, aet xxi. In the above work also Vol. ii. Frontispece.



7. Milton dictating to his daughters. Vol. ii. of above work.
8. Sir Henry Bedingfeld, Knt., of Oxburgh, Norfolk, Governor of the Tower, 1555, from a portrait at Oxburgh.
9. Aleyn Peirce, Priest, Master of St. John's College, Cambridge, on its foundation in 1516. From a picture in the Guildhall, Norwich.
10. Henry Fuseli, R.A., after T. Lawrence.
11. Nicholas Hilliard from a miniature by himself copied by G. P. Harding.
- Vide Walpole's Anecdotes of Painting in England, edited by Rev. James Dallaway, Vol. i., p. 285.
12. Earl of Leicester, from a bust at Walkham, Norfolk. Not published.
13. Bank Note. Bungay Suffolk and Norfolk Bank (Figures).
14. Rev. Edward Pearson, after W. M. Bennett.
15. James Watt.
16. James Hogg. Unfinished Proof for Engraver's Works.
17. Sir Robert Strange. Engraver. Vide Walpole's Anecdotes previously mentioned, Vol. v., p. 270.
18. John Flaxman, after J. Jackson, R.A.
19. After a painting by Salvator Rosa. Inscribed to Robert Sparrow, Esq., of Wortingham Hall.
20. Sir Wm. Chambers, after Sir J. Reynolds.
21. Hogarth and dog. Inscribed W. C. Edwards to his friend and pupil, Mr. John Curtis.
22. Head of John the Baptist, from a painting in the possession of Dawson Turner, Esq.
23. Crucifixion. From a sketch painted by Vandyck in the collection of Dawson Turner, Esq.
24. Dr. Sayers, an accomplished scholar and a native of Norwich.
25. Elisha de Hague, Town Clerk of Norwich, after Wm. Hilton, R.A.
26. Rev W. B. Salmon.

The following Engravings by him are in the South Kensington Museum:—

Isaac Hawkins Browne, the Elder, Poet, author of "De animi Immortalitate," after Highmore.



Ha. len. to left looking to front with curled wig. Ind. proof before letters except engraver's name. Size,  $7\frac{13}{16} \times 5\frac{1}{2}$ .

Benjamin Johnson. "From an original picture."

Ha. len. looking to front. Open letter proof,  $9 \times 6\frac{16}{16}$ .

Nicholas Revett, Architect and Artist, Joint Editor of the Antiquities and Ruins of Athens, and author of Ionian Antiquities.  $13\frac{5}{8} \times 10$ . After Ramsay.

Dominique Serres, Marine Painter. O. Humphrey print. W. C. E., 1821.

Ha. len. looking to front, bent forward, slightly etched, vignette.  $4\frac{1}{8} \times 4$ .

James Stuart, called Athenian Stuart, author of Antiquities of Athens.

Ha. len. to left; white neckcloth; hair tied behind head.  $13\frac{7}{16} \times 10\frac{1}{8}$ .

Sir John Vanbrugh, after Sir J. Kneller.

Ha. len. to left looking to right; long hair and wearing badge. Engraved for Murray's "Lives of British Architects," 1830, Vol. 14, of Lives of British Painters, Sculptors, &c.  $3 \times 2\frac{1}{2}$ .

William of Wykeham (1324—1404), Founder of New College, Oxford, Bishop of Winchester, and Lord High Chancellor. Engraved from a picture in Winchester College.

Bust to front, wearing mitre and cope, 1830.  $3 \times 2\frac{1}{2}$ .

Richard Porson, the great Greek Scholar, after Hopper.

"Diogenes throwing away his dish," after Salvator Rosa.

Tallyrand and Murat. These Engravings are in the possession of the author, as well as several Scriptural works.

The following are in the British Museum:—

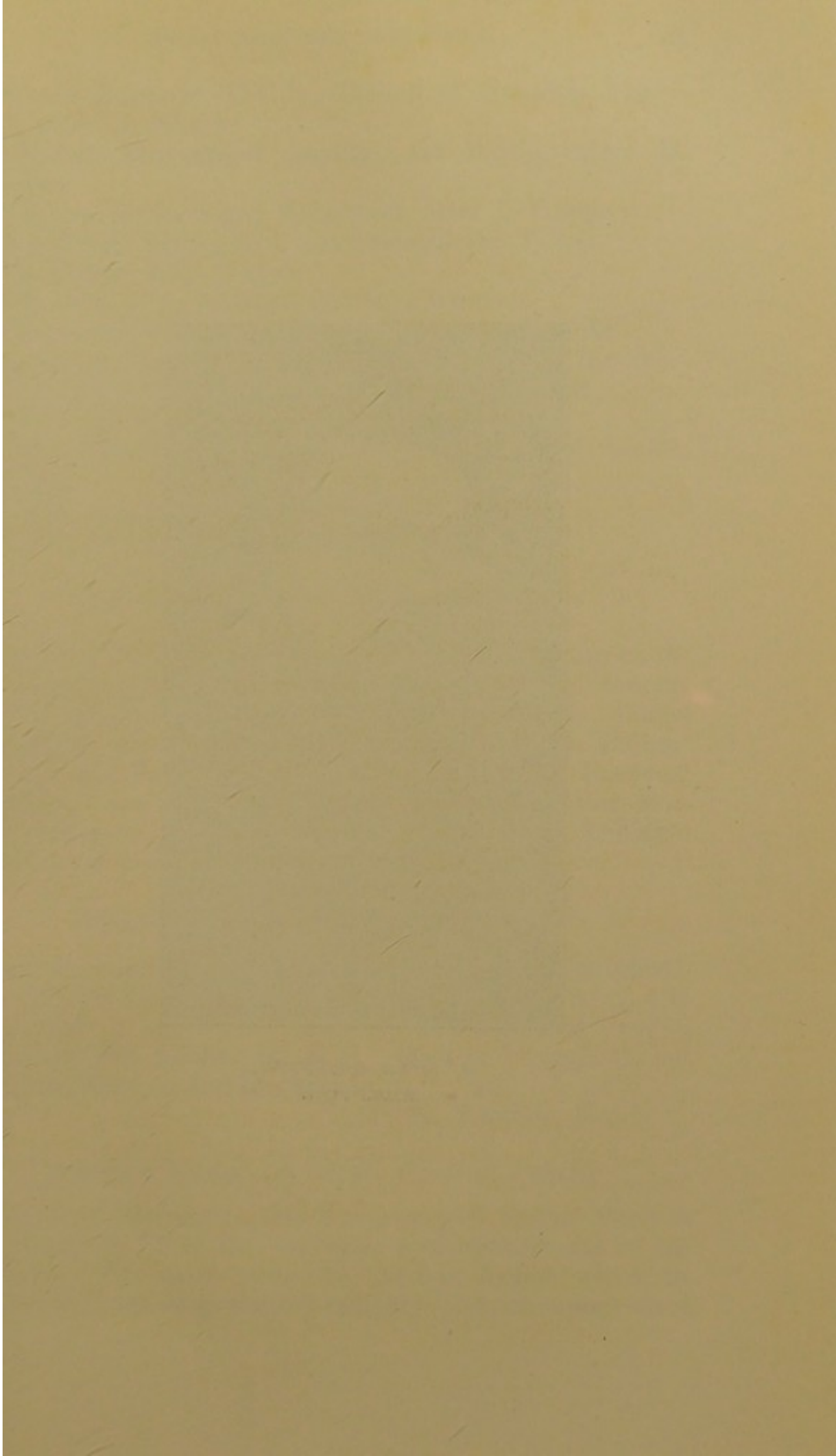
Edward Bacon, of Earlham Hall, Norfolk, M.P. for Norwich, d. 1786. Line,  $7\frac{1}{4} \times 5\frac{5}{8}$ in.

John Bacon, R.A., Sculptor, 1740—99, after J. Russell.  $3\frac{3}{8} \times 2\frac{3}{4}$ in.

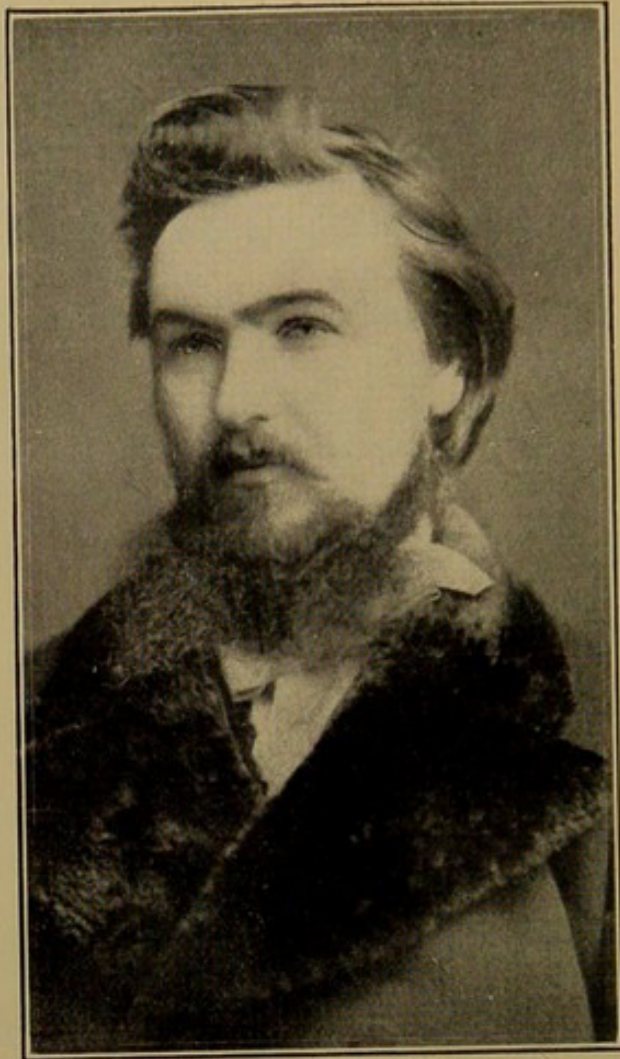
Waller Bacon, of Earlham Hall, Norfolk, M.P., d 1734.  $6\frac{7}{8} \times 5\frac{5}{8}$ in.

James Barry, R.A., painter, after J. Barry.









J. MILO GRIFFITH,  
SCULPTOR.



Henry Bathurst, D.C.L., Bishop of Norwich, 1744—1837, after G. Hayter.

Charles Townshend Baying, 1st Baron, after D. Gardner.

Sir George Howland Beaumont, after J. Hoppner.

Sir Henry Bedingfield, constable of the Tower.

Sir Robert Bell, d 1577.

Ed. Bird, R.A., painter, after F. Chantrey.

Augustine Briggs, M.P. for Norwich, 1617—84.

Sir Thos. Browne, M.D., author of "Religio Medici."

John Carter, bailiff of Great Yarmouth in 1641.

Wm. Castleton, Dean of Norwich, 1538.

John Singleton Copley, R.A., painter after Gainsborough.

Oliver Cromwell, after S. Cooper.

John Custance Norfolk, after C. Grignion.

WILLIAM ELLIS (b. 1747), *Engraver*.

Born in London in 1747. He studied engraving under William Woollett, and executed some plates in concert with his master. A number of charming prints, chiefly landscapes, were done by him from designs by Thomas Hearne, and Paul Sandby. Five views of the "Battle of the Nile," were executed by him in aquatint after William Anderson, and published in the year 1800. The date of his death is not known.

WILLIAM ESSEX, Pontypool (Fl. 1870).

He lived with his brother, Dr. Essex, at Pontypool, and painted landscapes, portraits and dogs. Essex was considered a very good painter, and executed several works for Mr. Fothergill, M.P. Died at Pontypool, but we have failed to find the date.

(T. H. Thomas, Esq.).

RICHARD EVANS (d. 1871), *Portrait Painter*.

Born at Hereford. He was engaged by Sir Thomas Lawrence to fill in the draperies and background of his pictures. For many years he lived in Rome, where he copied pictures from the old masters, and attempted some



fresco-painting. He also painted original portraits in that city. Some of the Raphael Arabesques in the South Kensington Museum were copied by Evans; also the following portraits in the National Portrait Gallery: Sir Thomas Lawrence, Lord Thurlow, Thomas Taylor, the Platonist. Died at Southampton in 1871, at the age of 87.

SAMUEL EVANS, Windsor (Fl. 1790), *Landscape Painter*.

A native of Flintshire, and the father of William Evans (Eton). Water colour painter. He removed to Windsor in order that he might follow his artistic studies. His landscapes were considered very good, and were very much in demand.

(Private information).

WILLIAM EVANS (1811—1858), *Painter*.

A North-Walian, born in 1811. From the outset he was quite independent of the Schools of Art. He was very original and very competent. He isolated himself from the world, and took up his abode at a farmhouse, called Tyn-y-car, near the spot where the Lledr and Conway join. His painting the "Traeth Mawr," is artistic, original, and masterly. In 1852 he visited Genoa, Naples, and Rome. The old Society of Painters in Water Colours made him an Associate Member a short time before his death, which occurred 7 December, 1858.

In the British Museum (Print and Drawing Department):—

ON THE COAST: EVENING. In the foreground—dark water. The ground slopes from this to a kind of jetty at the right, with a group of buildings upon it, and a few masts behind it rising against the twilight sky: at the left sand is seen, with the sails of two fishing boats in the distance. Several figures near the buildings.

Water colours, roy,  $7\frac{7}{8}$  x 10 $\frac{5}{8}$  in.

AUTUMN LANDSCAPE, NORTH WALES. A desolate valley, with dark, shallow stream. Snow covered mountain, and heavy rain clouds driving over its summit. A woman is



seen at the right on a packhorse, with another woman walking beside her.

Water colours, roy,  $8\frac{5}{8}$  x  $13\frac{1}{2}$  in.

Prints after him in the British Museum:—

THE FISHERMAN MENDING HIS NET. Engraved by C. Fox.

RICHARD WATSON, after Romney. Drawn by W. Evans.

JAMES BARRY. Drawn by W. Evans. Engraved by C. Picart.

### WILLIAM EVANS, ETON (1798—1877).

The son of Samuel Evans—a Flintshire man who had removed to Windsor to carry out his studies in Art—born 4 Dec., 1798. Young Evans was intended for the medical profession, but he abandoned it in favour of Art. He was fortunate in securing W. Collins, R.A., as his Art Master. In 1828 he exhibited paintings of Barmouth, Llanberis, Thames, and Windsor, which attracted much attention. During (1818—27) he was Drawing Master at Eton; and (1840—77) House Master. He contributed largely towards bringing about a reformation in the School. He exhibited at the R. A., 19; British Institution, 1, and Suffolk Street Exhibition, 3. Died New Year's Eve, 1877. (Bryan's Dict. of Painters; Redgrave's Ditto).

In the British Museum, the following Prints are after him:—

ETON FROM THE LOCKS. Engraver, James Redaway.

PLAYING FIELDS (during the Eton Montem). Engraver, Chas. J. Lewis.

SCHOOL YARD (during the Eton Montem). Engraver, Chas. J. Lewis.

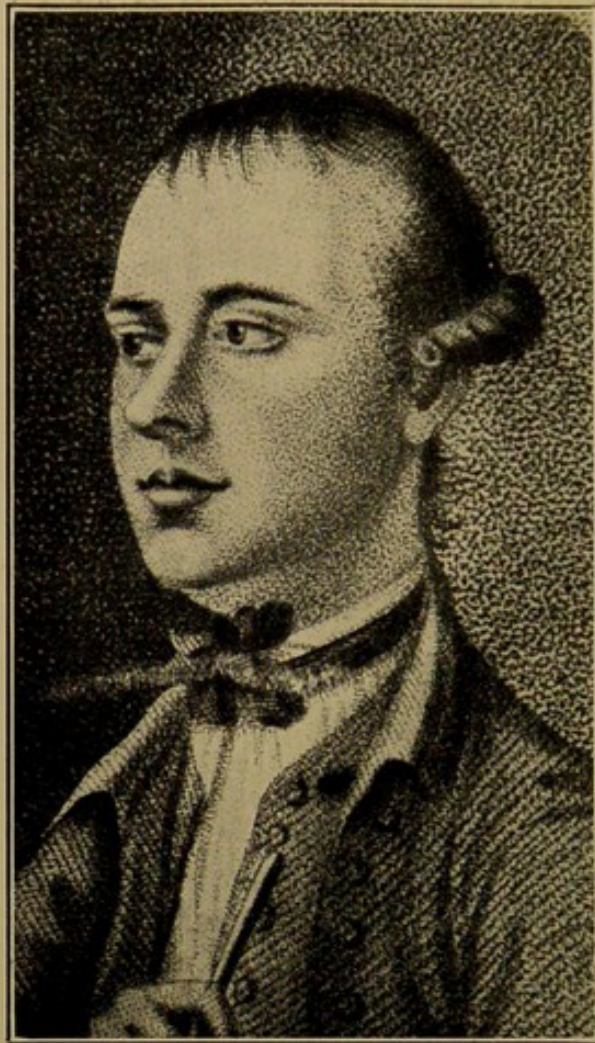
The above are excellent specimens of his work.

(a) MOUNTAINS, with figures; (b) SEA COAST, with figures. These two are on the same mount.

### J. DEFFET FRANCIS (1815—1901), *Painter*.

The son of a coach builder, born in Swansea in 1815. When a boy he attracted notice by his designs and paint-





| MOSES GRIFFITH,  
ENGRAVER.



Madlle. Cerito, a dancer, 1858.

Emma Romer, proof, lithograph.

Queen Victoria.

Fanny Cerito, 1846.

W. C. Macready.

Major General Sir Wm. Nott, 1845. Very fine.

Captain Bowen Davies, 1844.

Robert Peel, 1841.

A Little Girl.

“Autumn—Scotland—Evening.”

This was the first of a proposed series of four pictures intended to illustrate the four nationalities of the United Kingdom—the four seasons of the year, and the four periods of the day. Autumn, with Scotland for the scene, and evening for the period of the day is the subject of the first picture. It was exhibited at the Society of British Artists at the Suffolk Street Gallery. In the *Illustrated London News Supplement*, Aug. 13, 1859, p. 159, we read:—“In his treatment of the poor gleaner Mr. F. has judiciously avoided on the one hand, that excessive display of rags and squalor with which it is sometimes attempted to move our feelings, and that clean namby-pambyism which would represent all estates of life *couler de rose*. The hard working Scotch lassie, who is a handsome specimen of the type, still plies the knitting needle as she carries home her load, in reference to which the lines of Wordsworth might not inappropriately be quoted:—

What mortal form, what earthly face,  
 Inspired the pencil lines to trace,  
 And mingle colours that should breed  
 Such rapture, nor want power to feed,  
 For, had thy charge been idle flowers,  
 Fair damsel! o'er my captive mind,  
 To truth and sober reason blind,  
 Mid that soft air, those long lost bowers  
 The sweet illusion, might have hung for hours,  
 Thanks to this tell-tale sheaf of corn  
 That touchingly bespeaks thee born  
 Life's daily tasks with them to share,



Who, whether from their lowly bed  
 They rise or rest the weary head,  
 Ponder the blessing they entreat  
 From Heaven, and feel what they repeat,  
 While they give utterance to the prayer  
 That asks for daily bread."

The picture was a most pleasing one painted in a rich and glowing tone.

— GEORGE (d. 1840 ?), *Painter*.

A native of Pembrokeshire, born near Fishguard, and of the same family as the Right Hon. D. Lloyd George, Chancellor of the Exchequer. Mr. T. E. Brigstocke, nephew of Thomas Brigstocke, the portrait-painter, in a letter to Mr. T. H. Thomas, Cardiff, in Jan., 1910, states:—"I had a small portrait of him painted by my uncle, which now belongs to a relative. I failed to come across his family history, or whether he left many works behind; but I heard he was a clever young painter of my uncle's period, and a friend of his." Died about 1840.

BENJAMIN PHELPS GIBBON (1802—1851), *Engraver*.

The son of the Rev. Benjamin Gibbon, born in 1802, at Penally, Pembrokeshire, where his father was Vicar. His first master was Edward Scriven, the chalk-engraver. He had a strong desire for the stage when young, but abandoned the thought, and was employed by J. Henry Robinson as a line engraver. In a very short time he became known as a proficient worker, for he possessed a very fine touch. His engravings after Landseer, Mulready, Vandyck, Faithorne, are really excellent. He only exhibited once, viz., at the Suffolk Street Exhibition in 1828. He died 28 July, 1851, after an attack of English Cholera. (Redgrave's Dict. and Notable Welshmen).

The following Engravings by Gibbon may be seen in the Print Room, British Museum:—

1. Portrait—B. P. Gibbon, Sc.
2. Portrait—Wm. Hogarth from the original by himself. This was used by Rev. James Dallaway in 1827, in



his edition of Walpole's *Anecdotes of Painting in England*, Vol. 4, p. 126.

3. Portrait—Prince Rupert from a very rare print by Faithorne. Published in above work, Vol. 5, p. 158.

4. Portrait—Robert Van Voerst, after Vandyck. Vide above work, Vol. 5, p. 81.

5. Portrait—Mulready. Published in Pye's *Patronage of British Art*, 1845.

6. Portrait—Lord Nugent. On the back is written, Lord Nugent Grenville, Baron Nugent, b. 1789—d. 1850.

7. Portrait—No name.

8. Portrait—John Vander Does. On the back—Duplicate for engraver's works.

9. Portrait—No name.

10. Group. On the back is written Shakespeare. It is evidently designed to illustrate a passage in Shakespeare.

11. The Travelled Monkey, after E. Landseer. Appeared in the *Anniversary*, 1829, p. 132.

12. The Convalescent, after R. Dodd. An exceedingly rare engraving.

13. A Dog keeping watch by a coffin, after Landseer.

14. Deer in Glen attacked by Wolves, after Gauer-mami. Engraved by E. Webb. The animals by Gibbon.

15. Jack in office, after Landseer.

16. Dogs and Landscape, after Landseer. Engraved, 1827.

“An oriental Love Letter” (proof) is in the author's possession.

#### BENJAMIN GIBSON (1811—1851), *Sculptor*.

The brother of John Gibson, born in Liverpool, in 1811. He was thoroughly conversant with classical literature, and was his brother's authority in matters affecting Classic Art. His papers on Italian antiquities contributed to the Antiquarian Society reveal keen observation and sound criticism. They are entitled, “Ionic Monuments of Zanthus” and “Fresco Painting.” A peculiar friendship existed between the brothers Gibson; and John did all that was in his power to restore the health of his



brother, but to no purpose. He died at the baths of Lucca, 13 August, 1851. at the age of forty.

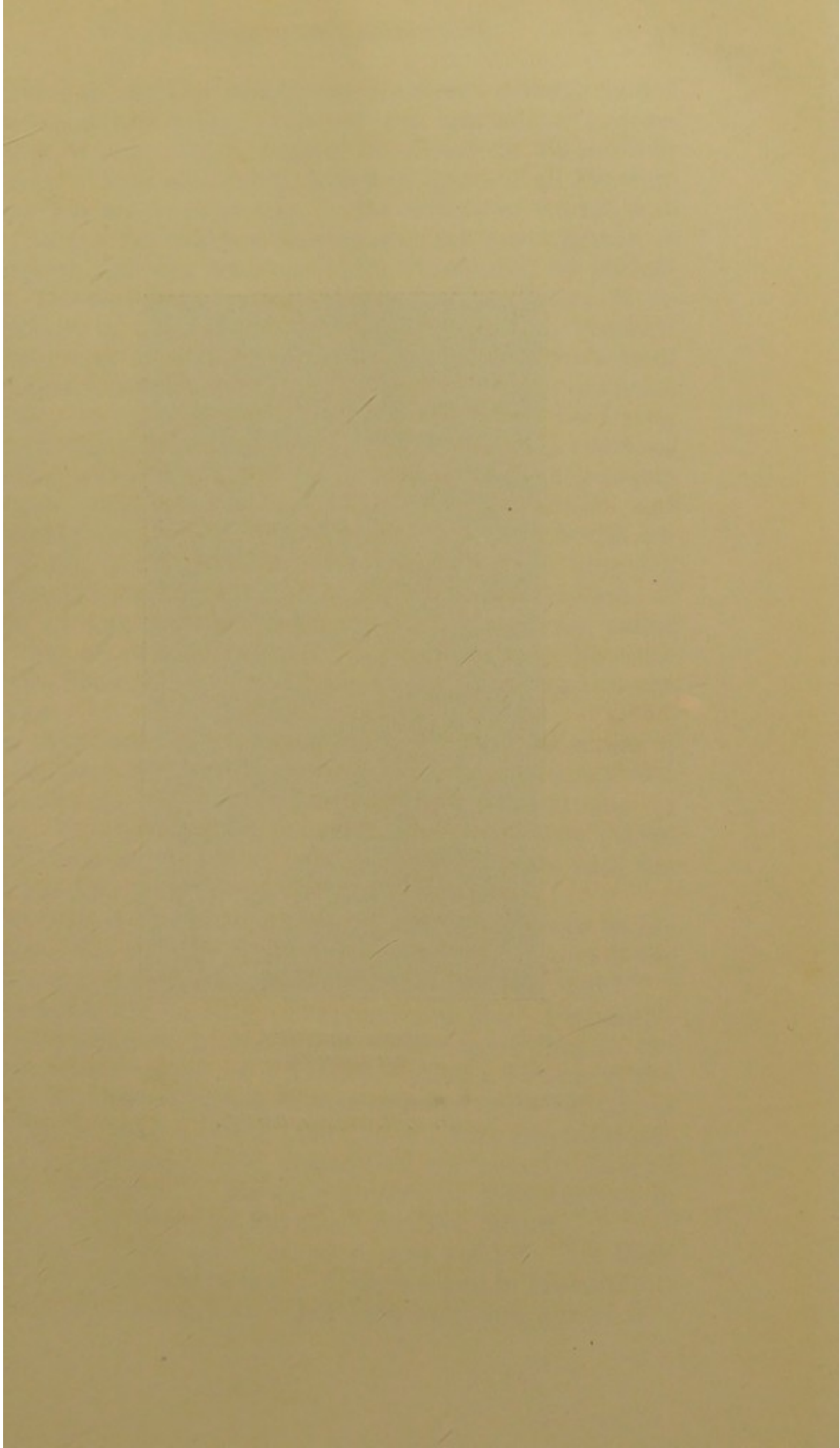
(Redgrave's Dictionary of Artists; Gibson's Autobiography).

JOHN GIBSON, R.A. (1790—1866). *Sculptor.*

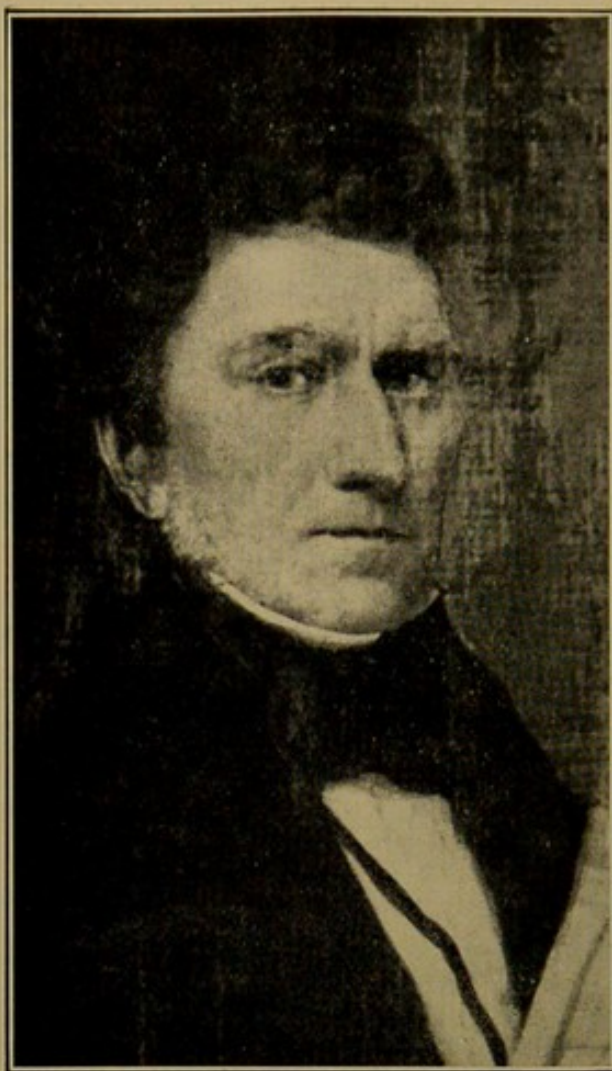
The son of a landscape gardener, born at Gyffin, Conway on 19 June, 1790. His father was a native of Llanidan, Anglesey, but had gone over to Conway to lay out grounds for a gentleman there, and remained in his employ for several years. In his autobiography, published by Lady Eastlake, Gibson gives us a most interesting account of his first attempt at drawing geese as they followed one another down to a pond. He treated his mother to geese for days, until she told him: "Jack, you better try your hand on a horse." Immediately he went out to a field, and studied the horse that was grazing there. He looked stedfastly at the creature, and then went home and presented his mother with a drawing of the horse. His visualizing memory was most remarkable, and in early boyhood he gave evidence of this unique gift. Queen Victoria did not give him many sittings, but he was able to draw upon his memory in a wonderful way. The objects to be carved by him "soaked" into his brain.

When Gibson was about nine, the parents left Conway, with the intention of emigrating to America; but on reaching Liverpool, the mother, at sight of the ship, resolved not to go a step farther, hence their settlement in Liverpool. The boy was wont to copy prints and paintings that were exhibited in some of the Liverpool shops, and made a name for himself among his school fellows as a "drawer." A stationer named Tourneau took great interest in the lad and lent him drawings and casts. He was apprenticed to cabinet-makers at the age of 14, viz., Messrs. Southwell and Wilson. After twelvemonths, he was removed into the wood-carving department, but did not find this work congenial. He exhibited two busts at the Royal Academy, one of H. Parkes, and a "Psyche borne on the Wings of Zephyrus." He made a mantelpiece for Sir John Gladstone, the father of W. Ewart Gladstone in 1817, and this was the last work done by him.









**HUGH HUGHES,  
ENGRAVER.**

*(From a painting by the artist himself. Lent by  
Mr. T. H. Thomas, Cardiff).*



in Liverpool before coming to London. Gibson had a most wonderful dream—that he was carried by a great eagle to Rome. Upon relating his dream to his mother, she said, "You will get to Rome in spite of all the difficulties that are in your way." He arrived in Rome, 20th Oct., 1817. Sir William Roscoe was his great patron in Liverpool, and his daughter, Mrs. Sandbach, of Hafodunos, Denbighshire, afterwards. He had a letter of introduction to Canova, the great Sculptor, who received him in a very kind manner. He was elected Associate of the Royal Academy of Arts in 1833, and a full Academician in 1838. In 1844 he was in London; and during the trying years of 1847 and 1849 he remained in Rome. He removed to Lucca when the French came to Rome. The friendship between John Gibson, and his brother Benjamin was something very beautiful. When his brother's health began to fail, John did all in his power to restore him, but all attempts were unsuccessful, and he died at the baths of Lucca 13 August, 1851, at the age of 40. Gibson called him "my classical dictionary." His papers for the Antiquarian Society prove also that he was well-read in the Classics.

In 1850 Gibson was in London, modelling the statue of Her Majesty the Queen, with the figures of Justice and Clemency, for the Princes' Chamber in the House of Lords. For five years he was engaged upon "The Tinted Venus" for Mr. Preston; and he could not part with the work for four years after it was finished.

He caused much discussion by colouring some of his figures. His defence for this innovation was that "the Greeks had done it, and that what they did was right."

He published in 1857 (Chapman and Hall, Piccadilly) "The Proportions of the human figure according to the ancient Greek Canon of Vitruvius. Also a Canon of the Proportion of the Human Figure founded upon a diagram invented by John Gibson, Esq., R.A., with descriptions, practical application and illustrative outlines by Joseph Bonomi, Sculptor." He also illustrated with designs in outline, "The Story of Psyche," by Eliz. Strutt.

His tastes were pure, classical, and refined. He lived for his Art from first to last. "He is a god in his studio," said one who knew him, "but God help him out of it."



His absent-mindedness was notorious: "He forgot invitations, posted letters without addresses, got out at wrong stations, and lost his luggage."

Died 27 January, 1866, in Rome, with a telegram from Queen Victoria in his hand. He bequeathed his estate, about £32,000, to the Royal Academy. He was buried in the English Cemetery, Rome, and his tombstone bears the following inscription penned by Lord Lytton:—

"To the memory of John Gibson, Sculptor, R.A. Born at Conway, 19th June, 1790. Died at Rome, where he had resided 48 years, 27 Jan. 1866.

"His native genius strengthened by careful study, he infused the Spirit of Grecian Art into masterpieces all his own. His character as a man was in unison with his attributes as an artist, beautiful in its simplicity and truthfulness, noble in its dignity and elevation."

In 1864 Gibson wrote to Sir Charles Eastlake, President of the R.A.:—

"My renowned master, Canova, left in his will the models of some of his works to the Academy of his country. Thorwaldsen left all his models to his Sovereign and country, with the principal amount of his money. They are arranged and seen by the public of his own country. It is this fact that has induced me to venture to make an offer to leave in my will all the models of my works executed in marble, with the chief part of my fortune to the R. A. In my offer to the Academy, the sum of money which I have named is presented with the collection of the models in plaster, on condition that space be provided to arrange them in—that they may be seen during exhibition days by the public.

"I will also express without fear of being considered presumptuous that these works of mine—the labour of 46 years of study and practice under the instruction for 5 years of Canova, and after his death of Thorwaldsen, and at the same time surrounded by able rivals from different nations—yes—I do feel that the collection of my models seen together would be of use to the young sculptors as to style."

A monument was raised to Gibson in the Church at Conway. This was done by subscription limited to a few



friends. Among them we find the name of the Prince of Wales, late, King Edward VII.

Gibson was a member of most of the principal Academies of Art. The Russian Order of full merit arrived soon after his death.

Success did not spoil him, for he was as humble and as unassuming at the close of his career as he was at its beginning. The unsullied nature, and marvellous genius of Gibson endeared him to all who knew him, and especially to Welshmen.

(Memoir by Lady Eastlake; *Art Journal*; *Athenaeum*; *Times*; Dict. of Nat. Biog.).

Marble Bust of Gibson, by Wm. Theed (Gibson Gallery Royal Academy).

Portraits: In the National Portrait Gallery there are two portraits of Gibson.

(1) Painted by Margaret Carpenter in 1857. Half-length seated figure, face three-quarters to the right. It was purchased by the Trustees in February, 1867. Size,  $35\frac{1}{4}$  ins. by  $27\frac{1}{4}$  ins.

(2) Drawn by Henry Hoppner Meyer. Purchased in March, 1904, by the Trustees. Bust, profile to the right.  $9\frac{3}{4}$  x  $6\frac{3}{4}$ .

Penry Williams painted Gibson, and an engraving of this striking portrait by G. Wagstaff is in the South Kensington Museum. It bears the following inscription: John Gibson, Esq., Sculptor, R.A., Member of the Academies of St. Luke at Rome, of Bologna, Ravenna, of the R.A. of Turin, and that of New York. India proof, with skeleton letters, published August, 1845, by P. & D. Colnaghi, Pall Mall. Full ha. len. to right looking to front wearing cap and loose coat; sculptor's tools in left hand, right hand clasping left wrist; figure of "Cupid tormenting the Soul" on the right in background ( $15\frac{1}{4}$  x 12).

Two exquisite engravings of Gibson are in my possession; one after Rudolf Lehmann, 1853, and the other by D. J. Pound.

QUEEN VICTORIA. This wonderful statue stands at the top of the grand staircase in Buckingham Palace. There is also a duplicate at Osborne. Gibson was the first in

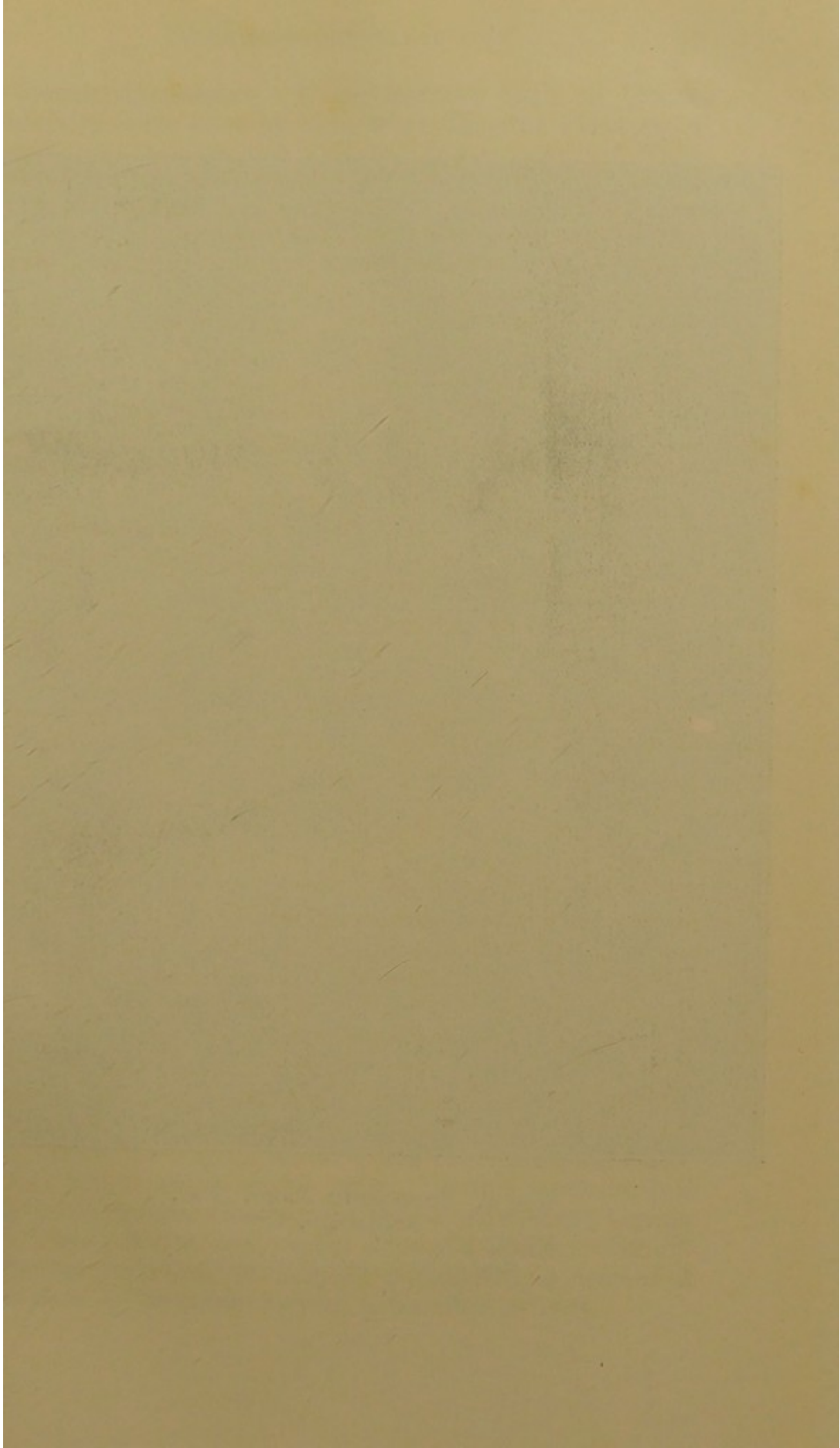


modern times to introduce colour into his works. The Greeks, by all account, used to colour some of the statues erected to the gods. The priests rather than the sculptors desired it in order to heighten the effect upon the worshippers. In this statue of the late Queen, Gibson has run a very delicate tint of pale rose, and pale blue round the edge of the drapery, and the wreath; and the bracelet is tinted with gold colour.

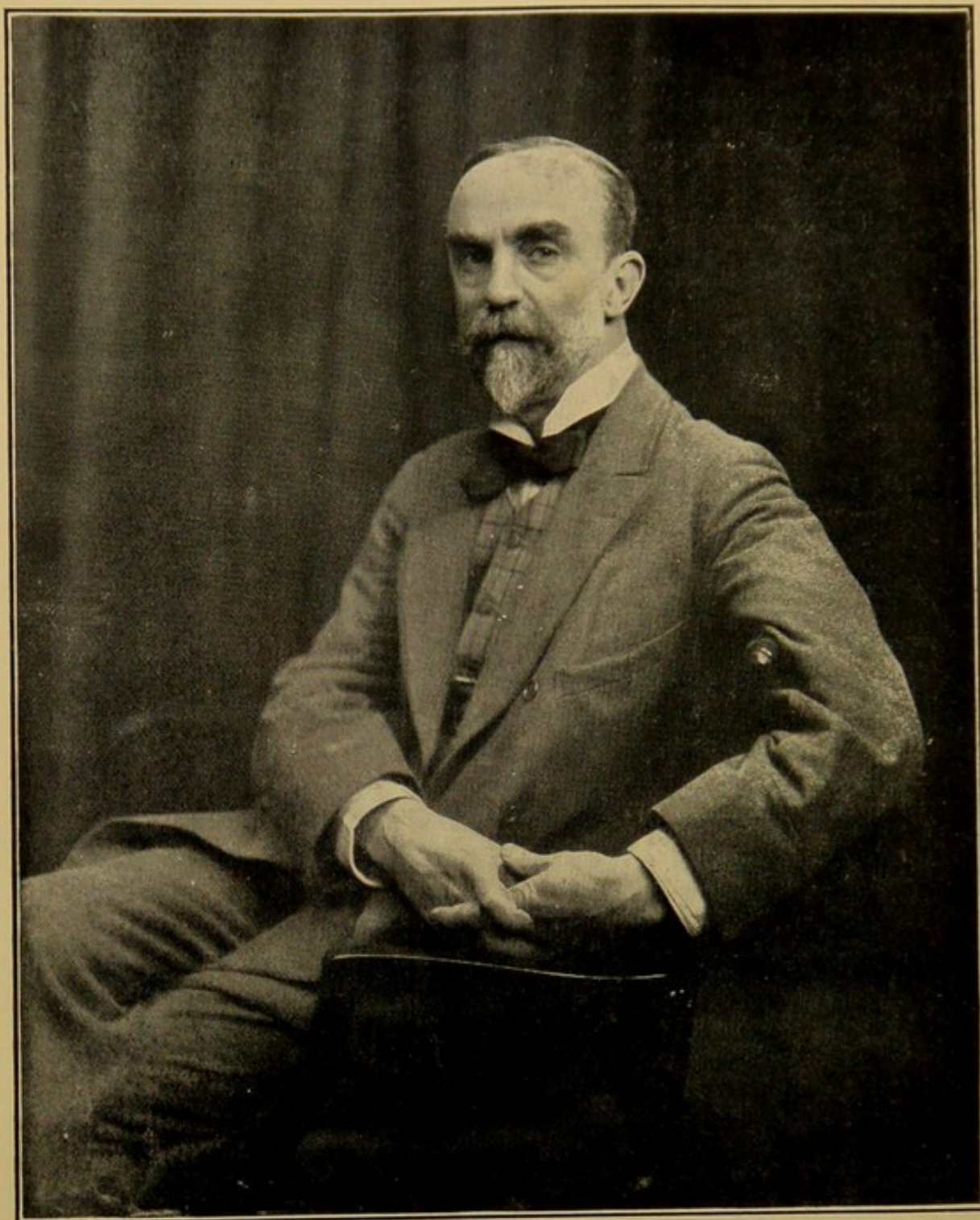
VICTORIA ON HER THRONE. This magnificent statue is in the Princes' Hall, House of Lords. The Hall is the ante-room of the House itself, with its back to the throne within. The site is architectonic, and the work itself in character and arrangement is expressly architectonic to suit it. The sum of £5,000 was voted by the Government towards this masterpiece. Fortunately, I have been able to secure the following quotation from Gibson's "Autobiography," giving a most graphic and interesting explanation of his work:—

“ In the Prince's Chamber is represented in marble her most Gracious Majesty Queen Victoria, sitting upon her throne, holding her sceptre and a laurel crown—that is, governing and rewarding. The back of the throne is surmounted by lions, expressive of British strength and courage, and the footstool is adorned by sea horses, to signify dominion upon the ocean. The horse is an emblem of war. On the right of the Sovereign stands Justice; on the left Clemency. Justice holds the sword and balance—round her neck is suspended the image of Truth. In Egypt the judge, when pronouncing the sentence of death, put on his neck a small golden image of Truth. The expression of Justice is inflexible, while that of Clemency is full of sympathy and sadness—sad for the constant sins that come to her knowledge, while with lenity she keeps the sword sheathed and offers the olive-branch, the sign of peace. On the front of the pedestal is a bas-relief of Commerce. On the right side is Science, designated by a youth pondering over geometry. On the left a figure denoting the useful Arts. In the background are represented the steam-engine, the telegraph-wire, and other objects. The figures are colossal; that of Her Majesty being eight feet high—the two supporting figures are above seven ” (*His Autobiography*).









**SIR W. GOSCOMBE JOHN, R.A.,  
SCULPTOR.**

*(Lent by the Cymmrodorion Society).*



QUEEN ALEXANDRA. Three splendid busts of Queen Alexandra were done by him, when she was Princess of Wales: one for the late Queen Victoria; one for King Edward VII. (then Prince of Wales); and one for the family of Alexandra.

HUSKISSON. Gibson executed "Huskisson's" statue to be placed in the Cemetery in Liverpool, but the subscribers desired to have it removed to the Custom House, where it would be more prominent and accessible to the public. Mrs. Huskisson offered another marble statue instead. When completed it was found to be too heavy for the Custom House, so a bronze statue was cast. This second marble statue stands in "Lloyd's Room," Royal Exchange, London. It was found that the statue was too heavy for this room also, therefore a pillar was reared beneath to support it.

ROBERT PEEL. Gibson refused to prepare statues of Peel and Huskisson unless he were allowed to drape them in Classic fashion. His famous "Peel" statue is in Westminster Abbey. "The human figure," said Gibson, "concealed under a frock coat, and trousers, is not a fit subject for sculpture. I would rather avoid contemplating such objects." He was loyal to the Greek ideal. The inscription reads, Robert Peel, Born, Feb. 5, 1788; Died, July 2, 1850. Opus Johannis Gibson Romae.

THE HOURS LEADING THE HORSES OF THE SUN. This Bassi Rilievi belonged to Earl Fitzwilliam, and may be seen at Wentworth House. A most wonderful piece of work.

PHAETON DRIVING THE CHARIOT OF THE SUN. At Wentworth House also.

JUNO CONDUCTING HYPNOS TO JUPITER. At Buckingham Palace, executed for the late Queen Victoria.

THE SLEEPING SHEPHERD BOY. One of the first clay sketches executed by Gibson, after leaving Canova's Studio, and starting on his own was the "Sleeping Shepherd" with a crook by his side. In this work he had copied nature very closely. In 1824 Lord George Cavendish was in Rome and visited Gibson's Studio. He admired the model of the Sleeping Shepherd and ordered it in marble. The statue arrived in London in 1825.



PREPARING FOR THE BATH. This sculpture may be designated as one of very high character. The upper part is finely modelled, the pose being easy and graceful. It is in the Greek style. There is a vase containing oil with which bathers used to anoint themselves. It is in the possession of Earl of Yarborough, in Arlington Street, W.

CUPID AND PSYCHE. A work of exceptional grace and beauty, executed for the late Queen Victoria, and forming part of her collection. Cupid and Psyche have been represented separately by other sculptors, but Gibson for the first time, has grouped them together. The two figures are arranged most harmoniously in the disposition of the lines. The figure of Psyche is beautifully modelled and most exquisite in pose. "The foreshortening of the lower limbs, and the high relief of the entire group favour the idea that the sculpture is executed in the round, rather than on a flat surface."

GRAZIA: PUELLA CAPUENSIS. This is a marble bust, on a carved marble pedestal in the John Jones Collection, South Kensington Museum. It bears the date of 1843. Gibson in his autobiography gives an interesting account of Grazia and her ways.

HYLAS AND THE NYMPHS. Executed for Mr. Hyland in 1826, and transferred to Mr. Vernon, who left it to the nation. Now in the Tate Gallery, Millbank. The nymphs enamoured of the Youth carried him away. 5ft. 3in. high.

BUST OF JOHN KEMBLE. Gibson's bust is the only one taken of the actor. It is made of bronze and was modelled in Liverpool in 1814. Gibson presented it to the National Portrait Gallery, in July, 1862. (No. 149).

HUNTER AND DOG. This group was executed for Henry Sandbach, Esq., Hafodunos, Llanrwst; but there is a repetition of it in Lord Yarborough's House, Arlington Street.

NYMPH KISSING CUPID. There used to be a repetition of this in No. 10, Princes' Gate, the home of W. R. Sandbach, Esq.

NYMPH KISSING CUPID (Tinted) at Marlborough House.

WOUNDED WARRIOR TENDED BY FEMALE FIGURE, at the Royal Academy. Unfinished at the time of Gibson's death.



CUPID TORMENTING THE SOUL. Repetition of Lord Selsey's group at Dorchester House.

NARCISSUS, originally executed for Lord Barrington; but a repetition of it is at the Royal Academy.

VENUS. Repetition at Chesterfield House, Richmond.

Ditto, on a smaller scale, Marlborough House.

WOUNDED AMAZON. Chesterfield House, Richmond.

BACCHUS. At the Royal Academy.

HEBE. At St. John's Lodge, Regent's Park. (Sir Francis Goldsmid, Bart., M.P.).

CUPID. This Classical work is at St. James's Square, in the house of Sir Watkin Williams Wynne. Sir Watkin desired an eagle, but Gibson said that that was not in his line, hence "Cupid drawing his bow."

PORTRAIT BUSTS:—

TWO BUSTS OF QUEEN VICTORIA.

ONE OF THE DUCHESS OF WELLINGTON, at Apsley House, Hyde Park Corner.

SIR CHARLES LYELL.

LUISA.—a Sabine Women.

MARRIAGE OF PSYCHE AND CELESTIAL LOVE. At Buckingham Palace.

CUPID PURSUING PSYCHE. At the Royal Academy.

SIR CHARLES JOHN EASTLAKE, P.R.A. (1793—1865). A marble bust by John Gibson, R.A.

Sir Charles was born at Plymouth, and was educated at Charter House. In 1850 he was chosen President of the Royal Academy. His later years were spent in the study and writing of the Fine Arts.

The bust was bequeathed by his widow, Lady Eastlake, in March, 1894.

WILLIAM BEWICK, the painter (1795—1866). Bust in the National Art Gallery, bequeathed by Mrs. Bewick, widow of the painter, in 1871.

DRAWING: In the Gibson Gallery, under "Theseus and the Robber" (No. 20) is a very fine drawing, by Gibson of a group of figures numbering about thirty.  $3\frac{1}{2}$  feet by 1ft. 3in. It represents a Greek festival of some kind with Pan and other mythological personages.



(1) NARCISSUS. A sublime work. In the Gibson Gallery at the Royal Academy of Arts. This is No. 5 in the Gallery.

(2) NARCISSUS. Similar to above in the Diploma Gallery, Royal Academy of Arts.

VENUS. Exquisite figure, with tortoise at her feet. (A plaster cast of this work is on the stairs leading up to the Gallery). This is No. 11 in the Gibson Gallery.

HEBE. A tinted figure with gold bangles, and hair band, and gold vase.

Inscribed HBH OEWN. KAAAISTA.

BACCHUS. O DIOS PAIS DION YSEOS, about 7ft. high.

CUPID AND BUTTERFLY. A most poetic representation.

WOUNDED WARRIOR, attended to by a woman. The face bears marks of intense suffering. There is a deep gash in the leg above the knee, and the woman is preparing to bandage it.

DIPLOMAS OF MERIT awarded to Gibson by the most important Academies are in the Royal Academy.

ORIGINAL DESIGNS were bequeathed to the Royal Academy.

Plaster Casts and Models in the Gibson Gallery, Royal Academy of Arts:—

Venus: On the staircase leading up to the Gallery.

Rt. Hon. William Huskisson: a colossal statue at the top of staircase.

IN THE GALLERY:—

1. Kirkman Finlay: about 8ft. high.
2. Paris: with stick in left hand and ball in right.
3. Ulah Clifden: Bust.
4. Sappho: with downcast glance.
5. Narcissus. (This is in marble).
6. Hylas surprised by the Nymphs.
7. Shepherd Boy with Dog and Flute.
8. Flora: with rose in her hand and crowned with flowers.
9. Wounded Amazon: gash in leg, and blood oozing out of it.
10. Rt. Hon. Sir Robert Peel, Bart, 8 or 9 feet high.



11. Venus (in marble) after the model mentioned above.
12. Psyche borne by the Zephyrs.
13. Hebe. (This is in marble, tinted, with gold chaplet, and bangles, and vase).
14. Rt. Hon. Wm. Huskisson. Another colossal statue.
15. Bacchus. This is in marble, and bears the following inscription: O DIOS PAIS DIONYSOS, about 7ft. high.
16. Cupid and Butterfly (marble).
17. Sleeping Shepherd Boy.
18. Grazia Puella Capuensis.
19. Aurora.
20. Theseus and the Robber.
21. Mars and Cupid. Mars is gigantically represented.
22. Wounded Warrior. This is in marble.
23. Pandora with her box.
24. Luisa. Bust.
25. Cupid disguised as a Shepherd. He holds a flower in the right hand and has a crook in the left.
26. Nymph at the Bath.
27. Alexandra, Princess of Wales, 1863.
28. Nymph and Cupid.
29. Bacchante—dancing.
30. Edith Margaret Mozley. (Bust).
31. Justice. A massive figure.
32. Queen Victoria on her throne.
33. Clemency. Another massive production.
34. Psyche.
35. Bust of Victoria.
36. Venus Kissing Cupid.
37. Bust of woman. No name.
38. George Stephenson. Seated with compass in right hand, about 6ft. high.
39. Dancing Nymph.
- 39 (a). John Gibson, Bust in Marble, by Wm. Theed.
40. Hunter and Dog.
41. Mrs. Sandbach (Bust).
42. Victoria Regina.



On the wall.

43. Mrs. Huskisson on Horseback.
44. Juno conducting Hypnos to Jupiter.
45. Psyche receiving Nectar from Hebe in the presence of Celestial Love.
46. Amazon falling from her Horse.
47. Cupid and Psyche. Marble..
48. The Hours leading the Horses of the Sun.
49. Wounded Amazon and Horse.
50. Jocasta intervening between her sons, Eteocles and Polyncies.
51. Venus and Adonis appearing to Sappho to console her.
52. Phaeton driving the Chariot of the Sun.
53. Venus and Cupid.
54. Minerva bringing Pegasus to Bellerophon.
55. Zephyr carrying the Sisters of Psyche.
56. Cupid wounding Sappho.
57. The Marriage of Psyche and Celestial Love.
58. Charity—a group of figures.
59. The Birth of Venus.
60. Mrs. Huskisson.
61. Angel receiving the Spirit.
62. Mrs. Henry Sandbach (with book in hand).
63. Cupid pursuing Psyche. (Marble).
64. Angel descending to the dying.
65. Mourning.
66. Love between Beauty and Fortune.
67. Mrs Cheney, seated, with book, and an angel near.
68. Consolation.
69. Angel carrying Infant, and leading Mother to Heaven.
70. Christ blessing little children. An exceptionally touching group.
71. The Guardian Angel.
72. Angel leading the Spirit to Heaven.
73. Mrs. Robinson.
74. Eros and Anteros contending for the Soul.
75. Venus and Cupid. In Marble.
76. Eros and Aphrodite.
77. The meeting of Hero and Leander.
78. Manufacture Wisdom and Design.



79. Amalthea nursing the infant Jupiter.  
 80. Hope.  
 81. William Earle. Seated poring over book.

The following Drawings are in the British Museum:—

1. CHRIST BLESSING LITTLE CHILDREN. Design for a relief.

The Saviour, seated at the right, blesses a kneeling child, behind whom kneels its mother, with baby in arms; from the left comes a woman leading her son; a man with a child on his shoulder, and a woman again with baby, leading a girl. Signed: I. Gibson, invt, Romae.

Pencil and red chalk outline, with sepia wash; roy,  $9\frac{3}{4} \times 17\frac{5}{8}$  in.

The above is Gibson's only attempt at a Scriptural theme. Designed in all probability for the relief of this subject executed for Mr. Sandbach in 1862.

Purchased May, 1885, at the Cheney Sale.

2. MOTHER AND CHILD. A woman walking towards the right, and with head thrown back kissing her boy who is seated on her shoulder. She is dressed in diaphanous flowing robe. Signed in gold outline border, J. Gibson, Rome.

Pen outline and sepia wash; roy  $6\frac{1}{4} \times 4$  in.

Purchased in July, 1885.

3. PORTRAIT-STUDY OF JOHN KEMBLE. Head in profile looking left. Signed, John Gibson. Pencil, roy,  $12\frac{1}{8} \times 9$  in.

Purchased in May, 1894.

4. STUDIES FOR A PORTRAIT OF JOHN KEMBLE. Three studies, one nearly in full face, looking up, the others in profile, looking left.

Pencil sketches; roy,  $14\frac{3}{8} \times 9\frac{5}{8}$  in.

Purchased, May, 1894.

5. PSYCHE BORNE BY ZEPHYRS. This drawing was purchased in October, 1858.

Psyche is borne towards the left, and rests on the arms of the young Zephyrs, with her hands upon their shoulders. It is signed, J. Gibson, invent, with this inscription in pencil above, "Psyche carried by Zephyrus." "With gliding motion through the yielding air To pleasure's blooming isle their lovely charge they bear" (Mrs.



Tighe's "Psyche"). And below, 2 feet 8 inches long, 2 feet 5 inches broad. It is intended to be like a picture, to hang on the wall.

Pen and ink; roy, 10 x  $7\frac{7}{8}$ in.

Gibson exhibited a relief of this subject at the R.A. in 1816. He executed another Psyche and Zephyrs (1821-2) for Sir George Beaumont. It is highly probable that this was a drawing for the earlier work.

6. A BACCHANAL AFTER AN ANTIQUE RELIEF. Bacchus is represented leaning on the shoulder of a fawn; two women, one on either side, playing on cymbals and pipe; a fawn holding a great vase on the left; a little satyr, a child, and a panther among the other figures.

Sepia wash, with pen outlines; roy,  $7\frac{1}{4}$  x  $11\frac{3}{4}$ in.

The original marble bas relief is in the Naples Museum. Purchased August, 1875.

The following list, which is a copy of Gibson's own record, will be interesting. It begins with the year 1818. It is by no means a complete list of his works, for we have noticed several now in London that are not included.

#### STATUES:—

1. A group of Mars and Cupid, in the possession of his Grace the Duke of Devonshire.

2. A Statue of Paris, in the possession of George Watson Taylor, Esq.

3. A Group of Psyche carried off by Zephyrs, in the possession of Sir G. Beaumont.

4. A repetition, for his Imperial Majesty the Emperor of Russia, ordered when he was Hereditary Grand Duke.

5. A repetition, executed for Prince Torlonia of Rome.

6. A Statue of a Sleeping Shepherd, in the possession of Lord G. Cavendish.

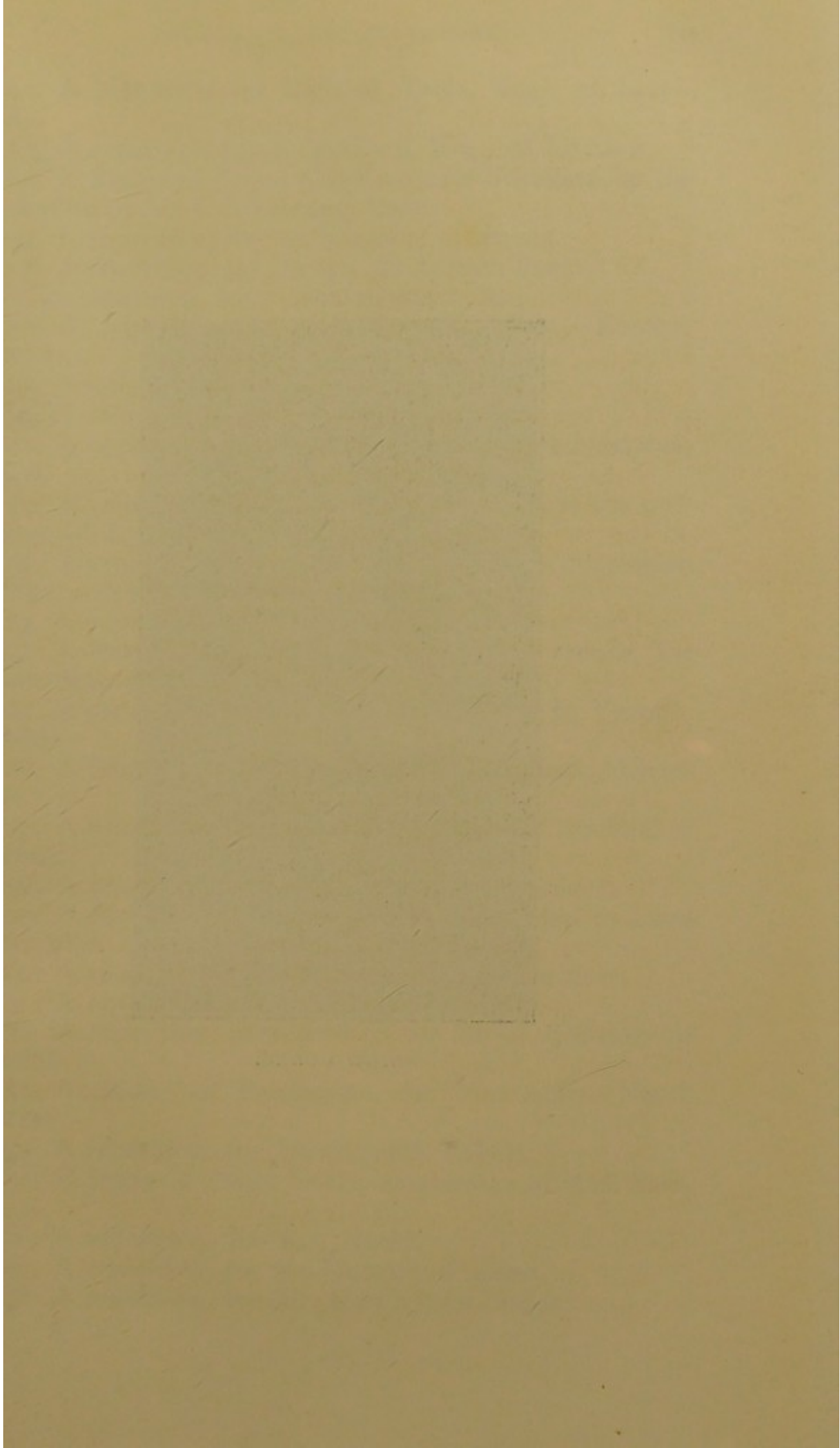
7. A repetition, for his Grace the Duke of Northumberland.

8. A repetition for Mr. Lennox, of New York, America.

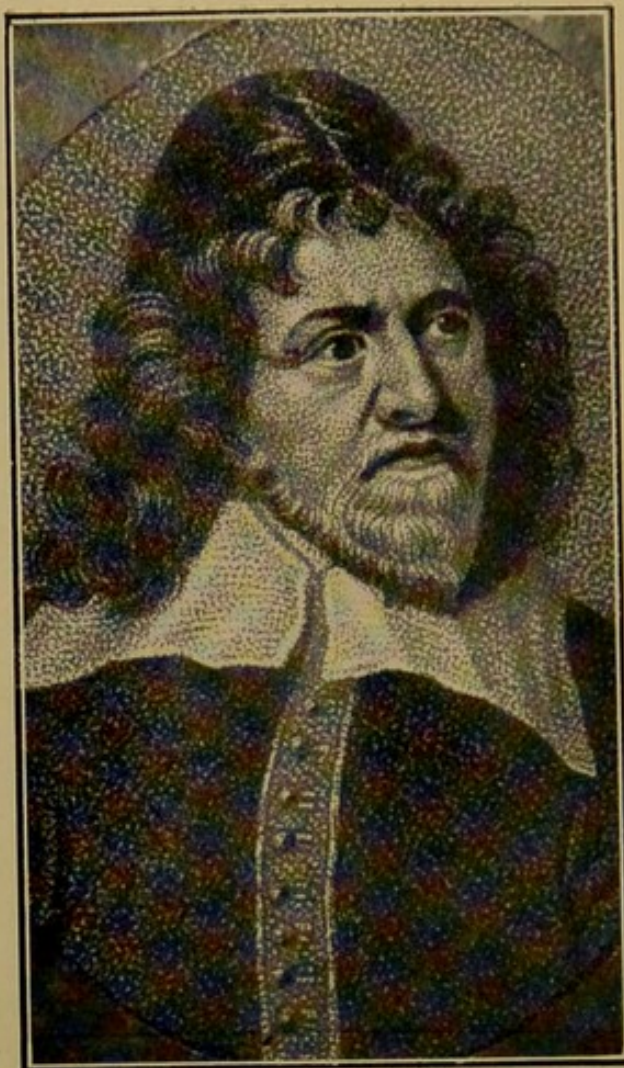
9. A Statue of Cupid, for Sir Watkin Williams Wynn, North Wales.

10. A Statue of Cupid drawing an arrow from his quiver to wound the Butterfly, in the possession of Lord Selsey.









*INIGO JONES.*



11. A repetition for Richard Yates, Esq., of Liverpool.
12. A repetition for R. Halford, Esq., of London.
13. A Statue of Cupid disguised as a Shepherd, in the possession of Sir J. Johnstone, Bart.
14. A repetition, for the Emperor of Russia.
15. A repetition, for the late Sir Robert Peel.
16. A repetition, for — Collingwood, Esq.
17. A repetition, for — Appleton, Esq., Boston, America.
18. A repetition, for Lord Crewe.
19. A repetition, for Alleson, Liverpool.
20. A repetition, for — Farnham, Esq., Philadelphia, U.S.A.
21. A statue of Nymph sitting at the Bath, in the possession of Lord Yarborough.
22. A group of a Hunter and his Dog, in the possession of Henry Sandbach, North Wales.
23. A repetition, for Lord Yarborough.
24. A Statue of a young dancing girl in repose, for Count Schonberg, of Bavaria.
25. A group of Hylas and two Nymphs, for R. Vernon, London.
26. A Statue of Sappho, for Patterson Ellams, Liverpool.
27. A Statue of Flora, in the possession of the Earl of Durham.
28. A repetition, for Mr. Alleson, of Liverpool.
29. A Statue of Narcissus, in the possession of Lord Barrington.
30. A repetition, for Mr. Fort, of Manchester.
31. A repetition, for Mr. Errington.
32. A repetition, presented to the Royal Academy of London.
33. A Statue of Proserpine, for Mr. Ablet, North Wales.
34. A repetition, for Dwarkanath Fagon.
35. A Statue of Venus, in the possession of Mrs. Preston.
36. A repetition, for Jos. Neeld.
37. A repetition, for the Marquis of Sligo.
38. A repetition, for Mr. Uzielli, of London.



39. A Statue of a Wounded Amazon, for the Marquis of Westminster.

40. A Statue of Aurora, for Henry Sandbach, North Wales.

41. A repetition, for D. Henry,

42. A Statue of Pandora, for Lady Marianne Alford.

43. A repetition, for Mr. Penn, London.

44. A Statue of Bacchus, for Lord Londonderry.

Prints in the British Museum after J. Gibson.

Her Most Gracious Majesty Queen Victoria, engraved by T. W. Hunt.

Hope, engraved by W. Roffe.

Aurora, engraved by W. Roffe.

Victoria Regina. From Gibson's Statue in the Royal Academy Exhibition.

Victoria Regina, by T. W. Hunt.

The Tinted Venus, by W. Roffe.

Preparing for the Bath, by W. Roffe.

Hylas and the Nymphs, by W. Roffe.

To the Memory of the Countess of Leicester, by J. H. Baker.

Cupid. Inscribed J. Gibson, Rome.

Cupid. By L. Prosseda.

Do.

Figures. By G. Wenzel.

Dante's Inferno. Marked private. From a Cartoon by J. Gibson, in the possession of Joseph Meyer, Esq., Liverpool.

Figure. No name.

Mother and Child. With inscription J. Gibson.

Horse and Rider (overthrown). By L. Prosseda.

Psyche taking affectionate leave of her malignant Sister, by G. Wenzel.

Three figures. Drawing inscribed J. Gibson, Rome.

Group. By G. Wenzel.

Juno appearing to Psyche. G. Wenzel.

J. C. GRIFFITHS.

This artist illustrated the work entitled, "The History and Antiquities of Glamorganshire," published in 1874.



By his monogram we are not able to decide whether he was J. C. or C. J. Griffiths.

LILIAN E. GRIFFITH, Maesteg.

Daughter of Rev. Samuel Griffith, art teacher under Glamorgan County Council. Exhibited at R. A.,—Gri-selda (1911), bronze relief medallion, Watching (1903), child by bedside of her dying mother, Whither, 1904.

J. MILO GRIFFITH (1843—1897). *Sculptor.*

A native of Pembrokeshire, born 1 June, 1843, at Wern-goy, a place at the foot of the Frenni mountains. He was considered very promising at drawing when quite a boy. His schoolmaster, H. Llechryd, encouraged him most earnestly. Young Griffith was popular on account of his humble and sweet ways. At the age of fourteen he was apprenticed to Mr. Clark, who had charge of the restoration work at Llandaff Cathedral. Having been there about five years he proceeded to London, and was a student at the Lambeth School of Art, and the Royal Academy. In 1875 his design for the Enlargement of London Bridge was adopted. C. M. Talbot, Esq., M.P., of Margam, was an enthusiastic admirer and patron of Milo Griffith; and some of his best work was done for Mr. Talbot. He was a professor in Cogswell University, San Francisco, for some time, and was the recipient of the honorary degree of M.A. Griffith acted as one of the adjudicators at the Great World's Fair, Chicago. It is not pleasant to record that the genius of this fine sculptor was not sufficiently patronized by his countrymen. In the *Western Mail* for 21st September, 1883, we find Lord Aberdare giving utterance to strong language concerning this indifference and lack of support. Under the name of J. Milo ap Griffith he exhibited between 1863—1880 twenty works at the Royal Academy. He died on 8 September, 1897, whilst working on a bust of Sir Lewis Morris, the poet, and was buried at Morden, near London.

(Notable Welshmen; *Ceninen Gwyl Dewi*, 1898; *Western Mail*; Miss M. M. Griffith, Wolf's Castle, Pem., who kindly lent me his photograph).



Among his best known works may be enumerated:—

“Bust” of C. M. Talbot, Esq., M.P. for Mid Glamorgan, at Margam Castle.

“Summer Flowers,” a most choice work at Margam Castle also.

“John Batchelor,” a statue near Public Library, Cardiff.

“Sir Hugh Owen,” a statue in Carnarvon.

“Summer Flowers” (a print) is in the author’s possession.

MOSES GRIFFITH (1769—1809), *Engraver.*

Born 6 April, 1769, at a place called Trygain, Bryn Groer parish, Lleyn, Carnarvonshire. His parents were in very humble circumstances; but the son manifested great aptitude for drawing when very young. Thomas Pennant the traveller and antiquary, on hearing of his ability engaged him as his assistant. Pennant offered him every facility to study drawing and engraving. In 1791 he was studying at the School of the Incorporated Society of Artists. Nearly all the engravings found in Pennant’s works were executed by him. Some fine plates were prepared for Pennant’s “Journey from Chester to London.” He accompanied his master on his “Tour” through Wales. After retiring from Pennant he settled down at Wibnant, Holyhead, where he pursued his Art as engraver. The date of his death is not known, but he was living in 1809.

(“Eminent Welshmen” and “Notable Welshmen”).

PORTRAIT OF MOSES GRIFFITH. Side face: wig: pencil in right hand. A copy of this is in the author’s possession.

1. LANDSCAPE, with view of the west window of a church.  $17\frac{1}{2} \times 22\frac{7}{8}$ . (S. Kensington Museum).

2. ENGRAVING. “Part of the inside of the Church of Fountain Abbey.” (This appeared in *Gent. Mag. Supplement*, Vol. 90, p. 577). (S. Kensington Museum).



British Museum Print Department.

3. PORTRAIT OF REV. JOHN LLOYD, CAERWYS, the companion of Pennant. A very rare print in my possession.

1. KENILWORTH CHURCH in 1776. A drawing in the British Museum. View of the west end of the Church from the graveyard. Houses beyond at the left. An old couple appear in the foreground at the right under a tree. Indian ink tinted with water colours; roy,  $9\frac{1}{2} \times 12\frac{1}{4}$  in.

A copy of this, engraved by T. Cook, was published in the *Gentleman's Magazine*, Aug., 1787, p. 657, Vol. 57.

Purchased in May, 1890, at the Percy Sale.

2. LANDSCAPE with view of the west window of a church.  $17\frac{1}{2} \times 22\frac{7}{8}$ .

A water colour painting in the National Gallery of British Art, Victoria and Albert Museum, South Kensington.

MOSES HARRIS (b. 1731), *Natural History Draughtsman*.

His works generally bear dates between 1766—1811. For twenty years he was engaged in preparing the drawings, engravings, and coloured plates for "The Aurelian; or National History of British Insects," published in 1766. His own portrait is prefixed to this work.

HUGH HUGHES (1790?—1863), *Painter and Author*.

Son of Thomas Hughes, born at Pwlygwichiaid, near Llandudno, in 1790? On losing his parents, he was brought up by his maternal grandfather, Hugh Williams, of Meddiant Farm, Llansantffraid, Glan Conway. He was apprenticed to an engraver in Liverpool; thence he proceeded to London as an improver and took lessons in oil-painting. In the third volume of the *Drysorfa* may be seen his first known effort as engraver—a portrait of the Rev. John Evans, Bala (1723—1817). During 1819—22 he was at Meddiant Farm preparing his "Beauties of Cambria." In 1823 he returned to London. Being a radical in religion and politics, he signed a petition in favour of passing an Emancipation Bill of the Catholics (1828), and



was expelled from the Welsh Methodist communion in consequence. He was married to a daughter of the Rev. D. Charles, Carmarthen; and edited three volumes of his sermons, with biography. "In his knowledge of natural form and masterly handling of the graver Hughes has been compared to Bewick. His treatment of natural objects was realistic, minute, and laborious." Among his published works are "Hynafion Cymreig" (Welsh Antiquities), 1823, Carmarthen. Lectures before "Cymmrodorion," 1831; "Methodists and Roman Catholics," 1828. Died at Malvern 11 March, 1863, and buried in the Cemetery of that town.

THE BEAUTIES OF CAMBRIA, consisting of sixty views in North and South Wales: each view accompanied by a page of letter-press. By H. Hughes. Printed for the proprietor, by J. Johnson, Apollo Press, Brook Street, Holborn, 1823.

The views are chiefly of old castles. There are several landscapes and abbeys also.

(Copy in the British Museum).

In his preface to the above work, Hughes writing, June 1st, 1823, from Meddiant, Glan Conway states:—"Fifty-eight of the Drawings were taken on the spot, expressly for this work, since the beginning of 1819, by the hand that engraved the whole of the cuts; the remaining two, viz., Haverfordwest and Neath Abbey, were made previously by Mr. J. Fenton, now of Nantglyn, in Denbighshire.

"The historical accounts were chiefly extracted from the works of Pennant and Rees; and the topographical, obtained from different sources, the first of which was the artist's own observations."

Several paintings in oil were done by him. Some of his relatives at Aberystwyth (as Mr. T. H. Thomas informs me) have a painting done by Hughes, of himself, wife, and child, also a family group of his wife's family, Rev. D. Charles, Carmarthen. A comic map of Wales was done by him—"Modryb Gwen." He lithographed several landscapes, and engraved a mezzotint of Christmas Evans. But wood engraving was his forte.



JOSEPH HARRIS (1702—1764), *Assay Master of the Mint and Designer of Medals.*

The eldest son of Howel and Susanna Harris, of Trevecca, born in 1702. He began life as a blacksmith, but on removing to London he studied science, and in a very short time published valuable articles on astronomy and magnetism. His essay on "Money," published in 1756, is still considered an excellent work. Harris published works on "Navigation," "Optics," and "Astronomy." He designed several skilful medals. Died 26 Sept., 1764, and buried in the Tower of London.

REV. JOHN HUGHES, M.A. (1790—1857), *Author and Etcher.*

Born 2 January, 1790, the only child of the Rev. Thomas Hughes, D.D., clerk of the closet to George III. and George IV., Vicar of Uffington, Berks, and Canon of St. Paul's Cathedral. He was educated at Westminster School, and Oriel College, Oxford, where he took his degree B.A. in 1812, and M.A. in 1815. He distinguished himself as a Classical Scholar, taking the prize for Latin verse. When the Duke of Wellington and the united Sovereigns visited Oxford in 1814, Hughes recited an English ode to celebrate the occasion. He composed "Exultet mater Oriel," known as the Macaronic Oriel, grace-cup song. In 1820 he settled at Uffington, and in 1833 at Donnington Priory, Berks. His son, Judge Hughes, wrote "Tom Brown's Schooldays," and "Memoir of a Brother," where we find some forcible letters addressed to the sons by the father. John Hughes was a very clever draughtsman and wood carver. In a work entitled, "Views in South of France" (1825) we find engravings by Wm. Bernard Cooke after drawings by Hughes. He exhibited during 1819—39: R. A., 5; British Institution, 7; Suffolk Street Exhibition, 7. Died at Brompton 13 Dec., 1857.

WILLIAM HUGHES (1793—1825), *Wood Engraver.*

Born in Liverpool in 1793 and apprenticed to Henry Hole. His woodcuts are seen in "Fragments of Lanca-



shire," by Gregson (1817); "Delineations of Font Hill;" "Decameron," Dibdin (1817); "Typographia," Johnson (1824); "History of Engraving" (Ottley); "Puckle's Club" (1817); "Butler's Remains" (1827); "Mornings in Bow Street" (1824); and "Knickerbocker's History of New York," by Washington Irving. Hughes was a most careful worker, much after the style of Thurston. Died in Lambeth, 11 Feb., 1825.

(Vide, Linton's Masters of Wood Engraving; Bryan's Dict. of Painters and Engravers).

In the British Museum, Print Department:—

PROJECTOR AND GAMESTER. Two plates for Puckle Club.

WILLIAM CAXTON, the first English Printer.

ROXBURGH CLUB. Instituted June xvii., MDCCCXII.

A most beautiful plate.

FRONTISPIECE, "Retrospective Review." Vol. xi., 1825.

DR. PERRY.

A MOUNTEBANK. "Butler's Remains."

GROUP OF LADIES. Ditto.

"Thither came ladies from all parts,  
To offer up close prisoners their hearts,  
Which he received as tribute due."

THE MEDICINE TAKER; Heroic Love Repartee between Cat and Puss (Beaumont and Fletcher).

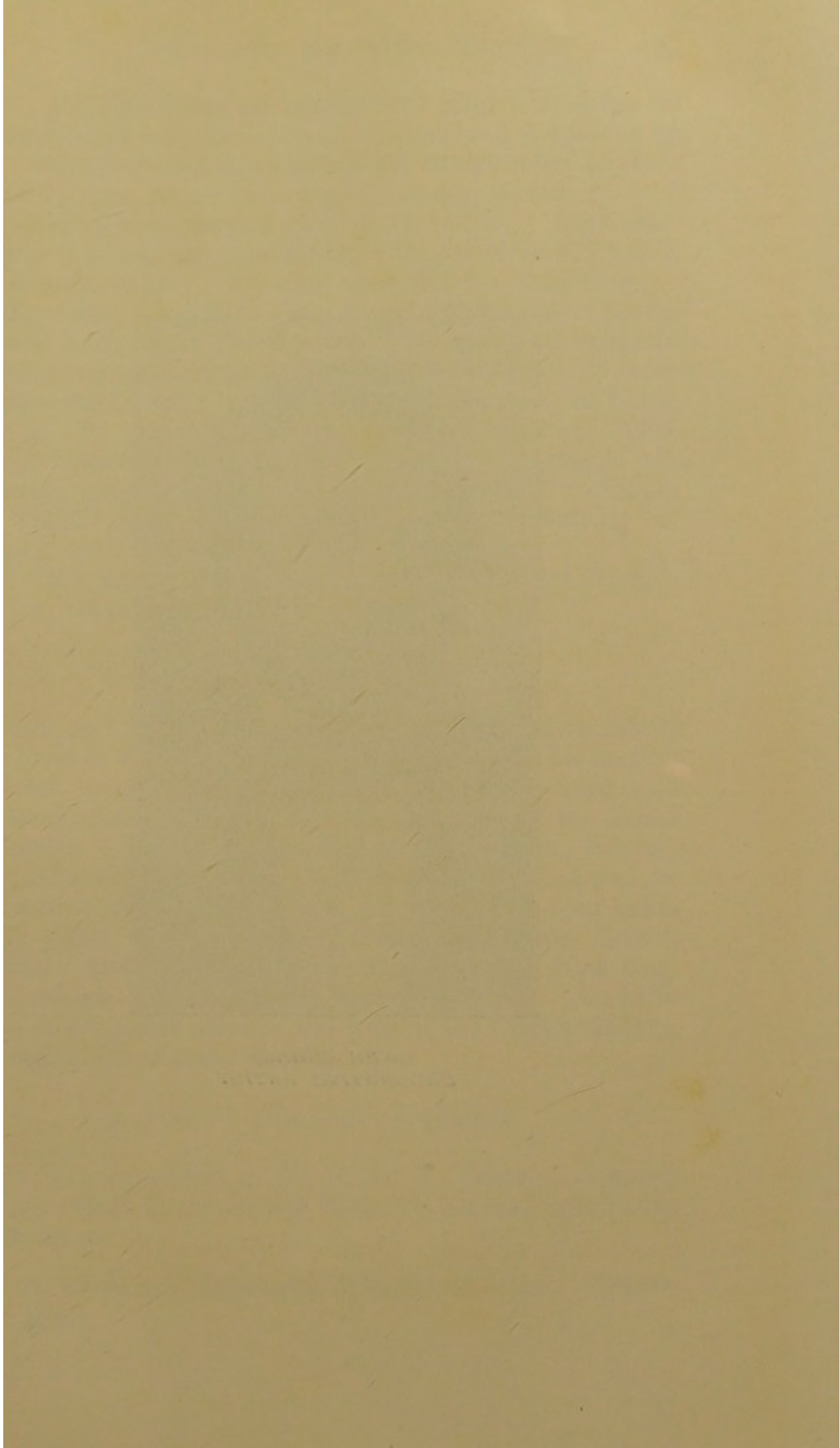
LATHOM HOUSE. The seat of Ed. Bootle Wilbraham, Esq., M.P.

TURNCOAT WATT burnt in Effigy.

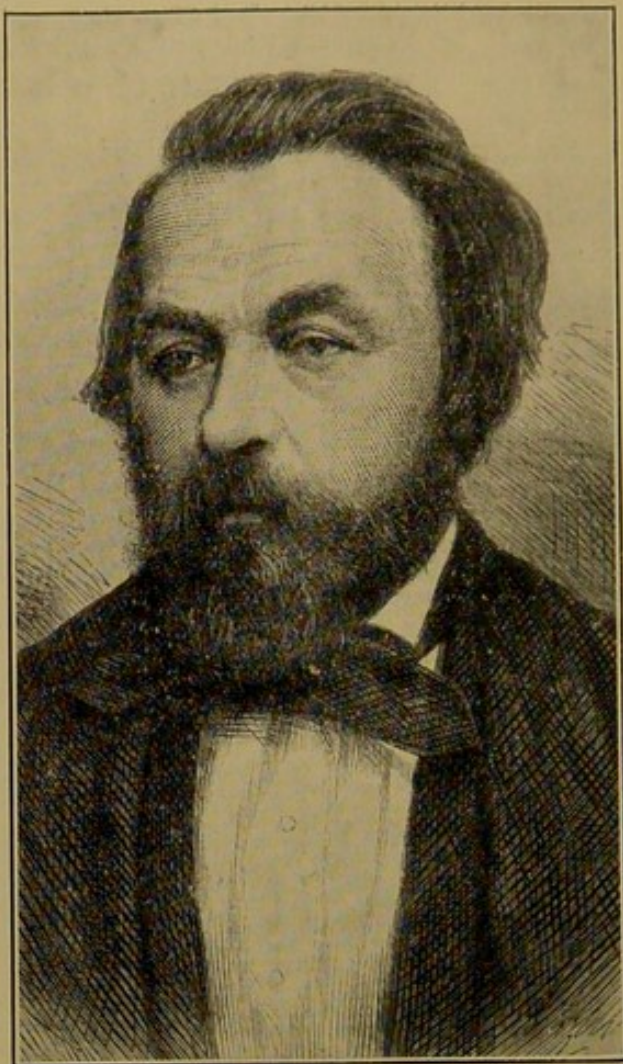
WILLIAM HUMPHREYS (1740?—1810?), *Engraver*.

A descendant of a North Wales family. We find him in 1765 gaining a prize from the Society of Artists for a mezzotint engraving of Rembrandt by himself. Later in life he became a printseller, and made journeys abroad collecting English portraits. He was the chief agent for the Art Collectors of that period. On one of his journeys he took C. H. Hodge, the Engraver, with him, who established himself at Amsterdam as an engraver and print-









**OWEN JONES,  
DECORATIVE ARTIST.**



seller. An engraving of Humphreys after a drawing by Baron Imhoff was executed by Hodge and presented to him. On the trade-card printed for Humphreys by Bartolozzi in 1785, his address is given as 227, Strand.

Humphreys engraved after R. E. Pine, "John Burgoyne," General and Dramatist; "Master Brown," a boy, and several others. He also executed the following:— "John Sturt," engraver after Wm. Faithhorne; Colonel Richard King, after Kneller; Sir Wm. Mannock, after S. Cooper; Madame Du Barry, from a drawing by B. Wilson. Thomas Beckwith, F.S.A., painter and antiquary of York, after M. F. Quadal. Thomas Adams, minister. (See British Museum collection of portraits). In stipple the following may be given: "Cupid and Psyche," "Beauty and Time," from his own drawings, and "Nativity of Christ," after J. S. Copley. Died about 1810.

(Mezzotint Portraits; Caulfield's Calcog; Bryan's Dict. of Artists).

#### JAMES DICKSON INNES, *Painter.*

Born at Llanelly, 27 Feb., 1887. His father's family have lived in Wales for four generations, whilst his mother is Welsh, her maiden name being Rees. She lived with her family for a considerable time at Lyons, in the South of France. He was educated at Christ College, Brecon. Mr. Jones who keeps an Art School at Carmarthen was his first master in painting. Later he studied for four years at the Slade School University College, Gower Street, London. His first picture was exhibited at the New English Art Club when he was nineteen years old. An exhibition of his water colours was held at the Chenil Gallery, Chelsea, in the autumn of 1910.

#### J. JENKINS (Fl. 1846), *Engraver.*

He was a member of the R. W. C. Society. Among his engravings in the British Museum we may specify the following:—

ROBERT ALDER, Wesleyan Minister, fl. 1820. Stipple,  $4\frac{1}{8} \times 3\frac{3}{4}$  in.



SIR RICH. ARKWRIGHT, after J. Wright. Stipple,  $4\frac{1}{2} \times 3\frac{3}{4}$  in.

JOHN BOWERS, Methodist Minister, after J. Jackson. Stipple,  $4\frac{1}{2} \times 3\frac{1}{4}$  in.

FULKE GREVILLE BROOKE, 1st Baron, Poet. Stipple.

SIR CHARLES MERRICK BURRELL. M.P. for Shoreham, 1774—1862. Stipple.

THOMAS CAMPBELL, Poet, after Maclise.

WM. CAREY, Missionary, after R. Home.

COMBERMERE S. COTTON, Field Marshal.

In the "People's Journal," May 23, 1846, we find an example of his work, also in "Art Journal," 1845-6.

#### THOMAS JENKINS (d. 1798).

Born in Devonshire, but of Welsh origin. He studied Art in London under Hudson. Jenkins was the companion of Richard Wilson on his visit to Rome, where he remained until 1788 (?). He was not a very successful artist, therefore he turned art-dealer, and afterwards banker. His property was confiscated by the French during their occupation of Rome. He died at Yarmouth in 1798.

#### AUGUSTUS E. JOHN, *Painter.*

A native of Tenby, born 4 Jan., 1877. He was trained at the Slade School of Art under Professors Brown and Tonks. He is considered one of the finest draughtsmen living to-day. Mr. John is an excellent Romany scholar, and like Borrow, has lived among the gipsies. His short article in "*Wales To-day and To-morrow*" (Rev. T. Stephens, 1908), on "Art in Wales" reveals him as a man of keen insight, and true artistic genius. The concluding sentences will bear reproduction: "Let us rouse the old Mervyn from his slumbers of ages, and welcome Arthur back! And so, I guess the hidden soul of Welsh Art will be found crouching under those grey cromlechs, that stand, the only monuments of Wales, upon the slopes of her immemorial hills." A portfolio containing ten, reproductions in Photogravure of his drawings has been issued at £1. 1s. and is having a great sale. (Chenil & Co., Ltd., Chelsea).



Some of his paintings and drawings have been on view at the GRAFTON GALLERY, CHENIL STUDIO (by Town Hall, Chelsea), and TATE GALLERY. They are chiefly studies.

He has painted Sir John Brunner; John Quinn, Esq., New York; Wm. Nicholson, the painter; The Lord Mayor of Liverpool, and other notable men.

The following excerpts anent some of his works are inserted:—

“THE FAMILY GROUP.” Mr. Augustus John seldom or never seeks to persuade; he dares. A family group which Sir Hugh P. Lane had the enlightenment to buy is as far removed as may be from the trivial superficialities to-day produced in such numbers. The central figure is of monumental dignity, the children—even the Manetesque little being on the right have the charm of transfigured naturalism, the pattern of the group is original and expressive, and the background of water and hill is a definite showing of the developing poet in Mr. John. It is improbable that we shall have to wait the full three decades named by “Max” ere this “Family Group” is clearly recognized as one of the pictorial achievements of our time.—*The Art Journal*, Nov., 1909, p. 350.

“THE RIGHT HON. THE LORD MAYOR OF LIVERPOOL.”

The picture of the year, not that it is popular, it is even disliked by many people. An official indispensable on all civic occasion is part of the composition and gives originality to the design. See *Art Journal*, Nov., 1909.

“NIRVANA.” In the Collection of Lady Ottoline Morrell. Full of mysticism. See plate in *Burlington Mag.*, Nov., 1910.

“WOMAN SMILING.” In the collection of Dr. C. Barker. See plate in *Burlington Mag.*, May, 1909.

SIR WILLIAM GOSCOMBE JOHN, R.A., *Sculptor*.

Born at Cardiff, 1860, and trained at the Cardiff School of Art, Lambeth School of Art, and Royal Academy Schools. In 1889 he gained the Royal Academy Gold Medal, and a Travelling Studentship. During 1899-91 he studied in Paris. In 1900 the Gold Medal was awarded him at the Paris International Exhibition; and the Salon



in 1901. The *Nationalist* (March, 1909) in its congratulatory note upon his "promotion to be a full Royal Academician" states: "His career has been marked from its very outset by unvarying success; many honours has he won, and this, the last and greatest honour that has come to him, is like all the other honours, the natural and just reward of unquestionable genius. His work is almost as well known in France as it is in his own country, for, a few years ago, he was awarded a gold medal at the Paris Salon, and he is the only British Sculptor who is a Corresponding Member of the Institute of France. It is very pleasant for us to repeat the words of Experts, who allege him to be the greatest Sculptor that Wales has ever produced."

Among his most important works are:—

"Morpheus" and "St. John the Baptist," in the Cardiff Art Gallery.

"Study of a Head," in the Liverpool Art Gallery.

"The Elf," in the Glasgow Art Gallery.

Statutes:—

DUKE OF DEVONSHIRE, at Eastbourne. (See *Art Journal*, 1901, p. 176).

BISHOP LEWIS and DEAN VAUGHAN, Llandaff Cathedral.

PRINCE CHRISTIAN VICTOR, at Windsor.

H.M. KING EDWARD VII., at Cape Town.

PRINCIPAL VIRIAMU JONES, University College, Cardiff.

LORD TREDEGAR, Cardiff.

TOM ELLIS, M.P., Bala.

MONUMENT TO LIVERPOOL FALLEN HEROES. (*Art Journal*, 1905, p. 350).

There are several other statues also in different parts of the country.

Works in London:

BOY AT PLAY. A bronze, 4ft. 5in. high, representing a boy balancing himself on his left foot and reaching forward with his right to touch a knuckle-bone standing in front of him. The extended foot must not touch the ground. This striking work was exhibited at the R.A. in 1896. It was procured by means of the Chantrey Bequest that same year. (Tate Gallery).



## Memorials:

SIR ARTHUR SULLIVAN in St. Paul's Cathedral, and the Embankment Gardens (near the Savoy Hotel and Restaurant).

In the gardens, Bronze-bust on pedestal, with a bronze figure (woman) leaning against it weeping. On the left side are the instruments of a musician, and on the right side of the pedestal is carved the following verse by W. S. Gilbert:

Is life a boon,  
If so it must befall  
That death whene'er he call  
Must call too soon.

MARQUIS OF SALISBURY, in Westminster Abbey.

THE COLDSTREAM GUARDS and War Correspondents, in St. Paul's Cathedral.

Sir Goscombe John has executed a number of busts of notable Welshmen beside those already mentioned: Sir Alfred Thomas, Sir Vincent Evans, T. H. Thomas, Esq. (Arlunydd Penygarn), Cadwaladr Davies, &c.

He was knighted at the Investiture of the Prince of Wales at Carnarvon Castle, July 13, 1911.

CAPTAIN ADRIAN JONES, M.V.O., *Sculptor.*

Born at Ludlow, 9 Feb., 1845. Captain Jones is of Welsh extraction and has served for about twenty three years in the Army. He was actively engaged in the Abyssinian and Boer Wars, and also took part in the Nile Expedition. Among his statues we find—the Duke of Cambridge, Whitehall; Sir Redvers Buller, Exeter; Carabineers' Memorial, Chelsea Embankment; and Royal Marines Monument, St. James' Park. He executed the Soldiers' National Memorial, Adelaide, also Persimmon at Sandringham.

CHARLES JONES, *Animal Painter.*

Of Welsh extraction and born somewhere near Cardiff. He was an animal painter, and was generally known as



“ Sheep Jones,” because he loved to paint sheep in his landscapes.

(Private information).

CHARLOTTE JONES (d. 1847), *Miniature Painter*.

A pupil of Cosway, and a miniature painter of the Princess of Wales. During 1801—23, she exhibited several works at the Royal Academy. Died in London in 1847.

Among her most notable paintings are:—

Portrait of George IV. as Prince of Wales.

Queen Caroline, as Princess of Wales.

Lady Melbourne.

Portrait of herself, dated 1805.

At Crammer Hall, Norfolk, there are twelve of her miniature portraits of Princess Charlotte.

(Bryan's Dict.; Graves).

ELIZA JONES (Fl. 1830), *Painter*.

She drew a portrait of Dr. Wm. Pughe, which was engraved by C. Picard in imitation of a chalk drawing, and published by Colanghi in Feb., 1826. Mr. T. H. Thomas, Cardiff, has a copy of this work.

SIR EDWARD COLEY BURNE-JONES, Bart., R.W.S.

(1833—98), *Artist*.

Born in Birmingham, 28 Aug., 1833, of Welsh parents. He was described by his father as “ a poetical little fellow, tender-hearted and touching, quite unfit for the world into which he was pitched . . . . Like his *countrymen*, he knew nothing at all of Art, but for nature he had a passion, and would seldom miss a sunrise if it could be seen, and would walk two miles to see a corn field.” The father was a carver and gilder. Burne-Jones was educated at King Edward VI.'s Grammar School, and Exeter College, Oxford. Westcott, Lightfoot, and Benson were some of his schoolfellows. Whilst at Oxford J. H. Newman exercised considerable influence over him. He was intended



for the Church; but on meeting William Morris, and the work ("Elfen Merè") of Dante G. Rossetti, he decided to adopt Art instead as his career. In 1855 he proceeded to London, and worked for some time with William Morris at No. 17, Red Lion Square. In 1857 he returned to Oxford with Rossetti and others to decorate the Debating Room, now the Library, of the Oxford Union Society. During 1859 he was in Italy for several months, and afterwards settled at the Grange, Fulham, S.W. In 1864 he was elected an Associate of the Old Water Colour Society, and a member in 1868. He retired however in 1870. The degree of D.C.L. was conferred upon him in 1881 by Oxford; and in 1883 he was made an Honorary Fellow of Exeter College. He was elected a R.A. in 1885, but resigned his position in 1893. In 1886 he again joined the Old Water Colour Society. The Kelmscott "Chaucer" was produced by William Morris and Burne-Jones. "Briar Rose," exhibited at the Grosvenor Gallery made him famous. His windows and panels are magnificent. In style he was poetic and imaginative. The principles of the Pre-Raphaelites were adopted by him. Gladstone conferred a baronetcy upon him in 1894. One of his windows may be viewed in Hawarden Church. Such was the genius of Burne-Jones, that had he never used the brush, he would have become eminent by his pen. His letters are full of charm and music.

Burne-Jones on forsaking Oxford and the Church, studied painting under Rossetti, who obtained a commission for him for stained glass cartoons from Messrs. Powell. A large number were designed by him, the first being Adam and Eve and two Old Testament subjects, now in the St. Andrew's College Dining Hall, Bradfield. In 1861 he designed the Creation Windows for Waltham Abbey; and in that same year ceased to design for Messrs. Powell. Afterwards he only designed for Morris & Co. In 1858 he designed a cabinet-panel for William Morris—"The Tale of the Prioress" (Chaucer), of whose works he was passionately fond. In 1862 he spent three months in Italy with John Ruskin, making small copies of Venetian pictures. In 1877 he exhibited at the Grosvenor Gallery, the following masterpieces:—"The Beguiling of Merlin," "The Days of Creation," and "Venus Mirror," and five



others; then in 1878 "Laus Veneris," "Le Chant d'Amour," "Pan and Psyche," and seven other works; in 1879 "The Annunciation," and the "Story of Pygmalion;" and in 1880, "The Golden Stairs."

The Mosaic of the New Jerusalem for the American Church in Rome was designed by him; also the Morris tapestries for the Arthurian Legends. The Arts and Crafts Exhibition found in him a warm supporter. His death took place on 17 June, 1898, at Rottingdean, near Brighton, where he was buried. Several beautiful windows by him are seen in Rottingdean Church.

His position as an artist is illustrated by Mr. C. E. Hallè in his volume "Notes from a Painter's Life" (Murray, 1909, p. 135): "I never wavered in my admiration for his works (Burne-Jones) but if I had ever conceived any doubts they would have been quickly dispelled by the opinion of the men for whom I had the greatest respect and liking, both as artists and men—G. F. Watts and Alma-Tadema. I was one day sitting with Watts in his studio, and he said to me: 'Whereabouts in Art do you place Burne-Jones?' 'Amongst the first twelve or fifteen,' I replied. 'I place him first of all,' said Watts. 'Do you mean really that you put him above Michael Angelo, Raphael, Titian, and Leonardo?' 'No,' was the answer; 'I do not mean that the men you have mentioned were not greater in many ways, but that no artist who has lived at any time has united in himself so many gifts of the highest order—imagination, design, drawing, colour, and manipulation.'"

(Memories of Edward Burne-Jones, by his wife (Macmillan); Sir Edward Burne-Jones: A Record and Review, by Malcolm Bell; Grosvenor Gallery and New Gallery Catalogues, and *Times*).

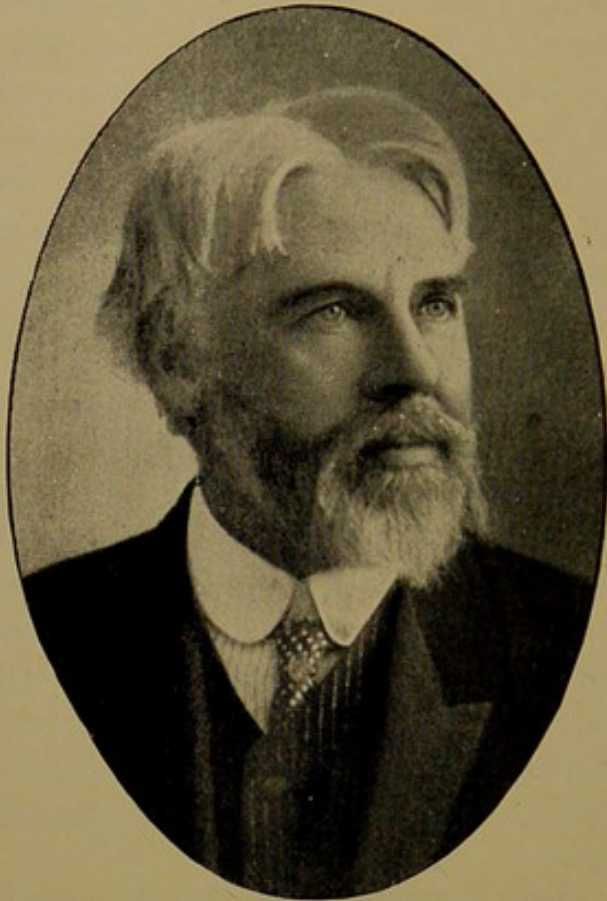
#### KING COPHETUA AND THE BEGGAR MAID.

"The Beggar Maid" is the subject of a short poem by Lord Tennyson. The old story is related in a ballad found in Percy's *Relics of Ancient Minstrelsy* (1 Series, bk. 2, ballad vi.). Shakespeare mentions the story three times: *Romeo and Juliet*, ii., 1, 14; *Love's Labour Lost*, iv., 1, 66; and *Henry IV.*, part 2, v. 3, 106.









S. MAURICE JONES,  
PAINTER.



Size of canvas, 9ft. 7½in. high by 4ft. 5in wide.

It was presented by a committee of gentlemen in 1900.  
(On view at the Tate Gallery, Millbank, S.W.).

In the South Kensington Museum (oil paintings):—

THE MILL. Girls dancing to music by a river; mill, and boys bathing in the background.

Painted during 1870—82, and exhibited first at the Grosvenor Gallery, 1882.

Size of canvas, 35¾ x 77¾.

CUPID'S HUNTING FIELDS. Cupids and damsels by a river-side.

Painted in 1880. Exhibited at Grosvenor Gallery, 1882, and Paris Exhibition in 1900.

Size of canvas, 39 x 30½.

Both these pictures are known as the "Ionides Bequest."

Water colour paintings in the above Museum:—

MERLIN AND NIMUE. The following quotation explains this work:—"Then Merlin fell in a dotage on the damsel that King Pellimore brought to the Court with him, which hight Nimue. But Merlin would let her have no rest, but always he would be with her in every place. And she was ever passing merry of him, and fain would have been delivered of him, for she was afraid of him. And it happened that Merlin showed to her in a rock whereas was a great wonder, which went under a stone. So by her subtle craft she made Merlin to go under that stone, but she wrought so that he never came out, for all the craft that he could do. And so she departed and left Merlin."—Malory, *La Mort d'Arthur*, chapter 60.

Signed and dated, 1881. Size, 25¼ x 20½.

"THE TREE OF LIFE." Designed for the American Episcopal Church of St. Paul at Rome, in 1892.

Size, 71¼ x 95¼.

Painted in tempera and gold on paper.

THE SYMBOLS OF THE EVANGELISTS. Designed for a portion of stained glass window at Castle Howard, Yorkshire in 1872.

Size, 18¾ x 68.

Painted on paper in tempera.



## DESIGNS FOR STAINED-GLASS WINDOWS.

Pencil and chalk. Various sizes.

These are in circulation.

DORIGEN OF BRETAINGE LONGING FOR THE SAFE RETURN  
OF HER HUSBAND.

“ For to hireself ful oft, ‘ Alas!’ said she,  
 ‘ Is ther no ship, of so many as I see,’  
 Wol bringen home my lord?’

\* \* \* \*

But when she saw the grisly rockes blake,  
 For veray fere so wold hire herte quake,  
 That on hire feet she might hire not sustene.”

Canterbury Tales (Chaucer),

“ The Franklins’ Tale. ’

Size,  $10\frac{1}{2} \times 14\frac{3}{4}$ . Signed, E. B. J. Ionides Bequest.

HEAD OF A GIRL (Edith Jones?).

Size, 10 x 8. Pencil. Ionides Bequest.

HEAD OF CASSANDRA.

Size, 14 x 11. Red chalk. Signed. Ditto.

DRAWING ON WOOD. Art Library of the Museum.

Cartoons in South Kensington Museum :—

THE CRUCIFIXION. Designed in 1887 by Sir Edward Burne-Jones, Bart., for a painted and stained glass window in St. Philip’s Church, Birmingham.

The window was executed in 1888 by Messrs. W. Morris & Co. (Lent by Murray Guthrie, Esq.).

THE NATIVITY. Designed as above, in 1887, for St. Philip’s Church, Birmingham. (Lent by Murray Guthrie, Esq.).

TAPESTRY in Coloured Wool and Silks. Designed by Burne-Jones :—

ANGELI LAUDANTES. The figures were designed by Sir Edward Burne-Jones, Bart., and the border and background by Mr. H. Dearle, Director of Messrs. Morris & Co.’s works at Merton Abbey, where the tapestry was woven.

THE LAST JUDGMENT. Designed for the west end window of St. Philip’s, Birmingham.



The Cartoon was sold by Messrs. Morris & Co., subject to the sole rights of reproduction for manufacturing purposes.

THE HEAVENLY JERUSALEM. Model painted in tempera colours and gold. Designed in 1883-4 for the Mosaic decoration in the Apse of the American Episcopal Church of St. Paul, Rome. The Mosaic was executed by the Venice and Murano Glass Co., Ltd.

Presented by C. Fairfax Murray, Esq.

The following windows, in the Metropolis, were executed by Messrs. Morris & Co., from the designs of Burne-Jones:—

1862. "Two Lights." Kentish Town.

1863. "The Virgin Mary." Ditto.

1865. "Angels." Putney.

1866. "Maidens" (4). South Kensington Museum.

1867. "Charity"—Maiden. Ditto.

1870. "St. Philip." Savoy Chapel.

1883. "St. Ursula." Whitelands Training College, Chelsea.

1885. "Four Windows." Fulham.

1891. St. Thersa, St. Martha, St. Lucia, St. Agatha, St. Veronica, St. Barbara. Whitelands Training College, King's road, Chelsea

Fifty eight exquisite Photographs of his paintings are on view in the South Kensington Museum.

Prints after Burne-Jones in the British Museum:—

A STUDY. E. B. J., 1878.

LABOUR. Engraver, G. Hentshel.

CHANT D'AMOUR. Engraver, Heliog Dujardin.

THE BEGUILING OF MERLIN.

DER STERN VON BETHLEHEM. Exeter College, Oxford.

THE MAGPIE MADRIGAL SOCIETY. St. James' Hall, June 3, 8.30.

A SIBYL. Engraver, Waltner.

FIGURES. Engraver, F. Jasniski.

A MAIDEN.

FLAMMA VESTATIS. Etched by E. Ganjeau.

"Drawings of Sir E. Burne-Jones" by T. Martin Wood is a most exquisite work, containing, an apprecia-



tion of his work as artist, and about 47 plates. Mr. Wood believes that Burne-Jones never succeeded so well with the brush as he did with his pencil. His drawings are masterpieces. The volume was published by George Newnes, Ltd., Co., Strand.

In the "*Catalogue of the New Gallery Exhibition of the Works of Sir Edward Burne-Jones, 1898-9*," we find upwards of 225 items recorded. Several paintings were lent by Mr. Arthur J. Balfour, M.P., who was a great admirer of the Art of Burne-Jones.

GEORGE JONES, R.A. (1726—1869), *Painter.*

The only son of John Jones, the Engraver, who was of Welsh extraction. He was a Volunteer in the Peninsular War. Views of Waterloo and Vittoria were painted by him. His "Battle of St. Vincent, Nelson boarding the San Josef," was bought in 1827, by the British Institution, and presented to the Hospital at Greenwich. He was elected R.A. in 1824, and was librarian during 1834—40; keeper, 1840—50; and acting president, 1845—50. Jones was the friend of Turner and Chantrey and acted as executor for both. His genial manner endeared him to all who knew him. He was the adviser of Robert Vernon, Art Collector, in whose collection he had four works. It is stated that in appearance he resembled the Iron Duke. Mr. T. H. Thomas (Arlunydd Penygarn), who remembers his visits to the Academy states that he was proud of his Welsh origin. Died in Park Square, Regents Park, on 19 Sept., 1869.

(Dict. of Nat. Biog.; Bryan's Dict. of Artists).

Works:

- "Battle of Borodino" (1829).
- "Town Hall, at Utrecht."
- "The Fiery Furnace" (1832).
- "Lady Godiva" (1833).
- "Relief of Lucknow."
- "Cawnpore—passage of the Ganges."
- "View in Rotterdam," at Grosvenor House.
- "Battle of Waterloo," at Chelsea Hospital.



Others are at Edinburgh, Woburn Abbey, Glasgow Gallery, South Kensington Museum, and National Portrait Gallery.

In the Print and Drawing Department of the British Museum we find a number of his drawings such as:

1. The Deluge.  $10\frac{3}{8} \times 8\frac{1}{4}$ in.
2. Study for the picture "Battle of St. Vincent" which is at Greenwich Hospital.  $12 \times 16\frac{3}{4}$ in.
3. Study for a picture: Akbah impeded in his conquests by the Sea.  $9\frac{5}{8} \times 12\frac{7}{8}$ in.
4. Study for a picture: The finding of the body of Charles of Luxemburg on the field of Cressy.  $7\frac{3}{8} \times 11\frac{1}{2}$ in.
5. Danaë.  $9\frac{1}{4} \times 12$ in.
6. Thracians defying the Storm.  $14\frac{5}{8} \times 18$ in.
7. Don Emanuel de Sonza wrecked on the Coast of Africa.

There are also eleven albums containing studies from the male and female nude.

#### SIR HORACE JONES (1819—1887).

The son of David Jones, Solicitor, born in London, 20 May, 1819. After serving his apprenticeship with John Wallen, architect and surveyor, he went abroad and studied ancient architecture in Greece and Italy. He was considered one of the best designers of his day. The old Town Hall, Cardiff, was designed by him, also Smithfield, Billingsgate, and Leadenhall Markets in London. The Guildhall Library and Museum, and the new Council Chamber were also designed by him. The memorial with the griffin to designate the site of the Temple Bar is his work.

He was knighted 30 July, 1886. Died at 30, Devonshire Place, Portland Place, London, and was buried at Norwood Cemetery. W. W. Oules, R.A., painted his portrait, which was exhibited at the Royal Academy in 1887.

#### INIGO JONES (1573—1652), *Architect.*

Inigo Jones has been appropriately called "the father of modern architecture." He was born near Smithfield.



His father, a cloth maker, came of the family of Jones, Garthcenau, Denbighshire. Inigo having a taste for Art visited Italy as a young man and painted landscapes. For some years he resided in Venice, and it was during that period that he studied architecture. He was in the service of King Christian IV., the brother of Queen Anne, at Copenhagen, and assisted in erecting the Danish Palace at Fredericksborg. Queen Anne appointed him, on his return to England, to the service of Henry, Prince of Wales. His talent was employed for some time upon court masques, and was associated with Ben Jonson. When Prince Henry died, Inigo Jones visited Italy the second time, and returned in 1615, and was appointed Surveyor of Works to the Crown. In this capacity he designed most magnificent structures, some of which are still standing; but the builder has removed several important houses. He added a classic portico to the west end of old St. Paul's. It is worthy of note that Christopher Wren was his pupil. Died unmarried at Somerset House, in the Strand, and was buried in the Church of St. Benet, St. Paul's Wharf.

(Inigo Jones by Triggs and Tanner; Dict. of Nat. Biog.; Walpole).

The arms on the original frame of the Houghton portrait of the architect when first it came into the possession of Sir Robert Walpole, were: per bend sinister ermine and erminois, a lion rampant, or, all within a bordure engrailed, or, and they are said to be borne by a Denbighshire family of the name (addit MS. 23073 fol 45. v).

William Herbert, third Earl of Pembroke, payed his expenses as he travelled "over Italy and the politer parts of Europe," studying architecture.

Several of his drawings are at Chatsworth, and among them a landscape. The trees are freely and masterly imagined but the colouring is very indifferent (Walpole).

On 22 July, 1650, Jones made his will leaving property to John Webb, his pupil and executor, who married Anne Jones his kinswoman; to Richard Gammon who married Elizabeth Jones another kinswoman.



He designed the Gwydyr Chapel in Llanrwst Church, and a bridge at the same place; and Ruperra in Glamorgan, built for Sir Thomas Morgan in 1626.

PORTRAIT OF INIGO JONES: This striking portrait was copied, in all probability, from a painting by Sir Anthony Van Dyck, by Henry Stone.

Bust, face three quarters to the right.

Size, 25 x 20 $\frac{3}{4}$ in.

Presented to the National Portrait Gallery Feb., 1880, by the Rev. J. Fuller Russell, B.C.L., F.S.A

BANQUETING HALL, WHITEHALL. This was his masterpiece, completed in 1622. A magnificent drawing of this Hall is in the British Museum. An account of this is given elsewhere.

QUEEN'S HOUSE, GREENWICH. This was designed and built by him. A lasting monument to his creative genius.

LINCOLN'S INN FIELDS. These were laid out by him.

COVENT GARDEN MARKET. Built from his design.

LINDSEY HOUSE, LINCOLN'S INN FIELDS. A building after his plan.

ST. CATHERINE CREE CHURCH, LEADENHALL STREET. After his design.

COVENT GARDEN CHURCH. Ditto.

ASHBURNHAM HOUSE, WESTMINSTER. Designed by Jones.

BEAUFORT HOUSE, CHELSEA, the home of Sir Thomas More was designed by him: the house is no more, but the spot is still famous by the name of Beaufort Street.

IRON GATE IN FRONT OF DEVONSHIRE HOUSE, PICCADILLY.

Walpole in his account of the Architects in the reign of George II. writes glowingly of Lord Burlington's enthusiasm for Inigo Jones. The paragraph will be interesting and will explain the history of the gate in front of Devonshire House. "He" (Lord Burlington) "spent immense sums in contributing to public works, and was known to choose that the expense should fall on himself rather than his country should be deprived of some beautiful edifices. His enthusiasm for Inigo Jones was so active that he repaired the Church of Covent Garden because it was the production of that great master, and purchased a



gateway at Beaufort Garden, in Chelsea, and transported the identical stones to Chiswick with religious attachment." By means of considerable research we have been able to trace the gate from Chiswick House to Devonshire House. It is a magnificent structure of wrought iron with emblems and figures.

WATERGATE, at bottom of Buckingham Street, the Strand, is the work of Jones, and is a masterpiece. How very few understand what this enclosed building is near the gardens, and so far removed from the river. The master mind never designed anything superior to this wonderful watergate. ("Private Palaces of London").

SKETCH-BOOK. A copy of his sketch-book, the gift of the Duke of Devonshire, is treasured in the British Museum. A most rare and important work. It contains many figures, heads, and architectural designs.

The following Prints, after him, are in the Print and Drawing Department of the British Museum:—

1. The Elevation of a Design for the Pallace at White-Hall towards the Park, as it was presented to his Majestie King Charles I. by the famous Inigo Jones. Anno 1630.
2. The Elevation towards the River, but interrupted by the Civil Wars.
3. The Elevation towards Charing Cross.
4. The Section of the Royal Palace at White-Hall as designed by the renowned Inigo Jones.
5. Whitehall Palace—Water-side. Engraved by A. Benoist, E. Rooker, — Canot, M. Muller, junr.
6. Of His Britannick Majesty's Palace of White Hall, the Charing Cross Side. Engraved by T. M. Miller.

Drawings by Inigo Jones in the British Museum:—

1. THE DEATH OF LUCRETIA. Lucretia leaning back in her chair supported by her father (*left*), while her husband (*right*) pulls out the dagger from her breast, and a maid bends over her behind.

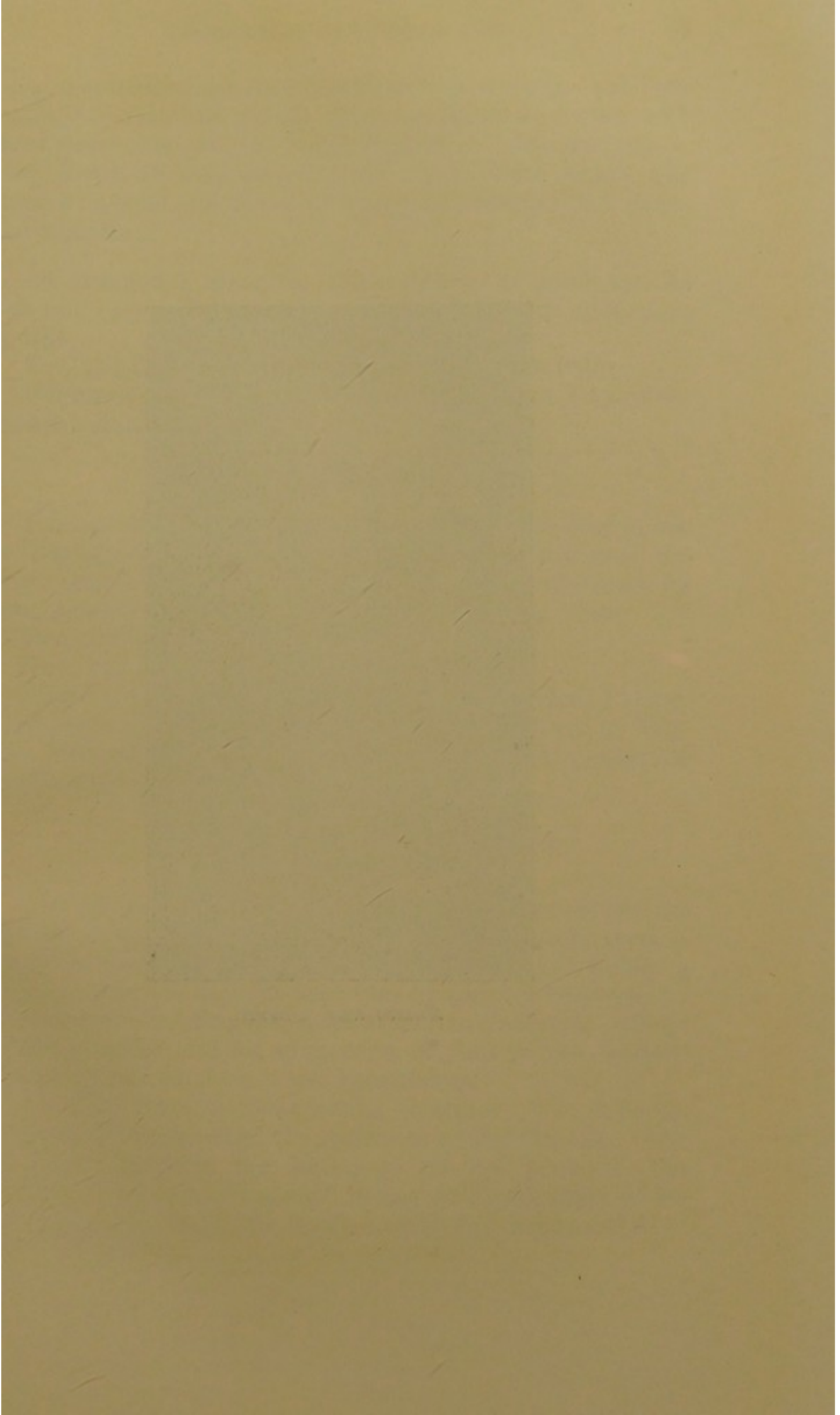
Pen and ink: royal, 10 x 7 $\frac{3}{8}$ in.

Bequeathed by Sir Hans Sloane, Bart., 1753.

2. STUDIES OF HEADS. Six heads of bearded men and five heads of women. Pen and ink: roy., 9 $\frac{7}{8}$  x 7 $\frac{1}{2}$ in.

Presented by William Fawkener, Esq., 1799.









HUMPHREY LLWYD.



3. Four drawings on one mount, roy, namely: (a) Two heads, (b) Head of an old man, (c) Head of a man with short pointed beard, (d) Sheet of Studies. Pen and ink.

4. Four on one mount, roy:—(a) Three heads, (b) Head of a man, (c) Head of a boy, (d) Studies of a head. Pen and ink.

DESIGN FOR A MASQUE. Four figures of genii, two as men and two as boys; below a narrow frieze of grotesque figures.

Pen and bistre, with bistre wash; roy,  $7\frac{5}{8}$  x  $10\frac{7}{8}$  in.

Formerly in the collection of Sir Joshua Reynolds. Purchased in June, 1880.

*After Inigo Jones.*

FACADE OF A CHURCH. This drawing is inscribed in ink by Horace Walpole. *Church at Leghorn, designed by Inigo Jones, and in pencil by Richard Bull, and drawn by him; given me by Lord Orford who wrote the above.*

Pen and ink, with Indian ink wash.

Roy,  $14\frac{1}{4}$  x  $10\frac{3}{8}$  in.

There are upwards of 24 drawings of Whitehall Palace, after Jones in the British Museum mostly executed by William Emmett who was applied to with a view of preparing a palace for Queen Anne.

EDWARD JONES (Fl. 1835), *Architect.*

The above gentleman was considered an authority on Grecian architecture. In the year 1835 he published a masterly work, "Athenian or Grecian Villas;" being a series of original designs for villas or country residences: to exemplify in effect its applicability to domestic edifices of the country and its adaptation in plan to the modern arrangements of their usual apartments.

Quoting from Colonel Leake he states: "It is partly in architecture we need the guidance of the Greeks. The more we examine the buildings of the ancients, the stronger do the proofs appear of that profound study which they besowed upon the most useful and ornamental of Art" (Preface).



Jones executed some fine coloured windows for the Chapel of Bon Secours near Rouen. They were done by him at the glass works of Chrisy le Roi (Mr. T. H. Thomas).

(Volume mentioned above).

JOHN JONES (1745?—1797), *Engraver.*

Born about 1745. He distinguished himself as mezzotint engraver. His plates were after Reynolds and Romney. These were published by him in Great Portland Street where he lived. During 1775—1791 he exhibited at the Incorporate Society of Artists. He was appointed engraver to the Prince of Wales in 1790; and was chief engraver to the Duke of York. Among his stipple plates we may mention Miss Farren and Mr. King as Sir Peter and Lady Teazle, after Downman; Robinetta, Muscipula, the Fortune Teller, and the portrait of the Duke of York, after Reynolds; and Serena after Romney. "View from Richmond Hall" after Reynolds, was issued by his widow in 1800. Died in 1797.

(Dict. of Artists by Redgrave; ditto, Bryan).

Among his works at the British Museum are:—

Edmund Burke, statesman and orator (1729—97).

Mezzotint after Romney.

William Paley, D.D., 1743—1805, after Romney.

Warren Hastings, 1732—1818, after J. T. Seton.

James Boswell and C. J. Fox, after Reynolds.

Bacelli, after Gainsborough.

Miss Kemble, sister of John Kemble, and Mrs. Siddons, after Reynolds.

Sir Edward Hughes, Admiral, d. 1794, after Reynolds.

Black Monday, on the departure for School, after Bigg.

Dulce Domum, or the return from School, after Bigg.

LOUIE JOHNSON JONES, *Painter.*

A native of Holywell, Flintshire, where she was born in 1856. She was trained at Cheltenham, Chester, Calderon's School of Animal Painting, London, and St. John's Wood School. Whilst at Calderon's she secured



the first of the three annual scholarships offered there. On leaving London Miss Jones was commissioned to paint a frieze for Cheadle Royal, Cheshire. This measures fifty-six feet by two, and contains sixty-eight horses in their natural surroundings. Mr. Martin H. Colnaghi took a great interest in the young artist, and exhibited her works in his galleries for three years. He also introduced her to several prominent people whose favourite animals she has painted. In 1903 she painted a reredos for a small mission church near London; and during 1907—10 she decorated the apse and chancel arch of her mother-church at Holywell. This last is a beautiful work, consisting of five copies of old masters, and two groups of angels with trumpets, copied by permission, from those over the chancel arch in St. Marylebone Church, London. As yet the artist has not ventured any original work in her decoration of churches, but in her animal and portrait painting she carefully avoids copying and the use of photographs. In 1905 she was commissioned to paint a portrait of James Leibig Muspratt, Esq., C.C., Chairman of the Flintshire Education Authority, which was presented to him by his Flintshire friends. This life-like and splendid portrait was hung in the Mold Council Chamber. One of the first prizes won by Miss Jones was at the Welsh National Eisteddfod for a black and white wash of a donkey. Her picture, entitled, "Sold," was exhibited and sold by Mr. Colnaghi. This has been engraved. After her first exhibition at the Marlborough Galleries she was commissioned by King Edward VII. to send her pictures to Buckingham Palace. who was very pleased, and sent the artist a very kind message.

OWEN JONES (1809—1874), *Architect.*

The son of Owain Myfyr, Furrier and Welsh Antiquary, born 15 Feb., 1809, in Thames Street, London. For six years he was a pupil of the famous architect, Louis Vulliamy, and also a student at the Royal Academy, where he exhibited during 1831—61. He travelled in France and Italy, and studied Arabian Architecture in Egypt; and the Alhambra in Granada in 1834. His



“Plans, Elevations, Sections, Details of the Alhambra,” was published in 1842; and “Illuminated Books of the Middle Ages” in concert with Humphreys in 1844. Saracenic Architecture appealed to him strongly. He remained in the city of Granada for three years, having for a companion M. Jules Gowry; both of whom were ardent students of that unique relic of Arab Art. The Alhambra is the ancient castle and palace of the Mahomedan sovereigns of that portion of Spain. In the preparation of the “plans, elevations, sections, and details,” for publication he was assisted by M. Gowry, but he died before it was printed. The coloured drawings belong to Jones; but the letterpress was from the pen of M. Pascual de Guyongos. This includes a description of the building, its history, and a translation of the Arabesque writings upon its walls. He suffered great pecuniary loss through the two folio volumes, because they only appealed to the few, but his reputation was made, and the work opened the channel of professional work. A gold medal was awarded him in 1857, by the Institute of British Architects. In 1851 he was one of the superintendents of the works at the Great Exhibition; and later a director of the decorations at the Crystal Palace. His “magnum opus,” “The Grammar of Ornament,” is a masterpiece, and has done more to affect present-day architecture than any other work we know of. Other works were published by him, notably, an illuminated text of Ecclesiastes, and “Views of the Nile from Cairo.” Died, 19 April, 1874, at Argyle Place, Regent St., London.

THE GREAT EXHIBITION OF 1851. Decoration of the Transept. Dimension,  $33\frac{1}{2}$  x 25. (South Kensington Museum).

SCHEME FOR THE DECORATION OF THE GREAT EXHIBITION OF 1851, designed by Owen Jones, painted by W. Simpson. 28 x 39. (South Kensington Museum).

ORIGINAL DRAWINGS for the “Grammar of Ornament,” and various other designs of Mosaic pavements. (South Kensington Museum, Art Gallery).

It is not generally known that the whole of Mr. Jones’s publications were published in his own establishment, and



of course under his immediate supervision. They rank among the best examples of illuminated printing that modern Art and Science have produced. His illuminated works were sold under the hammer of Mr. Hodgson, in 1855, and realized a large sum. "The Song of Songs," "Winged Thoughts," &c.

CRYSTAL PALACE. In 1852 he was made joint-director of the decorations of Crystal Palace; and he specially designed its Egyptian, Greek, Roman, and Alhambra Courts.

ST. JAMES' HALL. He designed this building.

MANSIONS IN QUEEN'S ROAD, Kensington. These fine buildings were designed by him.

MOSAIC OF OWEN JONES. This excellent mosaic-picture of Jones is in the South Kensington Museum. Its history may be interesting, so we append the following quotation from the "Fine Art Gossip," *Athenaeum*, May 16, 1874: "At a meeting held at the house of Mr. Alfred Morrison the other day, it was decided to take steps for raising subscriptions to obtain a mosaic-portrait of the late Mr. Owen Jones as a memorial of his service to Decorative Art. It is hoped that the funds may admit of a medal and travelling Scholarship bearing his name being established."

WIMBORNE HOUSE (Sir Ivor Guest) formerly called Beaufort House, or Hamilton House, has a beautiful ceiling in its Drawing Room designed by Owen Jones. This is considered one of his most successful ceilings.

ELEVATION OF THE GREAT EXHIBITION, Hyde Park, 1851. View of the "Crystal Palace" seen lengthwise in perspective. Groups of figures scattered about the grass in the foreground and near the entrance. Water colours: antique,  $11\frac{3}{4} \times 37\frac{3}{4}$  in.

Presented by Sir Ed. Durning Lawrence, Bart., April, 1899. (South Kensington Museum).

SIR PHILIP BURNE-JONES, Second Baronet, *Painter*.

The son of Edward Burne-Jones, born Oct. 2, 1861. His mother was the daughter of the eminent novelist and poet, George Macdonald. Sir Philip Burne-Jones was



educated at Marlborough College, University College, and Oxford. He has exhibited several works at the New Gallery.

S. MAURICE JONES, A.R.C.A., Carnarvon.

A native of Denbighshire, born at a place called Mochdre, in the year 1852, where his father, the Rev. John Jones, a Calvinistic Methodist minister was stationed at the time. He subsequently ministered at Carnarvon and Rhos. Mr. Maurice Jones showed a strong taste for Art when quite a boy. His first lessons were received at an evening class at the Art School, Carnarvon. He also studied under Mr. W. Collingwood, R.W.S., Liverpool, and at the South Kensington Art Schools. His first picture—"A View above Bettws-y-coed"—was exhibited at the Liverpool Autumn Exhibition. A large number of his works have been exhibited in London, Liverpool, Glasgow, and other cities. He has been elected Associate of the Royal Cambrian Academy, and exhibits regularly at their annual exhibition. A prize, and silver medal have been won by him at the National Eisteddfod of Wales. Several certificates, and book covers of striking beauty have been designed by him, notably, "Cymru," "Wales," "Drysorfa," &c. His pen has also been busy, and the "Traethodydd" published a number of racy articles written by him on "The Development of Art in England."

The following are some of his most important pictures:—

Snowdon from Capel Curig; Vale of Llangollen, from Wynnstay Park; Rhuddlan Castle; Pass of Aberglaslyn; Stoke Pogis Church, the scene of Gray's Elogy in a country churchyard; Crafnant Lake; Carnarvon Castle.

Also a series of Pictures of Homes of Welsh Worthies, &c.

John Gibson, Dewi Wyn, Ieuan Glan Geirionydd, Dafydd y Garreg Wen, Dic Aberdaron, Sir Hugh Owen, Griffith Davies, John Elias, Williams o'r Wern, J. Jones, Talysarn, Alun, Glasynys, Ceiriog.



THOMAS JONES, Aberedw (1743—1803), *Painter*.

The son of Thomas Jones, gentleman (d. 1772), born at Cefnlllys, Aberedw, Radnorshire. He was educated for the Church, and studied at Jesus College, Oxford; but when his uncle who had promised to leave him a bequest died intestate in 1762, he proceeded to London, and studied Art under Richard Wilson, R.A., the great landscape painter, with whom he was a great favourite. Welsh scenery was painted by Jones, with subjects from the Classics. Among his friends were Mortimer, Durno, Wheatley, and other artists of high repute. There seems to be a concensus of opinion regarding his remarkable ability as an artist. The beautiful Wye Valley furnished him with several charming landscapes. Before proceeding to Italy in 1776 he had painted several popular pictures. He settled in Rome with Mr. Banks and other artists. Whilst visiting Naples he met a German lady who became his wife. Several specimens of his Art were left behind in Naples. On his return to England he exhibited two pictures of the Campi Phlegraci at the Royal Academy which met with loud praise from connoisseurs. The eminent engravers Woollett and Bartolozzi engraved after Thomas Jones; and the prints to-day are very valuable. On the death of his brother, he inherited the property at Aberedw, and continued to live there till his death, which occurred in May, 1803. He left two daughters. Between 1765—1803 he exhibited at the Society of Artists, 55; and Royal Academy, 12. Several of his works are in the possession of his descendant, Miss Thomas, Pencerrig.

Prints after Jones in the British Museum:—

THE BARD. From Mr. Gray's Ode, founded on a tradition current in Wales, that Edward I., when he completed the conquest of that country, ordered all the bards that fell into his hands to be put to death.

“ But Oh what solemn scenes on Snowdon's height  
 Vision of glory, spare my aching sight.  
 Descending slow their glittering spirits unroll?  
 Ye unborn ages, crowd not on my soul!”

Engraved by J. R. Smith from an original painting in the possession of Oldfield Bowler, Esq., 1775.



This is a very fine work. There is a Druidic circle, oaks, lyre, and the bodies of the slaughtered bards with soldiers in the distance.

THE TRAVELLER'S REPOSE. Landscape with figures. Engraver: James Peak. The author has a fine proof without letters of this work.

THE MATHEWORAMA FOR 1827, or Cockney Gleanings. Drawn and etched by Thos. Jones.

“Aint that a good un now.”

This is a take off of Metaphysicians, poets, painters, &c. A coloured drawing. Most humorous.  $11\frac{1}{8} \times 15\frac{1}{2}$ . Published March 26, 1827. (South Kensington Museum).

THE MILL DOOR. Engraved by J. C. Armytage. From the picture in the possession of the publishers, Virtue & Co., London. A most beautiful work.

“DIDO AND AENEAS.” A most superb work. Size,  $21 \times 28$ in. The landscape was painted by Jones and the figures by Mortimer, and the engraving was done by Woollett and Bartolozzi, the latter executed the figures.

In the author's possession.

BRECKNOCK CASTLE. A print in the Art Gallery Swansea, presented by Deffett Francis.

T. H. JONES (worked 1836—48), *Draughtsman*.

A Welshman whose history cannot be traced. His work was done in London. The following drawings are in the British Museum:

1. GEORGE, THE DONKEY MAN. An old man with folded arms, standing by his donkey. He holds the bridle in one hand and is looking left; the donkey's saddle is on the ground. It is inscribed:

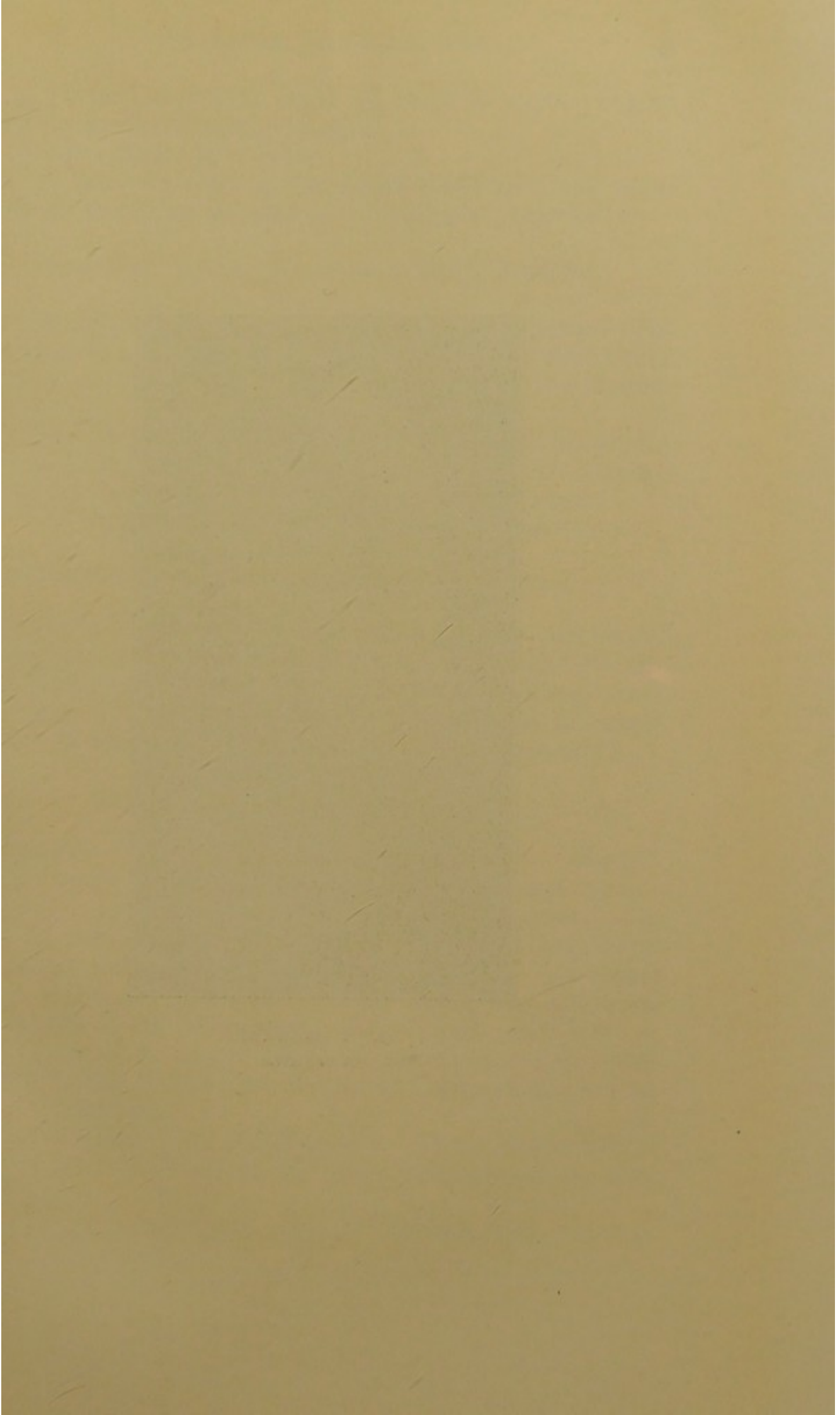
Brightonian Sketches. No. 1.

George the Donkey Man.

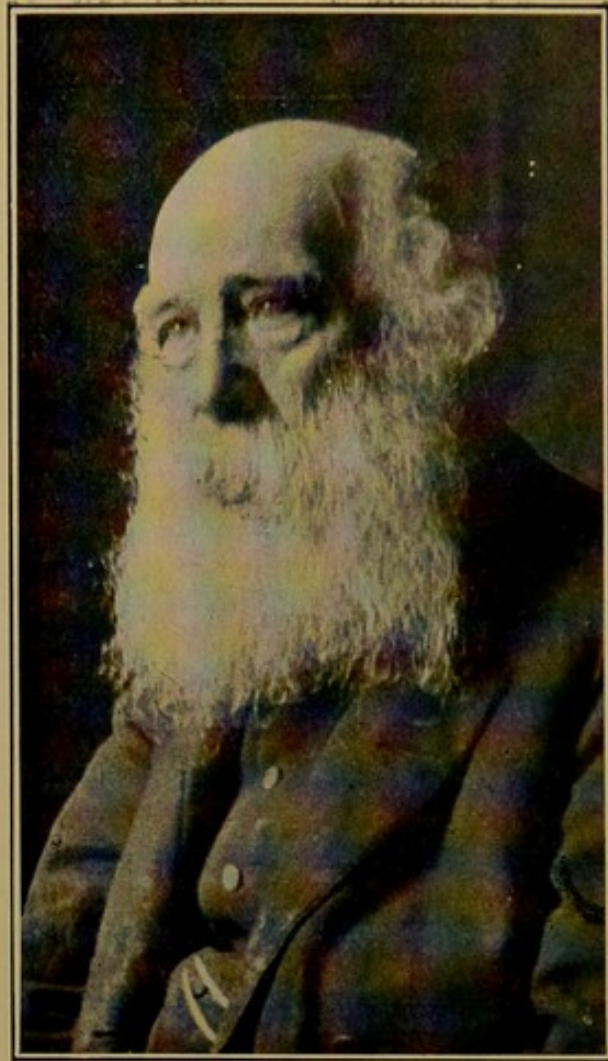
Water colour sketch,  $12\frac{1}{4} \times 7\frac{1}{2}$ in. T. H. Jones, of London, delt, 1836.

2. NELL GWYN'S HOUSE, St. James' Square: Site of the Army and Navy Club. Signed and dated, T. H. Jones, 1848. Water colour,  $9\frac{1}{2} \times 6\frac{1}{4}$ in.









*B. S. MARKS,  
PAINTER.*



3. HYDE PARK GATE, as it appeared in 1756. Copied from an earlier drawing or print.

Water colour,  $7\frac{1}{4} \times 11\frac{1}{2}$  in.

The last two were in the Crace Collection and numbered 96 Portfolio xi.; and 39 Portfolio x., respectively.

WATKIN D. JONES (Flourished 1861), *Sculptor*.

A Merthyr man, and a brother to William Jones. He exhibited ten times at the Royal Academy, the first being in 1846, and the last in 1861; and twice at the British Institution.

"THE INFANT TALIESIN." This was seen in his studio at Arlington Street, Camden Town, by Mr. D. Davies, of Hampstead, a child lying on the back of an eagle.

(Algernon Graves, and private information).

WILLIAM JONES (fl. 1790), *Landscape Painter*.

Although born in Ireland he was of Welsh parentage. His pictures were very popular, and his paintings "Waterfall," and the "Salmon Leap," County Wicklow, were engraved. He flourished towards the end of the eighteenth century.

(Bryan's Dictionary).

WILLIAM JONES (fl. 1857), *Sculptor*.

The son of a parish clerk, born at Merthyr. He followed Joseph Edwards to London, and was a most capable Sculptor. Jones was also an ardent "Cymmrodor." In 1843 he exhibited a bust of "Caswallon" at the Royal Academy; and in 1845, "The Dream of Jacob" (a relief) and a statue of "Taliesin." This statue was exhibited afterwards at the Abergavenny Eisteddfod. His last exhibit at the R.A. was in 1857. A sketch-model was sent by him to the Wellington Memorial Competition, but he was not successful.

"Caswallon" and "Taliesin." These works are in London still, we are told, but their whereabouts we cannot trace.

(Algernon Graves, and D. Davies, Esq., Hampstead).



At the Abergavenny Eisteddfod, 1845, he exhibited a splendid statue of Taliesin Pen Beirdd. He had brought it 150 miles to the Eisteddfod. The following is an extract from the *Athenaeum*:—

“Nor must we omit to notice a striking performance by Mr. W. Jones, of Taliesin Pen Beirdd (the Prince of the Bards), wrapped in a simple frock, like a monk’s, bound round the waist with a rope, one arm raised high above his head, as if in denunciation, with the air and aspect of a prophet. The bard is in the act of exhorting the clergy to retain the doctrines of the Gospel, as they had received them from the Apostolic hand, against St. Augustine with the innovations of Rome. There is a great spirit and character in this work, the composition simple, the action vigorous, and the meaning clear. We shall see it in marble.”

For a picture of this see *London Illustrated News*, p. 265, Oct. 25, 1845.

WILLIAM JONES (Flourished, 1860), *Painter*.

A native of Flintshire who settled at Merthyr. His painting sent to the Llangollen Eisteddfod elicited great praise. Its history is interesting.

THE LAST WELSH BARD. Jones was awarded the first prize of £10 for this painting at the Llangollen Eisteddfod in 1858. It appears that a prize of £10 had been offered for the best painting by a Welsh artist on any one of seven selected subjects, viz.: 1. The Marriage at Windsor Castle of Owen Tudor and Catherine the Fair of Valois, widow of Henry V. of Monmouth. 2. The Death of Llywelyn ap Gruffydd. 3. Hunting the Twrch Trwyth (from the Mabinogion). 4. Conference of the Roman Monk Augustine with Dunawd, Abbot of Bangor, and the Bishops of the British Church, A.D. 603. 5. The Bard from Gray. 6. Parting of Owen Glyndwr and Sir Laurence Berknolles. 7. Death of Captain Wynn, of the 23rd Royal Welsh Fusiliers in storming the Russian Battery at Alma. The works of two candidates were exhibited. Mr. Francis, of Manchester, awarded the prize of £10 to Mr. William Jones, now of Merthyr Tydvil, but



a native of Flintshire, for his painting of "The Bard," which is undoubtedly a clever work and full of national character. The artist appears to have taken his subject from that portion of Gray's Ode in which the last bard is represented on the lofty heights of Snowdon, viewing the advance of Edward's invading army, with mingled feelings of sorrow and ire:—

On a rock, whose haughty brow,  
 Frown'd o'er old Conway's foaming flood,  
 Robed in sable garb of woe,  
 With haggard eyes the poet stood  
 (Loose his beard and hoary hair,  
 Streamed like a meteor in the troubled air),  
 And with a master's hand and prophet's fire  
 Struck the deep sorrows of his lyre.

The attitude of the venerable bard standing undismayed on his dizzy height is boldly conceived. His face bears a savage expression, his sparse grey hairs being agitated by the wind. The ribbon bound round his uplifted arm denotes that he is a man of high rank.

Far below, and far into the distance, winds the struggling and broken flood of the Conway. The sunset in the background is probably intended as a practical figure emblematic of the "Decline and Fall of Wales."

See illustration, *London Illustrated News*, Oct. 16, 1858.

This picture was much and deservedly admired at the Eisteddfod gathering, where the prize was awarded to the successful candidate by Miss Hughes, of Tower.

CHARLES JOHN KENNION (1789—1853), *Water Colour Painter*.

The son of Edward Kennion, born in 1789. He exhibited landscapes at the Royal Academy in 1804 and 1853. Several aquatints by him may be seen in a work by his father—"Trees in a Landscape"—published by Henry Bohn in 1844. Died in 1853.

(Bryan's Dict. of Painters and Engravers).



## EDWARD KENNION, F.S.A. (1743—90).

Born in Liverpool 15 Jan., 1743. His grandfather was a Nonconformist minister. For some time he was engaged in business pursuits in Havannah, Jamaica, and other places. In the year 1789 he removed to London, and began to teach drawing, and the following year he exhibited at the Royal Academy. "The Elements of Drawing," was the title adopted by him for a series of very important volumes, but he only lived to see the first one issued. In this volume we find eight etchings of the oak tree. Died in 1790. In 1815 his essay on "Trees in a Landscape" was published. Arlunydd Penygarn in a comment upon this book states: "He seems to have devoted himself to the representation of the specific growth of trees, and gives studies of a great number, sometimes very good, sometimes not so happy, but it was a thing needed in the Art of the time, which in wood engraving Hugh Hughes did so excellently." The work contains fifty plates by Kennion, together with six etchings of local subjects from nature by H. W. Williams (Grecian)." *Vide*, Henry Bohn's Edition, 1844, 4to. volume.

(Bryan's Dictionary, and Arlunydd Penygarn).

B. WILLIAMS LEADER, R.A., *Landscape Painter*.

Some of Mr. Leader's most beautiful pictures are those bearing Welsh names. His grandfather, a Welshman, was a most remarkable man. He was an iron-founder, and was the first to introduce gas for the lighting of towns. Reading was the first town to be lit by gas.

Benjamin Williams Leader is the son of E. Leader Williams, and was born at Reading 12 March, 1831. He was educated at the Grammar School, Worcester; the School of Design, Worcester; and the Royal Academy of Arts. In 1889 he won the gold medal at the French Exhibition; and in 1893 in Chicago. He has exhibited at the Royal Academy since 1854. Mr. Leader was made Chevalier of the Legion of Honour in 1889. His sole re-



creation is his professional work. He lives at Burrows Cross, Gomshall, Guildford.

(Private information).

CHARLES GEORGE LEWIS (1808—1880), *Engraver*.

Son of F. C. Lewis, born at Enfield, in 1808. He was an etcher and engraver in line and mezzotint. Several of his best works are after Landseer. Died at Felpham, near Bognor, in 1880. Among his most successful engravings are "Hawking in the Olden Times," after Sir Edwin Landseer; and "The Allied Generals before Sebastapool," after Thomas Jones Barker.

(Bryan's Dict.).

FREDERICK CHRISTIAN LEWIS (1779—1856), *Engraver and Landscape Painter*.

Born in London in 1779. He was instructed in the Art of Engraving by Stadler, a German, and at the R.A. Schools. In 1823 he was engaged on the "Italian School of Design," published by Ottley. He engraved in stipple for some time after Lawrence; and was appointed engraver to George IV., William IV., and Queen Victoria. Died at Enfield.

He illustrated among other works, "Scenery of the Rivers of England and Wales," 1845—47. Two of his paintings are at the South Kensington Museum.

(Handbook S. Ken. and Bryan's Dict.).

GEORGE ROBERT LEWIS (1782—1871), *Portrait and Landscape Painter*.

His son, Mr. Lennard Lewis, in a letter to Mr. T. H. Thomas (Arlunydd Penygarn), states: "I am Welsh by extraction, my mother was a connexion of the Jones's of Llanarth." George Robert Lewis was born in London in 1782, and studied in the R.A. Schools under Fuseli. In 1818 he accompanied Rev. Dr. Dibdin through France and Germany, furnishing the illustrations for the "Bibliographical Tour," and the "Bibliographical Decameron."



He exhibited at the R.A. during 1820—59. The following works were published and illustrated by him:—

“Muscles of the Human Frame,” 1820; “Illustrations of Kilpeck Church,” 1842; “Early Fonts of England,” 1843; “British Forest Trees;” “Description of Shobdon Church,” 1856.

Died at Hampstead in 1871.

(Bryan's Dict.).

JOHN FREDERICK LEWIS, R.A. (1805—1876).

The eldest son of F. C. Lewis, born in London in 1805. His first lessons in Art were given him by his father. He became an Associate of the Old Water Colour Society in 1827, and a full member in 1830. In 1843 he proceeded to Egypt, and remained in the East for several years. Some of his best works are Oriental subjects. Died at Walton-on-Thames in 1876. His water colour picture, the “Halt in the Desert,” 1853, is in the South Kensington Museum.

(Bryan's Dict.).

LENNARD LEWIS, R.B.A., *Painter.*

The second son of the late G. R. Lewis, portrait and landscape painter, and writer, born 18 March, 1826. His mother was connected with the Jones's of Llanarth. He was educated privately, and at King's College School, London. A large number of his water colour drawings and oil paintings have been exhibited at the Royal Academy, the Grosvenor Gallery, New Academy, the Royal Institute of Painters in Water Colours, the Royal Society of Artists, Birmingham; the British Academy; the Walker Gallery, Liverpool; and the Galleries at Manchester, Hull, Sheffield, Leeds, and Worcester. Several articles from his pen have appeared in the *Artist*. His hobby is a sketching tour; and in this way he has visited all the countries of Europe. Not least among his sketches are those of Welsh scenes. Mr. Lewis is a member of the Committee of the Royal Water Colour Society Art Club. Several prints after him are in the Art Gallery, Swansea.



## MISS LLOYD.

This young lady was a sculptor-pupil in John Gibson's Studio in Rome, and was very skilful, especially in modelling horses. Here she met Miss Frances Power Cobbe, and a lifelong friendship was formed between them. Miss Lloyd abandoned Art and devoted herself to Miss Cobbe and her work. They lived together for about thirty-four years. Her remains were interred in the same grave with Miss Cobbe, at Llanelltyd Churchyard. Vide, *Daily News*, 5 Nov., 1896.

HUMPHREY LHUYD (fl. 1527—68), *Draughtsman*.

A native of Denbighshire. (Vide, Horatio Walpole's Works, Vol. iv., p. 6).

MAP OF ENGLAND. A copy of this early map may be seen in the "Large Room" of the British Museum. It was published at Antwerp in 1570 by Abraham Otelius, and is entitled "Theatrum orbis Terrarum." Lhuyd was responsible for the part which refers to Wales. It is inscribed "Humphredus Lhuyd Denbygiensis, Angliae Regni Tabulam; Item Cambriae Corographiam, quas nos Deo fanente aliquando publicabimus."

W. MALIPHANT, London.

Born at Brynmawr, South Wales, in 1862. His parents emigrated to America when he was two years old, and his early boyhood was spent at Pennsylvania. There he came in contact with a travelling portrait painter, who inspired him with a desire to be an artist. At the age of thirteen he came to London, and was apprenticed to a draftsman on wood, in order that he might draw for the engravers. He afterwards took to colour, and studied at the Westminster School of Art, under Frank Brown and M. Londau. Mr. Maliphant's first picture—"The Kissing Morn"—was hung at the Royal Academy in 1889. He has since exhibited several oil and water colour pictures at the Academy, the Royal Institute of Painters in Water Colour, and the R.B.A. Pastoral scenes and landscapes from the Usk Valley have been his themes chiefly.



“ Sheep Washing, Breconshire,” a “ Mill on the Usk,” are among his most popular works. A number of portraits have been painted by him, also illustrations by him have appeared in *Sunday at Home*, *Boy's Own Paper*, *Children's Magazine*, &c.

(Private information).

BERNARD SAMUEL MARKS, A.R.A. (1827— ).

Born at Cardiff in 1827, where he was educated. There also he received his first lessons in painting. Somewhere about 1867, at the age of forty, he removed to London, where he became very popular as a portrait painter, and received commissions from very important and influential people. He executed several pictures dealing with the poor street children of London which attracted a great deal of attention at the Royal Academy and other exhibitions. Mr. Marks has always manifested a keen interest in poor children, and has rendered them great service from time to time. He has also interested himself in working men, and has taught them to take an intelligent interest in their work. For thirty years he taught drawing gratuitously in one school, believing that a power of drawing of the right kind was of great service to handicraftsmen. And for over fifteen years he has rendered the same service in another London School. The Free Library Movement has also received from him ungrudging help.

During 1859—1880 he exhibited thirty-two works at the Free Society of Artists, and one at Suffolk Street Exhibition, besides others at the Royal Academy.

The most distinguished in the land may be reckoned among his sitters:—

H.R.H. the Prince of Wales (late King Edward).  
This portrait is in Calcutta.

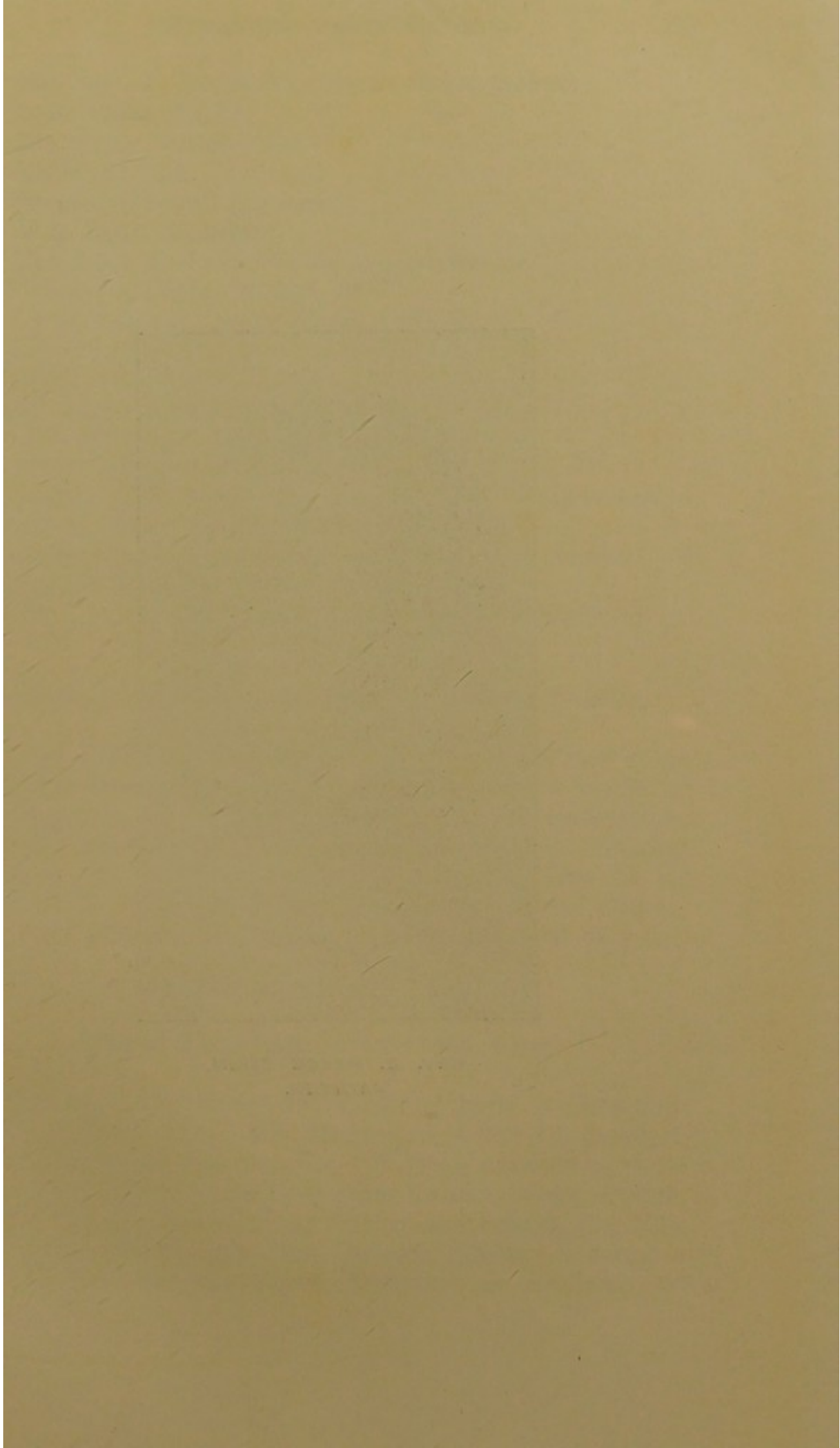
The Maharajah of Kirch Behar.

Earl of Lathom, G.C.B., for the Grand Lodge of Freemasons.

Earl of Shaftesbury, the Philanthropist, for presentation on his 80th birthday.

Lord Rothschild.









**REV. E. PRYCE OWEN,  
PAINTER.**



The Ven. F. W. Farrar, Dean of Canterbury.

Late Chief Rabbi.

Dr. Adler, Chief Rabbi.

Sir B. Philips.

Several Mayoral portraits.

First Lord Aberdare.

The Very Rev. Lloyd, Bishop of Bangor.

Colonel Crichton Stuart, M.P.

Lord Halsbury, when Sir H. Giffard.

Sir J. Moncton.

Sir T. Marchant Williams.

Sir Morgan and Lady Morgan.

Col. Morgan.

Sir P. Magnus.

Joseph Edwards, Sculptor, at the Cymmrodorion Society Library, Chancery Lane.

He has also painted the portraits of a number of Welsh and English Ministers.

(Private information).

JAMES E. MEADOWS (fl. 1875), *Landscape Painter*.

A brother (?) of Kenny Meadows who painted some very fine landscapes. He exhibited twenty-six works at the Royal Academy; seventeen at the British Institution; and fifty-five at the Suffolk Street Exhibition. During 1853—75 he exhibited ninety-five pictures. One of his landscapes, which is in the possession of the author, was exhibited in 1867, and is full of feeling, and of a rich tone.

JOSEPH KENNY MEADOWS (1790—1874).

The son of a retired naval officer, born in Cardiganshire, 1 Nov., 1790. His designs on wood for book illustrations made him popular. A large number of these were reproduced in *The Illustrated London News*, *Punch*, "Hints to Servants" (1843), *Shakspeare* (1843), *The New Testament* (1847), and *Don Quixote* (1872). He was a well-known and industrious illustrator as hundreds of



volumes testify. Meadows exhibited in the Royal Academy in the years 1830, '45, and '53, and also at Suffolk Street. He was the recipient of a Civil List Pension during the last ten years of his life. Died in 1874.

THE LIGHT OF THE HAREM. This water colour, which measures  $9\frac{1}{4} \times 7\frac{5}{8}$ , is in the South Kensington Museum.

These Prints are after Meadows, and may be seen in the Print Department of the British Museum:—

PORTRAIT OF T. N. TALFOURD. Engraver, W. Holl. To the waist, side face, paper in left hand.

THE WITCH OF THE ALPS. Engraver, L. Stocks.

Beautiful Spirit! with thy hair of light,  
And dazzling eyes of glory.

—Manfred, Act 2, Sc. 2.

SPERANZA APPEARING to Vane among the Mountains. This is a duplicate of the preceding picture with more margin.

LADY—Seated on the floor; crowned with flowers.  
Engraver, — Knight.

THE FAVOURITE SLAVE. Engraver, C. Rolls.  
An Oriental picture.

THE SIESTA. Engraver, J. Hall.

Two Oriental ladies, one sleeping, and the other with a peacock's feather, tickling her bosom.

LEILA. Engraver, W. H. Mote.

A very striking figure.

AMINE. Engraver, R. A. Artlett.

Plants in pot, and a young Oriental woman playing on a stringed instrument.

ORIENTAL WOMAN with torch in left hand and a tray with cup thereon in right hand.

No inscription.

THE SULTANA. Face discernible through veil.

Engraved by A. Austen.

THE ALARM. Engraver, B. Holl.

A young couple.

THE HONBLE MRS. —. No name. Engraver, H. Robinson.



ROBERT MITCHELL MEADOWS (d. 1810?), *Engraver*.

Born in Cardigan. He published lectures on engraving. He executed several engravings for the "Shakespeare Gallery," published by Boydell; and engraved after Westall, Hamilton, Lawrence, &c. The following portraits by him in stipple may be seen in the British Museum:—

Jane Bowdler, authoress, after T. Lawrence,  $7\frac{1}{4} \times 5\frac{5}{8}$ .

Joseph Brookhouse, Methodist preacher,  $3\frac{1}{2} \times 2\frac{3}{4}$  in.

(Prints, and Bryan's Dict. of Painters and Engravers).

#### RICHARD MORRIS.

He published a volume on Landscape Gardening. In the Print Department of the British Museum we found a folio, entitled: "Panoramic view round the Regent's Park. From drawings taken on the spot by Richard Morris, author of Essays on Landscape Gardening." They are beautifully coloured prints, engraved by S. H. Hughes.

THOMAS MORRIS (fl. 1770), *Engraver*.

He was instructed by Woollett, and did work for Boydell. Among his engravings we find one after Richard Wilson, "Landscape and River."

(Dict. of Artists).

WILLIAM MORRIS (1834—1896), *Poet and Painter*.

Born 24 March, 1834, at Elm House, Clay Hill, Walthamstow, of Welsh parents. His father was a partner in the firm of Sanderson & Co., Bill Brokers, in London. He was educated at Marlborough School, and Exeter College, Oxford. Burne-Jones and he became familiar friends at Exeter College. He graduated B.A. in 1856, and in the same year was apprenticed to an architect. The "Oxford and Cambridge Magazine" was founded by Morris and some others. As a publisher he made a great name. "Odyssey," in 1887; "Early Paradise" Poems,



1868—70; "The Wood beyond the World," 1894; "Child Christopher," 1895; "The Kelmscott Press," 1890—6. Fifty-three volumes were issued in this decorative style. 1. The Author's own Works. 2. English Classics (Reprints). 3. Translations and original productions (smaller works). Morris was a great Socialist. He was a man of keen and lofty imagination. The tapestries woven, and the windows executed by him were beautiful and numerous. Died 3 Oct., 1896, at Hammersmith. The sale of his MSS., early printed books, &c., at Sothebys' (six days sale) realized £10,992 11s. od.

WINDOW IN ST. GILES' CHURCH, Camberwell.

The figure of St. Paul in this window was designed by William Morris, and the window was executed by his firm (p. 67 Of his Life, by Mackail).

PENELOPE. Painted Glass in South Kensington Museum.

WALL PAPER, &c. Green Dining Room, South Ken. Museum.

ORCHARD. Tapestry in South Kensington Museum. This is the only piece of tapestry which was designed and executed by Morris. His designer, generally speaking, was his friend, Burne-Jones. In the "Orchard" however we have an example of Morris' design. It is very poetic and suggestive.

PORTRAIT. Watts painted Morris, and the portrait is in the National Portrait Gallery. *Vide* Watts for particulars regarding this work.

FRONTISPIECE for "News from Nowhere," or an Epoch of Rest (Titelseiten des Werker). In the British Museum.

EARL OF CARLISLE'S HOUSE, KENSINGTON. He made a carpet for the Earl and decorated his house. (*Vide*, The Life of William Morris, by J. W. Mackail, Vol. ii., pp. 45, 52, 55, 69).

ST. ALBAN'S CHURCH, HOLBORN. Much of the decoration was conducted by Morris in 1863.

ST. JAMES'S PALACE. Decorations on a large scale were carried out by him at the Palace, which included the hanging of the Throne and Reception Rooms with specially designed silk damask, the hand-painting of the ceil-



ings and cornices, and the designing of a special paper for hanging the main staircase. (Vol. ii., p. 30, Life of Wm. Morris, by J. W. Mackail).

WOOD-ENGRAVING. The blocks to illustrate "Cupid and Psyche" were cut by him. These reveal wonderful skill.

His works are scattered over London, including painted glass windows, arras tapestry woven in the high-warp woof, carpets, embroidery, tiles, furniture, general house decorations, printed cotton goods, paper hangings, figured woven stuffs, furniture velvets and cloths, and upholstery.

JOHN NASH (1752—1835), *Architect.*

Born at Cardigan in 1752, and apprenticed to Sir Robert Taylor. After serving his apprenticeship he retired to a house which he owned near Carmarthen. In 1793 several friends persuaded him to take up work as architect, and in a short time his services were in great demand. He designed the County Gaol Cardigan, and the West-front and Chapter House of the Cathedral at St. David's. In London we encounter several of his works. He laid out Regent's Park, and prepared designs of the Terraces in the neighbourhood. He also planned Regent Street from Carlton House to the Park. Nash designed "Marble Arch," after the model of Constantine's Arch in Rome. It was originally in front of Buckingham House (Palace), but was removed to Cumberland Gate, Hyde Park, in 1857. The entrance to the Royal Mews in Buckingham Palace Road was designed by him. He died at East Cowes Castle, Isle of Wight, on 13 May, 1835. Nash encouraged many artists. His books, prints, and drawings, and original designs were sold by auction in July, 1835. Sir Thomas Lawrence painted his portrait, which is now at Jesus College, Oxford. His designs were sometimes exhibited at the Royal Academy. Many aver that his constant use of stucco robbed his work of variety and grandeur.

(Dict. of Architecture, by Papworth).



REV. EDWARD PRYCE OWEN, M.A. (1788—1863),  
*Painter.*

The son of Rev. Hugh Owen, Archdeacon of Salop. He was educated at the Grammar School, Shrewsbury, under Dr. Butler, afterward Bishop of Lichfield, and at St. John's, Cambridge, where he graduated. His earliest wish was to enter the army, and he possessed all the qualities for a military profession,—great powers of endurance, a love of athletic sports, activity of body and mind, and an inborn ability to command. He decided however to take holy orders, and after his ordination settled in London. For seven years he was alternate morning preacher at Park St., and Grosvenor Chapels, acquiring great popularity as an eloquent minister. In 1823 he was inducted to the living at Wellington, which he held till 1840, when he resigned. He was a great traveller abroad, and a tireless artist. His drawings filled twelve thick folio volumes. Had he made known his work he would have been one of the most popular artists of his day. He was the friend of Wm. Etty, and secured some of his choicest works, notably, "Venus and her Satellites," and the "Cardinal's Head." Etty wrote to Owen the following letters:—

I.

"MY DEAR SIR,—

I received yours and feel glad that my Cardinal has got into such good hands—a friend of mine jocularly said—it (the picture) was one of the cardinal virtues, in that case I suppose I am sending coals to Newcastle. I think however myself it is one of the best heads I have painted or ever shall.

Yours very truly,

WM. ETTY.

12 May, 1835."

Owen gave 250 guineas for this and was offered 800 for it.

[Is this the same as the Sheepshank's gift now in the Albert and Victoria Museum at South Kensington?]



## II.

14, Buckingham St.,  
Strand, May 21, 1835.

My Dear Owen,—

Your ambassador, Mr. Rocke, has just been, and is yet here; he has communicated to me your offer, I may say liberal offer, for though I had said to myself less than 300 gns. I will never take, yet I cannot refuse you—though I would not take a commission to paint it for less than that sum. Yet under all circumstances I am truly happy that my dear Venus has got into hands that will appreciate her, and accept with thanks your offer—and wish you many happy years of life and sunshine to enjoy the Art (I think I may say without vanity) I have put into the picture—and no man *I know* has a more thorough enjoyment and comprehension of the Art than yourself—it is the result of the study of thirty years—and I again congratulate myself that it has got into your hands.

Your friend,

WM. ETTY.

## III.

My Dear Sir,—

I cannot help again repeating that one of the best heads I have painted—one of the best pictures I have painted, and one of the best studies I have ever painted is in your possession, on this I congratulate myself. A good journey to you.

Yours every truly,

WM. ETTY.

14, Buckingham St.,  
Monday, May 24, 1835.

The following extracts from Owen's Diary, kindly lent by Lady Owen-Mackenzie, shew what an Art-critic he was.

CARDINAL'S HEAD. So called, but really the portrait of a distinguished Polish Patriot, who lost all but his honour in the struggle with Russia for the freedom of his country.

This is a surprisingly fine picture, even when compared with Titian. Admiration is easily expressed; but it is



impossible to convey in words the source of that delight which fills the mind from the contemplation of such works by British masters.

In the head here presented to us, there is a serene composure of the features, a senatorial dignity of aspect, a brow of thought, and a certain air of severe study in the dark piercing and intellectual eye making up in the ensemble a portraiture of mind such as it was the province of a great British master to produce.

VENUS AND HER SATELLITES. We believe it is a fact which will not be disputed, that W. Etty is the best colourist of the day. Venus and her attendants is really a superb work, and is equal to the Venetian style of colour. Mr. Etty's is the beau ideal of a goddess and woman. The subordinate figures are worthy of their mistress. The tone ensemble of the picture is resplendent.

Lady Owen-Mackenzie possesses several fine landscapes painted by her grandfather, notably, "The Mill," 4ft. 8in. x 3ft. 3in.; "Wharf," 4ft. 3in. x 3ft. 7in.; "Well, with figure," 4ft. 9in. x 3ft. 3in.

Landscape, 4ft. 9in. x 3ft. 8in.

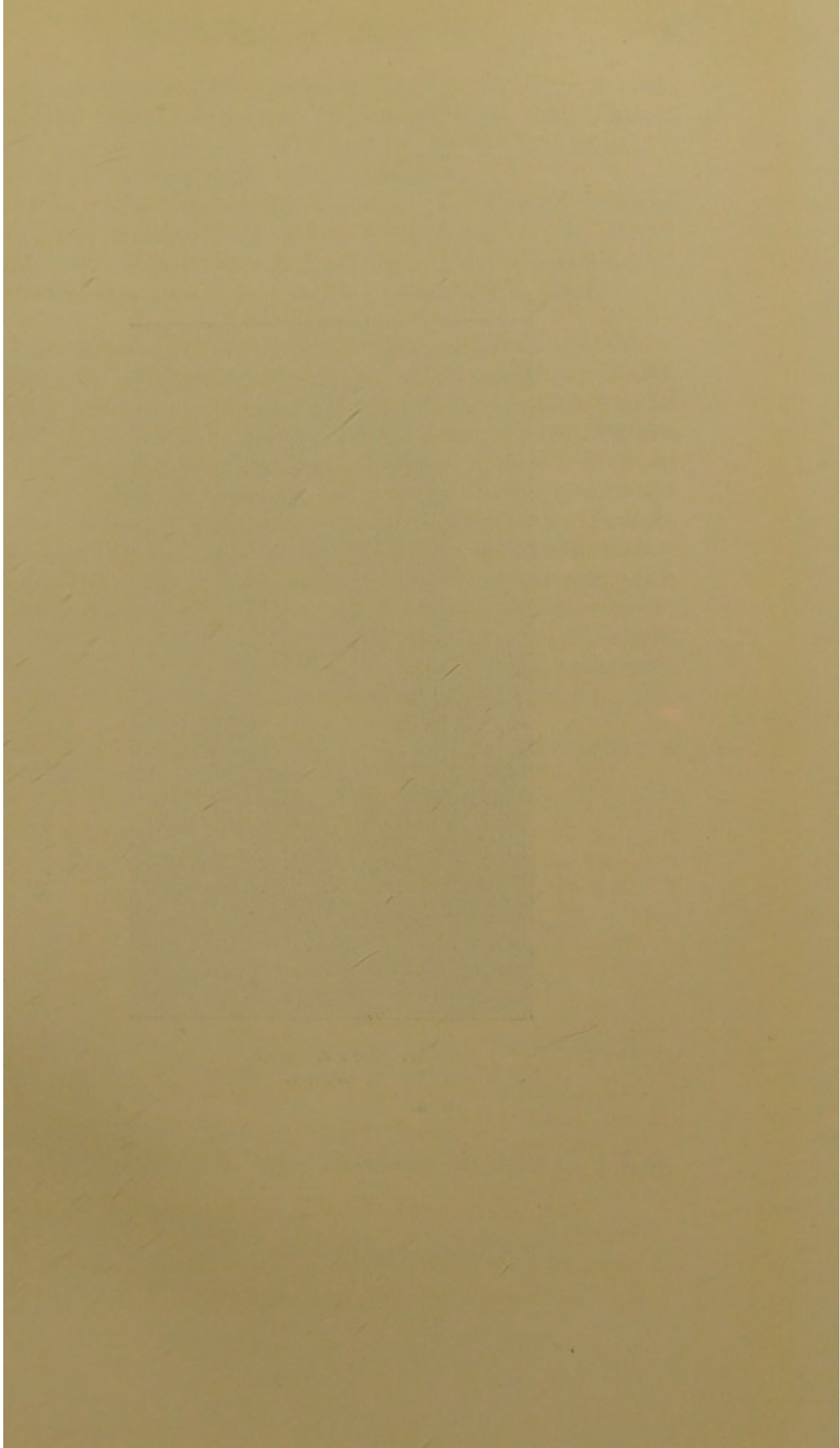
Pickersgill painted Owen, and the picture is now in the possession of Lady Owen-Mackenzie's mother, who resides in Chelsea.

In the British Museum we discovered a copy of the life of W. Etty with many marginal notes written by Pryce Owen. These notes are most interesting. For example:—"I remember calling upon Etty, and found him in trouble and ruffled temper. He rushed out of door exclaiming 'I have lost my favourite silk handkerchief. It has been my companion for many years. My best pictures have been polished by it.' He spent the whole of two valuable days in hunting for this wretched old acquaintance with no success. He then applied at the office of unclaimed goods from cabs and coaches, &c., &c. Having procured it, both he and his nose rejoiced in the happy restitution of his odorous friend—although he lost his costly time."

"In front of Etty's bed hung the portrait of his mother. In passing it he (Etty) stepped aside and gently sliding his hand over it, said, 'Dear! Dear! Dear! mother.'"

Etty presented his palette to Owen in 1837.









W. OWEN. R.A.,  
PAINTER.



For some time Owen resided at 4, Queen Anne Street, Cavendish Square. It will be remembered that Turner lived in the same street before removing to Chelsea.

He died 15 July, 1863, at Cheltenham.

During 1839—53 he exhibited at the British Institution, 8; and at the Suffolk Street Exhibition, 4. In 1820-1 he published a collection of Etchings of the ancient buildings in Shrewsbury, and another collection in 1826.

The following are but few of his oil paintings:—

Mill, North Wales; Haughman Abbey, Salop; Welsh Bridge; Interior of Welsh Cottage; Interior with female figure; Old Ooze Bridge, York; Battle, with distant mountains; Nymphs bathing; Harlech Castle; Mill in Devonshire; Coast of Ilfracombe; Welsh Cottage with old woman; Interior with old man sleeping; Gray Horse, Cattle, figures and sun-set; Tobit and Angel with waterfall; Sun-set with female on horseback; A repose, with musicians tuning instruments; Archdeacon Hugh Owen, from memory; Village Horse Fair and sun-set; Prodigal Son's return; Cardigan Bridge; Aberystwyth Castle with sea; Heads of horses, cows; Cupid on dolphin; &c., &c.

Etchings in the British Museum, Print Department:—

1. Milking Time.
2. Battle of Shrewsbury. Dated, 1822.
3. High Street, Shrewsbury.
4. Mardol Street, do. Dated, 1820.
5. Do., do.
6. South Transept Door, St. Mary's, Salop.
7. Head of a Horse.
8. Tower on the Welsh Bridge, Shrewsbury.
9. An Old Welsh Bridge, Salop, 1821.
10. The Pulpit in the Abbey Gardens, Shrewsbury.
11. The North Porch of the Abbey, Salop.
12. A House with Figures and Trees.
13. Font of St. Mary's, Shrewsbury.
14. Landscape with Man Drinking in front of a Cottage.
15. An Old House.
16. A Chimney and Arch in Chepstow Castle.
17. Two Heads.



18. Head and a Mill.

19. The Bridge of Vardame.

(Private information, *Art Journal*, 1865, pp. 77—80;  
Lady Owen-Mackenzie).

REV. HUGH OWEN, M.A. (1762—1828).

A descendant of Roderick the Great, King of all Wales, and twenty-sixth in descent from Edwyn Tegeingl, Prince of Powis, and founder of the tribe of that name. His father was a physician at Shrewsbury. He was educated at St. John's, Cambridge, where he took his degree. In 1791 he was made Vicar of St. Julian, Shrewsbury; in 1803 Prebendary of Sarum; and in 1822 Archdeacon of Salop. As antiquary he acquired great reputation. Lady Owen-Mackenzie, of Cadogan Square, Chelsea, has a folio containing very fine drawings of Churches made by him. His son, the Rev. E. Pryce Owen, etched some of these for a work published at Shrewsbury. Owen died in 1828.

(Private information).

JACOB OWEN, *Architect* (1778—1870).

A native of North Wales, born 28 July, 1778. He was educated at Monmouth town; and was apprenticed to William Underhill, engineer. In 1804 he was appointed Clerk of the Works to the Royal Engineer Department at Portsmouth; and in 1832 Chief Engineer and Architect for the Irish Board of Works at Dublin. Owen built the Lunatic Asylum at Dundrum, near Dublin, also Mountjoy Prison, Dublin. Many additions to the Queen's Inn and Four Courts, Dublin, were made by him. Several of his sons became prominent. Died 26 Oct., 1870, and was buried in Dublin.

(Dict. of National Biog.; Dict. of Architecture;  
Notable Welshmen).

WILLIAM OWEN, R.A. (1769—1824), *Portrait Painter*.

A native of Ludlow, born, 1769, but of Welsh extraction. He was articled to Mr. Charles Cilton, and became



acquainted with Sir Joshua Reynolds. In 1806 he was admitted member of the R.A. In 1813 he was made chief portrait painter to the Prince of Wales, and was offered a baronetcy. His Art is greatly praised and valued. Mezzotints and coloured prints after him command high prices. Owing to the mistake of a druggist he died of poisoning in 1824.

(Border Counties Worthies, pt. 1, 181; Dict. of Nat. Bio.; Bryan's Dict. of Painters).

PORTRAIT OF WILLIAM OWEN, R.A. Painted by T. Wright, and engraved by a Welshman, W. Camden Edwards. A most striking face and forehead. A copy of the engraving is with the writer.

JOHN WILSON CROKER, P.C., LL.D. (1780—1857).  
Politician and Writer.

To the waist, face turned slightly to left. Size, 24in. x 19½in.

Presented to the National Portrait Gallery by Frederick Locker, Esq., in November, 1872.

JOHN PHILPOT CURRAN (1750—1817), Orator.

To the waist, face three quarters to the right. Size, 29½in. x 24¼in.

Purchased by Trustees of National Portrait Gallery in September, 1873.

ALEXANDER WEDDERBURN, First Earl of Rosslyn (1733—1805), eminent Lawyer and Statesman.

A head, facing the beholder. Size, 16⅞ins. x 14ins.

Purchased by the Trustees of the National Portrait Gallery in July, 1896.

CHARLES ABBOT, First Baron Tenterden (1762—1832),  
Judge.

Painted by John Hollins, A.R.A., from a picture painted by William Owen in 1850.

Seated figure to below the knees, in Judge's robes, face three quarters to left. Size, 55ins. x 43ins.

Presented to the Nat. Portrait Gallery by Hon. Society of Judges.

Prints after him in the British Museum:—

LIEUTENANT-GENERAL Sir Robert Laurie. Engraved by F. Ward.



ENGRAVING FOR "TOM JONES." Vol. i., bk. ii., p. 158.  
J. Heath, A.R.A.

CHILD WITH PITCHER. Leicester Gallery.

FORTUNE TELLER. Leicester Gallery.

THE RIGHT HON. NICHOLAS VANSITTART, Chancellor of  
Exchequer. Engraved by T. Blood.

BEESTON LONG, ESQ. Engraved by H. Meyer.

PORTRAIT. Engraved by T. Engleheart.

PUSS IN HOPES. Engraved by T. Meyer.

ROUGH JOE. A Cottager, from painting in the Col-  
lection of Earl Darnley. Engraved by James Walker.

CUPID.

"The lovely babe was born with every grace,  
Such was his form, as painters, when they show,  
Their utmost Art, on naked loves bestow."

—Dryden.

Engraved by S. W. Reynolds.

THE BEGGAR'S PETITION. "O give relief, and heaven  
will bless your store."

From a picture in the possession of Thos. Heathcote,  
Esq.

THE BEGGAR'S PETITION. "Hard is the fate of the infirm  
and poor." Engraved by Charles Turner.

PORTRAIT, James Townley, Esq. Engraver, W. Say.

ELIZ., Duchess of Buccleuch and Queensberry. S. W.  
Reynolds, Engraver.

EMILY. From a picture in the possession of Sir John  
Leicester, Bart. Engraved by C. Turner.

ALMEIRA.

"She now was pensive, now was gay,  
And loll'd the sultry hours away."

Engraved by Henry Meyer.

THE SCHOOLMISTRESS—La Maitresse d'Ecole.

"In every village marked with little spire,  
Embowered in trees, and hardly known to fame,  
There dwells in lowly shades, and mean attire  
A matron old, whom we schoolmistress name,  
Who boasts unruly brats with birch to tame."

*Vide*, Shenstone.

Engraved by J. Ward.



Portraits in the South Kensington Museum:—

REV. ANDREW BELL. Engraved by C. Turner.  
19 $\frac{13}{16}$  x 13 $\frac{7}{8}$ . Mezzotint.

BESLEY. Engraved by W. Ward.

DUKE OF CUMBERLAND. Engraved by W. Skelton.  
19 $\frac{3}{8}$  x 15 $\frac{15}{16}$

THOMAS DIBDIN, Dramatic and Lyric Author. Engraved by J. Young

SIR DAVID DUNDAS. Engraved by S. W. Reynolds.

SIR VICARY GIBBS. Engraved by S. W. Reynolds and T. Lupton.

SIR ROBERT LAURIE. Engraved by J. Ward.

SIR JOHN NICHOLL, Knt., Cowbridge. H. Meyer, Engraver.

EARL OF ROSSLYN. Engraved by F. Bartolozzi.

DUKE OF SUTHERLAND. Engraved by Meyer.

1ST LORD OF TENTERDEN. Engraved by S. W. Reynolds.

ED. VENABLES VERNON. Engraved by W. Ward.

WM. VINCENT. Engraved by C. Turner.

MRS. PARKER. Engraved by W. Say.

DAVID HENRY PARRY (1793—1826), *Portrait Painter*.

The son of Joseph Parry, and an eminently successful portrait painter. His work was done in oil and water colour. Several excellent portrait drawings were done by him in pastels. Died in 1826.

(Bryan's Dict. of Artists).

JAMES PARRY (d. 1871), *Engraver*.

The son of Joseph Parry who distinguished himself as an engraver. In the "History of Lancashire," by Cory, we find several of his engravings. A large number of quaint buildings in that county were drawn and engraved by him. Died in 1871.

(Bryan's Dict. of Artists).

JOHN PARRY, *Artist*.

He published a folio-volume of exceedingly clever drawings—"Ridiculous Things"—some with and some



without meaning. Parry was a popular musical entertainer also. His portrait appeared in the *London Illustrated News*, 1851. Between 1828—41 he exhibited seven intaglios at the Royal Academy.

JOSEPH PARRY, *Painter* (1744—1826).

The son of a master pilot, born in Liverpool in 1744. He was apprenticed to a ship painter, and in a short time proved that he was capable of artistic productions. In 1790 he removed to Manchester, and he has been called the father of Art in Manchester. One of his best paintings is "The Old Market Place and Shambles at Manchester." Generally, his pictures depicted familiar scenes. We find that several splendid portraits were painted by him also. A number of curious by-streets and buildings both in Liverpool and Manchester were painted by Parry. An etching he made of himself is considered excellent, and is very rare. His death took place in 1826 in Manchester.

(Bryan's Dict. of Artists; Dict. of Nat. Biog.).

WILLIAM PARRY, A.R.A. (1742—1791), *Portrait Painter*.

The son of John Parry, the popular blind harper of Ruabon, born in 1742. He displayed considerable talent while yet a boy; and studied at Shipley's Academy; Duke of Richmond's Gallery; and under Sir Joshua Reynolds. During 1770—5 he was in Italy, studying the Masters, Sir Watkin Williams Wynn paying all his expenses. A copy of the "Transfiguration" by Raphael was painted by Parry in Rome for his benevolent patron. In 1776 he was elected Associate of the Royal Academy. Strange to say, he never acquired the popularity in London which he had in Rome; and owing to lack of patrons he returned to Rome, where he continued to be very successful. His death occurred in 1791, whilst visiting Wales. Between 1762—88 he exhibited as follows: Society of Artists, 4; Free Society of Artists, 3; Royal Academy, 22.

Print by William Parry:—

In that interesting collection of etchings, &c., by E. Edwards in the British Museum Drawing Department, we



find (Part ii., Anecdotes of Painters) a drawing of Parry's blind father (who was a celebrated harpist) seated at the harp. This seems to have been a benefit ticket for the father. Although blind he was a most adept player at draughts, according to Prof. Edwards, the above mentioned narrator.

H. DYKE PEARCE, Merthyr.

A native of Merthyr Tydvil. He was an artist of great skill, and wrought in iron and wood. Some of his pictures were very striking—"The Poacher," and "The Street Boy," for example. He also painted "Still Life." Died at Merthyr.

(Note from T. H. Thomas, Esq.).

R. K. PENSON, F.S.A.

In the year 1858 he exhibited at the Royal Academy, "Penywarr, Aberystwyth," "View of the Church at Wrexham," and views of limekilns in Carmarthenshire.

SIDNEY RICHARD PERCY (1821—1886), *Landscape Painter*.

The son of Edward Williams, Barnes. He changed his name because so many members of his family were painters. Over three hundred pictures were sent by him to the leading picture exhibitions. He exhibited largely at the Royal Academy. His landscapes were cleverly done. Died at Sutton, Surrey, in 1886.

HENRY WYNDHAM PHILLIPS (1820—1868), *Portrait Painter*.

The son of Thomas Phillips, R.A., born in 1820. He received his instruction in Art from his father. He exhibited at the Royal Academy during 1839—68. Several Scriptural subjects were painted by him, as well as a large number of portraits. For several years he acted as Secretary to the Artist's Benevolent Institution, principally founded by his father. Died December 5, 1868. Among his most popular portraits may be mentioned



Robert Stephenson, at the Institute of Civil Engineers, London; Charles Kean as Louis XI. at the Garrick Club; and Dr. Prout, at the Royal College of Physicians.

THOMAS PHILLIPS, R.A. (1770—1845), *Portrait Painter*.

Born at Dudley, Warwickshire, but of Welsh origin. He was apprenticed to Eginton, the glass painter, in Birmingham, and came to London with a letter of introduction to Benjamin West in 1790. West employed him on the windows in St. George's Chapel, Windsor. Several subject-pictures were exhibited by him during 1792—1800. He was elected A.R.A. in 1804, and R.A. in 1808. He succeeded Fuseli in the professorship of painting in 1824, and remained in the office till 1832. His lectures on painting were published in 1833. Nearly all the articles in Abraham Rees's Encyclopaedia on fine Arts were written by Phillips. He painted the portraits of William Blake, Lord Byron, Crabbe the poet, David Wilkie (National Gallery), Michael Faraday, and Davy, and Dr. Arnold, &c., &c. Died in London, 20 April, 1845.

(Bryan's Dict. of Painters and Engravers).

C. M. POWELL (d. 1824), *Marine Painter*.

A self-taught artist, who was for many years a sailor. He exhibited at the Royal Academy during 1809—1820. Several of his paintings fetched a good sum; but he himself did not receive much for them. Died in 1824.

GEORGE WILLIAM H. POWELL, U.S.A. (1824—1879),  
*Historical Painter*.

Born in the State of Ohio in 1824. He was a very successful portrait and historical painter, and was an Associate Member of the National Academy. His studio was in New York. Powell painted "The Landing of the Pilgrims," "Washington Irving," "Major Anderson," "The Battle of Lake Erie," "The Discovery of the Mississippi by De Soto," &c. Died in New York in 1879.









JOHN PARRY,  
PAINTER.



THOMAS PRYTHERCH, *Painter.*

A native of Dowlais, born June 16, 1864. At the age of ten he began to work at the Iron Mills and Puddlings, and continued there until he was twenty. Lady Wimborne, who chanced to see some of his pencil sketches took a kindly interest in him and gave instructions that he should be prepared for the post of engineering draughtsman in Dowlais works; and for five years he served in that capacity. Mr. Pritchard Morgan, then M.P. for Merthyr, on seeing some of his Political Cartoons, offered to assist him, if he desired to study Art in the Metropolis. The Dowlais people also promised to help him; and the result was that he studied at the Slade School for two or three years. After a successful course in London he settled in 1892 in Wroxter, where he has executed several commissions for Lord Barnard of Raby Castle. He has also painted for Lord Bradford, Colonel Jones, Cefncoed; W. T. Rees, Esq., Aberdare; and the Merthyr Art Gallery. His water colour picture, "Interior, Wroxeter Church," was exhibited at the R.A. in 1901. His "Interior of St. Paul's Cathedral" was exhibited at the Cyfartha Castle Exhibition last year, and is a most beautiful work. Mr. Prytherch has illustrated several books relating to Wales, notably, "Flame-bearers of Welsh History," by Owen Rhoscomyl; "The Mabinogion," and school books for children. He has also prepared a Series of Welsh Princes in Photogravure, which has proved very successful. His greatest work is yet to come.

(Facts supplied by D. G. Goodwin, Esq., *Manchester Guardian*, and *Merthyr Express*).

## CHARLES PUGH (d. 1805).

He was a very popular landscape painter in water-colours, and belonged to what may be termed the early tinted school. During 1797—1803 he exhibited at the Royal Academy. "Welsh" and "Isle of Wight" views were his subjects chiefly. Died in 1805.

(Bryan's Dict. of Artists).



EDWARD PUGH (d. 1813), *Miniature Painter*.

He distinguished himself as a miniature and landscape draughtsman. Born in the second half of the eighteenth century. He exhibited 24 works at the Royal Academy during 1793—1808, and one at the British Institution. In the work entitled "Modern London," published in 1805, we have examples of his ability as illustrator; also in "Cambria depicta," issued in London in 1816. The copy which I saw in the British Museum was from the Library of King George III., and the prints are beautifully coloured. This work, we are told, was due to a conversation which the author had with that venerable patron of Arts, Alderman Boydell. Mr. Boydell lamented that the landscape painters whom he had employed in Wales had confined their pencils to Snowdonia, and had left out the other beautiful places. Pugh's plates are most picturesque and original. He travelled upwards of 2,500 miles in four months in order to make the work possible. His notes reveal him as historian as well as painter, with a keen sense of humour. It was an unusual sight in Wales to see an artist with his portfolio, hence the reason why he was accosted sometimes as a travelling Jew. An old Welsh woman whose sight was becoming dim ran after him and said, "Here, Abraham, I am almost blind, let me have a pair of spectacles." On another occasion some merry maidens asked him to open his pack and let them see his goods. When they saw his drawings they were greatly surprised. The book is most interesting and proves the author to have been a most careful observer. Altogether there are about 70 drawings in the book, including "A view near the Loggerheads," "The Estuaries of the Dee and Mersey," "Moel Fammau," "Parys Mines in 1800," "Ogwen Bank," "Llewelyn the Great's Coffin," "The Bed of the Tudors," &c., &c.

I have in my possession a very fine engraving of TWM O'R NANT, the Denbighshire bard and dramatist, after a painting by Pugh. Died at Ruthin in June, 1813.

(Bryan's Dict. of Artists, and Notable Welshmen).



JOHN S. PUGH, U.S.A. (1870—1909), *Draughtsman*.

Born at Dolgelley about 1870. His father wrote articles under the name of "Abednego." The family emigrated to America in 1872. For fourteen years J. S. Pugh was Cartoonist and Draughtsman on *Puck*. His works reveal great skill and humour. Died at Waterville, New York, at the age of thirty-nine.

(Note from Mr. T. H. Thomas).

BUDDUG A. PUGHE, *Painter*.

The daughter of the notable antiquary and Welsh scholar, Dr John Pughe, born at Aberdovey, North Wales, 17 Dec., 1867. Miss Pughe studied at the School of Art, Liverpool; Heatherley's, London; and Collarosi's, Paris. She has painted a good deal in Italy, Spain, and Brittany. Her first exhibition at the Royal Academy was in 1886. She is a member of the Liverpool Academy of Arts; the Liverpool Sketch Club; and the Irish Water Colour Society; and an annual exhibitor at the Walker Art Gallery. In July, 1909, Miss Pughe had an exhibition of pictures at the Baillie Gallery, Bruton Street, Bond Street, which was very well noticed by Art Critics.

(Private information).

THOMAS REDMOND, Bath (1745—1785), *Miniature Painter*.

He was born at Brecon in 1745, where his father was a clergyman. He was apprenticed to a house painter in Bristol, whence he proceeded to London, and studied Art at the Academy in St. Martin's Lane. In 1763 he was admitted into the Free Society of Artists. Crayons and miniature portraits were his favourite studies. He exhibited between 1762—1783, at the Royal Academy, six; S.A., six, and F.S. thirteen. At Bath he became very popular and successful. Died at the age of forty in 1785.

(Pilkington's Dict. of Painters, Vol. ii., 565; Notable Welshmen (Mardy Rees); Graves).



D. RICHARDS, U.S.A. (1829—1897), *Sculptor*.

Born at Meriafel Uchaf, Abergynolwyn, in 1829. He was brought up by an uncle and aunt, having lost his father when very young. For a short time he served as farm-labourer. He emigrated to the United States in the year 1847, where he devoted himself to the study of Art, and eventually rose to an eminent position as sculptor. His favourite Art was also studied by him in Rome, and other Italian cities. On his return from Italy in 1868 he paid a visit to his old home. His best known works are: "Love," "The Boy chasing a Butterfly," "A Maiden playing with a Cat," "Soldier and Sailor,"—a national monument in Manchester, New York; "Hide and Seek," carved out of a rough stone, and exhibited at the Worlds' Fair, Chicago, in 1893. Among his patrons may be mentioned Jay Gould, David Dow, and other American millionaires. He died in 1897.

(Private information; *Cymru*, June, 1905, p. 333).

JOHN INIGO RICHARDS (d. 1810), *Landscape Painter*.

Born in the first half of the 18th century. When the Royal Academy was founded he became one of the original members, and in 1788 was elected its Secretary. He exhibited during 1769—1809. His delight was to paint old ruins. As a scene painter at the Covent Garden Theatre he became very popular. His "Maid of the Mill" was engraved by Woollett, and was a favourite picture. The "Holy Family," by Leonardo Da Vinci (Royal Academy) was repaired by him. Died at his room in the Academy, 1810.

W. ROOS (1808—1878), *Painter*.

He was born at Bodsalfa, near Amlwch, in 1808. In the *London Illustrated News* for Oct. 16, 1858, we find the following reference to our subject in a report of the pictures submitted for competition at the Llangollen National Eisteddfod of that year: "It should be added that Mr. Roos, to whom the second place was awarded in this competition, exhibited paintings of 'The Death of Owen



Glyndwr,' and 'The Death of Captan Wynn at Alma,' which displayed considerable merit." The first prize on this occasion was awarded to Mr. William Jones, of Merthyr, for a painting of 'The Bard.'"

Roos was a very popular portrait painter, and executed some mezzotint engravings. John Elias, Christmas Evans, John Hughes, Liverpool; Talhaiarn, and others, were painted by him. Died 4 July, 1878, at Amlwch.

(Mr. T. H. Thomas (Arlunydd Penygarn); *Byegones*, Feb. and March, 1880).

JAMES ROBERTS, *Engraver*.

"A View in Italy," engraved by Roberts after a painting by Richard Wilson, and published by Boydell, is a very good specimen of the work done by this artist. Several of his prints were popular and in great demand.

J. M. STANIFORTH, *Cartoonist*.

A native of Cardiff, born in 1863, where he was also educated. On leaving school in 1879, he was apprenticed to the Lithographic Department of the *Western Mail*. After spending twelve years in this branch, he was placed upon the staff of the *Western Mail*, and became its Cartoonist; and has continued to draw every day a Conservative Political Cartoon. For many years he has also drawn a cartoon, weekly, for the *News of the World*. He reveals great talent as a draughtsman, and has splendid powers of humour. Besides his cartoons, we may mention his work in oil and water colour painting which is greatly praised. He has exhibited for over twenty years at the annual exhibition of the South Wales Art Society, and is this year (1910) the Chairman of the Society.

(Private information).

EDGAR HERBERT THOMAS, R.C.A., Cardiff.

A native of Pembrokeshire, born at a farm called Pant-ygorphwys, in the parish of Llanddewi, 3rd October, 1862. Mr. Thomas did not receive more than three years schooling, for at the age of eleven he was found working



at a woollen factory, and at the age of fourteen he was apprenticed to a weaver, where he remained until he was eighteen. In the year 1882 he was engaged at the office of the *Western Mail* as artist, and the following year secured the silver medal prize offered for the best work of Art at the National Eisteddfod held in Cardiff. Mr. Alma-Tadema, the adjudicator, praised his work greatly, and chiefly through his recommendation he was able to study Art in London, Antwerp, and Paris. The late Marquis of Bute proved a very gracious patron. On leaving Paris he settled in Cardiff. He has won the most important prizes offered by the National Eisteddfod, viz., £40, at Newport (1897) for a painting entitled, "Intellectual blindness following old thoughts," and £40 at Cardiff (1899) for a painting, "The Birth of Light." Among other important works, mention may be made of "The Book of Life," "The Source," and "The Deep Sleep." His landscapes are greatly praised by experts, also his figure and portrait paintings.

His coloured frames are remarkable, designed to suit the mode of the picture. His exhibited works at the Cardiff Art Exhibition have attracted great attention. One competent artist compares him to Whistler. His representations of flowers, birds' nests, gold fish in water bowls are most striking.

(Private information).

EMMA JONES SOYER (1813—1842), *Painter*.

Of a Welsh family, born in London, in 1813. She was a very precocious child. Before the age of twelve she had painted scores of portraits from life. Her sketches, drawings, and pictures were very numerous. Gérard engraved her painting "Jewish Boy selling Oranges." She was married to Soyer, the famous *chef*, in 1836. Died in London in 1842.

(Dictionary of Artists).

J. HAVARD THOMAS, *Sculptor*.

His parents were natives of Llanstephan, Carmarthenshire; but he was born in Bristol (?). For a great num-



ber of years he resided on the Continent, and only returned to England a few years ago. His portraits in marble are considered to be works of "rare and articulate beauty." The works exhibited by him at the New Gallery have been universally praised. Between 1872—1880 he exhibited fourteen times at the Royal Academy.

MRS. C. K. BUTLER. Bust. (Address in London unknown).

MRS. ALMA WERTHEIMER. Bust. (Tate Gallery).

The above were executed for the subjects themselves, and were exhibited in the New Gallery. In reference to these works the *Art Journal* of June, 1907, states:—"The two portraits in marble by Mr. Havard Thomas make us aware of a new spirit in English sculpture. They prove that the creation of mind, in stone does not belong exclusively to the past or to some other country—to France with its Rodin, for example."

Several of his statues are in Bristol.

#### JOHN THOMAS (1813—1862), *Sculptor*.

Born at Chalford, Gloucestershire, in 1813, of Welsh origin. He was apprenticed first of all to a mason, and afterwards worked under his brother, who was an architect. Sir Charles Barry was favourably impressed by his monument at Huntingdon, and engaged him for the sculpture-work of the Birmingham Grammar School. It was Sir Charles who brought him to London to undertake work on the new Houses of Parliament. In a short time he was made master of the masons and carvers. The gigantic lions at both ends of the Tubular Bridge, across the Menai Straits, were done by him. "Musidora," "Godiva," "Una and the Lion," are among his fanciful works. A bronze casting of his "Boadicea Group," is in the Birmingham Gallery. Between 1842—61 he exhibited 44 works at the Royal Academy, and one at the British Institution. From his designs were erected Somerby Town, the seat of S. M. Peto, one of his early patrons; the National Bank of Glasgow; the Mausoleum of the Houldsworth family, with the figures of Faith, Hope, and Charity; much of the Royal Dairy at Windsor; Prince



Albert, Consort, entrusted him with the decorations of his Audience Chamber at Windsor, just before his death. Victoria had given him important commission just a few weeks before he died. Thomas was inventive, rapid in execution, and marvellously industrious. Died at Maida Vale, 9 April, 1862.

(Authorities: *Athenaeum*; *Art Journal*, 1862; Dict. of Nat. Biog.; Notable Welshmen).

He was the first architect who was also an artist; the architect was either a mechanic or a surveyor until Thomas blended both together. He was a true genius and an artist. His works seem to be innumerable, but all are useful and ornamental. He wrought in every kind of material—stone, wood, glass, porcelain, iron, and brass; now a palace, or a Royal dairy at Frogmore; now a whole village of labourers' cottages, or an armchair, or a pulpit, or a stained glass window, or a sideboard, or splendid reception room in Buckingham Palace. Thomas was a prodigious worker, and was most devoted to his Art. Among his sculptural works the following are the chief:

“Boadicea,” a large group in marble, for Sir Morton Peto, Bart.

“Una and the Lion,” “Lady Godiva,” “Undine,” “Musidora,” and “Water Nymph,” for Queen Victoria.

“Ariel,” in bronze, bas relief, for Balmoral.

Statue of Thos. Allwood, Esq., in marble.

Bust of Prince Consort, for Birmingham and Midland Institute.

Bust of D. Maclise, R.A.

J. Phillips, R.A., W. P. Frith.

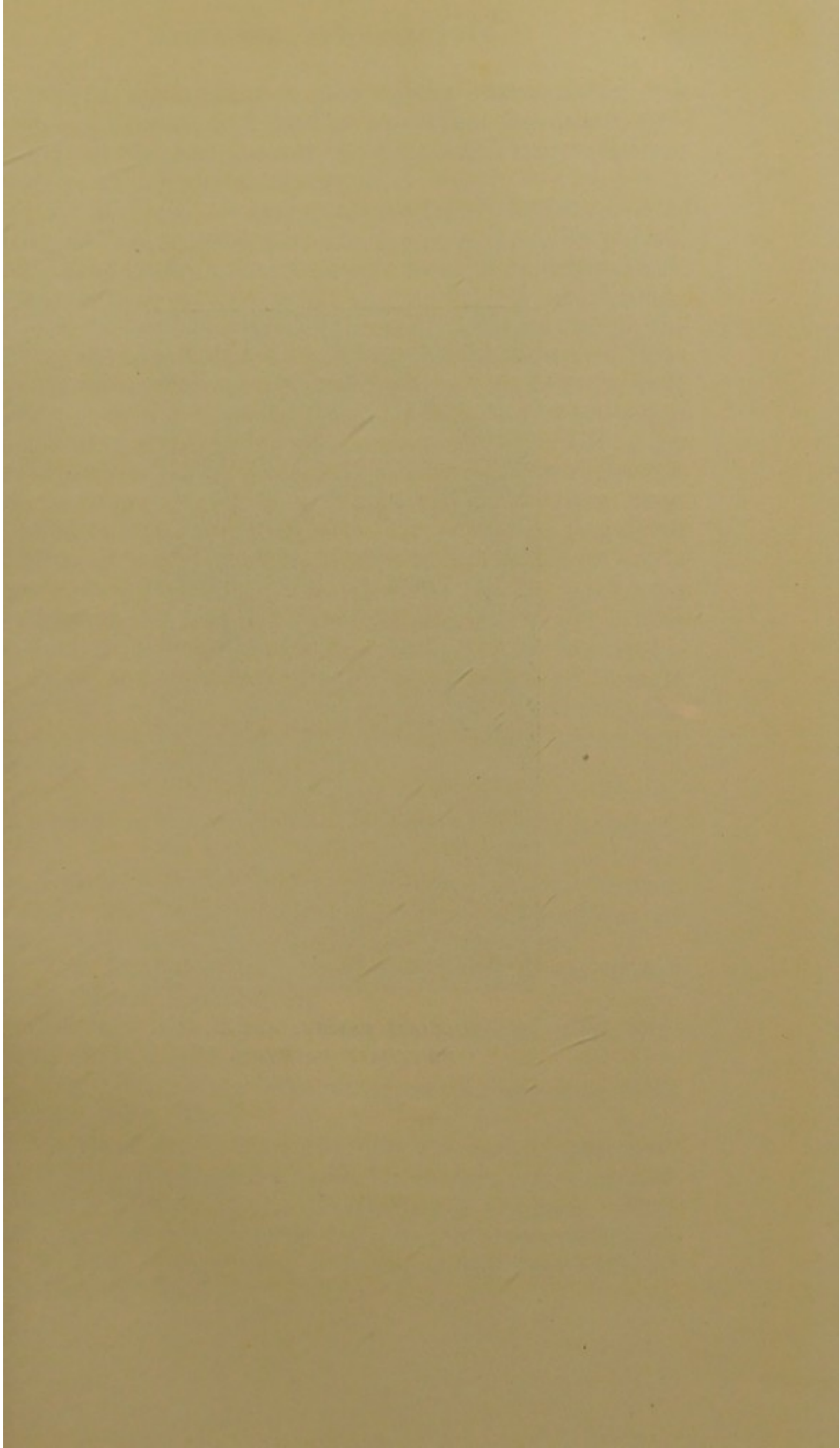
Several groups of children.

His last work was the large monument to Shakespeare in the International Exhibition.

The Audience Chamber in Windsor Castle was executed by him under the direct supervision of the Prince Consort, and is considered one of the most perfect things of its kind ever produced.

1. He carried out most successfully the various ornamental sculptures that adorn the exterior of the New









*WILLIAM PARRY, A.R.A.,  
PORTRAIT PAINTER.*



Houses of Parliament. His figures representing the Kings and Queens of England, and other celebrated personages, at the end nearest the entrance into the House of Lords, are exceptionally good.

2. Sir M. Peto, on seeing his model of Boadicea, commissioned him forthwith to execute it in marble for him. It is a most striking composition: poetical and beautiful. A splendid print of this work, engraved by R. A. Artlett, is in the British Museum. There are three figures, the mother and two daughters. The principal figure is Boadicea standing with her arm uplifted towards heaven, as if in the act of invoking its vengeance on the oppressors; the left hand grasps nervously a portion of her robe; the countenance and attitude are expressive of powerfully excited feelings; the Roman shield and sword have been trampled by her under her feet. In the young female to her right, we seem to perceive one who echoes the mother's prayer; in the other, her younger sister, one who has resigned herself to whatever fate may befall her. The introduction of the three figures has afforded the Sculptor scope for portraying as many varieties of female beauty—the perfect form and mature features of the mother, in contrast with the slight figures and expanding loveliness of her daughters.

Amongst other productions in the city might be specified:—

3. LARGE BAS RELIEFS AT EUSTON Railway Station (L. & N. W. Railway). Allegorical representations of London, Liverpool, Manchester, and other cities.

4. THE PEDIMENT and figures, in front of the Great Western Hotel, Paddington.

5. FIGURES, AND VASES, of the New Works at the Serpentine, Hyde Park.

6. THE DECORATIVE SCULPTURE on the entrance piers of Buckingham Palace.

Truly these decorations fascinate the careful observer.

7. A majolica fountain from his design was executed by Messrs. Minton in the Horticultural Gardens. This design together with another for a grand National Monument to Shakespeare were on view at the International Exhibition of 1862.



## 8. STATUE OF SIR HUGH MYDDLETON.

This colossal monument was not quite finished at the time of his death. Sir Hugh is represented in the costume of the period, the latter part of the 16th century, with badge and chain; holding in his left hand a plan of his great work, inscribed, the "New River." The statue is of white Sicilian marble, and stands on a pedestal of grey Devonshire granite, not far from the Agricultural Hall, Islington.

Sir Hugh was born in 1555, and died in 1631. These are the only facts inscribed on the monument. Beneath the inscription is a drinking fountain of Portland stone, having two cupidons, partially draped, and their heads wreathed with bulrushes; these are seated on pitchers, from which water is poured into a basin. The figures and basin are of marble.

9. RACHEL. A figure at the South Kensington Museum.

10. W. P. FRITH, R.A. This marble bust is 2ft. 7in. high, and rests on a carved base, with representations of a comic mask, a palette, mahl-stick and brushes, and a wreath of ivy. At the back is inscribed: W. P. Frith, R.A. John Thomas, Sc. London, 1859. Exhibited at the R.A. that same year. Presented by Mr. L. Loewenthal, 1906, and is on view at the Tate Gallery, Millbank, S.W.

JOHN EVAN THOMAS (1809—1873), *Sculptor*.

Born in 1809, at Castle Street, Brecon. He studied sculpture under Sir Francis Legatt Chantrey. During 1835—57 he exhibited fifty-three works at the R.A. Busts were his speciality. Some ideal work was sent by him to the R.A., such as the "Group of the death of Tewdric, King of Gwent, at the moment of victory over the Saxons near Tintern Abbey" (1849); "Musidora" (1852); and "Racket-player" (1856); the busts of Mr. J. Parry De Winton, Maesderwen, Breconshire, and Mr. Joseph Bailey, M.P., were the last works he exhibited at the Academy.

A colossal bronze statue of the late "Marquis of Bute" (by Thomas), stands in Cardiff; "Wellington,"



the Bulwark, Brecon; "J. H. Vivian," Swansea; "Prince Consort," Castle Hill, Tenby; the statue of Second Lord Londonderry. His bronze panel representing the death of Sir T. Picton at Waterloo on the pedestal of his Wellington bronze statue at Brecon is truly magnificent.

In 1842 he was elected F.S.A., and was later made Sheriff of Breconshire. His seat was at Penisha'r Pen-tre. Died 9 Oct., 1873, in London, and was buried at Brompton Cemetery. He kept his studio in Pimlico to the end. W. Meredith Thomas, Sculptor, was his son.

(Vide, *Art Journal*, 1874, p. 26; *Dict. of Nat. Biog.*; *Brecon County Times*, 8 Oct., 1873).

PRINCE OF WALES. This is a bust of King Edward VII. as Prince of Wales, in the Schools at Ashford.

There must be several other works of this prolific sculptor in the Metropolis, but we have not been able to trace them as yet.

MEREDITH THOMAS (fl. 1870), *Sculptor*.

Son of J. Evan Thomas, Sculptor, with whom he worked. In Powysland Museum, Welshpool, he has a fine group entitled, "Death of Tewdric;" and in the Birmingham Art Gallery a splendid bronze by Elkington.

THOMAS HENRY THOMAS (Arlunydd Penygarn), *Painter*.

Born March 31st, 1839, at Baptist College, Penygarn, near Pontypool, son of Rev. Thomas Thomas, D.D., Principal of the College, and Mary Thomas, née David. Educated under his father, British School, Pontypool, and Dr. G. J. Bompas, Fishponds, near Bristol. He became student of the Bristol School of Art, intending to become a decorative designer, taking National Medallion for design. Later he entered "Cary's" School, Bloomsbury, and thence the Schools of the Royal Academy, London, where he became Medallist in Antique and Life Schools. Studied in Rome and Paris, 1863-4. Practised portraiture, design and illustration in London 1864 to 1884. Also lectured upon Art at schools in London and Institutes throughout the country. He married Ellen, second daughter of J. W.



Sully, Esq., Bridgewater, 1866. Acted as special artist for *Graphic* and *Daily Graphic* in England, America, and Italy. In this capacity he made many drawings of incidents in Wales, especially during residence in Cardiff since 1884. As illustrator he made many pictures and drawings of Welsh life, e.g., for "British Goblins," Welsh Folklore, Fairy Mythology, Legends and Traditions (Sampson Law & Co., 1880), and "Rambles and Studies in Old South Wales" (Do., 1881), by the Hon. Wirt Sikes, United States Consul for Wales; "Echoes from the Welsh Hills," by Rev. Dd. Davies, &c., &c. He has written many papers on Art, Archaeology, and Natural History, chiefly of Wales, and has published a "Memoir" of his father. Has been associated for many years with the Gorsedd of Wales under Clwydfardd, Hwfa Mon, and Dyfed, in the name Arlunydd Penygarn; and for the purpose of regulating and improving its ceremonies from the spectacular point of view was appointed Herald Bard (Arwyddfardd). Mr. Thomas was Chairman of the National Committee upon Welsh Emblems, Cardiff, which resulted in the re-affirmation of the Red Dragon as the Badge of the Prince of Wales, and has otherwise added to the expression of the Nationality of Wales. He continues his efforts in the same direction, that of establishing the recognition of the Nationality of Wales. Is a member of the Royal Cambrian Academy of Arts, Member of the Council of the National Museum of Wales, Council of the University College, Cardiff, Past-President of the Cardiff Naturalists' Society; Correspondent Member of the Numismatic and Antiquarian Society Philadelphia.

A portrait of his father, painted by him, is in Regent's Park College, London.

W. CAVE THOMAS (fl. 1850), *Painter*.

During 1843—66 Mr. Thomas exhibited twenty pictures of historical interest at the Royal Academy, and three pictures at the British Institution. His Head of Christ in crayon is considered to be one of the finest drawings done by the artist. This was published by the Autotype Company. He drew nine pen and ink sketches of great excellence, called, "The voyage of life under the guidance



of a good angel," with original verses in 1841. These were awarded the prize at the Society of Arts Competition.

W. H. THOMAS, Cardiff (d. 1890 ?).

Born in Cardiff (?), where he died about 1890. He was an amateur artist of great talent in "black and white." Mr. T. H. Thomas informs me that he used to work with feather in ink; and by scratching and other manipulation he made very charming "Turner-like drawings." A specimen of his work may be seen in the Cardiff Museum.

RICHARD TWRCH (fl. 1586), *Sculptor*.

A most interesting account of the above is furnished by Malkin, in his second volume on "South Wales" (London, 1807 Edition). The English name Hogg is synonymous with Twrch. He belonged to a family who had owned for generations the free-stone quarries at the mouth of the river Ogmore. Somewhere about the time of Edward VI. and Queen Elizabeth, these quarries were worked by two brothers,—the subject of this note, and his brother, William. Both brothers were enamoured of the same maiden, and the end was that they quarrelled most violently. The maiden then discarded both; and Richard became very melancholy, and left the country, leaving no trace behind him. At the expiration of twenty years, or more, he returned to his old haunts, having visited London, Paris, and Italy, where he had worked at his craft. It appears that in the meantime he had made architecture and sculpture a special study, and had become a very proficient worker. He re-visited the old quarry—his brother having gone to open a quarry at Bridgend—and his work attracted the attention of the neighbouring nobility. Richard Bassett of Beaupré engaged Twrch to do the decorative stonework for his chapel at the Castle. The frontispiece was done by him in the Ionic order, and made of stone from his own quarry. The arms of the Bassett family were carved by him, together with the old Welsh proverb, "*Gwell angeu na chywilydd*" (Better death than disgrace), bearing the date of 1586. The porch was also



executed by him, the material being Dunderry tree stone from a quarry near Bristol. The architecture is what Mr. T. H. Thomas, of Cardiff, calls Palladian. "The capitals of the columns, entaglios, &c., are furnished in a most masterly manner."

"There are three tablets, of which one bears the following inscription: 'Sir Thomas Johns Knight / bwylt this porche with / the chymnye tunnes in anno 1600 / his yeres 65. His wyfe 55.'" According to the dates at Beaupré it may be said that Wales possessed an example of Palladian architecture before the time of the great Inigo Jones, the creator of modern architecture.

(Authorities quoted in the article).

W. THOMAS (fl. 1870), *Engraver*.

In "Anecdotes of Eminent Persons," we find an engraving by Thomas, of San Marino, after Wilson. The author has also in his possession an engraving by Thomas of Victor Emmanuel II., King of Sardinia, from a picture by L. W. Desanges. He prepared several engravings for the *London Illustrated News*.

ROBERT VAUGHAN (fl. 1622—78), *Engraver*.

He executed portraits of leading personages: The Duke of Alva, Abraham Cowley, Sir Francis Drake, Thomas Fuller, Ben Jonson, Sir Walter Raleigh, Sir John Wynn of Gwydir. He also prepared 19 plates illustrating the human frame; 12 plates of the Months, with verses below each; Maps; Becket's Shrine, &c. A frontispiece by him in the Welsh translation published by Rowland Vaughan, of Caergai, in 1658, 3rd edition, entitled "Prifannau Sanctaidd," and another in "Olor Iscarius" (1651), by Henry Vaughan, the Silurist.

For a complete list of his works, *vide*,—"LIST OF WORKS OF NATIVE AND FOREIGN LINE-ENGRAVERS IN ENGLAND FROM HENRY VIII. TO THE COMMONWEALTH, by A. M. Hind, M.A., Assistant in the Department of Prints and Drawings, British Museum."



Prints in the British Museum:—

1. Frontispiece (Figures) *Itinerarium Iesu Christi*, or the Journeys of our blessed Saviour on Earth.
2. *Elementa opticae*, Londini, 1651. (A woman with a telescope to her eye).
3. *Iphigenes Ubusque trimphans*. Very good prints; figures.
4. Figures for Dugdale's works. In "*Nicholaum Uptonum Notae*."
5. Crusader.
6. Ould Virginia gravern and extracted out of ye generall history of Virginia, Nen England, and Somer Isles.
7. Conjurors and Priests.
8. *Pantheon Sivi Idola Judeorum*: Adramelek, Apis, Ashtoreth, Baal, Baal Peor, Ephod, Dagon, Baalzebub, Bel, Moloch, Regina Coeli, Succoth Bennoth, Deo Ignoto, A Pisgah sight of Palestine (appeared in Thos. Fuller's Work in 1650).
9. Frontispiece. *Cosmographie*, 1665, by Peter Heylyn.
10. Thomas Hobbes, of Malmesbury (oval portrait) and emblem figures for "*Philosophical Rudiments concerning Government and Civile Society, &c.*, 1651."
11. Portrait—Robert Earl of Oxford.
12. Frontispiece. *The Psalms of David*. 1651.
13. An age for apes. 1658.
14. Frontispiece to James Howell's work, "*A Survey of the Signori of Venice*." 1651.
15. A Venetian in ducal habit.
16. Portrait of Launcelot Andrews, Bishop of Winchester and Prelate of the Garter.
17. Louis de Mintalte. 1657. Portrait in oval for the work, "*The Mystery of Jesuitism*."
18. Frontispiece for St. Augustine's "*Confessions*," translated by Wm. Watts, Rector of St. Albans.
19. Portrait of George, Earl of Cumberland.
20. Frontispiece: "*Gloria Miserere Consisteor*."
21. Ditto. "*The experienced angler, or angling improved*."
22. *The English Gentleman*: a series of prints setting forth youth, education, vocation, recreation, acquaintance, moderation, perfection.



THOMAS WATERS, Caerphilly, *Painter.*

He was a native of Caerphilly, where he also spent his life. His works, both in oil and water colours, were of considerable merit. He has preserved in several pictures interesting aspects of the old Castle. One who knows his work describes it as very careful and exact. An interesting exhibition of his works was held some time ago. Waters kept a chemist shop, and was very popular.

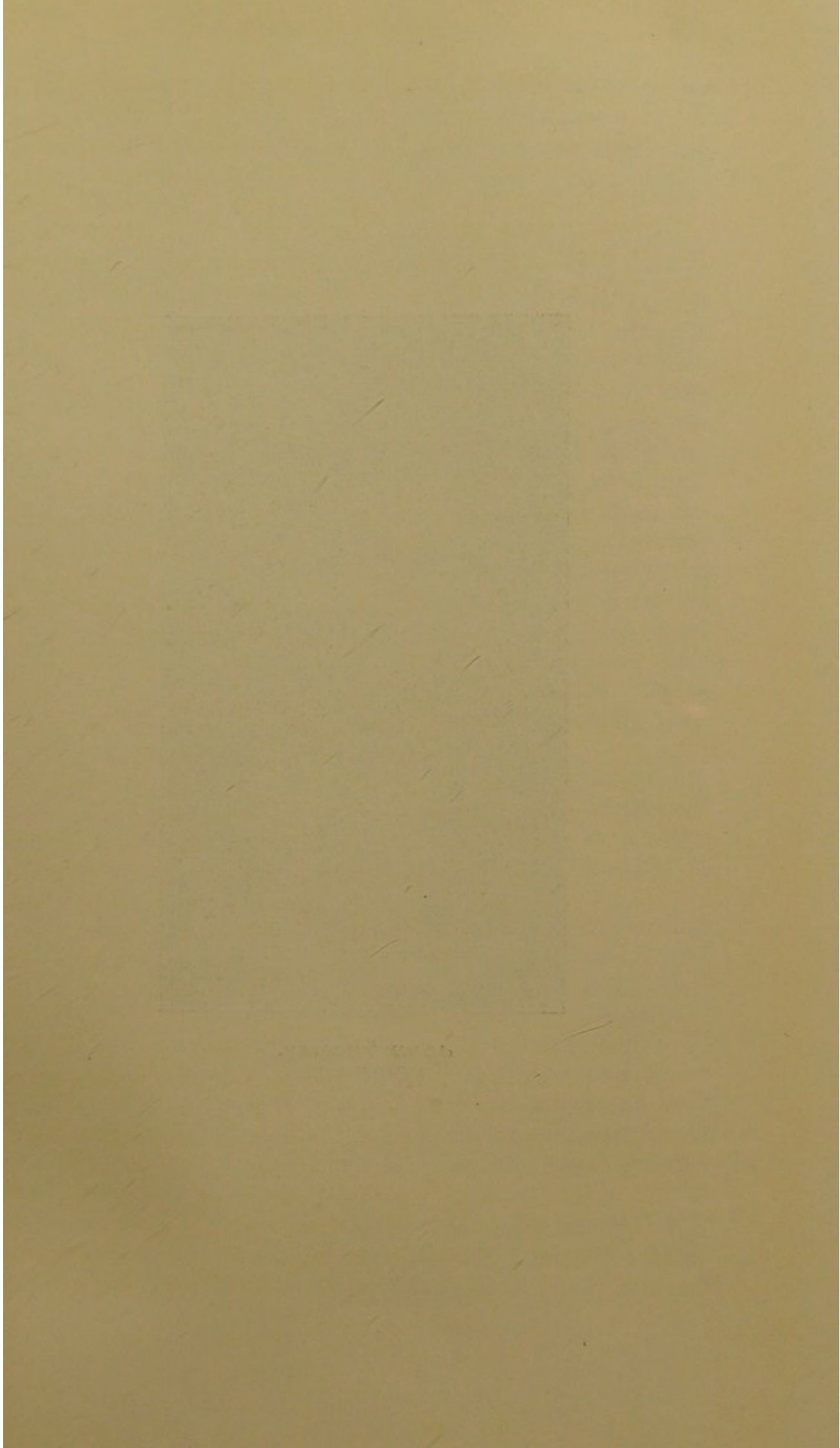
(Private information).

GEORGE FREDERICK WATTS (1817—1904), *Painter and Sculptor.*

Born in London, 23 February, 1817. His father had settled in the city some years before he was born, having come hither from Hereford. Watts himself confessed that he was of Welsh extraction. When very young he painted several small pictures from Sir Walter Scott's poems and novels; also one representing the struggle for the body of Patroclus; several pictures of Roundheads and Cavaliers; and some battle pieces after Salvator Rosa. On account of feeble health he received no regular instruction in his childhood, but was remarkable for the retentive memory he possessed. In 1835 he entered the Royal Academy Schools, and studied from the Antique in the British Museum. He exhibited at the Royal Academy from 1837. He won the prize of £300 at the Westminster Hall Competition, for his "Caractacus led in triumph through the streets of Rome." Afterwards he proceeded to Florence, where he remained for the space of four years. In 1847, the year he returned to London, the prize of £500 was awarded to him in the Westminster Hall Competition for his design, "Alfred inciting the Saxons to prevent the landing of the Danes." He visited Constantinople in 1856. In 1867 he was elected A.R.A. and R.A. in the same year; and in 1896 he became an Honorary Retired Academician.

He was permitted to draw when young, from the plaster-casts in the studio of William Behnes, and to observe that eminent sculptor at work, but he did not receive instruction from him. "The Elgin Marbles" were his real









**JOHN THOMAS,  
SCULPTOR.**



teachers. His style and feeling seem to have been derived from these. Watts was entirely self-taught.

In 1857 he joined the expedition sent out to study the ruins of Halicarnassus, and in later years visited Italy, Greece, and Egypt.

His studio, at Old Little Holland House, Melbury Road, Kensington, was first taken by him in 1849, where he lived entirely for his Art. In 1875 his well-known house and picture gallery in Melbury Road were built and here the great paintings dedicated to the Nation (Vide Room vii. Tate Gallery) were executed. Not only was he the first among portrait painters, but also a great religious painter. The charm contained in these religious works is marvellous. His own words may be used concerning them: "A few words may be added in bare explanation of the direction of thought intended by the symbols, leaving scope for the expansion of reflection, it is hoped the symbols may suggest. The great majority of these works (exhibited in the New Gallery 1896-7), must be regarded rather as hieroglyphs than anything else, certainly not as more than symbols, which all Art was in the beginning, and which everything is not directly connected with physical conditions."

Spiritual dogma he carefully avoided, with the exception of "Faith," and "Dedication to all the Churches," which are truly didactic. His purpose was, as a rule, "to suggest in the language of Art, modern thought in things ethical and spiritual."

The landscapes of Watts are no less remarkable than his other paintings, viz., "The Carrara Mountains," and "All the air a solemn stillness holds," "The Parasite," "Loch Ness," "Mentone and St. Agnese," "Naples," "Ararat," "After the Deluge," "View in Surrey," "The Sphinx," &c. All these have a charm and quiet dignity, well-balanced ensemble, graceful, suave and well modulated transition. For an interesting exposition of the "Landscapes of G. F. Watts," see the book written under that title by Walter Bayes.

As Sculptor he made a great name for himself. His monuments to Lord Tennyson; Bishop Lonsdale; Marquis of Lothian; Hugo Lupus, Eaton Hall, Chester; and



“Physical Energy,” Matoppo Hills, and Kensington Gardens (in memory of Cecil Rhodes) are masterpieces.

In 1902, the degree of O.M. was conferred upon him. His gifts of portraits and paintings to the nation, were numerous and magnificent.

A permanent collection of his most important works is to be formed at Limnerslease, Compton, Surrey, where he spent many of his last days. His passion for work was strong to the end. Died at Little Holland House, 1 July, 1904, and was buried at Compton. He was a man of noble vision, and might say in the words of Leigh Hunt,—  
“Write me as one who loves his fellow-men.”

(*The Times*, 2 July, 1904; *Athenaeum*; *Spectator*; *Annual Register*, 1904).

GEORGE FREDERICK WATTS, O.M., R.A. (1817—1904). This portrait was painted in early life by Henry Wyndham Phillips, and was presented to the National Portrait Gallery, by Henry Wagner, Esq., F.S.A., in July, 1904.

To the waist, profile to right. Size, 35½ x 25¼ ins.

DITTO. This portrait, which is in the Tate Gallery, and was painted by the artist himself. He is seen to the elbow, against a panelled wall, with his hand resting on a red bound book. He is looking over his left shoulder, and is wearing a dark velvet coat, and a slouch hat. Signed, G. F. W., and dated 1864.

Canvas, 2ft. 1½ in. x 1ft. 8½ ins.

Presented by Sir William Bowman, Bart., 1897.

PHYSICAL ENERGY. A heroic figure (bronze) of a man on horseback. A like cast is over the grave of Cecil Rhodes in the Matoppo Hills, Rhodesia. (Cast in Thames Ditton Foundry).

The following are in the Tate Gallery:—

PSYCHE. Psyche stands in an attitude of despair by her couch, looking down at a feather from the wing of Eros who has taken flight. “Psyche and Eros” is a Greek parable of the union of the soul with divine love. Psyche lights her lamp while Eros sleeps, and he awakes and flees from her. She is doomed to wander over the face of the earth for him, until after long suffering they are re-united. Canvas, 6ft. 2¼ ins x 1ft. 11½ ins.



MAMMON. Dedicated to his worshippers. The god of wealth is represented with asses' ears, clad in gold brocade, and crowned, and seated on a red throne decked with skulls, and with money bags in his lap. With a heavy hand he crushes the head of a young maid, representing hope, and rests his foot on the body of a naked boy. A flame and smoke are discernible in the distance, and a crimson curtain forms the background.

Painted in 1885. Canvas, 5ft. 11½ins. x 3ft. 5½ins.

THE DWELLER IN THE INNERMOST.

"The vague figure may be vaguely called conscience."

Conscience sits brooding, a bright star upon her head. The silver trumpet of truth is in her right hand, whilst her left supports her chin. Arrows representing the stings of conscience are in her lap.

Canvas, 3ft. 5¾ins. x 2ft. 3½ins.

"FOR HE HAD GREAT POSSESSIONS." This striking picture represents the young man who was commanded to sell his treasures and give it unto the poor. (Vide, Mark x. 21, 22).

Three quarter length figure turns to an open window, with his head low on his breast. Fine raiment, rings, &c., bespeak his wealth. There is uncertainty about the movement of the figures. Canvas, 4ft. 7in. x 1ft. 11ins.

DRAY HORSES.

"Of the order of things fast changing."

Two grey cart-horses, life-size, resting in the shade of a chestnut tree, by a red-brick wall. The drayman scatters some grain to the pigeons.

Canvas, 9ft. 11in. x 13ft. 3½in.

THE MINOTAUR. Half man, half bull, looking forth from a hill tower. He crushes a little bird under his cruel hand.

Canvas, 3ft. 10in. x 3ft. ¾ins.

DEATH CROWNING INNOCENCE. A winged figure of death with a little child in its lap. The angel of pity in the words of the artist himself, "takes charge of Innocence, placing it beyond the reach of evil."

Canvas, 4ft. 1¼in x 2ft. 7¼ins.



JONAH. "Yet forty days and Ninevah shall be overthrown." Jonah iii. 4.

The emaciated figure of the prophet strikes one very forcibly, as he denounces the city. The blood-stained walls of the city appear behind the prophet. Horse-racing, betting, mammon worship, and drunkenness, the vices of the city are most wondrously depicted by means of symbols.

Canvas, 5ft.  $\frac{1}{2}$ in. x 2ft. 11in.

"SIC TRANSIT GLORIA MUNDI."

"What I spent, I had,  
What I saved, I lost,  
What I gave, I have."

A shrouded figure on a bier. The above lines are written on a curtain that hangs behind the bier. The plumed helmet, shield and spear, roses, golden cup, lute of musician, book, and ermine of the rich—marks of human life at its best state.

This was painted after a conversation which the artist had with Carmen Sylva, the Roumanian Queen.

Canvas, 3ft. 4in. x 6ft. 8 $\frac{1}{2}$ ins.

FAITH. This picture is best described in the following words:—"Wearied and saddened by the result of persecutions, she washes her blood-stained feet, and recognising the influence of love in the perfume and beauty of flowers, and of peace and joy in the song of birds, feels that the sword is not the best argument, and takes it off."

(Vide, Life and Works of G. F. Watts, by Julia Cartwright). Canvas, 6ft. 11in. x 2ft. 10in.

HOPE. Hope is sitting on the globe, blindfold, with a lyre in her hand, and only one string to it. She is striving to get all the music possible out of the last remaining string. For a most beautiful and suggestive explanation of this picture see Dr. P. T. Forsyth's work "Religion in Recent Art."

Canvas, 4ft. 7 $\frac{1}{2}$ in. x 3ft. 7 $\frac{1}{4}$ ins.

ECHO. A nymph stands on a rock overhanging a brook in a hilly spot. Three trees are behind her, and a narcissus lies at her feet. A kingfisher and a lizard are seen among the dead branches.



Painted in Florence, 1843—7, and presented by Mrs. Watts, 1905.

Canvas, 12ft. 9in. x 6ft. 7 $\frac{3}{4}$ in.

LOVE AND LIFE. Love strong and immortal, leads Life, a slender, female figure, along a steep path. With broad wings he shelters her from the winds of heaven. Violets spring forth where Love has been treading. The picture teaches that Human life without Divine love would not be able to ascend. Presented by the artist in 1897.

Canvas, 7ft. 2 $\frac{1}{2}$ in. x 3ft. 11 $\frac{1}{4}$ ins.

“SHE SHALL BE CALLED WOMAN.” Eve rises upward, her golden hair floating round, surrounded by flowers and birds; she represents the incarnation of the joy of life. “Eve in the majesty of unconsciousness, typifies what might be hoped for humanity, for every human soul has in the way of nature beheld true being.” (From a note by the artist himself).

Presented by the artist in 1897.

Canvas, 8ft. 5 $\frac{1}{2}$ in. x 3ft. 9 $\frac{3}{4}$ in.

EVE TEMPTED. The head of Eve is almost buried in the blossoms of the Tree of Knowledge. A panther is at her feet, and the scales of the snake are shining through the foliage.

Canvas, 8ft. 4 $\frac{1}{2}$ in. x 3ft. 8 $\frac{3}{4}$ ins.

EVE REPENTANT. Her face is buried against a tree, and her shoulders contracted by grief and remorse for the sin that brought death into the world.

Canvas, 8ft. 4 $\frac{1}{2}$ in. x 3ft. 9 $\frac{1}{2}$ ins.

THE SPIRIT OF CHRISTIANITY. Dedicated to all the Churches. The dissensions of the Christian Churches are beheld in sorrow by a loving spirit from above. The little ones that should have been protected by the Churches are seen beneath the ruby robes of this spirit.

Canvas, 8ft. 11 $\frac{1}{2}$ in. x 4ft. 11 $\frac{3}{4}$ in.

LOVE AND DEATH. Death, a mighty form, clad in white from head to foot. Love is rudely thrust aside, according to the artist's conception. Death is the Nurse and Mother of another life.

“The progress of the inevitable but not terrible Death, partially, but not completely overshadows love.” (Note by the artist himself).

Canvas, 8ft. 1 $\frac{1}{2}$ ins. x 3ft. 10ins.



**THE MESSENGER.** The Messenger delivers the message of rest to a worn-out man, sitting in his chair. The instruments of Science and Art lie about him.

Canvas, 8ft. 11½ins. x 4ft. 10½ins.

**CHAOS.** The passing of the globe through fire, water, and confusion is depicted. The upheaval of matter is symbolised by giants. Beautiful females are seen beneath.

Canvas, 3ft. 5in. x 9ft. 11in.

**THE ALL PERVADING.** The spirit designated all-pervading is painted as a winged figure, seated, and holding the globe.

Canvas, 7ft. 6in. x 3ft. 8in.

**LOVE TRIUMPHANT.** Time and Death have travelled together through the ages and at last when overthrown, Love alone rises on triumphant wings towards the infinite sky.

Canvas, 9ft. 8in. x 5ft. 6in.

**TIME, DEATH, AND JUDGMENT.** Time and Death march hand in hand. Judgment follows with a fiery sword. Judgment holds in her left hand, a balance, symbol of unerring law.

Canvas, 7ft. 7in. x 5ft. 5½ins.

**CLYTIE (Bronze).** Bust of Clytie with face looking at sun over right shoulder. Clytie was the daughter of Oceanus and Tethys and was deserted by Apollo, her lover. She pined, and was converted into the sunflower, which turns its head to the sun, as a mark of deathless love. The calyx of the sunflower is part of the pedestal.

Size, 2ft. 9in. high.

**THE COURT OF DEATH.** This painting was finished on the artist's 86th birthday.

The Universal Queen of Death is represented in a mantle of green, lined with red. She is enthroned in quietness on the relics of the pride of the world. Two figures, Silence and Mystery, keep guard, and are partly revealing what is beyond—sunrise and the star of hope. Figures representing different stations in life are seen near the throne—a warrior, a noble, and a cripple. In the arms of Death is a newborn babe—a symbol of life in Death.

Canvas, 11ft. 11in. x 9ft.



A STORY OF BOCCACCIO. The eighth "Novella" of the Decameron of Boccaccio—"Philomena's Tale."

Guido Anastagi, dagger in hand, is seen on the extreme right, riding on a black horse. Behind him is a thundercloud, and pursuing with two fierce hounds his scornful lady. Anastasio is in the centre of the picture. There are groups of figures also.

Canvas, 11ft. 10in. x 29ft. 5in.

LIFE'S ILLUSIONS. Symbolizing the march of human life. Seven female figures, embodiments of different forms of hope and ambition, are seen in the air above the gulf, which represents the destiny of men below. Relics of greatness are in evidence, and a knight on his steed is seeking the bubble of glory. There are two lovers also, and a student pondering his MS. and a child trying to catch a butterfly.

Canvas, 7ft. 11in. x 6ft. 11in.

PORTRAIT OF MR. RUSSELL GURNEY, Recorder of London. Bust, three quarter face to the left. Dressed in black velvet coat and white ruffle. Features strongly marked.

Canvas, 2ft. 1½in. x 1ft. 8¼in.

Presented by Rev. Alfred Gurney, M.A., in 1897.

(National Gallery, Trafalgar Square).

The following Portraits are in the National Portrait Gallery, St. Martin's Place, S.W.:—

PORTRAIT OF GEORGE DOUGLAS CAMPBELL, Eighth Duke of Argyle, K.G. (1823—1900), Orator, Statesman, and Author.

PORTRAIT OF MATHEW ARNOLD, Poet, Critic, and Essayist (1822—1888).

PORTRAIT OF ROBERT BROWNING, Poet (1812—1889).

PORTRAIT OF THOMAS CARLYLE, Historian and Essayist (1795—1881).

SIR ANDREW CLARKE, Bart., M.D., F.R.S. (1826—1893), Physician.

FIRST MARQUIS OF DUFFERIN AND AVA (Frederick Temple Hamilton Temple Blackwood) (1826—1902), Statesman and Diplomatist.

WILLIAM EWART GLADSTONE (1809—1898), Great Statesman.



SIR JOHN PETER GRANT, G.C.M.G., 1807—1893, Colonial Governor.

SIR CHARLES HALLE (1819—1895), Pianist and Musical Conductor.

LORD LAWRENCE (John Laird Mair), G.C.B., &c. (1811—1879), Governor General of India.

SIR AUSTEN HENRY LAYARD, G.C.B. (1817—1894), Explorer and Diplomatist.

WILLIAM EDWARD HARTPOLE LECKY, O.M. (1838—1903), Historian and Philosopher.

FREDERIC, LORD LEIGHTON OF STRETTON, P.R.A. (1830—1896), Painter.

JOHN SINGLETON COPLEY, Baron Lyndhurst, F.R.S. (1772—1863).

EDMUND, FIRST BARON LYONS, G.C.B. (1790—1858), Admiral.

EDWARD ROBERT BULWER LYTTON, First Earl of Lytton (Owen Meredith), G.C.B. (1831—1891). Only son of Lord Lytton, the Novelist.

JAMES MARTINEAU, D.D. (1805—1900), Philosopher and Religious writer.

HENRY EDWARD MANNING, D.D. (1808—1892), Cardinal Archbishop of Westminster.

FRIEDRICK MAX MULLER, P.C., D.C.L., Ll.D. (1823—1900), Philologist.

JOHN STUART MILL (1806—1873), Philosopher and Political Economist.

HENRY HART MILMAN, D.D. (1791—1818), Dean of St. Paul's.

WILLIAM MORRIS (1834—1896), Poet, Painter, Socialist.

SIR ANTHONY PANIZZI, K.C.B. (1797—1879), British Museum Librarian.

CECIL JOHN RHODES, P.C. (1853—1902), South African Statesman.

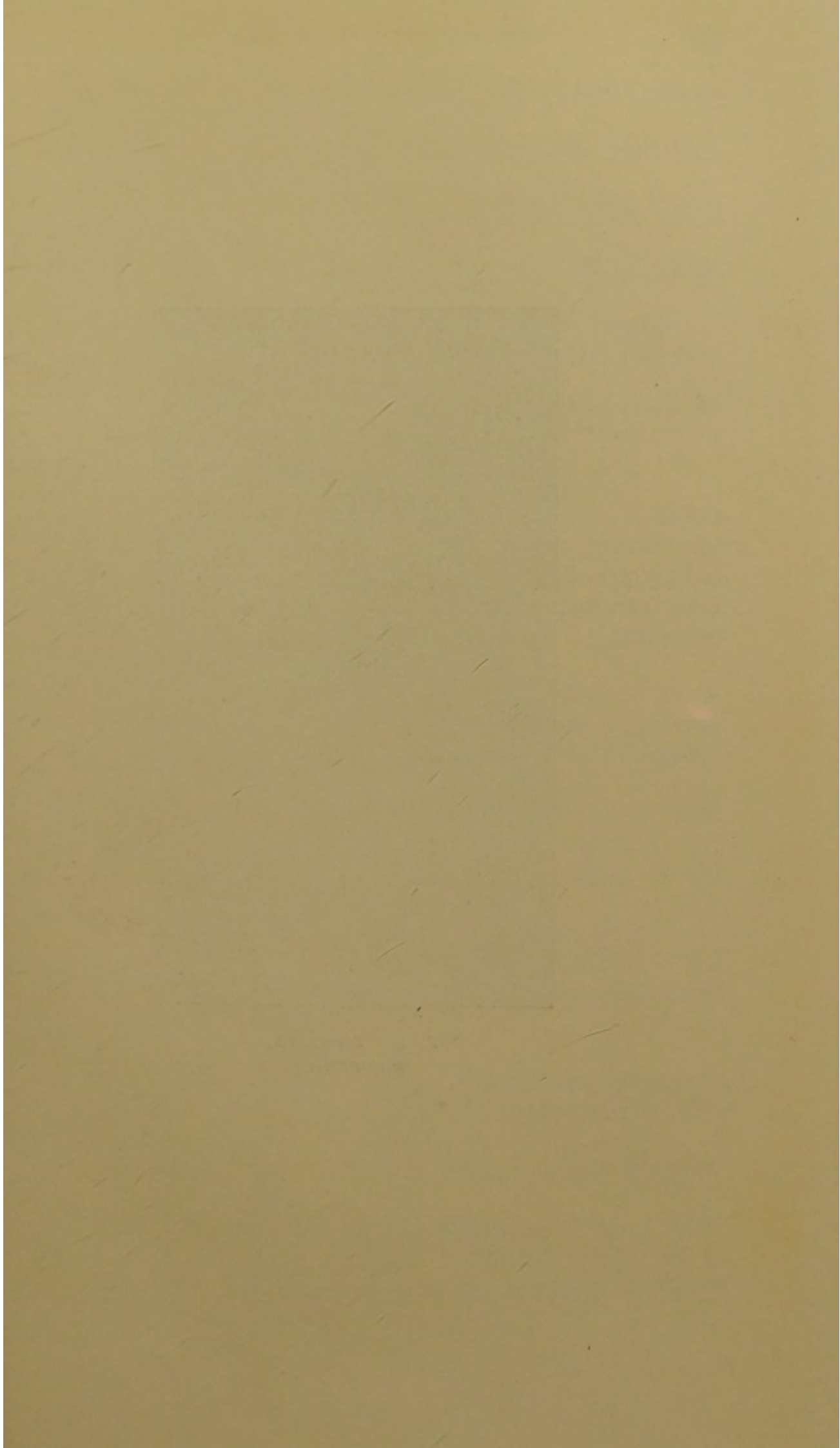
DANTE-GABRIEL ROSSETTI (1828—1882), Poet and Painter.

JOHN, FIRST EARL RUSSELL, K.G. (1792—1878).

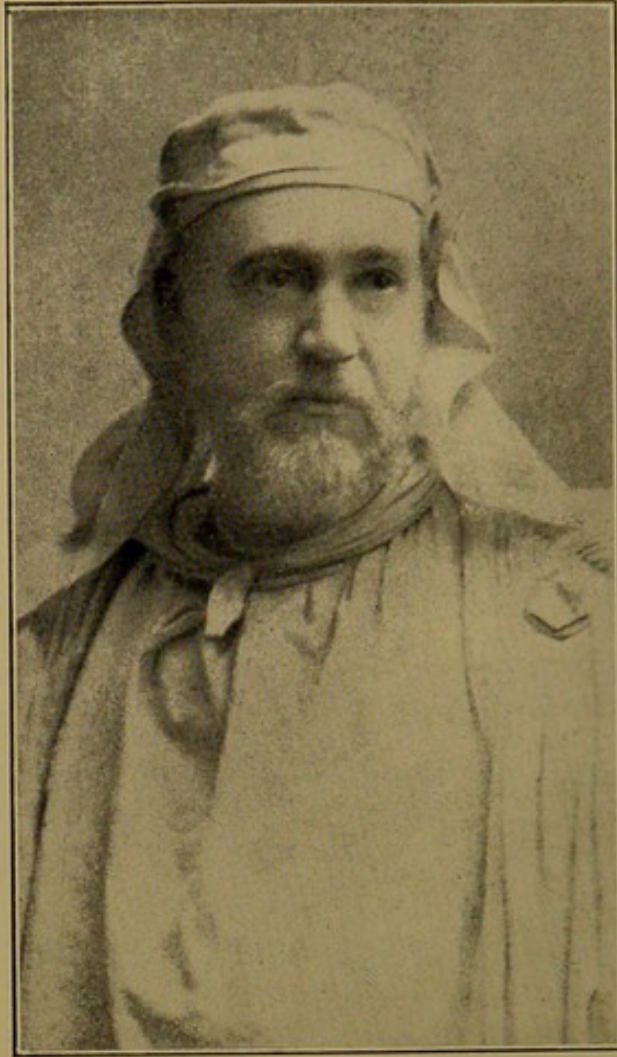
THIRD MARQUIS OF SALISBURY, K.G. (Robert Arthur Talbot Gascoyne-Cecil), (1830—1903), Statesman.

ANTHONY ASHLEY COOPER, Seventh Earl of Shaftesbury, K.G. (1801—1885), Philanthropist.









**T. H. THOMAS,  
PAINTER.**



ROBERT LOWE, Viscount Sherbrooke (1811—1892), Statesman.

STRATFORD CANNING, Viscount Stratford de Redcliffe, K.G. (1788—1880), Diplomatist.

SIR HENRY TAYLOR, K.C.M.G. (1800—1886), Critic and Dramatist.

ALFRED, First Baron Tennyson (1809—1892), Poet Laureate.

GEORGE FREDERICK WATTS (1817—1904), Painter.

THOMAS WRIGHT (1790—1875), Prison Philanthropist.

Several water colour drawings and oil paintings by him may be seen in the South Kensington Museum.

Drawings by G. F. Watts in the British Museum:—

1. CARACTACUS LED IN TRIUMPH THROUGH THE STREETS OF ROME. Caractacus, in the centre, moves toward the left at the head of a train of captives: he gazes on a group of spectators. Roman soldiers blowing trumpets pass before spectators. Inscribed on margin: "Caractacus led captive. Watts."

Pencil; roy, 7 x 10in. Purchased May, 1885.

In 1842 Watts received one of the three prizes offered for a cartoon for the decoration of the Houses of Parliament. The fresco however was never executed.

2. STUDY FOR A PICTURE OF THE CRUCIFIXION. Christ hangs on the cross gazing up towards the right; at the left one of the thieves crucified with head hanging on his breast.

Pencil: roy, 9½ x 10½in. Purchased, May, 1885.

3. STUDY FOR "TIME AND OBLIVION" (1848). An arm holding a staff, and two studies of a wrist; and faint sketch of a woman's head.

Pencil: roy, 9 x 7¼in.

4. CORIOLANUS. Study for a fresco at Bowood. Painted in fresco at Bowood, Wiltshire, the seat of the Marquis of Lansdowne. 2¼ x 9½in.

5. STUDY OF DRAPERY for the Fresco in the Hall of Lincoln's Inn. Pencil: 10 x 7in.

6. THE HOURS. Study for the picture of Chaos. Inscribed "Chain of Time. Chaos." Pencil: roy, 10¼ x 14½in. Study for the picture now in the National Gallery.



7, 8, 9. STUDIES OF DRAPERY.

10. STUDY OF A HAND.  $14\frac{1}{2} \times 11$ in.

11. STUDY OF FEET.  $12 \times 14\frac{3}{4}$ in.

12. NOAH. Two studies for the picture, "The Sacrifice of Noah." Two studies of the figure with hand and eyes upraised.

Black and white chalk: roy,  $17\frac{3}{4} \times 11\frac{3}{4}$ in.

13. STUDY OF A HEAD. Inscribed *very early*.

Black chalk:  $21\frac{1}{2} \times 15\frac{1}{4}$ in.

14. MALE FIGURE SEATED. Possibly a first idea of Samson.  $21 \times 14\frac{1}{4}$ in.

15. STUDY OF A DRAPED FIGURE.  $23 \times 14\frac{3}{4}$ in.

16. NUDE STUDIES.  $22\frac{1}{2} \times 14\frac{1}{2}$ in.

17. STUDIES.  $14\frac{1}{2} \times 22\frac{1}{2}$ .

18. TWO STUDIES for the figure of Hera in the picture of "Olympus on Ida."

Black chalk on brown paper, imp.  $22\frac{1}{2} \times 13$ in.

19. STUDY FOR THE FIGURE OF DEATH IN "TIME, DEATH, AND JUDGMENT."  $22\frac{1}{4} \times 13\frac{3}{4}$ in.

20. NUDE STUDIES. Black chalk,  $2\frac{1}{2} \times 14\frac{1}{4}$ in.

21. STUDIES FOR THE CREATION OF EVE (1899). Study of the head and bust of a woman of Classic type. Three studies of sleeping figure of Adam for the Creation of Eve.

Black chalk on brown paper, imp.  $22 \times 14\frac{1}{2}$ in.

28. STUDY FOR "BRITOMART AND THE NURSE." The whole design was changed in the picture (1878). Characters from the Faerie Queen are sketched, Sir Arthegall and Sir Gwyon Palmer, Red Cross Knight and Una.

Pencil:  $23\frac{3}{8} \times 17\frac{1}{4}$ in.

30. STUDIES FOR "MESSAGE OF PEACE" (1891). The picture is now in the Whitworth Institute, Manchester.

$29 \times 22\frac{1}{4}$ in.

31. STUDIES FOR THE CHILDHOOD OF ZEUS (1896).

$29\frac{1}{4} \times 22\frac{1}{2}$ .

There are several other studies of arms, heads, legs, from Nos. 21—28, and from 31—36.

Prints after Watts in the British Museum; Print Department:—

THE SISTERS. Portraits of Kate and Ellen Terry. In the collection of Mrs. Somers, Somerset.



PRETTY LUCY BOND. Half figure,  $\frac{3}{4}$ , profile to right; blue and brown dress, foliage in background.

Exhibited at Burlington House in 1905.

LORD TENNYSON. Engraver, J. Stephenson.

A LADY.

JOAN OF ARC. Engraver, P. Major. Very fine.

PALLAS, JUNO AND VENUS. Engraver, J. Benwell Clark.

PAOLO AND FRANCESCA. Engraver, C. Dreher.

SIR GALAHAD. Engraver, Dreher.

ORPHEUS AND EURYDICE. Engraver, O. Lacour.

Ditto. Engraver, John Walkins.

THE ANGEL OF DEATH.

PHOTOGRAPH. (The face resembles that of Ellen Terry).

A LADY WITH ROSES.

PAOLO AND FRANCESCA.

LOVE AND DEATH.

ORPHEUS AND EURYDICE. Engraver, Clement Bel-  
lenger. Exhibited at the Grosvenor Gallery.

#### ALFRED WALTER WILLIAMS, *Painter.*

The son of Edward Williams, Barnes. From 1843 he has exhibited at the R.A.; British Institution; and Suffolk Street Exhibition.

In South Kensington Museum:—Oil Paintings.

WELSH MOOR, WITH SHEEP. Dimensions of canvas, 35 x 59. Signed and dated 1879.

(Bethnal Green Museum), Dixon Bequest.

CORNFIELD, WITH REAPERS. Dimensions of canvas, 17 $\frac{3}{8}$  x 29 $\frac{1}{2}$ . Signed and dated, 1864.

(Bethnal Green Museum), Dixon Bequest.

#### CHRISTOPHER WILLIAMS.

The son of Mr. Evan Williams, Maesteg, born 1871. He studied at Cardiff and Oswestry with a view of entering the medical profession. A visit to the Liverpool Art Gallery at the age of nineteen, and a sight of Lord Leighton's "Perseus and Andromeda," changed the whole



course of his life. He there and then decided that he would be an artist. When quite young he prepared a miniature diorama after Poole's (Dior.) visit to Maesteg. He began his Art studies at Neath under Mr. Kerr, and proceeded to the Royal College of Art, South Kensington, where he secured a scholarship of £60, and several medals and prizes, and qualified as an Art master. From South Kensington he proceeded to the Schools of the Royal Academy, where he was awarded Landseer Scholarship of £80, and a silver medal, for painting a head from life. Leighton and Watts had a special attraction for him. His first picture exhibited at the R.A. was "Paolo and Francesca" (1902), now hung in the Cardiff Museum. This work was marked out as a work of great excellence and promise. Among his other pictures at the R.A. are "The Remorse of Saul" (1906); "Atlantia" (1906); "Spring" (1908); "Margam Orangery," "Dryslwyn Castle," "Snowdonia," "Ceridwen" (1910); "Danae" (1906).

Mr. Williams is very popular as a portrait painter, and has exhibited at the R.A. a portrait of his father; Sir John Williams, Sir J. Lely. He has painted a number of notable Welshmen—The Rev. R. Williams (Hwfa Mon), A. E. Humphreys Owen, Esq., M.P., Prof. J. Morris Jones, Owen Owen, Esq., M.A., Chief Inspector of Schools; Rev. John Thomas, Merthyr; Mr. W. P. Thomas, Rhondda; Dr. Parry, Pontycymmer; Mr. Parry Jones, Oswestry; Mr. Ben Evans, Swansea. His latest is the fine portrait of the Right Hon. Sir S. T. Evans, President of the Divorce Court. He is engaged upon a very large, allegorical work, entitled, the "Reawakening of the National Spirit of Wales."

At the Llangollen Eisteddfod he read a most valuable paper on "The future of Art in Wales." It is high time that the masses in Wales should know something about the works of Welshmen, and should have an opportunity of procuring some of their prints to decorate their walls.

EDWARD WILLIAMS (1782—1855), *Painter.*

Born in Lambeth in 1782. His father who was of Welsh origin, was a successful engraver. James Ward,



his maternal uncle, taught our subject painting. Afterwards he was apprenticed to Mr. Hillier, carver and gilder, but ultimately devoted himself to miniature and landscape painting. Moonlight scenes were his favourite themes for years. His six sons were painters. Died at Barnes, 24 June, 1855.

In the South Kensington Museum:—

LANDSCAPE, WITH CATTLE—Milking Time. Size of canvas, 28 x 47. Date from 1830—40.

EDWARD ELLERKER WILLIAMS (1793—1822),  
*Draughtsman.*

Known as "Shelley's Friend." Born 27 April, 1793. His father was a merchant in India. For a short period he was at Eton, and on leaving entered the navy. In 1811 he had a cavalry commission in India, and spent several years in that country making drawings. In 1821 both he and his wife settled at Pisa, and became very friendly with the Shelleys. In the "Boat on the Serchio," the character "Melchior" means Williams. Shelley's passion for the sea together with the knowledge acquired by Williams in the navy accounts for the building of the unfortunate yacht "Don Juan," in which both were drowned whilst returning from Leghorn to Lerici, 8 July, 1822. His body was cremated, and the ashes are resting with the remains of his widow at the Kensal Green Cemetery.

In the British Museum:—

PORTRAIT OF THE ARTIST. Half length, facing front, seated. One hand holds pen and rests on a large volume. Signed, *E.W. Se ipse pinxit.* Water colours over pencil, 6 x 7 $\frac{3}{4}$ in. This drawing was recovered from the yacht "Don Juan," and is stained with salt water. The gift of Mr. J. W. Williams, Nov., 1900.

TWO VESSELS. Sketches of "Don Juan" and the "Bolivar" it is said. Fore-and-aft schooner and a full-rigged ship with guns.

Pen and ink sketch on lilac blotting paper, 7 $\frac{3}{4}$  x 7in.

Presented by Mr. J. W. Williams, Feb., 1898.

His wife wrote on the back of the sketch, "You are sketching your death."



HUGH WILLIAM WILLIAMS (1773—1849), *Painter.*

He was called "Grecian Williams." Born at sea and not in Wales, in 1773. He claimed descent from a very old family. Edinburgh was adopted by him as a centre where he could practise his Art as a water-colour painter. In 1808 he joined the new Society of Painters in Water Colours. A large number of his topographical views appeared in "Scot's Magazine." He travelled in Greece and Italy, and published in 1818, his "Travels in Italy, Greece, and the Ionian Islands." It was these travels in Greece that acquired for him the appellation, "Grecian" Williams. He was a great favourite, and was immensely popular in Edinburgh. "His drawings possess a great breadth, with rich and harmonious colouring." We have an account of his gallery in "Peter's Letters." Died 23 June, 1849.

PORTRAIT IN THE NATIONAL PORTRAIT GALLERY, St. Martin's Place, S.W. This was painted by Sir Henry Raeburn, R.A.; and was presented by Sir Charles Tennant, Bart., in August, 1894.

The painting is to the waist, with face three quarters to the left.

Size,  $29\frac{1}{2} \times 24\frac{1}{2}$ .

NATIONAL GALLERY OF SCOTLAND, EDINBURGH. In this Gallery there is a room filled with his paintings, and a bas relief portrait in marble, by Sir John Stell, with gold medal from King Charles X. of France, presented to him as a compliment for his articles on Greece, 1824.

Water colour paintings in South Kensington Museum :

CASTLE CAMPBELL, looking down Glen Devon, Clackmannanshire. Presented by Miss Eliz. Twining ( $16\frac{1}{2} \times 23\frac{1}{4}$ ).

LOCH TUMMEL, North Highlands, Scotland. Presented by Miss Eliz. Twining ( $16\frac{1}{2} \times 23\frac{1}{4}$ ).

BOTHWELL CASTLE, Lanarkshire. Signed and dated, 1802. William Smith Bequest ( $16\frac{3}{4} \times 21\frac{1}{8}$ ).

LAKE OR RIVER SCENE in the Scottish Highlands. Signed and dated 1802 ( $10\frac{1}{4} \times 14\frac{3}{4}$ ). In circulation.



BANGOR CATHEDRAL—Penmaenmawr in the distance. Signed and dated, 1806 ( $14\frac{7}{8} \times 19\frac{7}{8}$ ). In circulation.

SCENES IN THE HIGHLANDS, with Castle. Signed and dated, 1803 ( $24 \times 33$ ).

VIEW ON THE BRAN, near Dunkeld. Presented by Miss Eliz. Twining ( $16\frac{1}{8} \times 23\frac{1}{4}$ ). In Art Library.

THE FARM OF ALANE, Colywrockan, near Killiecrankie. Presented by Miss E. Twining ( $16 \times 23$ ). In circulation.

VIEW OF BRAEMAR, North Highlands. Presented by Miss E. Twining ( $16 \times 23$ ). In circulation.

Drawings in the British Museum, by H. W. Williams:—

1. A Castle in Scotland. Castle on a wooded hill, on the further shore of a shallow river which runs into foreground: on the left bank a haymaker is watching two men fishing in the stream; on the other bank, right, two cows and some figures.

Indian ink, on toned paper: roy,  $7 \times 11\frac{1}{4}$ in.

Purchased in October, 1872.

2. Bothwell Castle. A ruin, with round tower at either end rising among thick woods which crown the hilltop; in the foreground bushes: evening light.

Water colours; imp,  $12 \times 16\frac{3}{8}$ in.

Purchased in May, 1896.

3. Rosslyn Castle. The castle mostly in ruins, stands on rising ground, fringed with trees. Signed, H. W.

Water colours; imp.  $12 \times 16\frac{1}{4}$ in.

Purchased in May, 1896.

4. A Highland Landscape. A river streaming into foreground below foaming falls: two fisherwomen, and a mountain. Signed and dated, Williams, 1802.

Water colours; ant,  $24\frac{1}{4} \times 31$ in.

Purchased August, 1875.

5. On the Acropolis, Athens. The Parthenon, &c. Inscribed, *Interior of the Acropolis, Athens*.

Sepia wash and pen,  $7\frac{3}{4} \times 12\frac{3}{8}$ in.

Amongs Engravings after his paintings, the following splendid works may be seen in the British Museum:—

1. Kilchwm Castle. Engraved by Merigot.

2. Birnam Wood. Engraved by Merigot.



3. Duneira. Engraved by Merigot.
4. Gilmerton Quarry. Engraved by Merigot.
5. Edinburgh from Arthur's Seat. Engraved by W. Miller, 1826.
6. View of Dunkeld. Engraved by C. Turner.  
(To her Grace the Duchess Dowager of Buccleugh and Queenskern).
7. View on the Clyde. Engraved by C. Turner.  
(Dedicated to the Honble. Mrs. Erskine, Almondsdale).
8. Kenmore on Loch Tay. Engraved by C. Turner.
9. Glen of the Trosachs. Engraved by C. Turner.

At the South Kensington Museum we find the following examples of his drawings. They are in a work entitled, "Seats, Castles, &c., of Scotland."

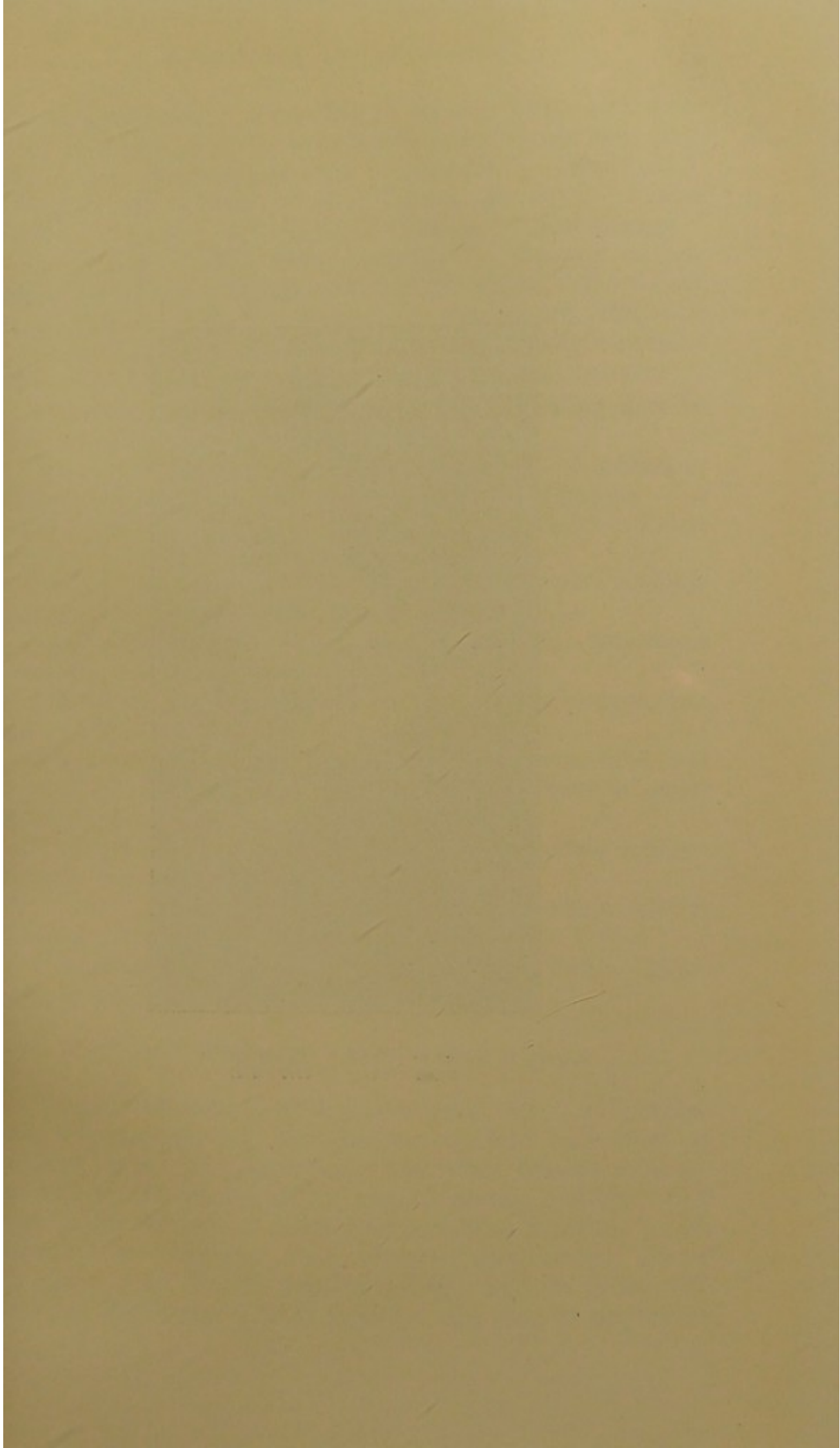
10. Castle Campbell.
11. View of Caerlaveroc Castle.
12. Ednam, the birthplace of James Thomson.
13. Fernihirst.
14. Kelso, from Maxwell Heugh.
15. Brechin Castle.
16. St. Michael's Church, Linlithgow.
17. The Chapel of the Black Friars, St. Andrews.
18. Kelby Castle, Forfarshire.
19. Kilravock Castle.
20. View of the Cathedral Church and Pictish Tower of Brechin, from S. East.
21. View on the Water of Leith.
22. Cathcart Castle.

About 60 of his Views in Greece are in the author's possession.

#### L. GWENDOLEN WILLIAMS, *Sculptor*.

The daughter of Rev. H. L. Williams, Bleasby Vicarage, Nottingham. The family is Welsh, and hails from Gwysaney and Galchog, Flintshire. She was trained under Mr. A. Drury, A.R.A., and Mons. Lanteri. Miss Williams has exhibited at the R.A. for fourteen years, and also at the Salon International. She has executed portrait and ideal busts of adults, and children, also small









CHRISTOPHER WILLIAMS,  
PORTRAIT PAINTER.



bronze statuettes. Two bronze figures have been procured by Leeds, for the permanent collection in that city. Her chief productions are "Sappho," "Pandora," "Virgin and Child," "The Green Beetle," "Faded Flower," "Queen of Dreams," "Dawn," "Star-gazing," "The Daisy," "The Blue Butterfly." Several of her works have been sold after exhibitions at the "Doré Gallery," and the "Baillie Gallery." For some time she wrought in Chelsea, but now lives in Rome, where she has exhibited a number of water colours and small bronzes.

Amongst her bronzes in London the following may be mentioned as typical of her Art:—

In the possession of the Mother-Queen, Alexandra, "The Green Beetle," "The Queen of Dreams" (2 copies), "Star-gazing," "The Daisy," "Electric Table Lamp."

In the possession of Mr. and Mrs. Turner, Carlyle Mansions, Chelsea, "The Blue Butterfly."

Lord Winter, 25, Hyde Park Gardens, possesses "Flower and Bird," and "Dawn."

The Hon. Gilbert Coleridge, 11, Roland Gardens, has "The Queen of Dreams."

Mrs. Levison Gower, the Duchess of Devonshire, and several other notable persons in London, have in their possession bronzes cast by Miss Williams.

"PORTRAIT BUST"—Miss Holson, Coverdale Lodge, King's Road, Richmond.

"The Peri"—ideal head of a child from the R.A.—Miss Harrison, South Woodford, Essex.

"Peeling Apples," oil painting—Miss Griffiths, Caldecote Towers, Bushey Heath.

PENRY WILLIAMS (1800—1885), *Painter.*

Born at Merthyr Tydvil in the year 1800. His father was a house painter, and the son worked with him for several years. Sir John Guest and other friends were attracted by the young man's artistic talent, and they sent him to the Schools of the Royal Academy to study under Fuseli. He exhibited from 1822 to 1869, at the Royal Academy (34), British Institution (9), Suffolk Street (2), and the Old Water Colour Society. In 1827 he proceeded



to Rome and there he remained. He and John Gibson were bosom friends in that renowned city. Among his best known works may be mentioned, "The Festa of the Madonna Dell Arco," "Ferry on the River Ninfa," "Il Voto," and "The Fountain."

His was one of the first studios to be visited by sojourners in Rome—at No. 12, Piazza Mignanelli. One visitor to his studio writes: "The views of scenery about Rome combined with the lovely groups of peasantry here to be seen, are unrivalled. No painter has better succeeded in representing with accuracy the magnificent outline of the distant mountains, the details of the ancient edifices, and the splendid colouring cast by an Italian sun over the Campagna, and the ruins scattered over it."

Williams was very popular as an attractive and pretty painter. His workmanship was thorough, and his subjects were skilfully composed and agreeably attired in gay colour. If anything he was a little conventional in character. His position as an artist is somewhere between Uwins and Eastlake. His water colour drawings reveal a marvellous purity of colour and delicacy in matters of detail. In 1883, Miss Adelaide Yates, exhibited beautiful sketches from Naples by Williams, at the Bethnal Green Museum.

In Mary Hewitt's "Autobiography" (ii. 179), we find references to Penry Williams who was staying at the time at Mr. and Mrs. Sandbach, of Hafodunos, Denbighshire. Having described the company of agreeable neighbours that had driven over for afternoon tea, she continues: "And in the drawing room, opening on the terrace, gay with masses of sweet-scented flowers, a noted Welsh painter, quiet, elderly Penry Williams, very modestly exhibits his portfolio of charming Italian landscapes and figures. He speaks of getting back to Rome before the winter comes on, for he expects the Italians will soon be down on the Eternal City, and destroy the antique and picturesque to make room for modern railway stations and Government buildings."

In the Memoir of Uwins (ii. 239) we find Uwins writing to Severn in Rome (Feb., 1829), of the great pleasure it gave him to learn of Williams's success: "If," says his



brother-painter, "distinguished talent, liberality, good taste, with gentle amiable manners are likely to insure success, his course will be always prosperous, for he possesses all these qualities in a very high degree." And again at a later date he writes: "I could not press him about his age—as that with him is a very ticklish subject, and he inherits some of the passions of his mountainous country."

He lived in Rome for nearly sixty years, and was greatly esteemed by the residents. Died, 27 July, 1885, in his eighty-sixth year..

1. "NEAPOLITAN PEASANTS AT A FOUNTAIN." National Gallery. Bequeathed by Mrs. Huskisson in 1860. Temporarily removed from the collection, under the National Gallery Loan Act.

2. IL VOTO. Oil painting in the Ante Room of Grosvenor House. A young woman, convalescent, attended by her mother and friends, coming to present offerings at the shrine of the Madonna at the Convent of San Subiaco, near Tivoli, in gratitude for her recovery from a dangerous illness.

This was painted for the late Duke of Westminster.

("Catalogue of the Marquis of Westminster's Collection of Pictures at Grosvenor House").

3. A ROMAN GIRL. A young girl holding a distaff and leaning against a wall; steps and archway behind. Signed Penry Williams, Rome.  $5\frac{5}{8} \times 3\frac{5}{8}$ . British Museum. Water colour.

Water Colour Paintings in South Kensington Museum:—

4. ROMAN BEGGARS IN THE COSTUME OF SUBIACO. Signed and dated, 1829. The William Smith Bequest.

Size,  $12\frac{1}{2} \times 10\frac{1}{4}$ .

5. THE TOILET. A Study at Rome.

Signed and dated, 1829. Size,  $13\frac{1}{2} \times 10\frac{3}{8}$ .

Etchings in South Kensington Museum:—

6. FIGURE OF A LADY, wearing lace head-dress, walking to the right; right hand holding skirt, left hand touching chin.

Signed, Penry Williams, London, 1837 ( $8\frac{1}{2} \times 5\frac{1}{2}$ ).



7. FIGURE OF A LADY, seen from behind trying the effect of a ribbon on her left shoulder.

Signed, Penry Williams, London, 1837 ( $8\frac{1}{2} \times 5\frac{1}{2}$ ).

Prints in British Museum after Penry Williams:—

DRESS OF AN INHABITANT of Mt. Lebanon. Engraver, M. Ganci.

THE WAYSIDE IN ITALY. Landscape and figures.

Size of picture, 1ft.  $7\frac{1}{2}$ in. x 1ft.  $3\frac{1}{2}$ in. Engraver, C. Rolls.

THE TAMBOURINE. A young tambourine girl with another behind her, and a party at a table above them. A most striking picture.

Size of picture, 1ft.  $7\frac{1}{2}$ in. x 1ft. 4in. Engraver, C. Rolls.

WANDERING MINSTRELS OF ITALY. Engraver, W. Humphreys. Published by the Proprietor of "Amulet." 1829, p. 225.

ITALIAN GIRLS PREPARING FOR A FESTA. Engraver, D. Lucas.

THE PROCESSION TO THE CHRISTENING. A most beautiful work. Engraver, L. Stocks.

In the South Kensington Museum we find a print of Penry Williams's painting of John Gibson, Sculptor. Gibson is represented in his studio, with the figure of "Psyche tormenting the soul" standing on a pedestal. A most striking picture.

Full half length to right, looking to front, wearing cap and loose coat; sculptor's tools in left hand, right hand clasping left wrist. India proof with skeleton letters. Vide fuller account under John Gibson.

The oil painting of Gibson by Williams was presented to the Academy of St. Luke, Rome, and another in 1865 to the Academy of Urbino.

Since writing this notice a large number of water colours and oil paintings have been exhibited at the Winter Art Exhibition, Cyfartha Castle, Merthyr Tydvil, 1909—10. Among the gentlemen who lent pictures we may mention Lord Glanusk, Sir W. T. Lewis, Bart., Chas. Russell James, Esq., Gwilym C. James, Esq., H. A.



James, Esq., J. W. Price, Esq., Neath; Cardiff Corporation, and Cardiff Art Gallery; Sir T. Marchant Williams; Swansea Corporation, and Glyn Vivian, Esq.

In the Catalogue we find very interesting reminiscences of Penry Williams by T. H. Thomas, Esq. (Arlunydd Penygarn), and also two important letters from Sir Thos. Lawrence to the artist.

Mr. Charles Russell James gives a striking description of the artist who stayed at his father's house in Merthyr in the year 1868: "My recollection of Mr. Penry Williams is of a small dapper little man of the Old School. He had a quiet, modest, gentlemanly bearing. I recall him as a singularly unobtrusive, reflective guest, who spoke little but to the point—a shy, little, mild mannered gentleman."

ROBERT OR ROGER WILLIAMS (fl. 1680—1704), *Mezzotint*  
*Engraver.*

A native of Wales, who distinguished himself as an engraver. His style is bold and masterly. Theodore Freres, whom Sir Peter Lely introduced into this country in 1687, was his master. His portraits, which are after Vandyck, Kneller, Dahl, Wissing, Corregio, Lely, Lutherell, and Faithorne, &c., are splendidly done. Horace Walpole informs us that he became lame from a sprain, and that his leg was amputated; but he lived for several years afterwards. "His print of Sir Richard Blackmore is uncommonly fine" (Walpole's *Anecdotes of Painting*, Vol. 3, p. 251). About twenty two prints are recorded in Walpole's work, several of which are not in the British Museum Collection, e.g., Charles I., after Vandyck and others. Slater in his volume, "Engravings and their value," supplies the prices of his chief engravings. Collectors are most anxious to secure the portraits of this notable engraver.

PORTRAIT from an original drawing in the collection of R. Bull, Esq. The head with outline of body to the waist. In the author's possession.



Prints in the British Museum by Robert or Roger Williams:—

ON VIEW:—

1. Charles II., after Kneller.
2. Mary Beatrix, Duchess of York, after Wissing.
3. Princess Anne, afterwards Queen, after Wissing.
4. John Campbell, 2nd Duke of Argyle, after Closterman.
5. Greville Verney, after Dahl.
6. George Petty, after Murray.
7. Mary, Princess of Orange, afterwards Mary II., after Wissing.
8. John Graham of Claverhouse, Viscount Dundee.
9. Sir George Rooke, after Dahl.
10. Lawrence Hyde, Earl of Rochester, after Wissing.
11. John, Lord Cutts, after Wissing.
12. William, Duke of Bedford, after E. Lutherell.

IN THE PRINT ROOM:—

13. A Lady reading a book, after Corregio.
14. A Coloured Boy, after Dorst.
15. A Spaniel, after P. Lely.
16. Sir Wm. Read, Her Majesty's Oculist in Ordinary, after W. Faithorne.
17. Mr. Thomas Betterton, Totus Mundus Agit Histrionem, after Kneller.
18. Portrait of Charles II. Mezzotint, after Kneller.
19. Duke and Duchess of Lauderdale, after Kneller.
20. Duke of Bedford, after Kneller.
21. Mr. John Bannister, after Murray.
22. A Couple, after Morcelse.
23. Vanitas Vanitatum.
24. A Woman Crowned with Laurel, after Yerburgh.
25. The Duke of Northumberland, after Wissing.
26. The Duke of Ormonde.
27. Vanitas Vanitatum. Fireworks in Covent Garden and in St. James' Square.

RICHARD WILSON (1714—1782), *Landscape Painter*.

Richard Wilson was the first English landscape painter of any importance. Ruskin in his book, "The Art of



England" (Lecture VI.), writes: "With the name of Richard Wilson the history of sincere landscape art, founded on a meditative love of nature, begins for England." Barry called him a "Leviathan of the Art." He was the son of a clergyman, and was born at Penegoes, Montgomeryshire, 6 August, 1714. His mother was one of the Wynnes, of Leeswood, near Mold. Soon after Richard's birth the father was removed to Mold. He received a splendid Classical training, his father, who was a first class Classic, being his tutor. Sir George Wynne, a near relative, took young Wilson to London, and placed him under T. Wright, a portrait painter, where he greatly distinguished himself. At the age of thirty-six he proceeded to Rome, having saved enough money to defray his expenses; and remained abroad for about six years. One naturally asks the question why did Wilson, a successful portrait painter, adopt landscape painting? The answer, according to Cunningham, is as follows:—On his way to Rome, he called at Venice, and by appointment he was one morning to meet Zuccarelli, the landscape painter. Having to wait long for his arrival Wilson became impatient, and to while away the time, he painted a scene before the window of his friend. When Zuccarelli arrived, and saw his work he was greatly surprised,—for it exhibited wonderful grace and effect,—and asked him if he studied landscape painting. Wilson answered, "No," and thereupon Zuccarelli advised him to try, and that he would be certain of great success. On seeing Vernet, the French painter, who was at that time in Rome, he was again invited to try landscapes. The Frenchman exchanged paintings with Wilson, and was a most enthusiastic admirer of his work. If Wilson, by giving up portrait painting, shut the door upon fortune, he opened the door to fame, by adopting landscape painting. On his return to England he found that his countrymen were not prepared to accept his style. But to the praise of Wilson be it said, that although neglected and despised, he did not forsake his ideals. Dr. Walcot (Peter Pindar), prophesied that in a hundred years he would be famous. His verse runs thus (from his Satiric "Odes to the Royal Academicians"):—

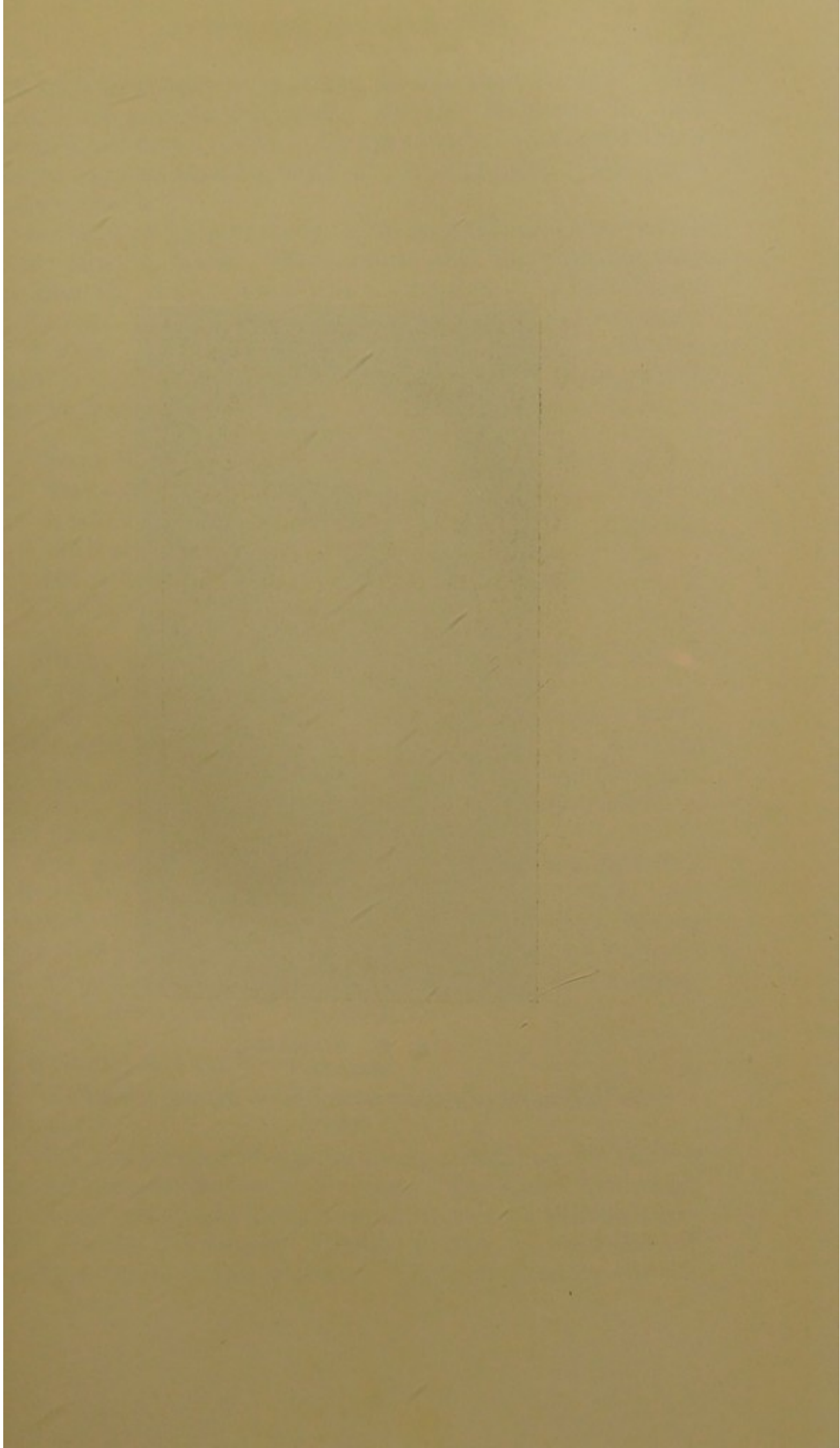


Till then old red-nosed Wilson's art  
 Will hold its empire o'er my heart,  
 By Britain left in poverty to pine,  
 But, honest Wilson, never mind;  
 Immortal praises thou shalt find,  
 And for a dinner have no cause to fear,  
 Thou start'st at my prophetic rhymes;  
 Don't be impatient for those times:  
 Wait till thou hast been dead a hundred years.

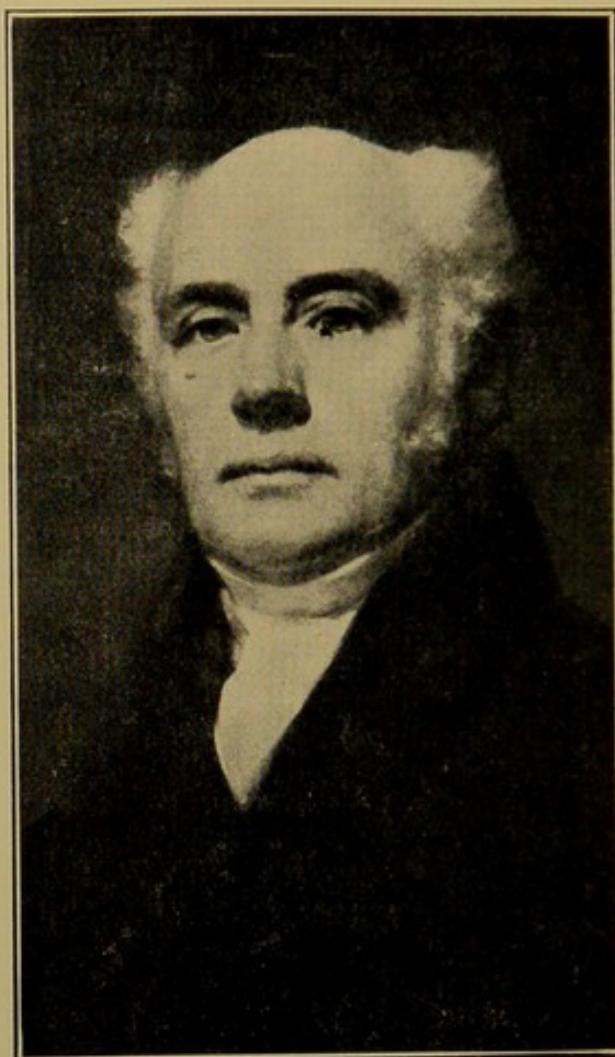
Is it not shameful to think that the painter of "The Villa of Maecenas," and "Niobe," was compelled to sell his "Ceyx and Alcyone," for a tankard of beer, and the remains of a Stilton cheese? His poverty-stricken room in Tottenham Court Road, with its table and chair, easel and brush, hard bed and scanty clothing, condemns the taste of the connoisseurs of his day. Had they the critical foresight of Peter Pindar such cruel treatment would not have been meted to one of the most illustrious painters of the Old British School. Sir Martin Archer Shee, President of the Royal Academy, once said, that Wilson's career was a reproach to the age in which he lived. An inferior artist like Barret could rise £2,000 a year, whereas a master like Wilson suffered extreme poverty.

When the Royal Academy was founded in 1768, he was made one of the members, and was later appointed Librarian. This post carried but a small remuneration, but it helped him a little, and rescued him from utter starvation. The appointment also proves that he was looked upon as a competent scholar. It is pathetic to read how Wilson was compelled by the force of circumstances to change his lodgings, and always for an inferior address. For some time he lived at the North Arcade of the Piazza, Covent Garden; then at Charlotte Street, Fitzroy Square; afterward Great Queen Street, Lincoln's Inn Fields; the corner of Foley Place, Great Portland Street; and lastly in a wretched lodging in Tottenham Street, Tottenham Court Road. From this dingy haunt he made a sudden flight to Colommendy, Llanferres, Denbighshire, where he succeeded his brother, who had left him his estate. His last years were thus free from anxiety and care. This new home was considered by him to be equal in









**H. W. WILLIAMS,  
PAINTER.**

*(From a portrait by Raeburn, in the National Portrait  
Gallery).*



romantic grandeur to anything he had seen abroad. His haunts are pointed out to-day by the residents in, and about Llanferres. The "Loggerheads" Inn contains a unique sign painted by Wilson. It is entitled "We three Loggerheads."

He died at Colommendy, 15 May, 1782, and was buried at St. Mary's, Mold. His tomb is near the entrance into the Church, and contains this inscription: "The remains of Richard Wilson, Esq., Member of the Royal Academy of Artists. Interred May 15, 1782, aged, 69." Underneath is a prize stanza in Welsh (Eisteddfod 1852), which may be translated thus:—

From life's first dawn his genius shed its rays,  
And nature owned him in his earliest days  
A willing suitor; skilled his lines to impart  
With all the love and graces of his art;  
His noble works are still admired, and claim,  
The first reward of an enduring fame.

Mengs painted his portrait and Wilson gave him a splendid landscape for it.

One critic writing of his "Italian Landscapes" says: "His landscapes are fanned with the pure air, warmed with the glowing suns, filled with the ruined temples, and sparkling with the wooded streams and tranquil lakes of that classic region."

For fuller information, *vide*, Allan Cunningham's "British Painters;" Wright's Biography, 1824; *Art Journal*, 1854, p. 38; Notable Welshmen, by Rev. Mardy Rees, p. 83; Dict. of Nat. Biog.; Bryan's Dict. of Painters and Engravers; Chesneau's English School of Painting, p. 113; "Two Paths," appendix 1.n.

National Art Gallery:—

"LAKE AVERNUS" (Room xviii.), Vernon Collection.  
No. 304.

This is a picture of special interest because its subject gripped the imagination of Turner. "The Lake Avernus," by Turner, was most likely a reminiscence of Wilson's picture. In the *Art Journal* of 1851, p. 212, we read the following note upon this picture: "It is marked by the ex-



cellent qualities that distinguished the works of this artist (Wilson), and has retained much of its original purity, and brightness of colour. The solitude of the scene is agreeably broken by the group of peasants in the foreground, and the small craft, with their white sails, sailing lazily over the distant waters." "It is lustrous with the beauty of an Italian evening, whose quiet sunshine is reflected on its surface, and on that of its Neapolitan waters stretching out into the far distance. Turner's picture is a dream of Italy, Wilson's a waking expression."

The Bay of Naples appears in the distance.

The picture has been engraved by J. C. Bentley.

On canvas, 1ft. 6½in. high x 2ft. 4½in. wide.

"ON THE RIVER WYE" (Room xviii.), No. 1064.

Purchased at the sale of Mr. J. H. Anderton's pictures in 1879.

The river appears in the distance bordered by trees, and is afterwards lost sight of between high banks. A sugar loaf hill is in the background. Boys are seen bathing by the bank. The sky, which is azure, is streaked with white cloudlets. On canvas, 10in. high x 12in. wide.

"LANDSCAPE WITH FIGURES." (Room xviii.). No. 267. Bequeathed to the National Gallery, in 1854, by Richard and Miss C. J. Garnons.

"A river scene, with a bridge of several arches; a hilly background; three figures and an ancient sarcophagus in the foreground."

On canvas, 9in high x 11½in. wide.

THE RUINED TEMPLE. (Room xviii.). No. 1779.

This is a noteworthy example of Wilson's Italian landscape. The *Art Journal* says: "In character it is Claude-like; the foreground shows a ruin—a wreck, perchance, of ancient Roman architecture—graceful even in its solitary dilapidation. On the right hand the view is closed by a high bank crowned with trees, and the middle distance presents a lake, bounded by the remote high lands which are lost in the aerial graduated distance. The landscape is seen under a rich, but sober, sunset, more gray than golden in its tones." A male and female figure appear in the foreground.

On canvas, 2ft. 9½in high x 4ft. 11½in. wide.



Bequeathed to the National Gallery by Mr. Henry S. Ashbee, in 1900.

"A ROMAN RUIN." (Room xviii.). Vernon Collection. No. 302.

This is a companion picture to "Hadrian's Villa," and according to the best critics represents a locality near Rome, although the exact spot cannot be ascertained. There is a mutilated statue leaning against the wall, with two figures in the foreground. Were Wilson a painter of architecture, he would undoubtedly have selected a more ornamental structure than this. It is interesting only as the relic of the hoary past, and the solemnity of feeling which the painter has infused into it. The main interest of the work lies in its colour. This has been engraved by T. A. Prior, but inasmuch as the engraver cannot give an idea of the colour its chief beauty is lost.

On canvas, 1ft. 2in. high, by 10in. wide.

"A ROCKY RIVER SCENE." (Room xviii.). Purchased at the sale of Mr. J. H. Anderton's pictures in 1879. No. 1071.

Another good example of the idealizing which characterizes Wilson's landscapes. A broken bank appears in the foreground, which appears high above the river. A cliff on the left is reflected in the placid water. Beyond is a flat country through which the "classical" river meanders. The sky is hazy, yet sunlit.

On wood, 6in. high x 8½in. wide.

"A VIEW IN ITALY." (Room xviii.). Vernon Collection. No. 303.

One of Wilson's favourite works, sometimes designated "Hadrian's Villa," from the Roman Ruin, on which the modern hut has been built.

Beside the ruin there are arches, and on one of these is a modern dwelling. In the foreground are two women, one of them holding a child.

This was painted several times by Wilson with variations.

It has been engraved by J. Carter.

On canvas, 1ft. 2in. high x 10in. wide.

"VIEW IN ITALY." (Room xviii.). Vernon Collection. No. 301.



A lake scene, with a ruin and figures in the foreground; in the middle distance a tower upon a rock.

This has been engraved by C. Cousen.

On canvas, 1ft. 10½in. high x 2ft. 6in wide.

“LANDSCAPE, WITH FIGURES.” (Room xviii.). Bequeathed by Mr. John Staniforth Beckett in 1889. No. 1290.

Wilson had a characteristic way of looking upon Italian landscape. A tomb, or a temple, or a ruin, must always be in the foreground. The spirit of Byron's poetry is present in Wilson's paintings of Italian scenery. If we compare the following lines of Byron with one of Wilson's masterpieces we will better understand the comparison:—

“Come and see

The cypress, hear the owl, and plod your way  
O'er steps of broken thrones, and temples;  
A world is at our feet as fragile as our clay.  
The Niobe of Nations! there she stands,  
Childless and crownless, in her voiceless woe  
An empty win within her withered hands  
Whose holy dust was scattered long ago.”

A broad, peaceful, river between sun-bathed banks. Near the centre a wooded knoll on the side of which is a domed building in ruin. Tall poplar trees on the opposite bank. In the foreground are trunks of trees and three women preparing to bathe. On the right are cattle; the background is mountainous.

On panel, 1ft. 11in. high x 2ft. 5½in. wide.

THE DESTRUCTION OF NIOBE'S CHILDREN. (Room xix.). No. 110. Presented by Sir George Beaumont, Bart., in 1826.

This is a rocky landscape with figures from a classical story. It is considered a painting after the manner of Claude and Poussin. Niobe, who had seven sons and seven daughters, “presumed herself with fair Latona to compare; her many children with her rival's two.” Latona goaded by Niobe's proud taunts invited her children Apollo and Diana to destroy the sons and daughters of Niobe. “So by the two were the many slain.” Apollo shot her sons, and the daughters, with the exception of one, were



killed by Diana. The deities are seen in the clouds hurling their deadly shafts, and the family of Niobe are below. There is a cascade, a distant view of the sea, and a bridge in the foreground on the left.

Woollett has engraved it, and S. Smith, and J. C. Farrall. On canvas, 3ft. 10in. high x 5ft. 6in. wide.

There are two duplicates of this picture.

THE VILLA OF MAECENAS, TIVOLI. (Room xix.). No. 108. Presented by Sir George Beaumont, Bart., in 1826.

The above was painted for Sir George Beaumont. Four other pictures of the same subject were painted by Wilson. The celebrated spot of the "Villa" is painted with great impression of feeling. "The shadows are nearly coal black, and the darks all exaggerated to bring out the lights." The foregrounds are heavy, and opaque, and thick; black foliage stand on either side. The light shining out from such a black frame creates some illusion. Were the dark surroundings removed the beauty of the picture would be lost. The Villa of Horace stands behind the trees on the left, fronting that of Maecenas; a Jesuit convent appears on the right among the cypresses; and a temple to the river-god Tiber, or Tiberis, is below this. The spring which issues from the rock is meant to represent the Blandusian fountain of Horace. Two women, dressed in the costume of the country, are at the fountain.

M. Rooker, J. Le. Keux, and R. Brandard have made engravings of this painting.

On canvas, 3ft. 10in. high x 5ft. 6in. wide.

"THE SONS OF FREDERICK, Prince of Wales (1748), with their Tutor." (Room devoted to House of Commons Pictures, in National Portrait Gallery. Presented in July, 1900, by Messrs. Thos. Agnew & Sons).

This is one of Wilson's early works, before he devoted himself to landscape painting. As a portrait painter he was considered very able: and this work bears noble testimony to him. On the sofa are the two royal pupils: Prince George (afterwards George III.) and Edward, Duke of York, who died young. Prince George is in light gray, and Edward in blue and gold. Dr. Francis Ayscough, Dean of Bristol, their tutor, is represented apart from them at a table. The picture is one of a number of family portraits—the Ayscoughs, Lyttletons, Cock-



burns, Hamiltons. Dr. Ayscough was afterward nominated to the See of Llandaff, but died before confirmation in 1766, at the age of sixty-six.

Full length figures. Size, 79in. x 99½ins.

SIR T. LYTTTELTON, BART.

Sir T. Lyttelton of Hayley, Bart., M.P., was the father of George, 1st. Lord Lyttleton, and of Mrs. Ayscough, the wife of Dr. Ayscough, tutor to the sons of Frederick, Prince of Wales.

*Vide*, E. T. Cook's Handbook to the National Art Gallery.

LANDSCAPE. In the Saloon of Dorchester House.

*Vide*, the Private Palaces of London, 1908, by E. Beresford Chancellor.

APOLLO AND THE SEASONS, and RIVER DEE. These paintings are in Grosvenor House.

VIEW OF TIVOLI. Dulwich Gallery.

LANDSCAPE. In the possession of Earl of Wemyss.

RICHARD WILSON. Painted by himself (1327). National Portrait Gallery.

This is a most striking portrait of the painter. It reaches to the waist, with face three quarters to the right.

Size, 30in. x 24⅞ins.

Presented, November, 1902, by Mr. Hugh P. Lane.

It may be mentioned that a portrait of Wilson is hung in the Gallery, called, "An old copy after Anton Rafael Mengs" (No. 1305). It was purchased by the Trustees, November, 1901. Bust, face three-quarters to the right.

Size, 23½in. x 19¼ins.

The Gallery of British Art, Victoria and Albert Museum, South Kensington:—

1. LANDSCAPE WITH RIVER AND RUINS. No. 494. Parson's Bequest. Canvas, 10¼ x 14.
2. LANDSCAPE. Signed. Canvas, 20 x 29½. No. 263.
3. LANDSCAPE—EVENING: River scene with Castle. No. 246. Canvas, 24½ x 19¼.
4. ITALIAN LANDSCAPE, with ruined building, and group of Venus, Adonis, and Cupids. The figures in this were painted by G. B. Cipriani, R.A. (1727—1785). Canvas, 24¾ x 29½. Signed, R. W. No. 105.



5. LANDSCAPE COMPOSITION. This represents a bay and ruined buildings, dancing figures in the foreground, and mountains in the distance.

Canvas,  $33\frac{3}{4} \times 47\frac{3}{4}$ . No. 42.

6. ITALIAN RIVER SCENE, WITH FIGURES.

Canvas,  $16\frac{1}{4} \times 20\frac{1}{4}$ . No. 501.

7. LANDSCAPE, WITH RUINS.

Canvas,  $16\frac{3}{4} \times 13$ . In circulation. School of Wilson.

8. LANDSCAPE, WITH RIVER AND RUINS.

Panel,  $16\frac{1}{4} \times 20\frac{1}{4}$ . John Jones Bequest.

9. RIVER SCENE, with ruined Castle and Figures.

Canvas,  $16 \times 9\frac{1}{4}$ . Dyce Bequest. By or after Wilson.

10. LANDSCAPE COMPOSITION. Mountain and Lake Scene, with ruins, and figures.

Canvas,  $25\frac{1}{2} \times 35\frac{1}{2}$ . Dyce Bequest. Attributed to Wilson.

*Portrait of Admiral Smith.* This portrait in oils by Wilson may be seen in the Painted Hall at Greenwich. It was engraved in 1746 by Faber. Thomas Smith was a Lieutenant in the Navy, 1728. A French corvette was compelled by him to salute the British flag. He was dismissed from the Service for a time, but became a popular favourite. He was president at the Court Martial on Admiral Byng. Smith, it is stated, was the illegitimate son of Sir T. Lyttleton. He died in 1762.

In the Department of Prints and Drawings, in the British Museum, a large number of Wilson's works are preserved. We deem it necessary to include the most important of those in the Catalogue:—

*Study for Portrait of Admiral Smith.* Head in three-quarter face; eyes looking full; flowing hair. Signed, R. Wilson. Purchased June, 1854, at the Woodburn Sale. Formerly in the John Richard's Collection.

*On the Tiber.* A river winding into the foreground; in the middle distance a ruined tower above the water, built on a cliff projecting right from a hill, on which are buildings and trees; beyond, a distant mountain; trees in the foreground right and left.

Black chalk on greenish-gray paper, heightened with white; roy,  $11\frac{1}{8} \times 18$ in.



*Ariccia, near Rome.* A low cliff, with a hollow below and brushwood above; on grass beneath is a man seated; in the foreground a road winding away past trees, and a building half seen.

Black chalk on gray prepared paper, heightened with white; roy,  $9\frac{3}{4} \times 14\frac{3}{4}$ in.

*Nemi.* View looking down on a lake, with buildings on heights, two figures in foreground, with pine trees and cypresses.

Black chalk and stump on greenish paper, heightened with white; roy,  $10 \times 15\frac{1}{2}$ in.

*Mountain Scene.* A plateau, with ridge beyond. In the foreground, left, a well; on the right, two figures and bushes; further off, three small groups of figures.

Black chalk and stump on gray paper; roy,  $11 \times 16\frac{5}{8}$ in.

*The Crater of Vesuvius.* The Crater, with smoke rising from the hollow chasms; two figures in the foreground on the ledge: other figures partly seen on the slope below. Signed, Wilson.

Black chalk on stump on gray paper, heightened with white; roy,  $10\frac{3}{8} \times 15\frac{1}{4}$ in.

*Baths of Diocletian.* An open space, with buildings on each side, and at the further end; in the right foreground, a woman and boy talking to a beggar leaning against a post; further off, two groups of two figures, each near fragments of a fallen column; other figures near a wall; light from the left casting a shadow over most of the foreground.

Black chalk and stump on gray paper, heightened with white; roy,  $10 \times 15\frac{1}{2}$ in. Engraved by J. Gandon in 1776.

*The Temple of Peace, Rome.* View from the shadow of a wide arch of a temple to houses and gardens, bathed in sunlight beyond; a great white cloud in the sky; two women and a child in the foreground; a group of figures, three sitting and two standing further off, and a beggar by the wall of the temple.

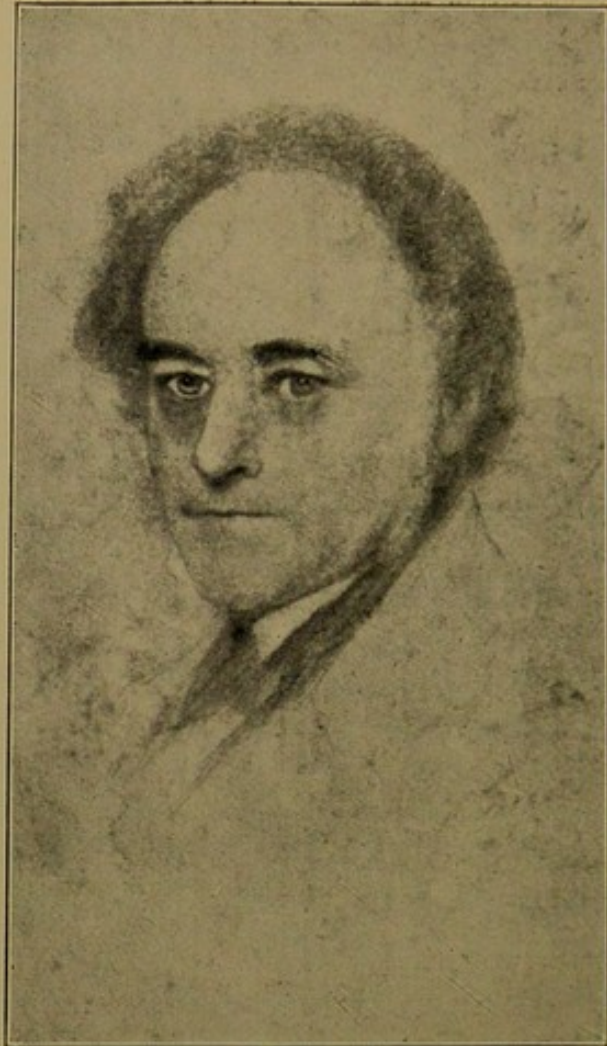
Black chalk and stump on gray paper, heightened with white; roy,  $10\frac{1}{2} \times 16$ in. Study for a picture engraved by M. Rooker. Purchased, July, 1859.

*The Baths of Nero.* A bay of still water, from which rise ruins; wooded heights; Castle in the distance on a hill; beyond headland, and rocky island. In foreground



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**PERRY WILLIAMS,  
PAINTER.**



a neck of land projecting from the shore; two standing figures near two boats, in one of these is a man; on the further side another boat, with two figures.

Black chalk and stump on gray paper, heightened with white; roy, 11 x 16 $\frac{5}{8}$ in.

*Lake and Figures.* A man with a long stick moving toward two figures seated on the bank of a lake; two pine trees, and towered building on the top of a hill.

Black chalk and stump, on gray paper, heightened with white; roy, 7 $\frac{3}{4}$  x 9 $\frac{3}{4}$ in.

*Stream and Willows.* A stream winding into right foreground, with pollard willows and other trees on both banks; at the left a cottage behind palings.

Black chalk and stump on drab paper, heightened with white; roy, 8 $\frac{1}{4}$  x 13 $\frac{3}{4}$ in.

*Artists sketching on a River Bank.* A river winding between wooded hills; at the left near a tree two artists sitting on the bank and sketching.

Black chalk on gray paper, heightened with white; roy, 10 $\frac{5}{8}$  x 15 $\frac{5}{8}$ in.

*The Children of Niobe.* An upland slope, with a bridge beyond at left; at right a youth running to the dead body of a girl, partly covered by the trunk of a tree; towards the left another young man prostrating himself, and a girl kneeling in supplication; a figure on the bridge.

Black chalk and stump on gray paper, heightened with white; roy, 10 $\frac{3}{8}$  x 15 $\frac{5}{8}$ in.

Study for part of the famous painting in the National Gallery, but the actual figures and grouping here do not appear in the painting. Engraved by Woollett.

Purchased, July, 1847.

Obverse. *A River's Mouth.* The shores of a river looking seawards, with a figure on the bank, and stone pines above a low house; at the right, the further shore rises in a steep hill and is crowned with buildings. Twilight effect.

Black chalk and stump on gray paper; roy, 5 $\frac{3}{4}$  x 8 $\frac{1}{2}$ in.

Reverse. *Landscape Sketch.* A road winding away to hills in the distance; trees in foreground; beyond a bridge and a temple. Black and white chalk.

Presented by W. H. Carpenter, Esq., March, 1864.



*The Falls of Tivoli.* View of falls from a point in front with buildings and trees on either side.

Sepia over pencil on brownish paper, heightened with white; roy,  $10\frac{5}{8} \times 16\frac{1}{4}$ in.

Presented by J. Deffett Francis, Esq., Dec., 1873.

*Solitude; Study for a Picture.* A pool, on the bank of which stands an old man in a long robe beside a seated figure under branches; on the high bank further is a grove, at the right a weeping willow overhangs the water. Study for the picture engraved by Woollett and Ellis, 1778, called Solitude, and painted in illustration of Thomson's Seasons (Summer, line 516).

Black chalk and stump on brownish paper, touched with white; roy,  $10\frac{1}{8} \times 13\frac{3}{4}$ in.

*At the bend of a River.* A river curving round from the right to the right again; in the foreground are two trees at the right and another at left; on the bank towards the left a man sketching; beyond woods and a monument and a round tower with hills beyond.

Black chalk, partly enforced with pen and ink, on gray paper, touched with white; roy,  $8 \times 10\frac{5}{8}$ in.

On one mount, roy:—

(1) *On the Outskirts of Rome.* A road leading away between olives and wooded slopes, beyond which appear S. Trinita de' Monti and the so-called Tower of Nero.

Black chalk and stump on gray paper,  $4\frac{7}{8} \times 7\frac{1}{4}$ in.

(2) *Tomb near Rome.* A circular tomb; stone pine and shadowy foliage, buildings and a bridge over the Tiber beyond.

Black chalk and stump on gray paper (unfinished),  $7\frac{1}{8} \times 9\frac{5}{8}$ in.

*Trees at a Villa.* A great pine tree rising beyond the wall of a garden, with smaller trees and cypresses beyond.

Black chalk on gray paper, heightened with white; roy,  $11 \times 8\frac{3}{4}$ .

Two on one mount, roy:—

(1) *Bridge over a River.* A bridge in the middle distance with a tower in its centre; mountains beyond; a small house and a figure on the rocky bank of the river in the foreground.

Black chalk on gray paper, heightened with white,  $4\frac{3}{4} \times 6\frac{1}{2}$ .



(2) *Tower and Ruin near a Bridge.* On a high bank a tower rising from a ruined building; at short distance a bridge over the river which flows into the foreground, where are two men fishing on the bank; mountain in the distance.

Black chalk on gray paper, heightened with white, 6 x 8 in.

*Tower and Ruin near a Bridge.* On a high bank.

Two on one mount, roy:—

(1) *Study for Landscape with Figures.* Rocks, with two figures standing by them toward the right.

Black and white chalk on brownish paper,  $2\frac{7}{8}$  x  $3\frac{3}{4}$ .

(2) *Pilgrims by a River.* Two pilgrims on a river bank standing below a cross; tree and rocks on the further bank to the right.

Black and white chalk on brownish paper,  $7\frac{1}{8}$  x  $8\frac{1}{2}$ .

Two on one mount, roy:—

(1) *Sketch of a Villa.* A slight sketch of a villa with cypresses and a stone-pine.

Black and white chalk on brownish paper,  $5\frac{3}{4}$  x  $8\frac{1}{8}$  in.

(2) *A wayside Hut.* A hut, with three or four figures busy about it in the foreground; a bank with trees behind, a small building at the left.

Black and white chalk on warm gray paper,  $6\frac{5}{8}$  x  $7\frac{1}{8}$  in.

*Arcade and Tank.* View looking down an arcade in an ancient building hung with creepers; a man standing under one arch and another under a further one; in the foreground a man leaning over the wall of a large tank; trees beyond.

Black and white chalk on gray paper; roy,  $10\frac{1}{4}$  x 8 in.

*The Villa of Maecenas at Tivoli.* Interior of the ruin, over the vast arches of which grow bushes and drooping plants. Several pictures of this subject were painted by Wilson. M. Rooker engraved one in 1776, and T. Prior another.

Black chalk on dull lilac paper touched with white; roy, 9 x 8 in.

*Interior of a Cave, probably a Grotto near Naples.* Interior of a cave; receding left, where two figures are seen at a distance; in the centre a lantern suspended from the roof, and two figures under it.



Black and white chalk on brownish paper; roy.  $6\frac{1}{4} \times 8\frac{1}{2}$  in.

*Ruin and Figures.* A mass of ruin overgrown with trees; two monks, one standing and one seated near the ruin; part of another ruin to the left.

Black and white chalk on brownish paper; roy,  $6\frac{1}{2} \times 8\frac{3}{8}$ .

*Landscape with Cattle.* Rough ground with boulders and a steep bank of earth towards the right, above which a man with cattle partly appears; brushwood and a tree to the right.

Black and white chalk on gray paper; roy,  $7\frac{1}{4} \times 9\frac{5}{8}$  in.

*A Sketch in Rome.* A fountain with an arcade beyond, connecting a house on which is a balcony and a building partly seen; two towers seen above the arcade.

Black and white chalk on gray paper; roy,  $7\frac{1}{2} \times 10\frac{1}{4}$  in.

*View in the Campagna.* Cattle in a wide flat field near a river, crossed in the middle distance by a bridge of immense length; a building on a mound, low hills in the distance.

Black and white chalk on gray paper; roy,  $6\frac{3}{4} \times 10\frac{1}{8}$  in.

*Drawings of the Emissarius*, or tunnel made by the Romans A.D. 52 to drain the Lacus Fucinus (Lago di Fucino); this was choked in time, and was not reopened until 1862. The work was carried on for ten years.

*Outlet of the Emissario.* A hillside of boulder and brushwood, in which towards the left appears the mouth of a passage in the rock, over which a tall arch has been built, and from which a stream flows down into the right foreground; two figures are near the outlet. It has this inscription: The Uscito of the Emissario 3 miles from the Lake which Uscito Emptys itself into ye Liris now Gargiglione at Capestrello.

Black and white chalk on reddish brown paper; roy.  $10\frac{1}{4} \times 15\frac{5}{8}$  in.

*Entrance to the Cuniculo.* Two figures, one with a staff coming from the right, and about to descend into a tunnel, which opens in the face of a rocky cliff; light comes from the right, the foreground cast into a shadow by an arch of rock tufted with plants. Inscribed: *The Immediate Entrance into the Cuniculo which descends to the Emissario.*



Black and white chalk on brownish paper; roy,  $10\frac{1}{2}$  x  $11\frac{1}{8}$  in.

*The first entrance to the Cuniculo.* An archway cut in the rock with a projecting arch of brick built on, leading to a hollow chamber, mounded up with earth; two peasants, one sitting, one standing, against the wall of the arch to the left.

Black and white chalk on brownish paper; roy,  $10\frac{3}{8}$  x 15 in.

*Coast Scene, near Barmouth.* View along the coast of a calm sea, with a peaked mountain rising and some craft in the bay. Against a point in the coast is written *Vortigern*. Pencil; roy,  $5\frac{3}{4}$  x  $7\frac{7}{8}$  in.

Purchased, December, 1867.

Two on one mount, roy:—

(1) *River Scene.* Men rowing a boat down a stream along a wooded bank.

Black chalk sketch,  $4\frac{7}{8}$  x  $7\frac{1}{2}$  in.

(2) *Italian Landscape.* A low wooded hill with building at the top, and two houses, and a church at the foot, the last reflected in water at the left; a group of figures in the foreground, and trees at the left.

Black chalk,  $4\frac{1}{2}$  x  $8\frac{1}{2}$  in.

Two on one mount, roy:—

(1) *Boat and Trees.* Three figures in a boat on a stream; trees on the further bank to the right. Slight sketch. Black chalk,  $2\frac{1}{2}$  x  $3\frac{1}{4}$  in.

(2) *Italian Lake.* A clump of trees in the left; foreground looking down on a lake, the shore of which rises to the right in a wooded slope.

Black chalk and stump,  $4\frac{3}{4}$  x  $5\frac{3}{8}$  in.

Two on one mount, roy:—

(1) *Ruin in a Valley.* A ruin with a tower in a hollow wooded heights rising beyond.

Black and white chalk on gray paper,  $5\frac{1}{4}$  x  $7\frac{3}{4}$  in.

(2) *Temple and Bridge.* A road leading past a temple and trees right to a river crossed by a bridge, beyond which are hills; a statue partly seen at left; two figures near the temple at right.

Black and white chalk on gray paper,  $5\frac{3}{8}$  x  $7\frac{1}{4}$  in.



Two on one mount, roy:—

(1) *Sunrise*. The banks of a stream with trees to right; sunrise effect. Slight sketch.

Coloured chalks,  $3\frac{7}{8} \times 6\frac{1}{2}$ in.

(2) *Landscape with Figures*. View over a plain; trees to left, hillside to right, figures near the foreground. Slight sketch. Coloured chalks,  $4\frac{3}{4} \times 7$ in.

Two on one mount, roy:—

(1) *Italian Ruins*. A spacious ruin, with stone pines growing within it; cypress to the left; two figures on a bank in the foreground, others farther away.

Black chalk and stump;  $3\frac{7}{8} \times 4\frac{5}{8}$ in.

(2) *Rock and Sea*. A huge rock overhanging seashore on the left; two figures on a smaller rock on the right; still sea beyond.

Black chalk and stump;  $4\frac{1}{4} \times 5\frac{1}{2}$ in.

*A Wayside Inn*. An inn on raised ground at right, backed by cypresses and other trees; a horse tied up to a post of the inn loggia; at the left a road descends into a wooded valley, with a building on a hill beyond.

Black chalk; roy,  $6\frac{1}{8} \times 10$ in.

Two on one mount, roy:—

(1) *A Ruin by the Sea*. A ruined rampart in the foreground projecting from the right into the sea or lake; two figures on the ruin looking down on a figure bathing in the water; boats and a tower on a mole beyond.

Black chalk;  $4\frac{5}{8} \times 9$ in.

(2) *Bridge and distant Building*. A river curving into the foreground at right under the bridge; a wood beyond; with a high building towards the left; a sky of blowing clouds; two figures on the bank, left, in the foreground.

Black chalk;  $6 \times 8\frac{1}{2}$ in.

Two on one mount, roy:—

(1) *An Italian Church*.  $5 \times 7\frac{1}{2}$ in.

(2) *House and Trees*.  $6\frac{1}{8} \times 8\frac{1}{2}$ in.

Two on one mount, roy:—

(1) *Foreground Study*.  $4\frac{7}{8} \times 7\frac{3}{4}$ in.

(2) *House and Loggia*.  $5 \times 7\frac{3}{4}$ in.

*Study of Rocks*. Roy,  $6\frac{3}{4} \times 12\frac{1}{4}$ in.

*Part of a Ruin*. Black chalk; roy,  $8 \times 8\frac{1}{8}$ in.



Two on one mount, roy : —

- (1) *On a Seashore.* Black chalk;  $4\frac{3}{8} \times 7\frac{1}{8}$  in.
- (2) *Rocks and Figures.* Black chalk;  $5\frac{5}{8} \times 7\frac{3}{4}$  in.

Two on one mount, roy : —

- (1) *A Group of Figures standing close together.* Black chalk;  $4 \times 3\frac{1}{2}$  in.
- (2) *Outlook from a Cave.* Black chalk;  $5\frac{3}{4} \times 5\frac{3}{4}$ .

Two on one mount, roy : —

- (1) *A Tree Stump.* Black chalk;  $7\frac{3}{4} \times 5\frac{3}{8}$  in.
- (2) *Boys blowing Soap Bubbles.* Black chalk;  $4\frac{7}{8} \times 8$  in.

Two on one mount, roy : —

- (1) *Palombara.* Black chalk,  $4\frac{1}{4} \times 6$  in.
- (2) *Study of a Ruin.* Black chalk;  $5\frac{1}{2} \times 7\frac{3}{8}$  in.

Two on one mount, roy : —

- (1) *A Ruin by the Sea.* Black chalk;  $4\frac{3}{4} \times 6\frac{1}{8}$  in.
- (2) *A Tower on a Mole.* Pen and ink over black chalk;  $4\frac{3}{4} \times 6\frac{1}{2}$  in.

Two on one mount, roy : —

- (1) *Study of foreground.* Black chalk;  $6 \times 7\frac{3}{4}$  in.
- (2) *Fragment of a relief.* Black and white chalk;  $6\frac{3}{8} \times 9$  in.

Two on one mount, roy : —

- (1) *Figures in Landscape.* Red chalk;  $2\frac{3}{4} \times 4\frac{3}{8}$  in.
- (2) *Coast Scene.* Red and black chalk;  $4\frac{1}{2} \times 7\frac{1}{4}$  in.

Two on one mount, roy : —

- (1) Obverse. *Father Tiber.* Black chalk;  $3\frac{3}{4} \times 5\frac{7}{8}$  in.  
(Reverse) *Prow of a Roman Galley.* Ditto.
- (2) *The Angler.* Black chalk on pinkish brown paper;  $5\frac{3}{4} \times 8\frac{1}{4}$  in.

Two on one mount, roy : —

- (1) *Slight Sketch in Rome.* Black chalk;  $3\frac{1}{2} \times 3\frac{5}{8}$  in.
- (2) *Peasants near a Building.* Ditto;  $6 \times 9$  in.

Two on one mount, roy : —

- (1) *Two Men Walking.* Black chalk;  $4 \times 3\frac{1}{2}$  in.
- (2) *A Rock Path.* Ditto;  $4\frac{3}{8} \times 6\frac{1}{4}$  in.

Three on one mount, roy : —

- (1) *Tower on a Coast.* Pencil;  $2\frac{3}{4} \times 4\frac{1}{4}$  in.
- (2) *Sketch for a Composition.* Black chalk;  $3 \times 3\frac{1}{8}$  in.
- (3) *Temple on a Promontory.* Pencil;  $2\frac{3}{4} \times 4\frac{1}{4}$  in.



*Study for a foreground.* A burdock. Black chalk;  $8\frac{3}{8} \times 5\frac{3}{4}$  in.

*Still life Study.* Black chalk on gray paper; roy,  $5\frac{3}{4} \times 7\frac{7}{8}$ .

*Lago Di Fucino.* View looking down upon lake in the distance, surrounded by hills, among which Avezzano and other towns appear. Inscribed: 1, Avezzano; 2, Patterno; 3, Citta di Celano; 4, Ortucchio; 6, Alba.

Black chalk on gray paper, heightened with white;  $13\frac{3}{4} \times 20$  in.

*Falls at Tivoli.* Steep crags, bushes, and torrents and a building partly seen above the right.

Black chalk and Indian ink on brownish paper;  $15\frac{5}{8} \times 19\frac{5}{8}$  in.

The following are attributed to Wilson:—

*Ruins in Rome.* Black and white chalk;  $7\frac{5}{8} \times 9\frac{7}{8}$  in.

*An Ancient Theatre.* Ditto;  $9 \times 15\frac{3}{8}$  in.

*Storm Scene.* Ditto;  $7\frac{1}{8} \times 9$  in.

*Landscape with Three Figures.* Ditto and stump;  $10\frac{3}{4} \times 15\frac{3}{4}$  in.

Prints after Wilson in the British Museum Print Department:—

RICHARD WILSON, R.A., Landscape Painter.

From a portrait copied by John Taylor, under the inspection of Wilson, after an original picture by Raphael Mengs, in the possession of Sir W. W. Wynne, Bart. Engraved by John Britton.

SOLITUDE. Engraved by W. Woollett and William Ellis.

PHAETON. Engraved by William Woollett.

CEYX AND ALCYONE. Ditto.

NIOBE. Ditto.

CICERO AT HIS VILLA. Ditto.

APOLLO AND THE SEASONS. Ditto and B. Pouncy.

LANDSCAPE AND FIGURES. Ditto and B. Pouncy.

(Figures painted by Mortimer).

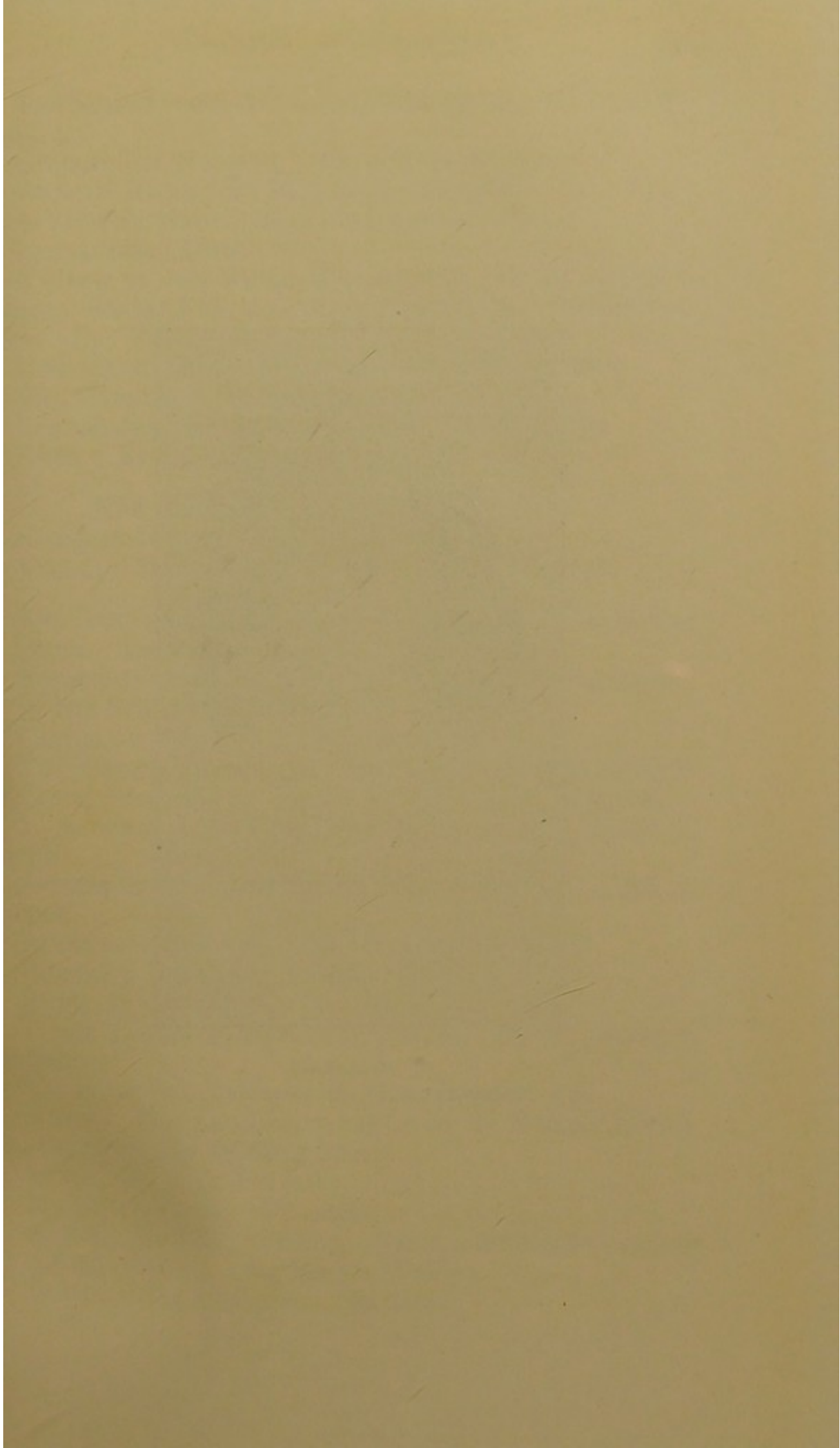
MELEAGER AND ATALANTA. By R. Earlom, Sculpsit.

KILGARREN CASTLE, South Wales. By William Elliott. Sculpsit.

CARNARVON CASTLE. By William Byrne, Sculpsit.

SNOWDEN HILL. By William Woollett, Sculpsit.









**R. WILLIAMS,  
MEZZOTINT ENGRAVER.**



THE SUMMIT OF CADER IDRIS MOUNTAIN. By E. & M. Rooker.

CATARACT OF NIAGARA. By William Byrne.

VIEW OF ROME. By Middiman, Sculpsit.

A VIEW IN ITALY. By James Roberts, do.

LANDSCAPE. Ditto.

A VIEW IN THE VILLA MADAMA, near Rome, called Il Teatro: Pastor Fido and other Dramas being performed there. By William Byrne.

LANDSCAPE. By T. Morris, pupil to W. Woollett.

THE GYPSIES. By Samuel Alken.

LANDSCAPES, with figures. By William Byrne.

Ditto. By J. Le Keux.

The same:—

RUINS IN ITALY. By T. A. Prior.

VILLA OF MAECENAS at Tivoli. By M. Rooker.

THE LAKE OF NEMI, or Speculum Dianae. The Mirror of Diana. Engraved by J. Wood.

BRIDGE OF AUGUSTUS AT RIMINI. By Jos. Farington.

IN THE STRADA NOMENTANA. Ditto.

CASTLE OF ISCHIA. By Jas. Gandon.

THE GREAT BRIDGE over the Taaffe at Pontypridd—  
Le Grand Pont Sur La Taaffe. P. C. Canot, Sculpsit.

L' ANCONETTA, an Island near Venice. By J. Roberts, Sculpsit.

ATHENS IN ITS FLOURISHING STATE. By B. T. Pouncy, Sculpsit.

BANKS OF THE TIBER. By Jas. Gandon, do.

POMPEY'S BRIDGE AT TERNI. Ditto.

RUINS AND FIGURES. No name.

TORRE DELLE GROTTI, near Naples. By W. Hodges, Sculpsit.

BATHS OF DIOCLESIAN. By Jas. Gandon, do.

NIOBE. The Landscape engraved by Samuel Smith, and the figures by William Sharp.

Ditto. By J. C. Farrall.

MAECENAS VILLA. No name.

NIOBE. By J. H. Wright. From a different painting.

AQUAE ALBULAE. By Emery Walker.

IN THE VILLA ADRIANA. No name.



- THE RUINED FORTRESS. By E. J. Havell.  
 A SUMMER'S EVENING. By W. J. Taylor.  
 MAECENAS' VILLA AT TIVOLI. By R. Brandard.  
 LAKE AND FIGURES. By L. Maroy.  
 SEA COAST. By M. A. T. del.  
 LANDSCAPE. Grosvenor Gallery. No name.  
 LAKE AND FIGURES. No name.  
 LANDSCAPE, WITH FIGURES. Leicester Gallery. No  
 name.  
 Ditto. Ditto.  
 DE TABLEY HOUSE. Coloured Print.  
 LANDSCAPE, WITH FIGURES. S. Middiman.  
 Ditto. Ditto.  
 TEMPLE OF ROMULUS AND REMUS. By Jas. Gandon,  
 Sculpsit.  
 CIRCUS OF CARACALLA. By E. Rooker, do.  
 THE RUINED TEMPLE. By C. Cousen, do.  
 LAKE AVERNUS. By J. C. Bentley.  
 IN THE VILLA ADRIANA. By M. Rooker.  
 HADRIANA'S VILLA. By J. Carter.  
 LANDSCAPE. Messrs. P. & D. Colnaghi. Photo-  
 gravure.  
 WILTON HOUSE, in Wiltshire, seat of the Earl of Pem-  
 broke. By W. Watts.  
 PEMBROKE, Town and Castle. By Jas. Mason.  
 LANDSCAPE AND FIGURES. By W. P. Sherlock.  
 Ditto. Ditto.  
 NIOBE. Ditto.  
 PHAETON. Ditto.  
 MORNING. By S. W. Reynolds. Mezzotint.  
 FASKALIE. By Merigot.  
 "THE SLEEPY EYE that spoke the Melting Soul"—Pope.  
 By I. Faber.

In the South Kensington Museum, Collection of Prints after Wilson, we find the following:—

- View of Rome.* Middiman, engraver.  
*Lake of Nemi.* Etched by T. Hastings.  
*From the King of Naples's Garden.* A drawing.  
*L'Anconetta*—an Island near Venice. J. Roberts, en-  
 graver.



*Etching* by T. Hastings from a picture in the possession of Lady Ford.

*Entrance at Herculaneum.* Drawing.

*Villa Emelia.* Etched by T. Hastings, 1820.

*The Vale of Narni.* Etched by T. Hastings from a picture in the possession of Lady Ford, 1821.

*Landscape and Figures.*

*Niobe.* From the picture in the possession of G. H. Vaughan, Esq. (W. P. Sherlock, fecit).

There are other smaller pictures in the above interesting collection.

A Collection of *Etchings*, by T. Hastings, about forty in number, are in the possession of the author of this book.

The following Paintings by Wilson were exhibited at the Winter Exhibition, by their respective owners, between 1873—1894:—

“RUINS—an Evening Effect.” Canvas, 16 x 18½in. Exhibition 1873. In possession of J. H. Anderdon, Esq.

ITALIAN SCENE. Canvas, 21 x 27in. J. H. Anderdon, Esq. Exhibition 1873.

“VIEW OF TIVOLI.” Canvas, 39 x 49. Sir W. G. Armstrong (1876).

CICERO'S VILLA. 39 x 53in. By Edward Cock, Esq. (1877).

TIVOLI. 16 x 27in. J. H. Anderdon, Esq (1877).

CASTEL-GAUDOLFO. 18½ x 24in. The favourite residence of Popes near Rome (1877). Sir George Beaumont.

LANDSCAPE AND FIGURES. J. H. Anderdon (1877).

VIEW OF ABBEY LODGE, Leicestershire. This painting is by Wm. Hogarth or Richard Wilson. It is in the Fitzwilliam Museum University of Cambridge, and was exhibited 1879 at Winter Exhibition. Canvas, 32 x 47in.

TIVOLI. 39½ x 49½in. Lent by Sir Henry Hawley, Bart.

VIEW OF ST. PETER'S, ROME. 1879. Earl of Dartmouth.

Taken from the Villa Doria Pamfili; St. Peter's and the Vatican in the middle distance, Monte Mario be-



yond, and Marte Soracte in the distance; dark foliage on right; figures of a man and woman in foreground. Canvas, 39 x 51in.

VIEW OF THE ALBAN HILLS AND THE TIBER, ROME. Lent by Earl of Dartmouth.

Taken from Monte Mario; the river in the middle distance; dark foliage on right and left; figures in foreground. Canvas, 38 x 52in. Exhibited at R.A. Winter Exhibition, 1879.

A LANDSCAPE. Lent by Sir Henry Ainstie Hoare, Bart. A river occupies the middle ground of the picture; on the near bank in the left foreground, three figures under a tree. Canvas, 18½ x 20in. Exhibited, 1880.

ITALIAN LANDSCAPE. Lent by Holbrook Gaskell, Esq. A pool in the right foreground, on the far side of which is a ruined building and a tree; two figures, a man and woman, on the left; distant view beyond. Canvas, 12 x 10½in. 1880.

LANDSCAPE AND FIGURES. Lent by Sir Reginald P. Beauchamp, Bart. Steep rocks and waterfall on left; on right two high trees with figures beneath, a horseman near them; in the middle ground a plain, with view beyond; mountainous background; cloudy sky. Canvas, 36 x 50½in. 1880.

STRADA NOMENTANA. Ruined building on the left; goat-herd and goats on high ground overlooking a valley; hills beyond. Canvas, 17 x 13½in.

Exhibited in 1882, at Winter Exhibition, Royal Academy, and lent by F. Clare Ford, Esq.

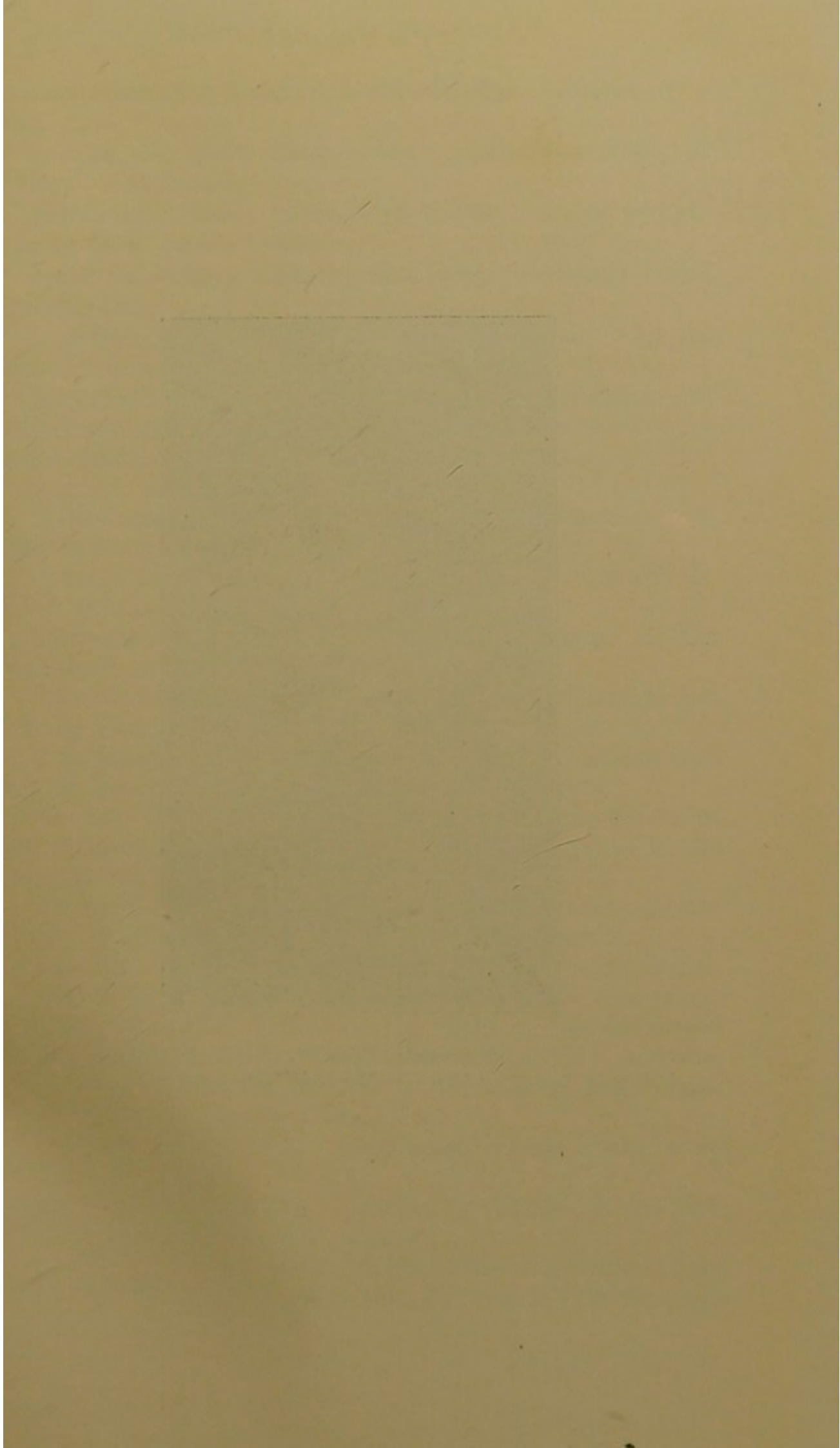
VILLA ADRIANA. Part of Maecenas' Villa. Ruined building, in the courtyard of which are a male and female figure; distant landscape on the left. Canvas, 17½ x 13½in. Exhibited in 1882 at the Winter Exhibition and lent by F. Clare Ford, Esq.

VAL D'ARRIA, near Rome. A road leads away beneath an avenue of trees to some houses in the left distance; on the right of the road is a quarry, at the side of which are two figures; blue sky seen through the trees.

Canvas, 18½ x 28½in. Owner, F. Clare Ford, Esq.

LAKE OF NEMI or ALBANO. The lake occupies the right; on the high ground to the left, above the lake, are a castle and other buildings; two figures in the fore-









*RICHARD WILSON, R.A.,  
LANDSCAPE PAINTER.*



ground; hills in the distance; cloudy sky. Canvas, 20 x 28in.

Owner, F. Clare Ford, Esq. Exhibited, 1882, at Winter Exhibition.

MAECENAS VILLA. Canvas, 30 x 43in. In the possession of Mrs. James Ford.

LAKE OF NEMI. Canvas, 24 x 30in. Owner, James Orrock, Esq.

THE FALLS OF TIVOLI. Canvas, 39 x 49in. In the possession of J. D. Linton, Esq.

MONASTERY OF SAN LAZZARO, Venice. A procession of priests and monks is seen entering the monastery; Venice in the distance in dim appearance. Canvas, 21½ x 30½in. Proprietor, James Orrock, Esq.

LANDSCAPE. Panel, 13 x 16in. In the possession of Earl of Wemyss.

ITALIAN LANDSCAPE. Canvas, 25 x 29½in. Owner, R. C. L. Bevan, Esq.

LANDSCAPE WITH MILL. Canvas, 24½ x 19½in. In the possession of Rev. W. H. Wayne.

LANDSCAPE. Exhibited 1882 at Winter Exhibition, and lent by James Price, Esq. Canvas, 39½ x 49½in.

LANDSCAPE. Exhibited 1882 at Winter Exhibition, and lent by Rev. W. H. Wayne. Canvas, 16 x 23½in.

ON THE TIBER. The river flows through the centre of the picture; buildings on either side; two figures in the foreground, and hills in distance. Signed, R. W.

Canvas, 17 x 13in. In the possession of Mrs. James Ford. Exhibited in 1884 at the Winter Exhibition.

LAKE OF NEMI. Canvas, 17 x 20in. Mrs. James Ford.

RIVER SCENE. Two figures in a boat in the foreground; two other figures on the right; a wooded island in the middle distance; steep bank on the left. Canvas, 23 x 28in. Exhibited in 1884 at the Winter Exhibition. Lent by Nevile Hamlyn Fane, Esq.

ITALIAN LANDSCAPE. Proprietor, Louis Huth, Esq. Canvas, 16 x 21in.

CLASSICAL LANDSCAPE. Canvas, 19 x 22in. In the possession of James Orrock, Esq.

LAGO DI COMO. Lake in the middle distance; rocky and wooded height on the left, on which two men are



prostrating themselves in front of a crucifix; man on horseback in the foreground descending towards the lake, and on the right, two women seated under an umbrella; hills in the distance; blue sky, with clouds. Canvas,  $17\frac{1}{2}$  x 23in. In the possession of Earl of Normanton.

LANDSCAPE—Vale of Llangollen. View looking down on to a river; in the foreground, two men, one chopping a fallen tree and a woman carrying sticks; trees on the right, beyond which four men hauling in a net; a bridge spans the river below, with buildings and a church tower near; figures on horseback and sheep on a mound to the left, beyond which is seen a castle, on a conical hill; other hills beyond; blue sky with light clouds. Canvas,  $69\frac{1}{2}$  x 93in. Sir Watkin Williams Wynn, Bart.

LANDSCAPE Vale of Llangollen. View looking down from a height along a river. Two boys and a girl and dog; woman on a horse led by man. Rocky eminences and castle. Canvas, 70 x 93in. Sir Watkin Williams Wynn.

ITALIAN LANDSCAPE. A lake, wooded height and castle, and children fishing; hills in the distance; blue sky and light clouds. Canvas, 33 x 42in. The property of Lord Wantage.

LANDSCAPE. River, tower, and figure. Blue sky. The property of Rt. Hon. G. Cavendish Bentinck, M.P. Canvas,  $13\frac{1}{2}$  x 17in.

LANDSCAPE. Wooded height with castle. Canvas, 18 x 21in. Rt. Hon. G. Cavendish Bentinck.

SION HOUSE. View looking across a bend in the Thames, with Sion House on the right; numerous figures in the foreground; some seated beneath high trees; buildings in the distance; sunset sky. Canvas, 40 x  $53\frac{1}{2}$ in. The property of Rev. B. Gibbons.

APOLLO AND THE SEASONS. View over a sheet of water, with buildings and high hills in the distance; a ruined temple and trees on the right, with figures of the seasons dancing in the foreground; Apollo is seated on the left, with a lyre. Sunset sky. Canvas,  $39\frac{1}{2}$  x  $49\frac{1}{2}$ in. W. B. Beaumont, Esq., M.P.

CADER IDRIS. View looking up a valley towards the mountain, which is seen on the horizon. A man on horse-



back in the foreground; trees on the left; blue sky. Canvas, 35 x 40½in. H. W. Worsley, Esq., Q.C.

SNOWDON, from Nantlle. View across lake, Snowdon in the distance; three figures in the foreground, two of them fishing; blue sky, with clouds. Canvas, 39 x 49in.

THE CONVENT. Owned by Corporation of Glasgow. Canvas, 24 x 37in.

VIEW ON THE THAMES. View looking toward a wooded island; in the foreground a woman sits with basket; other figures and cattle in the distance; blue sky. Canvas, 16½ x 20in. Charles Butler, Esq.

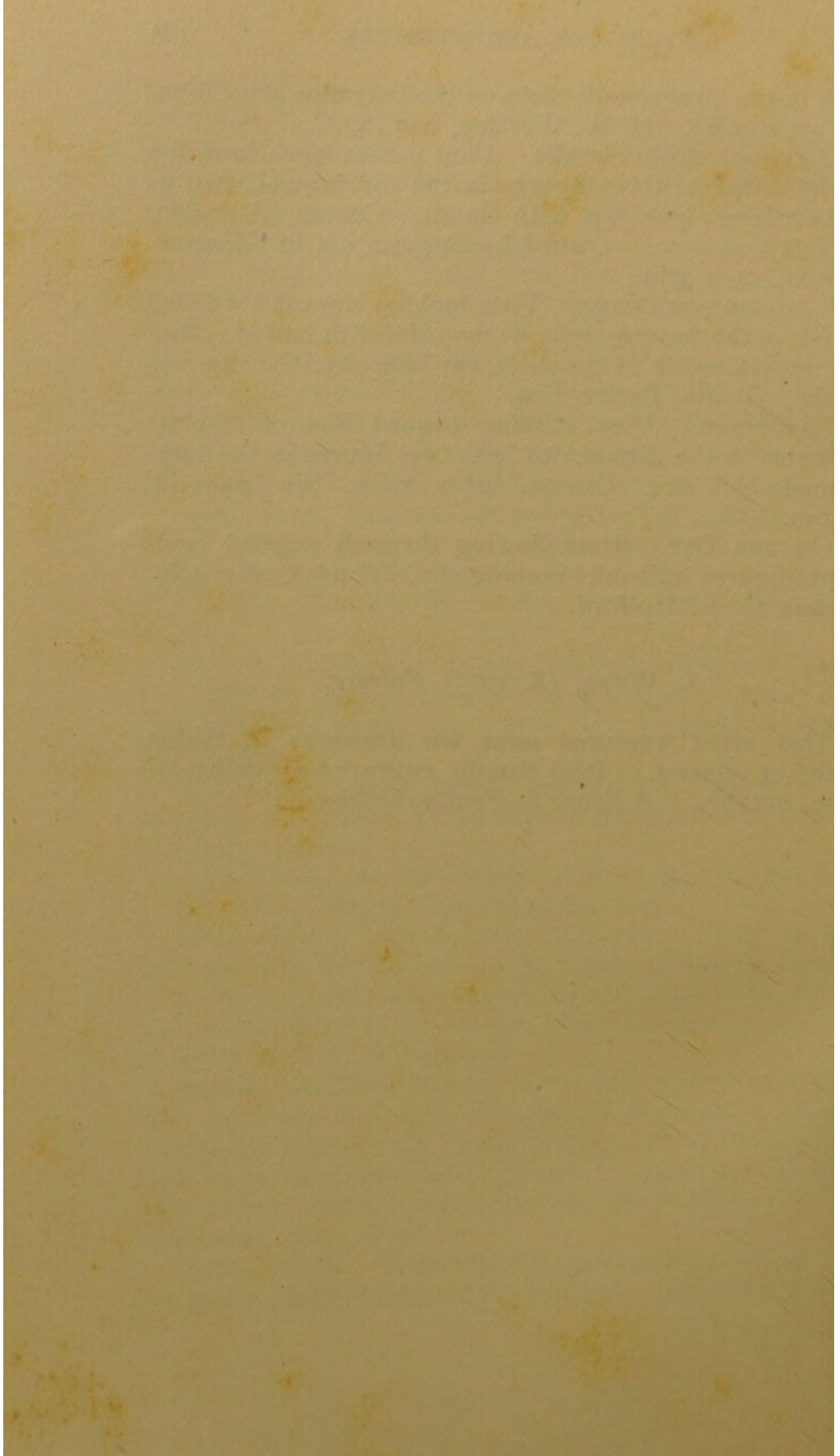
LANDSCAPE. View looking toward Bay of Naples; Vesuvius in the distance to left; two figures in the foreground; blue sky. Canvas, 16½ x 20½in. Sir James D. Linton.

ON THE DEE. River flowing through wooded landscape; figures on bank; evening sky. Canvas, 26 x 45in. Captain G. L. Holford.

L. WYNN, (fl. 1775), *Painter.*

This artist executed some fine drawings of Welsh places of interest. Paul Sandby engraved a number of these, notably, "A Scene in Pembrokeshire."







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