Yorkshire Artists

By

J.W. Knowles

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AD. 1313, Dec 23.
To the goldsmith at York for the [metal] and the making of 6 silver cups £4 – 18 – 7.

1314, Mar 22.
To John the goldsmith at York [and] others £7 – 7 – 6 for certain small things.

Aug 19 To a goldsmith at York 69s [words missing] the metal and the making of four sets [words missing].

1331. Archbishop Melton’s accts give:
Aug 20 To Mr Rich de Snoweshull [and] Richard de Grimeston of York goldsmith [100lb] of silver plate.
Mr Richard Snoweshill was Melton’s Min[t] Master.

1333, Oct 18.
An order to Mr Rich de Snoweshill our receiver at York to repair and make a glass window in our Chapel of the east window of our Chamber, a new window in our Study.

1334, July 15.
To Roger de Monketon, Jeweller of York 52s 11d for a cup and two pieces of silver.

1360, July 15. In Archbishop Thoresby acct is the foll.
To William de Hovyngham, goldsmith of York 10L in part payment of the price of a silver dish which we bought of him to lay al[ms] in at our table.

1069.
Archbishop Aldred. Decorated the roof of his church in glowing colours till it looked like another heaven.

1354. Archbishop Thoresby acct:
Pd to Rich de Grymsby, goldsmith, for certain images made in honour of St Thomas of Canterbury and delivered to John, Arch[bishop] of York, of the Kings gift, for his oblation at Canterbury.

1389.
Robert B Barry, a goldsmith (Vide York Wills).

1481.
Johanni Connyng, Carver
Henrico Connyng, Carver
Francisci Forster painting figure of St Peter in the Choir.

Vide Fabric Rolls [Surtees], pg 85.


1306. The city of York, at this time, must have been a place in which any prelate would be glad to take up his abode. In the arrangements and building of its streets we should observe perhaps no difference between it and any other mediaeval town. They resembled the close narrow wynds which may still [be s]een in Scotland and the population, too large in [pro]portion to the space that it occupied,....... The houses would be principally of lath and plaster jointed together by beams of wood turned and twisted in fanciful devices. A residence of stone, from the difficulty of procuring it, must have been a great rarity.

[The Jews] had till very lately been the moneyed class [but their] recent banishment had directed the [stream] of wealth into other channels and the class of rich merchants was springing up which made York so famous ------- there was considerable traffic on the river. Art and religion were also advancing [with equal] strides. The four orders of mendicant friars had recently established themselves in the city and were begging their way as fast as they could to riches. Most of the churches were in existence.... and they were being filled with chantries and other memorials of the living and of the dead. The number of windows that they contain and their height in the walls shew how difficult it was to obtain light in the crowded [localities in which they were erected.] [This is continued on pg 10 b].
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Sculptors

Mark Hessay

Born at Malton

1843. Entered the School of Design as a Pupil. Prize for greatest improvement. Etty present at the meeting. And in the year 1854 his name appears on the list of Prize takers for a figure painted from the cast for which he rec'd 7/6 and for Gothic & Byzantine caps (modelling) for which he rec'd £1-0-0. Was engaged by Mr Lawson of Aldborough to make careful drawings of the Roman Pavement just then discovered, which drawing now hangs in the Public House at Aldboro contiguous to the Roman Pavement.

He afterwards attracted sufficient Notice by his talent to be recommended to Mr Barry, the Architect of the Houses of Parliament by whom he was engaged as a carver but did not take employment under Barry.

1866. He exhibited a Flower Stand and Dog, carved in stone, at the York Exhibition of the year and composed an ode on the occasion in praise of the Exhibition of 1879 which appeared in the York Gazette, July 1, 79. The large figure of Aurora, which is in the Exhibition, was modelled by him in this year.

1847. Y.S.A. report states that Hessay had been employed (through the recommendation of Mr Pritchett) in modelling fruit and flowers for two marble chimney pieces for Wentworth House.

1851. Took prize of £1-0-0 for best model of flowers & cast from it. He went to London and had an introduction to Mr Foley but got so little encouragement from him that he had to take an engagement at the Westminster Marble Factory, which engagement only lasted a short time before he came back to York unwell. Vide Walker.


Had 4 statues in Leicester and[?] Northampton. Pupil at the R. Academy under the patronage of Misses Crompton.

1855. He was appointed Pupil Teacher at the Y.S.A.
1852. He made drawings for the Relique Isuriana, pub. by Sunter & Co. 32 Plates were the product of Hessey.
1864. Asylum Chapel (carvings).
    Post Office, Scarboro.
1847. He made a drawing to scale of the S. West Window in the Nave of York Minster in Indian Ink, Tinted, apparently with a view to publication.
1879. Composed poem on the Exhibition and had his large figure of Aurora exhibited. Carved the Merchants' Arms over the Doorway in Fossgate.
    Plaster bust of Geo. Leeman MP.
    Stauette of Lady Godiva.
    Medallion portrait of C Brooks, Esq.
    Panel for a Reredos.
    [All] exhibited in 1879 Exhibition.
1850. He entered the R, Academy School and was followed by T Banks the year after. Pocket Book 1894, pg 191.
    He lived in his father's house, St Mary's Terrace, Nunnery Lane until he died.
1866. He exhibited, in the York Exhibition, two statuettes of St John Evangelist & St John Baptist. A model from the Apollo, a dog in stone and the shaft of a Fountain representing the Four Seasons. See Exhibition Catalogue.

YORK ARTISTS
Thomas Chambers. Ent. Pg 110.

Two pictures in the Burton Collection:
In the 1866 Exhib. at York was exhibited:
    In 1879 York Exh.: Scarboro Fisherman, Mr R Collinson.
    Fishergirl carrying Net, Do.

[The following is crossed through]

Joseph Batman, about 1850. Ent. Pg 30.
    Son of Mr Batman, the Host of the Windmill Inn.
    [According to Knowles Artists it was his brother who was the landlord].
    Famous as a local artist in Pen & Ink drawing, principally copies of engravings in the Art Journal or other good Engravings. One of his finest was a copy of Samson & Delilah, the imitation being so close to the original that even by the aid of a lens there was considerable difficulty detecting it as a copy. A considerable number might be seen at the Old Star, Stonegate where he was a frequenter.
    He also could perform the feat of inscribing the Decalogue on a space no larger than a threepenny piece.
Geo[ge] Fall. Ent pg 160.

His father was a Druggist and had a shop in Coney St, 3 or 4 doors from Sotherans - NO! – George Fall was the son of .... Fall who was a traveller for the York Glass Company and committed suicide in the house in Fishergate where he at that time lived.

Educated at the York School of Art under Mr Swallow where he was advanced to the post of pupil teacher after gaining prizes for, in 1876, 3rd Grade prize and in 1879 3rd Grade prize and prize for design of Report Cover. In 1883, Silver Medal and Book, in Nature Competition, [also] in 1883 he exhibited 10 W[ater] C[olour] drawings in the Leeds Exhibition.

Commenced teaching, on his own account, and painting W. Colour views, chiefly local, which he produced in great numbers although in no way shirked on the work – careful, painstaking work was his motto. After struggling on he obtained some commissions to paint views of a larger size and had for his patrons:

   The Princess of Wales, purchased the life size portrait of the Duke of Clarence.

   In July, 1893, more particularly ....... who obtained the sale of a portrait of the Duke of Avondale to the Prince of Wales.

   In Jan. 1895, a picture, on view at Sampson’s, of the Minster & Bootham viewed from the Portico of the Exhibition Building.

   A monument in the Cemetery, at the corner of path to outside wall opposite Chapel, with Margaret Fall, died Feb 2, 1856, aged 90, Geo. Fall died Apr 27, 1863, aged 82. [George Fall, the artist, died 21/10/1925 aged 77 and is buried in grave No. 17569, York Cemetery].

   Geo. Fall married Miss Blyth, the daughter of the Copper Plate Engraver but had much trouble on account of her loose habits. Blyth lived in Stonegate but was an intemperate man, therefore always in poverty.

[End of crossing through]

Nov. 16. 94

Presentation Portrait.—As already reported in our Thursday’s issue, an interesting event took place on the previous day during the holding of the Michaelmas Court of the York Merchants’ Company in their hall in Fossgate, viz., the presentation to Mr. J. F. Taylor of his portrait, in recognition of his long services, and more especially of his great liberality in contributing the necessary money for the restoration of the hall and the chapel. The portrait, which is painted in oils by Mr. George Fall, of this city, has given great satisfaction to the Governor and to the members of the Company, is one of the artist’s best works, and is an excellent likeness. For the convenience of the public it is now on exhibition at Mr. John Sampson’s Library, Conyngham Street, where, we understand, it is to remain till Wednesday next.

Cont. to page 120
The Mart, Stonegate, York.

CATALOGUE

of the

Valuable Oil Paintings,
Water Colours, Engravings, Prints,
and the Important
Library of Books,

And a Small Quantity of Furniture & Jewellery,

Which

MR. T. C. THOMPSON

Has received instructions from the Administratrix of the Estate
of the late JOSEPH WALTON (deceased), Arthritis, to

Sell By Auction

At

The Mart, Stonegate, York,

On Friday, Dec. 12th, 1902,

At Eleven o’clock Prompt.

On View, by Catalogue, Wednesday & Thursday, Dec. 10th & 11th,
from Eleven a.m. to Three p.m.

Price - Threepence Each.

Cruickshank & Wiles, York.
CONDITIONS OF SALE.

I.—The highest bidder in time to be the purchaser, the Auctioneer, however, reserves to himself the right to bid, to accept or refuse any person’s bidding or biddings, and to withdraw, divide, or re-arrange any lot; and should any dispute arise between two or more bidders respecting any lot, the lot in dispute shall be put up again and resold.

II.—The advance upon the biddings to be regulated by the Auctioneer, and no bidding to be retracted or withdrawn after it has been received. Purchasers to give in their names and places of abode, and to pay down 25 per cent. on the amount of the purchase money if required, and the remainder of the purchase money on receipt of invoice and before delivery of the goods.

III.—Each lot to be at the purchaser’s risk from the fall of the hammer; to be removed with all faults, defects, and errors of description, at the expense of the purchaser, at the close of the Sale, but should any purchaser obtain his goods before payment of the account, the receipt of the same by him shall be a binding contract for the payment of the account together with interest after the rate of 5 pounds per cent. per annum until settlement.

IV.—All Sales shall be cash transactions at the fall of the hammer; and notwithstanding, a bill of statement may be delivered to the purchaser, for his or her convenience; no stamped receipt shall be given or required, except at the expense of such purchaser.

V.—No property to be removed during the hours of Sale unless paid for at the fall of the hammer, and with the consent of the Auctioneer.

VI.—All disputes whatever respecting any lot or lots, or the sale and delivery of the goods, shall be determined by the Auctioneer, or in his absence by the Clerk of the Sale, whose decision shall be final and binding.

VII.—That on failure of complying with the above conditions, the money deposited in part payment becomes forfeited to the vendor, who shall be at liberty to re-sell the lots unclerved by the time limited by public or private sale, without previously tendering any notice; and the deficiency, if any, with all expenses attending the same, shall be recoverable by the seller from the first purchaser, who shall not be entitled to any excess in price on such second sale.

VIII.—The provisions and powers contained in the above conditions, shall at the option of the Auctioneer, be taken to apply to all lots purchased throughout the sale by any purchaser, so that in case any re-sale should become necessary, the default may, at the option of the Auctioneer, be held to apply to the whole of such lots, notwithstanding that the purchaser may express his willingness to accept any one or more lots.

T. C. THOMPSON,
AUCTIOENER,
The Mart, Stonegate, York.
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<tr>
<td>76.</td>
<td>Three Oil Paintings.</td>
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<tr>
<td>77.</td>
<td>Three Oil Paintings.</td>
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<tr>
<td>78.</td>
<td>Two Framed Oil Paintings.</td>
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<tr>
<td>79.</td>
<td>Framed Oil Painting—The Piper. (J. W.)</td>
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<td>80.</td>
<td>Framed Oil Painting—Lago Maggiore</td>
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<td>Framed Oil Painting—A Neapolitan (J. Walton.)</td>
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<td>82.</td>
<td>Ditto ditto Derwent-water ditto</td>
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<td>83.</td>
<td>Ditto ditto Lock Katrine ditto</td>
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<td>84.</td>
<td>Ditto ditto Sentoller Beck ditto</td>
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<td>85.</td>
<td>Ditto ditto Sunset on the Jung Frau ditto</td>
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<td>86.</td>
<td>Ditto ditto Derwent-water (72 x 21) ditto</td>
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<td>87.</td>
<td>Ditto ditto Yews in Borrowdale (54 x 36) ditto</td>
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<td>88.</td>
<td>Ditto ditto Thirlmere, by Moonlight (72 x 41) ditto</td>
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<td>89.</td>
<td>Ditto ditto Robinson Crusoe (50 x 30) ditto</td>
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<td>90.</td>
<td>Ditto ditto Thirlmere (54 x 30) ditto</td>
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<td>Ditto ditto Highland Scene ditto</td>
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<td>Ditto ditto ditto ditto</td>
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<td>94.</td>
<td>Ditto ditto Portrait (Unknown.) ditto</td>
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<td>95.</td>
<td>Ditto ditto Madonna ditto</td>
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<td>96.</td>
<td>Water Color—Coast Scene (W. Blazy.)</td>
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<td>97.</td>
<td>Oileograph, and another.</td>
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<td>98.</td>
<td>Oileograph.</td>
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<tr>
<td>100.</td>
<td>Pastel and Oil Painting.</td>
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<td>101.</td>
<td>Engraving—&quot;Belsazar's Feast.&quot;</td>
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<td>102.</td>
<td>Ditto &quot;Midsummer Night's Dream.&quot;</td>
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<td>103.</td>
<td>Ditto &quot;The Eve of the Deluge.&quot;</td>
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<td>104.</td>
<td>Ditto &quot;Eugene Aram.&quot;</td>
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<td>105.</td>
<td>Ditto &quot;Judgment of Paris.&quot;</td>
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<td>Ditto &quot;Joshua Commanding the Sun.&quot;</td>
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<td>Ditto &quot;Guardian Angel.&quot;</td>
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<td>108.</td>
<td>Print—Cattle.</td>
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<td>Sundry Canvas and empty folios.</td>
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<td>Folio of Water-colours.</td>
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<td>Ditto Crayon Drawing.</td>
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<td>Ditto Oil Paintings.</td>
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<td>Ditto Oileographs.</td>
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<td>Ditto Photos.</td>
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<td>Ditto Photos.</td>
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<td>118.</td>
<td>Ditto Various.</td>
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<td>119.</td>
<td>Ditto Newspaper Cuttings.</td>
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**BOOKS.**

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<td>121.</td>
<td>Ditto Various Coloured Prints.</td>
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<td>Ditto Coloured Pictures.</td>
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<td>126.</td>
<td>Ditto Engravings.</td>
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<td>127.</td>
<td>Ditto Plain Sketches.</td>
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<td>128.</td>
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<td>129.</td>
<td>Ditto Plain Sketches.</td>
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<td>130.</td>
<td>Ditto ditto</td>
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<td>Ditto Newspaper Cuttings.</td>
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<td>Ditto Various Sketches.</td>
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<td>133.</td>
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<td>Ditto Drawing Mounts.</td>
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<td>137.</td>
<td>Ditto Unframed Coloured Pictures.</td>
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<tr>
<td>139.</td>
<td>Magazine of Art (unbound).</td>
</tr>
<tr>
<td>140.</td>
<td>Sundry Books.</td>
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<tr>
<td>141.</td>
<td>Art Journal.</td>
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<td>142.</td>
<td>Sundry Books.</td>
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<tr>
<td>143.</td>
<td>Long's Astronomy, 2 vols., and others.</td>
</tr>
<tr>
<td>144.</td>
<td>Sundry lot of Books.</td>
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<td>145.</td>
<td>Ditto ditto</td>
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<tr>
<td>146.</td>
<td>Bechstein's Chamber Birds, and others.</td>
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<td>147.</td>
<td>Sundry Novels.</td>
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<td>148.</td>
<td>Ditto</td>
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<tr>
<td>149.</td>
<td>Picturesque Europe (unbound).</td>
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<td>150.</td>
<td>Gibbon's Decline and Fall, and others.</td>
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<td>151.</td>
<td>Sundry Books.</td>
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<tr>
<td>152.</td>
<td>Robinson Crusoe, and others.</td>
</tr>
<tr>
<td>153.</td>
<td>Photographic Chemistry, &amp;c.</td>
</tr>
<tr>
<td>155.</td>
<td>British Butterflies, with Coloured Illustrations and others.</td>
</tr>
<tr>
<td>156.</td>
<td>Ports and Harbours, 2 vols.</td>
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<tr>
<td>157.</td>
<td>Model Cookery Book, and 3 others.</td>
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</tbody>
</table>
2b.

James Trout Walton.

Was born in York in 1828, commenced as a pupil in the York School of Design about 6 months after its opening. He obtained several prizes including William Etty’s, R.A., for a design of a stained glass window, prize £2.2 and a prize for a design of a carpet worked out by a carpet manufacturer of Lendal. At that time he intended to be a designer and had nearly gone to Mr Ackroyd’s at Halifax but was so desirous to paint landscapes he wished to have 2 days a week to do so, but Mr Ackroyd wished for all his time so did not go. He then went to London for 1 or 2 years, copied in the National Gallery etc. and exhibited very early in the Royal Academy and other London exhibitions, selling for prices varying from £10 to £100. In 1855 he went to Switzerland, accompanied by his brother, Joseph, producing several Swiss landscapes for the next 2 or 3 years, the Land of Tell, Valley of Lauterbrunnen, etc.

In 1860 he and his brother Joseph went to Algiers and on the Atlas Mountains, etc., staying there about 5 months, then followed paintings of Landscapes, camels etc., including the large painting near Algiers exhibited in the Paris Exhibition of 1867, which was the year of his death.

He was, several times, in the English Lakes and Scotland, producing many landscapes.
Walter Melrose possesses 6 of his pictures.

Page 3.

James Walton to Ann Trout, Sep 3, 1816. St Laurence Register.

Ent to pg 386.

[The following is crossed through].

Walton Jas. (Trout) was his mother’s name.

Born……….in the Parish of St Margaret’s and at an early age showed great skill in drawing but was discouraged in the practice of it by his father, who saw no hope of any pecuniary profit arising from the practice, but, probably owing to his acquaintance with John Bell, whose tendencies ran in the same direction, the latent ability was fostered.

He entered the School of Art as one of its earliest pupils and obtained a prize in 1842, the 1st year of its establishment, for improvement.

1843. He again obtained the prize for “greater improvement”.
1847. The report of the Y.S.A states that Jas Walton, who had made great progress in his studies and had produced original designs for paperhangers and carpets had been prevented from attending the school on acct of ill health.

Painted pictures for H Smith who had opened his Fine Art Gallery.

In 1869[died 1867] he exhibited a picture of Derwentwater in the York Institute Exhibition and Fancy Fair, also a view on the Dee, the property of H Smith.
He also had a large picture (one of his Algeria views) especially selected for exhibition with those of other English artists, at the first of the great Exhibitions held in Paris.

The picture is now in the possession of his widow (now Mrs Hands of Scarborough) who also possesses several of his works. [End of crossing through]

Page 3a.

It is mentioned of this artist that he could not paint with any degree of comfort without he had a kid glove held in the brush hand. He was of a very delicate temperament and of a refined nature which his predisposition to consumption (of which he died) intensified.

The reason for this was that during his early life he had been subject to fits and when he felt a premonitory tingling in his hand he used to place a glove or handkerchief in it. This eventually became a habit. (Mentioned to me by his brother Joe).

In the year …… he and his brother, Joseph, made a trip to Algiers where they made a series of sketches and pictures.
Went to London and got introduced, by John Bell, a fellow artist, to ….. of Fleet Street who employed him to make sketches suitable for drawing copies for ladies, also small oil sketches.

Archibald, Miss M., Bishophill House. In 1903 Exhibition, a flower study in oil.
Fletcher, St Paul’s Sq. In 1903 Ex. A W.C. Seascape.
Joseph Walton. Born at No 123, Walmgate, his father was a [bricklayer. See Knowles York Artists]. In 1848 he obtained a prize for the best model in clay. In 1851, 2nd prize for modelling flowers from Nature, 10/-, Mr Patterson, Master, [York School of Art]. Apprenticed to Mr Waudby, a sculptor, but did not follow it up after the death of Mr Waudby, whereby he was released from his indentures. Took up painting, being incited thereto by the success of his brother’s friend and neighbour, John Bell. Entered as pupil at School of Art in ….. Obtained a prize of 10/- for a model of anatomical figure.

1851. He did a model in clay which was exhibited at the great 1851 Exhibition, York Gazette, July 26, 1851.

1878. Old Bielby, a York character, O’wt to grind?, exhibited Exhibition 1905, property of W R Makins. This picture was painted at the same time that Mr [John Templeton] Lucas painted his Scissor [Knife]? Grinder in the studio, Stonegate, when Lucas was staying in York, and painted Dick Swiveller for Jas Melrose, Esq. which he sold for £60.

1879. Exhibition in York, he had Pedro’s Temptation, £21, The Dan Bridge, £50, Pallanza Lago Maggiore, £10, Isola Bella, do. £10, Borrowdale, £15, Dead Game, £42.

He was found dead in his room in Walmgate, Saturday, Oct 26 and was buried Oct 29 [1902].

His age was 71 on the coffin but 69 was stated by Midgely who was told it as 29 May, his birthday.


1822, July.

Grand Panorama at the Assembly Rooms of Lord Exmouth’s splendid victory over the Algerians. Messrs Marshall, Inventor of the moving Panorama. Book 9, pg 50.

[page 4a]

[The following is crossed through]

Geo. Drummond.

In 1847 he, in conjunction with William Smith, was employed by Mr Charlesworth in preparing lithographic drawings for the London Geological Journal which were “of the most beautiful character, approved and admired by the most experienced artists”. School of Art Report, pg 5.

He painted the portrait of Voltigeur with his trainer & jockey. The portraits are, no doubt, most excellent likenesses, as also the horse, but the former are worked up like miniatures. The picture is painted as representing the horse in a paddock with a rug on the ground near the horse’s head and across on the rug the silk hat of the trainer. The figures are much out of proportion and the head of the trainer much too large.

The picture is in the possession of Mr Arthur Debenham who showed it to me. Dec 15, 1908.

Drummond, Geo.

Directory 1823. Born in Hungate at the sign of the Dog & Gun, which his parents kept for many years, the sign for which he painted a picture of a sportsman with his dog.

Was entered a student at the School of Design in 1843.4, where he worked with a steady persistence, taking but little heed of the jokes and pranks of his fellow pupils, generally choosing a quiet corner where he was undisturbed, and there he worked out his chalk drawings in fine point with the utmost delicacy. After some years he took up oil colour and painted from the cast and then made an attempt at colour from natural objects, ultimately drifting into his strong point, animal painting, more especially rabbits, but for to procure the wherewithal the prize cattle afforded scope.

In the 1866 Exhibition at York he had two pictures:
- Rabbits Feeding £30-0-0
- Children & Pets.

In 1855 his name appears as prize taker for outline from the Laocoon for which he got 10/.-.
In 1845 he obtained prize for the quarter improvement in outline. In 1848 for best paint in oil from cast.
On the 1869 Exhibition of Fine Arts at the Institute there are 3 pictures set down to his name: No 20. Wild Rabbit, No 46. Erith Church, No 129a. Landscape.

Will. Bowman. To pg 71.

[The following is crossed through]

One of the first batch of pupils at the Y.S.A.
The interior of the Stateroom at the Old George Inn is his work, and Litho’d by G.E. Pulleyn. He also drew Badsworth Church which was Litho’d by Masser of Leeds. Boynes, York Library.
Bowman buried in Leeds. Worked for Lord Londesborough and for Mr Bateman, a great archaeologist.
Went to Scarborough and died there.

In 1847 he had been employed (whilst still a pupil of the school) by a gentleman in Derbyshire in preparing drawings and engravings on wood for a work illustrating the antiquities of that county. He had previously made several drawings of articles in the Antiquarian Collection of the Yorkshire Philosophical Society which had been published in the Journal of the Archaeological Association. Vide Report of School of Design, 1847.

William Bowman
“Artist & Antiquarian draftsman, formerly of Leeds & York and died at Scarboro Ap 21, 1858. He excelled in sketches of rustic character and nooks of English scenes but he also showed considerable power as a delineator of historical events” (but having bad health he could not follow it up or would, no doubt, have painted several high class works of historical interest). Under the direction of the Right Hon. Lord Londesborough and Thomas Bateman, Esq. of Youlgrave, Will. Smith, Old Yorkshire
He assisted at the opening of many barrows on the East Riding Wolds and Derbyshire Moors and he was the projector and illustrator on an interesting local work, printed at Leeds, entitled *Reliquae Antiquae Eboracensis*, which was published in six parts by J R Smith, London at 2/6 per part. He was sometime a pupil of the late W Etty R.A.

In 1849 he drew three plates illustrating the Roman Pavement discovered on the estate of Andrew Lawson, Esq. of Aldborough. *Builder*, Vol 7, pg 597. Plate in my possession.

He also edited *Reliquae Antiquae Eboracensis*, pub. by J.R. Smith, London and wrote the supplement to the Leeds Worthies. *Yorkshire Notes & Queries*, Oct 1905.
Mr. H. Bruce, managing director of the Carl Rosa Opera Company, writes from the Royal Court Theatre, Liverpool, with reference to certain remarks made by Sir Joseph Barnby in a televised speech. Mr. Bruce, the Principal of the Guildhall School of Music, has expressed his dissatisfaction with the supply of high-class music outside London. By way of answer, Mr. Bruce writes: "If Sir Joseph Barnby were to come to Liverpool or Manchester during either of the Carl Rosa Opera seasons in those cities, the management would be glad to place a stall or box at his disposal for as many representations as he desires to attend, and if, after witnessing such productions as 'Turandot,' 'Otelio,' 'Lehár,' 'Carmen,' 'Cavalleria,' 'Prophète,' 'Pagliacci,' 'Benito's 'Facts,' and a dozen others he does not realize that the provinces of Great Britain are not provided with high-class music than even London I shall be greatly surprised. The greater London always seems to appreciate the best of Laura's post at the Ladies' College, Cambridge, Mr. Lloyd joined Westminster Abbey choir when seven years of age, under James Tolke, the Abbey Organist, and spent many happy years as a chorister. After brief appointments at Cheltenham and Belzoe Farn, he was invited by a maternal uncle to go to Trinity College, Cambridge, where he met the lady who became his wife. He then went to St. Andrew's, Wellsstreet, Holborn, and afterwards to the Chapel Royal, St. James's, from whence he went straight on to fame, his voice never really breaking. Mr. Harry How, who writes the sketch, characterizes Mr. Lloyd as a man of earnest sincerity. There is absolutely nothing "professional" about his appearance or manner. He is a genuine Englishman, and "may be held up as a model man." He is not a "coddled-up" vocalist. "He never muffles his throat in a huge silk scarf, but believes in the low collar and "weathering it!" His advice is, "Breathe through the nose and not through the mouth when coming out of a hot room." At Wellsstreet, London, the choirmaster and organist, was Mr. (now Sir Joseph) Barnby, York and Yorkshire people will be gratified to hear Mr. Lloyd couple Sir Joseph and Sir Charles Hallé as "having done so much for music as any two artists in England." A description of an evening with the Round, Catch, and Cannon Club—the oldest glee club in the country—fitly and happily concludes a sketch of unusual attractiveness.
The ancient title to the property of the late W. Peckitt shows it to have been the site of not only a Monastery of the order of Friars Minors but also of a kingly residence of regal splendour. Within the Monastery was a church dedicated to St Mary. Vide Hargrove’s History [of York, Vol 2], pg 215.

Those six houses, with one built by the ingenious Mr Peckitt, more immediately in Davygate, are all extra parochial: they consequently pay no poor rates. Hargrove History [of York, Vol 2], pg 407.

Peckitt’s house would be the one that used to stand a little back from the Davygate side – where Cuthbert’s house now is.

William Peckitt was born April 1731 at Husthwaite in the North Riding and commenced the art of painting and staining in the city of York in 1751. As a self-taught artist no man ever excelled him, either in strength or brilliancy of all the colours. He was a profound chymist, as his admirable discoveries fully evince; and he far surpassed the ancients in that delectable art by the largeness of the pieces of glass on which he painted. Towards the close of his life Mr Peckitt published a small book under the title of “The Wonderful Love of God to Men, or Heaven opened on Earth”. Ibid, pg 70.

Davies in his Walks [through the City of York], pg 176, says he was the son of a respectable husbandman at Carlton Husthwaite and brought up to be a carver and gilder but instead of following that occupation he gave all his attention to the study of art in which he excelled.

See MS, Minster Library, for Ancient Glass Painters, pg 205. See MS No 3 for list of the shields.

William Peckitt. Portrait by J.R.Smith, 1822, given in Boynes, York Library. [See also pg 154]

Executed, in 1766, Exeter Cathedral, West Window. “The glazier, one William Peckitt of York, seems to have been unsuccessful in obtaining permanency for his colours, designated by Dr Oliver as Wm. Peckitt’s diluted tints. The head of the window is filled with armorial bearings of the great families of the county: royal badges and devices and apostolic figures with St Peter in the centre light.

An old printed description of this window says that it is “37 feet high and 27 broad. The coats of arms probably adorned with supporting coronets, crests and mottos: the spaces around the figures (which are 5 feet high) between the arms and in the smaller lights, are elegantly filled with mosaic work, Gothic Architecture, foliage etc., the whole together making the most beautiful appearance, perhaps not excelled by any other work of the kind in England. Cassell’s Cathedrals, pg 203.

Will. Peckitt, par. St Martin’s, Micklegate, Glass Painter & Stainer, to Mary Mitley of this parish by licence Ap. 3, 1763. Belfrey Register.

[End of crossing through]
The centre light of the 2\textsuperscript{nd} window in the N. side of St Martin Church is filled with stained glass representing the figure of Hope in a pale blue tunic and white loose robe cast about her figure, fastened by a scarf of purple tint which floats away from her. She holds a scroll in her right hand with the inscription “I know that my Redeemer liveth” and points heavenwards with her left hand. The figure stands on a white background and above her head a small angel is hovering, wingless and clad in a loose yellow robe, with its hand pointing skyward.

In a panel under the figure is this inscription:

\begin{quote}
Hujus Ecclesia subter
Media semita jacent mortalia
Annæ filliae Gul: Peckitt
Obiit Ap 30 1765 aetatis Anno suæ primo
Ap 14 1790 in Anno vicesimo aetatis suæ
\end{quote}

In the next window in the middle light is an urn of golden colour on a white ground and under it is inscribed the following:

\begin{quote}
Sacred to the Memory of
William Peckitt of
This City, Glass Painter and Stainer
Who died 14\textsuperscript{th} Oct 1795
Aged 64
And whose remains are deposited
In the Chancel
He was a most affectionate Husband
Tender Parent
And Pious Christian
This window was designed
And executed by
His affectionate Widow
1796.
\end{quote}

Cont on pg 8a.

[The following is crossed through]

Pg 7

William Price.

St Andrew’s, Holborn.

Above the altar piece is a large brilliant stained glass window with very pronounced colours. It is in two storeys which represent respectively the Last Supper and the Ascension. It was executed by Price of York in 1718. See Walpole’s “Anecdotes”, pg 120, about Price and others. See Reporter’s Book 7, pg 116.

Another stained glass window in the North…….  
[End of crossing through]
Aisle has the royal arms and those of the donor of the window with “1687 Ex dono Thomas Hodgson de Bramwill in Agro Eboracum Militis”. The gift of Thomas Hodgson and a Yorkshire soldier. One at the South end bears the arms of John Thavie, Esq. who, in 1348, left a good estate for the support of the fabric “called Thavier Inn”. Cassell Abbeys & Churches, pg 489.

In 1770 the East Window of Rothwell church was filled with stained glass by Peckitt representing the Last Supper, the donor being Wm Fenton, Esq.

1769. The figure of St Peter was inserted in the S. Transept. See MS, Minster Library, pg 113. See Reporter’s Book 7, pg 117, extract from Carter’s Antiquities.

[The following is crossed through]

John Chambre. Glass painter at the Cathedral, died 1437 and is buried in St Helen’s Church. Vide Torre.

[End of crossing through].

At Myton on Swale the East Window contained figures of St Peter & St Paul with the arms of the Stapleton family but the glass is now removed to another part of the church, which removal took place at the restoration of the church by Hodgson Fowler, Architect.

Ripon Cathedral, Minster Library


At Yarm Church (St Mary Magdalene) the East Window has a full length figure of Moses delivering the Law by Peckitt. (Whites Directory 1840).

At Harpham the Coats of Arms in the S. Quintin Chapel are by Peckitt. (Directory 1840).

“In the windows of the Chapel are the armorial bearings of the S. Quintin family (from Sir Herbert S. Quintin, Knight of Skipsea and Harpham, who died in 1080, to Sir William S. Quintin, Bart, who died in 1770) beautifully executed in stained glass by Peckitt of York at the expense of the last baronet who died in 1797.

Spence, Rob[ert].

Born at Stillington Mar. 8, 1748. His father was a blacksmith who died when Rob was only 16 months old, which left his mother in reduced circumstances. When of age he was put to school and acknowledged his indebtedness to the Rev J Walker, a curate of Rev Laurence Sterne for what knowledge he obtained. He then entered the service of Mr Croft of Stillington but left his situation and got help from his brother who had opened a shop in the Manor Yard, York, where he prospered and entered into a partnership with Mr King and removed to Hull, where they carried on a Ironmonger business. As he could not maintain him he paid a master bookbinder to teach him the business, at which trade he worked until he set up business for himself, in a small way, in the Thursday Market. “About this time an acquaintance of his, who had lived in York but had removed to London and succeeded in the sale of some cheap books, printed in Scotland, recommended him to try to sell some of these editions. A parcel was accordingly sent down and, meeting with a
quick sale, others were sent”. From such humble beginnings as these he gradually advanced until he became an eminent bookseller.

“Sometime after this he removed to a shop upon the Old Ouse Bridge and, afterwards, into a house now in the occupation of Mr Baker, druggist in High Ousegate.

Pg 9a

He published a collection of hymns called “The York Hymnal Hymn Book”, price 1/6, which went through several editions.

In a few years Mr Spence extended his business so much that he was concerned in the publishing of Henry’s Commentary in 3 vols and undertook to travel and solicit orders in a district 100 miles round York.

In 1787 Ald. Wilson, who lived in Ousegate and who had succeeded his father in the bookselling business, made an arrangement with Mr Spence to carry it on as a firm trading as Wilson, Spence & Mawman, which partnership, so far as the first two were concerned, lasted 21 years.

He died August 10, 1824, aged 77. He was the oldest member of the Wesleyan body. He was buried at St Mary’s, Bishophill. Vide Life of Robert Spence, by Burdekin. Portrait of him on title page.


Pg 10

YORK.

“The Hole in the Wall”

This was part of the Chapel of St Sepulchre built by Archbishop Roger and was taken down in 1816 it being in a very dilapidated state (Browne gives 1814) [History of the Church of St Peter, York, pg 319]. Previous to it being demolished it was used as a Public House, the landlord retaining the name as the sign “Hole in the Wall”.

In taking down the Chapel the workmen descended into a dungeon beneath which were exhibited the remains of a prison belonging to the building. The approach was by stone steps: at the entrance were two thick oak doors: also three windows in the wall for air each guarded by 3 iron bars. The walls were nearly 5ft thick: and in them were the remains of iron staples to which the prisoners used to be fastened: there was also an oak frame fastened to the wall of the dungeon with a number of places, apparently for the feet, like the stocks.

Also a Saxon stone arch was found with a sculpture on it representing a dying man lying at full length with two figures at the head and one at the foot, supposed to be evil spirits tormenting the body and seizing the soul.

This curious stone was removed to the Minster Library, vide History of York, Vol 2, 146 [126, Hargrove], now in the Hospitium.

A portion of the Hole in the Wall was used by the first Wesleyans for their meetings about the year 1748.

Pg 10a

YORK. Arts & Artworkers.
Extracts from Raine’s Lives of the Archbishops.
Archbishop Grey gave to the Church of St Peter, 32 copes of blue & purple, a valuable Mitre, a paten of gold and precious stones, a morsel of gold in the shape of a rose, with a large ruby in the centre, weighing more than a pound and a tippet also decorated with gold and jewels.

AD1282, Mar 30. In acct of Archbishop Wickwaine’s expenses is the following item “To Walter the goldsmith of York £6-9-3, the remnant due to him for 12 silver bowls and for making them and the bowls of mazer.

1283, Feb 27. To Walter the goldsmith 111s for 2 silver cups bought of him at Xmas.

From Archbishop Greenfield’s expenses is the following:

1313, Jan 14. To Adam Munketon, goldsmith of York, for making our new crozier 20s and 16d for testing the silver used thereon; for quicksilver 6d, and for three gold florins bought for gilding the saud crozier 12s 10d.

Feb 13. To the goldsmith for making the cover of our cup 12s, for one florin bought to gild it 4s and for making it 3/-

1313, March 29. To Adam de Munketon, goldsmith £14 – 7 – 9 for the making and the metal of seven salvers and six cups of silver.

Pg 11.

[Continued from Raine’s Lives of the Archbishops of York, pg 366]

On the northern side of the city you will see many signs of the progress that religion had made and of the wealth that had been lavished on her. Without the walls was the Monastery of St Mary’s encircled by the haia and fossa and its stately church was now rising from the ground in all its glorious beauty. Within the fortification was the spacious hospital of St Leonard’s which had its origin in the munificence of Athelstan and had recently been rebuilt by John Romanus, the treasurer of the Minster. Farther up the street you entered into the close containing the residences of the Canons & Dean and Archbishop Roger’s Palace. In the centre of this space there was nothing now but bustle and confusion. The magnificent Nave of the Cathedral was rising inch by inch……and you could hear, on every side, the creaking of the wains as they slowly rolled up the narrow causeway from the river to the Minster.

Pg 11a

Mr Peter Atkinson [Jun]. gave a Benefit Concert on July 28, 1830. Leader of the Band, Cramer. Pianoforte, M T Bridgewater. After the concert a Ball.

Peter Atkinson. [According to Eric Gee, Bishopthorpe Palace, an Architectural History, Thomas Atkinson designed the gatehouse and remodelled the house] [The following is crossed through].

1761 – 1777, carried out extensive alterations at Bishopthorpe Palace.

“The chief front of the house with the vestibule of Entrance and the great drawing room and Audience room and either side of it, are his work and while they do credit to his (Archbishop Drummond’s) munificence, say little for his architectural taste. Both the genius loci and the rising taste of the time demanded a Gothic design. But the true spirit of the style was completely dead. The only idea that Mr Atkinson, as the architect of the drawing, had of producing a Gothic building was to give pointed heads and twisted frames to ordinary sash windows and bedizen the building with incongruous details culled from Cathedrals totally regardless of their meaning and application. The central pediment’s classic outline is crested with a pierced battlement continued
along the parapet and finished at each end with the Drummond kestrel in stone. The windows have ogive canopies. The porch is a florid composition overdone with pinnacles or crockets and carved panelling and over it is an oriel equally pretentious? and equally incongruous. With its flight of steps to the main entrance decorously flanked by its three windows on either side..... it is essentially a large house of Georgian type with Gothic details. Vide York Herald, July 29, '94.

Copied from Sunday Magazine. Article by Precentor Venables on Bishopthorp Palace.


1809, August 28. Began to take tolls at Ouse Bridge. The first stone was laid by the Lord Mayor, Jas. Peacock, Dec 10. Last arch turned July 23, 1819.

1811, Jun 4. First stone of Foss Bridge laid by the Lord Mayor, L. Dundas.


1829, Jun 18. Toll Bar on Ouse Bridge pulled down.

Mrs P Atkinson was a professional singer, nee Miss Goodall, and sang at the 1823 Festival in York Minster.

For his drawings he [John Burton] was indebted to Mr Thomas Atkinson of York, Architect, chiefly known as the author of the pseudo Gothic gateway and new front elevation of the palace at Bishopthorpe.


Pg 12  [The following is crossed through]

Peter Atkinson, the Elder. [This is Peter Atkinson, Jun. Peter Atkinson, the Elder died in 1805] There were, anciently, two Bridge Masters whose duty was to take care that the bridges, which in former times consisted chiefly of wood, were kept in proper repair but whose offices being discontinued in the 1st year of the reign of Charles 1st a City Steward was appointed to collect the city's rent, etc.

Mr Atkinson, a most respectable architect of York, now filled this department. (Vide Hargrove’s History of York], pub. 1818.

In 1814 he designed and built the House of Correction, being then assisted by a partner named Phillips. The prison had, before this, been a part of the St William Chapel.

In 1808 the new Ouse Bridge was projected and Mr P Atkinson, Junior was unanimously chosen by the Corporation as Architect and the 27th of Nov. 1810 was fixed upon for laying the foundation stone of the structure. A grand procession was intended on the occasion and preparations were made: but the river having risen rapidly that morning the design could not then be carried into effect. On Monday the 10th of the following month the Corporation assembled in the Guildhall and were joined by the Provincial Grand Lodge of Freemasons of the County of York and the Union Lodge, who, preceded by a band of the Fourth Dragoon Guards, came from their Lodge Room in Masonic gowns, each in the respective robes and decorations. About 11 o'clock a signal gun was fired and the procession moved in the following order.........

When the procession had reached the ground where the ceremony was to take place Mr Atkinson, the Architect, presented to the Lord Mayor a plan and a beautiful drawing of the intended bridge. After the usual formalities his lordship proceeded to lay the stone
on which he deposited the different and current coins of the present reign with a handsome
medal, struck in commemoration of His Majesty having entered the 51st year of his reign. These
were placed in a glass vessel and were covered by a brass plate inscribed:
“The first stone of this bridge was laid Dec 10th in the year MDCCXX and in the fifty first year of
George the Third by the Rt Hon. Geo. Peacock, Lord Mayor and Peter Atkinson, Architect.”
[Hargrove, History of York, Vol 2, pg 199]

In 1803, under the direction of Mr Atkinson, the building on the left hand side of the Castle yard
was erected to supply several accommodations, which were thought requisite by the County
Magistrates. It is 150 ft long, the approach to it is by a flight of stone steps leading to four Ionic
pillars 26 feet high, supporting a portico similar to that of the Court House on the opposite side of
the area. [Ibid, pg 243]

In 1811, he was again employed to build the bridge in Fossgate, the foundation stone being laid
on 4th June, 1811 in the presence of the Committee for the Ouse & Foss Bridges and a vast
number of spectators.
“The first stone on the bridge was laid by the Right Ho
n. Laurence Dundas, Lord Mayor on the
fourth of June MDCCXI in the [fifty] first year of the reign of George the Third and on the day His
Majesty completed the seventy third year of his age. Peter Atkinson, Architect. [Ibid, pg 288]

In 1810.11 an addition was made to the Guildhall by Peter Atkinson for the council to assemble
in, the room used heretofore being part of St William’s Chapel on Ousebridge which was taken
down in 1810. [Ibid, pg 436].
[End of crossing through]


Pg 13

York Authors.

AD 1778. Councillor Parker, a local preacher, wrote a commentary on the Old & New
Testaments which was published by Mr Spence in Ousegate, who also published a collection of
Hymns called the York Hymnal, price 1/6, which went through several editions, many of them
chiefly composed by Wesley. Vide Life of Robert Spence.

Canon Harcourt. One of the greatest promoters of literature and science that York has ever

Sir Thomas Herbert. A celebrated traveller and Author, grandson of Thomas Herbert, Merchant
& Alderman, buried in St Crux Church. See acct of it in Hargrove, [History of York], pg 275.

Jonathan Gray, in 1836 wrote a pamphlet about the Minster organ.


Architects.

Messrs Atkinson & Sharp, in 1823 were located in Fetter Lane (York Directory). Pg 341. Erected the great orchestra in the Cathedral for the Festival. Vide Crosse, Festival.

In 1842 Messrs J.B. Atkinson & a Mr Richard Hey Sharp are elected as members of the 1st Committee of the York School of Art.

[The following is crossed through].

1811. The present building used as the Subscription Library was built. Mr Peter Atkinson the Architect.

1814. The new House of Correction was built under the joint direction of Messrs Atkinson & Phillips. Prior to this time an old building on Peasholme Green was used for this purpose. NB. This building was abandoned for law purposes and in the construction of the Skeldergate Bridge the building itself was demolished for the worked stone it was built of and the site disposed of for building purposes.

New Gaol or
A. House of Correction
B. Rosemary Lane
C. Bayle Hill

In 1819 Mr M Phillips advertises that he has commenced on his own acct after being partner with Mr Atkinson that he has commenced on his own account after being partner with

Book 9, pg 30[?]
1844, Messrs Sharp of York erected the church at Roecliffe for Andrew Lawson, Esq. MP, aided by Mrs Laurence of Studley Park. (*Builder 184[?]*).

July 1856. Messrs Atkinson built Peckitt Street Chapel called Trinity Chapel (*Builder*).

1824. Atkinson & Sharp built the Concert Room which cost 9,400. The frieze modelled by C Rossi RA after the Antique.
Atkinson built Appleton Roebuck Church, 1868 at a cost of £2000.

AD 1838

The church of St. Bartholomew, West Yorks, was reopened on Wednesday week, restoration from the designs of Messrs. Atkinson & Sharp, Mawer and Pearson were the builders.

Pg 15

[The following is crossed through]

[Richard Hey Sharp]. No relation of Mr Sharpe who wrote *Architectural Parallels*. He was partner with Mr Paley of Lancaster and travelled much abroad.

Was a pupil of Peter Atkinson. After that he travelled for three years, 1816 – 19, visiting the principal art treasures on the Continent and studying in Paris, Rome, Florence, Athens etc. On his return to York he entered into partnership with his master when they built Horbury School, near Wakefield and other buildings. He died in 1853. See [Joseph] Wood’s *Letters of an Architect*, 1822 i 137, Vol 2, 211, 330. Extract from Papworth *Architects*, also *Civil Engineers Journal*, 1845.

He lived in Heworth Moor, 1828, the house at the corner of the lane, vacated by Mr Plummer.

Restored St Saviour’s Church, 1844, and which he was the architect of. Rev Graham, Rector, probably Rev Graham’s son with him.

Pickwell’s *Guide* says that Mr Sharp & Mr Cotchett supervised the building of the Museum for Mr Wilkins, Esq. RA.

Samuel Sharp, 2 New Street, (*York Directory*, 1828)
A younger brother of Richard Hey Sharp, was also a pupil under Mr Peter Atkinson and obtained the Soane Medal in 1838 for a plan showing St Mary’s Abbey restored.

AD 1839. He obtained another medal with a gold rim for a restoration of Sheriff Castle. He resided at Leeds and retired from this profession in 1846. Died 1860. Vide Papworth *Architects*.

In 1839 the two brothers gave their services to superintend the restoration of Howden Church (*White’s Directory*, 1840, [pg 309]). Sam. Sharp built the first Hydro called Ben Rydding which, with the surrounding scenery, was litho’d by Mr Monkhouse.
1827. The first stone of the Yorkshire Museum was laid Oct 24, 1827, the architects for which were William Wilkins RA, FSA and Richard Hey Sharp, the total cost being £9000. Ald Hearon, Lord Mayor. Vide letter of W.W. Hargrove, March 7, 1893. See York, pg 13.

George Townsend Andrews, Architect. 32 Castlegate. (York Directory, 1838). Came down to York to superintend the building of York Castle, the principal head of the firm at that time being Mr Robinson. Andrews, after this work was completed, built Shipton Church in 1848 and became architect to the Railway Company, building the stations on the Harrogate line, York to Newcastle ditto. Was on the committee of the School of Art in 1842. 1846, subscribed towards expenses of the meeting of the Archaeologists in York. In 1869 a South West view of Shipton Church was exhibited, No 62, in the Institute of Fine Arts Exhibition, by Rawlins Gould, also the Interior of it, No 39. Richardson, artist of Monastic Ruins, was a pupil in his office. Andrews principal work was at the Pauper Lunatic Asylum, Clifton. He also built Huttons Ambo Church, nr Malton. In the exhibition of Antiquities connected with the Archaeologists' Meeting in York in 1846 was a ground plan exhibiting the remains of St Leonard's Hospital, York, showing the portions of the Roman Wall by G.T. Andrews. He was on the list of the local Committee on this occasion. He built Shipton Church, also Haxby Church in 1854. 1849, he built Richmond Grammar School as a memorial to the late Head Master, Canon Tate. 1848, he built a church at Shipton, near York. Builder, Vol 9, pg [?]. Shipton Church was specially noticed by Mr Temple Moore who said the Architect knew what he was about when he built that church. Temple Moore has added Screen & Reredos. Succeeded by Rawlins Gould who took Charles Fisher into partnership. He built the County Asylum in 1864. Andrew's office was the office built for the Clerk of Works who came at the building of the Castle. It is County property. Andrews was in partnership with Mr Robinson (Robinson & Andrews).


In 1887 he held the position of Worshipful Master & Brother of Lodge Quatuor Coronate, and signed himself R.E. Gould PGD, England. Copied from the St John's Card, 27 Dec, 1887. It is another Gould.

In 1838 Mrs Ann Gould lived in New Walk Terrace. Rawlins Gould would be her son.

His tombstone, in St Mary's, Castlegate. See Pocket Book 1904, pg 129. In 1861 he restored Christ Church. In the 1869 Exhibition, two views of Shipton Church, one an Exterior, another an Interior.
York Architects.

AD1839. Simpson, (not entered, a Leeds man), who built the Centenary Chapel at a cost of £5,300, was a Leeds architect. He also built the Priory Street Chapel and schools.

[The following is crossed through]

In a *York Guide* it gives Rawstone as the Architect and the foundation stone laid Jan 1\textsuperscript{st}.

Herbert Fippard, was a clerk with Messrs Atkinson & Son and, afterwards, commenced business but only did one work of any notice, i.e. the houses at the corner of St Martin’s Lane, occupied by Newnum, the artist and Volans, the eccentric wine merchant. He died at an early age through excess.

He was on the council of the 1866 Fine Art Exhibition. He also built the villa at Dringhouses for Mr Colburn, the silversmith.

He died Jan 26, 1869. See my Log Book. [He died 25 Nov, 1869. See York Cemetery records].

[End of crossing through].

16a

Joseph Hansom, 63 Micklegate.


Mr Hansom, son of Hansom, joiner in Micklegate, invented the Hansom Cab in 1834. He applied for a patent for his 2 wheeled cab Dec 23, 1854. Brierley [?

In 1849 the St George’s RC Church was built from designs by Joseph Hansom of Preston and Charles Hansom of Clifton, Bristol.

In his claim dated June 23, 1835 he gives several points explanatory of his patent. The main features resemble those of the “minibus” of which he may have seen a drawing.

1828, was engaged by the directors of the newly formed Savings Bank “to assist them in the purchase of some premises belonging to Mr Addison, plumber and to make a rough plan of a building in case it was necessary to build”. Vide *History of the Savings Bank*, by Camidge.

He was, afterwards, superceded by Mr Pritchett of the firm of Watson, Pritchett & Watson.

He came first into prominent notice in 1833 as the successful competitor for the Birmingham Town Hall.

He is notably known for his Church of the Holy Name at Manchester, remarkable for its tower and an extensive application of Terra Cotta, also architect of the Church of St Phillip at Arundel. Vide *The Artist*, August 1882.

Copied from the *Daily Graphic*, Jul 21, 1890, *Street Cabs*.

In the first constructed Hansom, the inventor drove from Hinckley, in Leicestershire, to London, much to the astonishment of the coach drivers and wagoners. It was at the wish of Mr Hemming, a banker, that the inventor perfected and brought out the Patent Safety. He disposed of his rights for £10,000 to a company but, unfortunately, the purchase money was never paid.


He erected a church at Leeds and was part builder of Ampleforth College & the Theatre at Ushaw College.
John [Joseph] Hansom, in 1834, applied for a patent for a two wheeled cab of his own invention. It had a square shaped body hung between two wheels, nearly 8ft high, and the driver’s seat was in front of the vehicle. The passengers entered the cab between the wheel and the shaft. Since the original invention many patents have been taken out for hansom cabs but our present two wheels is undoubtedly the result of the combined efforts of Hansom and Messrs Gillett & Chapman. Mr Hansom was the architect of Birmingham Town Hall and was founder of the “Builder”. *Golden Penny*, Oct 1, 1898.

In 1733 Thos. Hansom is given as of St Margaret’s Parish. Vide S. Martin’s *Register*.

Under Mr Hansom’s management many improvements were made as experience dictated. As soon as the new cab became apparent, imitations sprang up in all directions and although Mr Hansom had the satisfaction of seeing vehicles plying for hire with his name attached he did not receive any pecuniary emoluments there from. Since the introduction of the cab many patents have been taken out but the present cab is the result of the combined efforts of Mr Hansom and the two patentees, Messrs Gillett & Chapman.

Mr Hanson, who died June 29, 1882, was the architect of the Birmingham Town Hall and his connection therewith proved his ruin. He also founded and brought out the “Builder” but for want of capital he had to retire from the undertaking. *Daily Graphic*, Jul 21.
THE FIRST HACKNEY COACH IN LEEDS.

Mr. William Campbell, Leeds, writes

During the marvellous progress of the present century there are few things in which greater changes have taken place than in the modes of travelling and conveyance.

I am often reminded when passing certain localities in the centre of the city, or of some of the well-known hotels in Briggate which were formerly coaching-houses, of the lumbering stage waggons, with their immense loads of merchandise, or the stage coaches, laden with inside and outside passengers, some occasionally booked for London, which, by travelling at express speed, would reach the metropolis in the short space of twenty-four hours. I recollect with what boyish interest I used to watch the departure of these coaches years before a single line of railway for the conveyance of passengers had been constructed. Not less interesting are the changes which have taken place locally in the methods of conveyance from one part of the city to another, by bus, tramcar, or cab. Some few inhabitants, but not many, will remember when "sedan chairs," carried by two men on long horizontal poles, were the only means of public conveyance in the town. These were succeeded by hackney coaches. Just about the time when the dingy oil lamps in the streets were abolished by the introduction of gas. Writing the other week about Kendal-lane and the old Olley road, I was forcibly reminded of the first hackney coach proprietor in Leeds, whom I know personally. Persons who pass through Little Woodhouse-street will probably have noticed at times some of the very old cottages still remaining in that locality, more especially one at the top of Cherielev-lane, the entrance to which is below the level of the street, down a flight of some half-dozen steps, under a rather quaint-looking porch supported by wooden posts. Very few, however, if any, will be aware that in this cottage some seventy-eight years ago there lived the first owner of a hackney coach in Leeds. His name was George Medd, and he became the proprietor of the coach under the following circumstances. In the residence known as Clarendon House, the grounds of which are now being covered with substantial dwelling-houses,

there lived a family named Hill, and George Medd was their coachman. From some cause, about the time to which I refer, this family left the town, and out of respect for their coachman, who did not go with them, they made him a present on leaving of a one-horse carriage, with which he commenced the business of hackney-coach proprietor, and this, I believe, was the first coach which pld for hire in the town. I have the impression that it was not a very successful speculation, for I remember that a few years later Mr. Medd kept a small broker's shop near the bottom of Kirkgate. But whether he still retained the hackney coach I am unable to say.
The word "hansom" hardly suggests a human being, but there was once a Mr. Hansom, an architect by profession, who patented in 1834 a vehicle from which the present hansom has been evolved. Hansom got rid of his rights to a company for £10,000, but not one farthing of this money was ever paid to him. The company got into difficulties, and Hansom took up the management in 1839, for which service he received £300, the only money he ever made out of his famous patent. Disraeli pays a graceful tribute to this species of cab in "Lothair":—"He hailed a cruising hansom. 'Tis the gondola of London," said Lothair.

**June 25, 1845**

**Ripon.**—On the 5th inst., the Bishop of Ripon consecrated the new altar erected in the Lady Chapel of the Roman Catholic church of St. Wilfrid's, Ripon, in honour of the B.V.M. It is designed by Mr. J. Hansom, and executed by Messrs. Farmer and Brindley. From behind a carved alabaster tabernacle, with chased brass door set with crystals, rises a niche surmounted by a canopy with clustered pinnacles, containing an image of Our Lady, executed in Caen stone. The reredos, of which this forms the centre, is flanked on each side by a turret, surmounted by an angel supporting a candlestick. From these turrets the reredos slopes upwards in crocketed lines towards the niche, the intermediate space being enriched with a flowing design of rose-branches of marble inlaid work. The floor of the chapel has been laid with encaustic tiles, and two lancet windows filled with stained glass by Messrs. Hardman, of Birmingham. Besides the completion of the Lady Chapel the nave has been beautified by the continuation of the mosaic medallions by Salviati, of Venice. They occur between the arches, and represent St. Wilfrid and St. William, Archbishop of York; St. Edward, King and Confessor; St. George, St. Patrick, and St. Cuthbert.
THE HANSON CAB.

Dear Mr. Editor,—I always read what appears in the Children's Corner, and I like your answers to the children's questions, because I can understand them. I have now a question of my own. Would you please tell me about the Hanson cab which made the first run, and where was it run, and if the man that drove it was a good driver? And was it made for a young gentleman? And why was it called Hanson? I will look in the Corner for your answer. Your affectionate reader,

ANDREW METCALFE.

11, Dale Street, Wakefield.

The Hanson cab was the invention of a Yorkshireman, called Joseph Alexander Hanson, so that it bears his name. Although it is used in many countries, and may be numbered by the thousand in all our large cities, and is everywhere regarded as a great public convenience, it yielded scarcely any profit to its inventor. Mr. Hanson was born at York in the year 1802. He was apprenticed to a joiner, and proved himself to be a very handy lad. He showed also that he was very skillful, and as he was continually, in his spare moments, making designs of buildings, it was agreed that he should take up his occupation; so that after he had spent about a year in the joiner's shop, he was given a position in an architect's office in his native city. His new duties pleased him greatly, and he made such progress that soon after entering upon manhood he and another young architect began business on their own account, and churches may be found in different parts of the country that were built from their designs. In 1831 Mr. Hanson was set in a position for a Town Hall at Birmingham, and they were accepted, and the building was erected accordingly, so that he is remembered in the great Midland city by his magnificent meeting-place as well as by the striking four-wheelers that dash along its streets. But Mr. Hanson made soon less use of the magnificent Town Hall he erected than out of his improved cab. He had to become what is known as "bond" or surety for the contractors engaged in the work, and the result was that he became bankrupt, and the money that came to him went for the benefit of others.

Mr. Hanson now became manager for a wealthy man who had large estates, and it was while he was engaged that the idea occurred to him to construct a simpler and lighter cab for street purposes than those he now in use. His employer encouraged him in the matter, and on the 22d of December, 1834, the first Hanson cab was patented. The original vehicles bearing this name were not the light and elegant contrivances that the Hansons are that we see to-day. There was no back seat, for instance, and Mr. Hanson seems to have actually made a design for entering the new cab through the wheel, though nothing came of this, and it is not very clear how such an entrance could be managed. The great advantage in the early Hanson cabs, as in those of to-day, was that there were only two large wheels instead of four small ones, while the cab part was brought nearer the ground than in the case of ordinary carriages. By this means not only was greater speed secured, but the vehicle was better able to lose weight and save. A company was formed, and it agreed to pay Mr. Hanson £10,000 for the right to make and run the new cabs. The inventor, however, received not portion of this money. The company got into difficulties, and Mr. Hanson took the business in charge himself, and got it into working order again. For this service he received a sum of £500, and this is said to have been the only money he received for his invention.

After a time he returned to his old duties as an architect, and during the remnant of his life was kept very busy. Many schools, colleges, and mansions in our own and other lands were erected from designs supplied by him at this period of his life. In April 18th, 1855, he was married to a Yorkshire lady, a Miss Harriet Glover, of Halifax, and on the anniversary of that day in 1875 they celebrated their golden wedding. Mr. Hanson died in 1899. Two years later, when another seven years passed, Mr. Hanson passed away, and was buried in the church of St. Thomas of Canterbury, at Patham.

As to the name cab, we get that from the use of the handle, a French word meaning in this connection a chassis, and it is applied to carriages that ply for hire whatever they have four wheels or two. The Hansons was from the first made to hold two passengers, and the invention has always been to use it for swift travelling along the streets. Since Hansons became common, it has become the fashion in London to give the name "crawlers" to the slower-moving four-wheelers. And not only has this been done, but the Hansons now get the best horses, and some very fine animals indeed are so employed. The Hansons themselves have been greatly improved during recent years. They are neatly fitted up, and in most cases the wheels have rubber tires, so that but for the sound of the horse's feet and the jingling of neck bells as a warning of their approach they move noiselessly. Usually, in the case of a four-wheeler, the driver comes down and sees his passengers inside, and then closes the door securely; in the case of the Hanson the driver remains on his perch while the passengers are getting seated, and in a second he is off and away, thus getting an advantage at the very start over the older style of doing business. And, of course, once the Hanson is clear away from the stand where it has been hired, and is on smooth running, the horse having comparatively little weight to pull, London was the city where Hansons first came into public use, and the best and handsomest vehicles of this kind are to be seen there to-day in numbers that seem to defy any attempt to count them.

QUESTIONS ASKED.

In part 5 of "Glimpses of Old York" (Supplement, March 6th), by Mr. Harwood Brierley, occurs the following paragraph:—"A York name that deserves to remain unfeigned is that of Joseph Alexander Hanson, born within the walls of the city in 1802. He invented the hansom cab, taking out a patent for it on December 22nd, 1834. A church of his designing was erected at Leeds, also the Church of the Holy Name at Manchester, and a portion of Apeleborough Abbey. The last paragraph would seem to imply that the inventor of the hansom cab was, by profession, an architect. Can any reader name the church in Leeds that Hanson designed?—J. R. O."

Inventor of the Hanson Cab.
THE PASSING OF THE HANSOM.

AN ERA IN TRAFFIC.

Through street and square, through square and street—
Each with its home-grown quality of dark
And violated silence—loud and fleet.
Waylaid by a merry ghost at every lamp.

The hansom wheels and plunges.

The history of traffic is an important part of the history of progress. A long and important stage in that history is the era of the hansom cab, now rapidly merging into that of mechanical propulsion. Yet the hansom has played a notable part in London life. It is one of the social characteristics of the Victorian era.

Before the hansom we had the hackney coaches, of which we first heard in 1654, when a Captain Bailey "ereeted, according to his ability, some four hackney coaches, put his men in livery, and appointed them to start at the Maypole, in the Strand, giving them instructions at what rates to carry men to several parts of the town."

Others soon followed Captain Bailey in example, stood coaches at the same place, and performed journeys at the same rates; so that "sometimes," an old letter says, "there are twenty of them together, which disperse up and down, so that they and others are to be had everywhere, as watermen are to be had at the waterfront. For a long time hackney coaches were considered a source of danger in the streets and a hindrance to "the necessary use of carts and carriages, and a petition by Sir Sanders Duncombe representing that in many towns abroad people were carried in chairs led to the introduction of sedan chairs, the monopoly "to use, hire, or let a number of the said covered chairs" being granted to the petitioner for fourteen years. At the same time, it was forbidden that coaches should be stationed in London or the suburbs except when carrying persons to or from the country.

Nevertheless the number of coaches steadily rose. It was 400 in 1653, 700 in 1694, 800 in 1715, 1,000 in 1771, 1,100 in 1814, and 1,300 in 1815. The rise is remarkable because during the great part of this period chaises were almost always employed by the "quality" in going backwards and forwards between one another's houses and to the Court. In the formal programme of the coronation of William III, it was requested that peers and peeresses should come in chairs, carriages and coaches not being allowed to approach the Abbey. Coaches were, however, allowed at the coronation of George I and George II.

The one-horse hackney coach or cab was not introduced into London until 1835, although it had been in use in Paris about the middle of the nineteenth century. The original vehicle was a box-like structure on two wheels, with room made for only one passenger, the driver sitting beside him. The number of cabs licensed in London in 1835 was twelve, these twelve being of an improved pattern holding two passengers, between whom and the driver there was a folding partition. In 1839 all restrictions as to places were removed, and it was then that the cabs came into popular use. The four-

JOSEPH ALOYSIUS HANSOM.

A remarkable and picturesque character was Joseph Aloysius Hansom, architect and inventor, who was the designer and the inventor of the cab which bears his name. Born in 1825 in York, he started life by becoming apprenticed to his father, who was a joiner, but the inventive spirit was dominant in him, and he was allowed to work while he went to work under a York architect of whose name he has it. It is a sign of his ambition and eagerness to study that he was appointed in his architect's office but taught in a night school, and at the same time improved his own education.

"It was at this period, the early years of the nineteenth century, that the first revival of Gothic architecture took place. "Waverley" had been published in 1814, and this and Scott's other novels were potent factors in the renaissance of the romantic spirit. Hansom was one of those who came under the influence of the new ideas. He moved from York to Halifax, and became assistant to Mr. Gates, the architect, in which position he studied the Gothic style. In 1826 he and Edward W. L. Stevens entered into partnership, and they built churches in Liverpool, Hull, and the Isle of Man."

After this there occurred one of various pieces of bad luck that befell Mr. Hansom in the course of his long life. He had built Birmingham's first town hall, and was asked to build a new town hall, and Hansom's was the design accepted by the town commissioners. The building was completed in 1836, but the contractor, with the architect, had contained a clause making him responsible for the builders, and this resulted in Mr. Hansom's bankruptcy. He gave up his partnership, and a time was spent as manager for Mr. Dempster Hemmings, of Carlisle, who possessed a bank, coal mines, and lands, but whose large property was afterward dissipated by the owner. It was while in Mr. Hemmings' employment, and at his desire, that Hansom, on December 25, 1834, registered his "patent safety cab."

The original vehicle did not possess much in common with the highly developed cab of to-day. The back seat was for the driver, and was a later improvement. The principle of the "safety" consisted in the suspended or cranked axle, and Mr. Hansom solved a problem by making the cab through the wheel. The latter idea was abandoned before the cabs were put on the streets.

WHY THE HANSOM SUCCEEDED.

Mr. Hansom sold his rights in the invention for £10,000—or, rather, he agreed to sell them for that sum, for he never got a penny of it. The company, as in the case of the Birmingham builders, became involved in difficulties, and in 1839 Mr. Hansom took over the management of it in order to put things in working order. He accomplished this successfully, and received £500 for his work, which was all he ever obtained for the vehicle that has made his name famous.

One of the principal reasons for the success of the hansom cab was that the wheels were much larger than those of the ordinary vehicle and the carriage was nearer the ground, this resulting in greater safety and less wear and tear.

There have been some stirring events in the history of the cab. In 1885, when an Act which prohibited the use of advertising vehicles and which reduced cab fares to 2s. 6d. per mile in London, a general strike of London cabs occurred. There was another strike both of cab owners and cab drivers in 1888. Another Act, requiring all hackney carriages to carry lights was enforced. The next year saw an unsuccessful strike to compel the railway companies to desist from carrying passengers at a reduced fare, and a successful one to discontinue privileged cabs. In 1894 7,000 men were out on strike against the proprietors, but the strike was settled by the mediation of Mr. Asquith, before the public had suffered much.
The Doom of the Hansom Cab

The printed answer of the Home Secretary to a question in the House of Commons as to the number of hansom-cabs, motor-cabs, and four-wheelers licensed in London on February 1 of the present year indicates that another time-honoured institution of the Victorian era is doomed. The hansom, which Disraeli once described as "the gondola of the streets," is steadily vanishing. In 1893 there were 7,490 hansoms, and only one motor-cab in London. In February 1899 the hansom had fallen to 4,747, while the motor-cabs had risen to 2,493. In other words, some 2,700 hansoms have disappeared and their place has been taken by the motor-cab.

The pace of the disappearance would have been even more rapid had motor-cabs been available in sufficient numbers to meet the popular demand. There can be no doubt that the mechanically-propelled vehicle is preferred by the public. The attitude of the vast majority is excellently described in Punch, where a footman remarks to a "four-wheeler," which has answered his single whistle, "When we want you we will send you a post-cab."

The four-wheeler holds its own better than the hansom for the present, as it possesses greater capacity for carrying luggage. But it also is menaced by the doomsday which is overtaking its two-wheeled competitor, and as motor-cabs multiply, it, too, must be displaced. The change has already brought many hardships to individuals. Cab-owners find that their plant is practically worthless, and some remarkable figures as to the prices which hansom owners fetch are given in our columns to-day. Seven motor-cabs, for example, which cost £75 each, were sold the other day for £1. It is not only the proprietor who has suffered. One mechanically-propelled vehicle will do the work of two or more horse-drawn cabs, and thus the ranks of the unemployed may be temporarily increased.

This will be regretted by all, as the public, notwithstanding its occasional criticism, is well aware that the London cabman is generally a good fellow. But the unemployment will be minimised if hansom drivers turn, as they are in many cases doing, to drive the motor-cab. They know the streets and have the required nerve and skill to handle vehicles in traffic, so that to become proficient motor-men they have only to make themselves acquainted with the comparatively simple mechanism of the petrol engine.

It is curious that the introduction of the taximeter which has proved so unqualified a success in the motor-cab has not checked the decline of the hansom. There it has been a signal failure, perhaps because of the antipathy of the driver. Even in the motor-cab it is not yet absolutely impeccable, though its variations are met, so far as our experience shows, with indifference or numerical.

But the general effect of the change in the cab industry has been to confer a great benefit on the public. The congestion of traffic has been much diminished by the rapid pace at which the vehicles now move. Distances, as measured in time if not in cost, have diminished. The four-mile radius is no longer a terror, as it does not concern the motor-cab. From the sanitary standpoint it is a distinct gain that the number of horses using the London thoroughfares has perceptibly decreased. Yet there will be sentimental regrets at the revolution among those who have become familiar with the hansom. No other vehicle has retained its popularity so long, for it is just seventy-five years since its inventor took out his famous patent.
Nov 12, 1842. Mr John Harper died at Naples on the 18th.

Mr Harper had been, for some time, resident in York, practising as an architect but it was not only to architecture he confined his attentions.

“Possessing an intuitive perception of everything that was beautiful and true in Nature as in art and with a hand prompt to perform the impulse of his mind, he was the most indefatigable and successful sketcher and draftsman we ever knew and his portfolio concealed treasures which his modesty alone has prevented from acquiring that public appreciation which they deserve”.

In the early part of the year he had proceeded to Italy in prosecution of his favourite pursuit. At Rome he was seized with fever from which he rallied sufficiently to proceed to Civitavecchia and then to Naples.

He was 34 years of age and unmarried. Harper’s brother lived in St Leonard’s Place and had a good collection of pictures.

Extract from White’s Directory for 1840.

On July 10th, 1839, in the presence of many Bishops and clergy of the Catholic faith and several of the nobility & gentry of the county, the church at Everingham was opened. It is on the plan of the most ancient cruciform fabrics, 105 feet long and 30 feet broad exclusive of the transept, one end of which is the sacristy, the other a private chapel. At the West end is the anti-chapel over which is the tribune or gallery and at the East end is a semi circular sanctuary, containing a beautiful altar of the richest Italian marbles. The whole is lighted from the roof which has a rich panelled ceiling, resting on Corinthian columns and pilasters, with an elegant entablature, and having between them niches and panels for statues and basso-relievos. The entrance front consists of a centre and two wings, the former having a bold and lofty arch enclosing the doorway and above it a massive pediment and frieze in which is the dedicatory inscription “To the Blessed Virgin and St Everilda”. On each side of the centre door are large pedestals on which statues will be placed; and the doors in the wings are decorated with sculptured angels, etc. The whole edifice reflects the highest credit on the architectural skill of Mr John Harper of York; but the statuary decorations (now in progress) are by Signor Bozzoni, an Italian artist of considerable merit and pupil of the celebrated Vinelli of Rome. They consist of statues of the 12 apostles and four of the martyrs, and of 18 basso-relievos, representing incidents in the life of Christ.

Architects.

John Harper, 10 St Leonard’s Place (York Directory, 1828).

A dear friend of Etty, the painter, who highly appreciated his talent as an amateur artist. He considered his sketches “of the first rank”. Portfolio Papers, pg 88.

AD.1842. He was on the first committee of the York School of Art and died in Dec. 1842.
In the York Directory of 1838 is Edw. Harper, Attorney of New Street, house St Leonard’s Place, therefore he will be brother to John Harper.

In the *Marriages in York Minster*, 1746, May 10, Joseph Harper of St Giles was married to Elizabeth Gawtry of Stockton.

1844, he was architect for St Peter’s School, Clifton, a Roman Catholic Church at Bury, Lancashire. York Book, 1894, pg 20.

1836 he restored outside of All Saints, Pavement.


**Old York Architect:** Peter Harrison.—Peter Harrison, architect, is said to have been born at York, 1715. He was the son of Thomas Harrison. He went early to New England, where he produced the finest types of churches and public buildings in the colonies, c. 1750. Though of the first importance in American architectural history, very little seems to be known of him. Tradition connects his name with Vanbrugh—it is reported carelessly—but he may have had a hand in completing Blenheim Palace. Information concerning his family, early training, and English works will be very gratefully acknowledged.—Samuel F. Batchelder, *Old Cambridge, Mass., U.S.*

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Rawstone, Architect. Had his office in Judges Lodgings, and who built the New Street Methodist Chapel in 1805, being calculated to contain upwards of 2000 people. It is built of brick and its dimensions are 66ft x 54ft. The style is Doric. It was the third Chapel built for the Wesleyans in the city and was opened Oct 13, 1805. The date of its erection is on the front of it. Hargrove *History [of York]*, pg 409.

Albion Street Chapel, Skeldergate, built Oct 16, 1816.

Fred. Bell, son of Bell, druggist, St Sampson’s.

Was a subscriber to the Art Society in 1850. Mentioned in Bohn’s *Directory*, 1859.

He drew 10 panels of the West Window which were published, also a head from St Mary’s, Castlegate.

He painted a water colour view of the Priory Gateway which hangs in the Merchants’ Hall, small room, also N Transept, York Minster.

One of his principal works was the restoration of St Sampson’s Church which was very carefully carried out. The Pulpit is of excellent design of late decorated style.

He was a clever sketcher and good herald scholar. He designed the Arms of the Merchants’ Company over the entrance doorway, the carving done by Mark Hessay (who told me it).

He must have had a partiality for old stained glass as there are several plates published of which he has been the craftsman. He drew the cartoon for the window in the Guildhall*. Two quarto plates from West Window, York Minster, engraved by J.H Le Kreux. One medallion from the Chapter House window. *Glass executed by Messrs Hardman.

He made a drawing of the lower half of the window at Acaster Malbis engraved by Le Kreux for Weale’s *Stained Glass.*
There is a water colour drawing of the Gateway of South Aisle of Minster, very carefully executed both in drawing and tint. Exhibited in *Old York*, exhibition in 1838. In possession of Merchants’ Company.

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[The following is crossed through]

Born Oct 14th, 1788, died August 23 [May 23, see York Cemetery records also see below] 1868 aged 79. Grave in Cemetery 1st to right as you enter. [Grave No 8702].
In 1814 he built the Lendal Chapel, 56ft x 54ft, at a cost of £3000, for the Independents, who had previously held their services in a small chapel in Jubbergate. Hargrove *History of York*, pg 450.
In 1816 the Quaker Meeting House was built by Messrs Watson & Pritchett, capable of accommodating 1200 persons. Ibid, pg 219.
In 1813 Pritchett & Watson built the St Peter’s School in Minster Yard.
In 1828 he appears in the firm of Watson, Pritchett & Watson as architects of the New Savings Bank building in St Helen’s Square.
Pritchett made a drawing of Rawmarsh Church, litho’d by Monkhouse.
In 1842 a Mr Pritchett appears on the Committee of the School of Art. He was on the local Committee of the Archaeologists Meeting.
He had an office in Lendal opposite the Post Office where he carried on his business with a son in the same profession but who, afterwards, removed to Darlington and from there designed and carried out the building of Fulford Church.
Prior to the year 1673, the Society of Friends had held their meetings at the house of Edward Nightingale, an eminent grocer in High Ousegate.
He was a pupil of [James] Medland of Southwark and, for two years, in the office of D.A. Alexander. Commenced practice in 1812 in London but in 1813 joined Watson in York, who was the successor to J Carr, when they designed & built the Deanery & Residence, St Peter’s School (afterwards used as the School of Art), the Savings Bank, St Helen’s Square, new front to the Assembly Rooms, Lady Hewley’s Hospital, the Court House and gaol at Beverley.
AD1838, St James Church at Meltham Mills, Huddersfield.
Mr Pritchett died at York May 23, 1868, aged 80. [aged 79]. He left two sons who followed the same profession. Their office was in Lendal upon the same site as the present office of Fowler Jones, Esq. See *Builder*, Vol 26. 406.

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[The following is crossed through]

The first plan for the Residence consisted of four separate houses for each of the Canons but when the foundations of the buildings had been carried as far as the ground level this arrangement was abandoned and a new plan made to make it one house as at present.
Also, as there was a considerable amount of lime stone which had been deposited behind the Minster during the building of it and which had to be removed to make way for the Deanery & Residence, a lime kiln was made on the ground near the walls behind the new Residence and the lime burnt for building purposes. The arch still stands in the Residence Garden that was used as
an entrance to the lime kiln. Told me by Mr Wm Monkhouse whose father was the Dean’s gardener.

He lived in the house attached to the office in Lendal until he removed to St Mary’s. Mr Pritchett lived at No 15, St Mary’s until he died. He built the house at No 23 in which Mr Edwin Moore, the artist, lived for many years.

1866, Fulford Church built by Pritchett & Son. Vide Arch. Journal, 1866.

1855, J P Pritchett resigned the Secretaryship of the School of Art.

Mr Pritchett planned the York Cemetery.

Jan 4, 1831, Mr Pritchett dissolved the partnership with Mr Watson and intends carrying on, on his own account, at the office, 13 Lendal.

The South West tower of Llandaff Cathedral was built by Mr Pritchett, in conjunction with Mr J P Seddon, in a somewhat Northern French version of First Pointed. [This should be John Prichard, not Pritchett. Prichard was the diocesan architect].

[End of crossing through]

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Pencil drawing of Etty’s front in possession of H J Ware, Esq.
See acct of him in Scraps, No 1, pg 142, 123.
Etty’s house “Frog Hall”, see pg 123 Art Scraps, Vol 1.

William Etty. Born Mar 10, 1787 in the house, No 20, Feasegate. His father was Matthew Etty, a miller (York Directory, 1787) and his mother kept open shop for gingerbread. John Etty [John was William’s brother], wholesale gingerbread baker. Directory, 1823. The house existed in 1855. Etty’s mother came from Hayton, nr Pocklington, and was well connected.

Educated at a school near Pocklington, i.e. Hayton, and, afterwards, apprenticed to a printer at Hull where for 7 years he led a life of slavery, not having Sundays for rest. His apprenticeship ended in Oct 1805. He was now free to follow his bent and he began by copying prints or plaster casts which he went to copy at Gianelli, an Italian.

Towards the end of the year he made a drawing of Cupid & Psyche from the antique which was shown to Opie. In 1807 his uncle paid 100 guineas for a years tuition under Sir Thomas Lawrence. In 1816 he went abroad. On his return he exhibited in the British Gallery & the Academy although his 1st picture, sent to the latter, was thrown out.

In 1822 he again went abroad and copied the old masters. Returned in 1824 at 37 years of age. Took a studio in Buckingham Street on a lease of 21 years at £120 a year.

1827, made a member of the Royal Academy.

1829, sold the Judith to the people of Edinburgh at £105 on condition he had the same price on the order for two more. Offered to York. Painted the set in 1827 – 1831. Will. Smith’s Old Yorkshire.

His mother died this year. Mr Flower, who christened Etty, read the burial service.
The burning of the Minster was another great calamity to him.

Elected Associate of the Academy 1824.

Painted Pleading for the Vanquished in 1825.
1830, aged 43, he went abroad for the 3rd time and unwittingly became a witness of the French Revolution. “He visits the studios of the principal painters and has strong prejudices against French Art”. He was back again and mused upon a stormy controversy about the removal of the Minster Screen.

The painter’s conservator’s spirit in all that related to York antiquities was “roused again by the conduct of the York Corporation who, in 1831, wanted to destroy Bootham Bar” but Etty and others interfered energetically to save it and subscribed £300 for its repair. *Destruction of Bootham Bar, pg 78. [Life of W Etty, RA, Gilchrist, pg 342/3].*

Micklegate Barbican removed.

In 1826 the Barbican of Micklegate was removed, to the great grief of Sir Walter Scott, who declared he would have walked from Edinboro to York to save it. In 1835 he had a scheme for painting some important picture for York but it came to nothing. There were only eight supporters of it and they private friends. York was certainly not the place in which any considerable number of persons could be found to whom Art was a matter of interest or who could understand Etty’s devotion to it.

The Strays to be sold.

In 1838, although he was suffering from a distressing cough, he used all his influence to prevent the sale of certain open common pastures called the Strays.

1838, he lived at 17, Blake Street (York Directory).

1840. The 2nd fire at the Minster which, when Etty heard of it, he burst into tears. In Sept. he visited the Belgian galleries to study Rubens.


1845. He came to York by coach and bought the house in Coney Street Churchyard for £1100, where he was soon occupied with the Joan of York. He finished the three in 1847, (see notes in MS on the sketches in possession of Mr Anderson).

In 1848 he presided at the School of Art and gave the address in the New School, and was requested to give a series of lectures. Vide School of Art Report.

1849, all his works were exhibited in London. He left his niece the house in Coney Street with £200 a year but all the remainder of his fortune he bequeathed to his brother Walter. See Portfolio Papers by Hamerton.

Notes from memory by him.

Madame Wharton and her husband were also his models when they were in York with their troupe. “May” was his great male model, one of the finest men. He was the model for Eckford Lauder’s *Christ walking on the Sea*.

One of his models, when in York, was Miss Mary Spurr, one of two sisters whose brother, John Spurr, was a notable druggist at the corner of Aldwark, near Monk Bar. Her portrait, painted by Etty, is in the possession of Mr Brightwell of Coney Street. The life studies he painted in York were purchased by Mr Hudson, Ousecliff, A Smithson, and a few others. Some of the best passing into the hands of Mr Acton, the auctioneer. Whilst he painted also at the School of Art with a select few of the students and Mr Patterson the Master, on one occasion the model failed to come but Etty did not waste an evening. He took the celebrated torso, placed it in position,
explained how it might be in the original pose and commenced a sketch of it, which he completed at one sitting. His method is described in "His Life" [Life of W Etty, RA, by Gilchrist] but from an eye witness, who

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related it to me, he sketched the form in umber with his brush, touching the salient points first with a well marked dot. He then laid in the shadows broadly with the same umber tone as a glaze — strengthening in the shade side and reflexes with vermilion & Indian Red and using an iron grey for some of the cool parts, fitting in the background with a lake red before he laid one particle of body colour – he then prepared a few tones and swept them boldly on with large brushes and used a thumb to soften the edges. A very few touches were required more to complete a fine study.

He was a very tender hearted man and had a horror of seeing even a dumb animal in pain. He had received a gift from a lady of a living monkey which he kept in his house, but the animal played such pranks with his painting materials and sketches that he asked his Janitor – who was his factotum – to destroy it and suggested poison. The fatal dose was administered but did not take the effect anticipated for in lieu of the monkey laying down and giving up the ghost it commenced to perform the most remarkable gymnastics all over the painting room to the great horror of Mr Etty but convulsed the Janitor with laughter but, ultimately, the poison did its work – not before Mr Etty kept calling out Oh! look there or Oh! look at it Willison. This monkey figures in some of his sketches.

When his evenings were not otherwise occupied than with his paintings or his friends he would drop in at the School

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and take a walk round, invariably giving a word of encouragement to some boy or other who showed signs of industry and skill.

In the 1866 Exhibition in York the following pictures were exhibited:
No 8, Portrait of the late Jas Atkinson, Esq.
No 96, Lady Macbeth
No 103, A Study
No 125, Judas
No 140, A Sketch of a Scribe
No 174, The Three Graces £1050
   Cupid & Psyche
No 764, The Annunciation, The Assumption, The Entombment
No 867, St John in the Wilderness.

In 1842, April 4, he negotiated the opening of the York School of Art at a meeting held in the Council Chamber. A vote of thanks was proposed by W Matterson to W Etty, RA “for his persevering exertions to promote the progress of his native city in the love of Art”.
Aug. 25, letter from Mr Etty to state that casts had been sent off and that a master would be sent down early Sept.
Sep. 21, 1842. Meeting of the Committee with W Etty present at it.
1845. He gave a prize, for the best five most tasteful compositions of wild flowers & grasses of Yorkshire, in body or water colours, of 2 guineas and another 2 guineas for the best design for a stained glass window in which Figure shall be introduced, the window being 3 lights and of the Decorated Period. The latter prize was obtained by Jas. Walton, Mr Etty being present.
In 1848 a Resolution passed that it is the “earnest request of the Corporation that Mr Etty deliver some lectures”.

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Nov 12, 1848. Resolution that Mr Etty’s proposal to hold a life class be carried.
Dec, 22, Mr Etty addresses the Annual Meeting.
Jan 18, 1849. Mr Poynter visited the School and saw that Mr Etty attributed his early taste in Art to the opportunity of seeing casts from the antique, kept on sale at a modellers’ shop and it is a significant fact that the town should have such a shop at that period.

1851. In Feb. of the year several oil & charcoal sketches were presented to the School by Walter Etty Esq., brother of the late W Etty RA.
A portrait of Mary Spurr (his model) was painted by Mr Etty as a gift to her. It represents her reclining in a chair, clad in a yellow silk dress with full sleeves.
It is in the possession of her brother-in-law, Mr Brightwell, who, at present, is living in Coney Street, when I saw it. August 30, ’94.

In the Vestibule of the Philosophical Society hang two portraits, one of John Brook, the Solicitor and a dear friend of the Painter. The other a portrait of Jas Atkinson, President of the Society in 1857 and presented to the Society by his daughter, Lady Charlton.
His fine picture of Pluto & Proserpine was exhibited at the York Fine Art Exhibition.

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T[homas] Banks told me that the address given by Mr Etty caused much sensation and offence. Mrs Hudson, the wife of the Railway King, was present and was shocked at his remarks.

1835. Etty “had a scheme for painting some important public picture for York but it came to nothing. There were only 8 supporters of the scheme and these were all private friends. York was certainly not the place in which any considerable numbers of persons could be found to whom art was a matter of interest or who could understand Etty’s devotion to it”. Hamerton, Portfolio Papers, pg 84.

1845. He began the Joan of Arc, which he painted at the house in Coney Street Churchyard, which he had bought for £1100. This house he left to his niece and £200 per annum, the residue of his money was left to his brother, Walter.
This year he exhibited Aurora & Zephyrs, Cupid interceding with Venus for Psyche, A Flower Girl and a votive offering in the Royal Academy. The critic adds that he had copied Titian’s Venus in the front figure of the first named. Builder, Vol 3, pg 248.
An autobiography by W Etty appeared in the Art Journal, 1849. He said that if his works were all put together they would cover the walls of Westminster Hall.

1845. Mr Edw. Bannister of Hull advocated the forming of a School of Art in that town. (Builder, Vol 3, pg 106.
Etty’s portrait, an excellent lithograph by John Sutcliffe and painted by W Monkhouse, was published by R Sunter. M Ware bought 12 copies at Sunter’s sale.
Etty's famous picture, "The Choice of Paris," which was painted for Mr. Gillott, of Birmingham, was sold the other day at Christie's for £430 10s. At the Gillott sale in 1872 the work brought £850 10s. The picture, which is a large one—seventy-eight by fifty-seven inches—was suggested by the Rubens, on the same subject, in the National Gallery.

DEATHS.

July 1894.

ETTY.—On the 23rd inst., at the Mill, Huntington, Charles Matthew Etty, aged 76. Nephew to William Etty, R.A.
York Musicians.
The following played in the orchestra at the Great Festival in York Minster.

**Violins.**
Allen
Hardman
Hildryth
Jackson
Potchett

**Violas.**
W Hardman
Hardcastle
Kilvington

**Violincellos.**
Knapton
Scruton, Jun.

**Clarionets.**
Robinson
Walker

**Flutes.**
Hanson
Peacock

**Hautboys.**
Scruton

**Horns.**
Wielandt
Whitely

**Trumpets.**
Farrer

Assistant Conductors
Mr Philip Knapton
Mr John White

In 1818, Roman Catholic Church in Blake St, erected 16 years previously, a musical High Mass accompanied by a very sweet and full toned organ over which Mr Robinson presides. Hargrove *History[of York]*, pg 47.

Sims Reeves, Braham & others have sung in this Church, Alfred Novello who was with Mr Robinson 1823. The Concert Room was built to accommodate 1,700 with a gallery for 400. Foundation stone laid by Will. Dunsley, Lord Mayor, 1824.

Dr Creser.
Son of John Creser, house painter, who for many years was in the employ of Mr H Perfect and who was a very good singer. He officiated as Parish Clerk at St John's, Micklegate for a period of…… years and was invariably a member of the chorus at the Philharmonic Concerts.

William Creser, born Sept 9th, 1844.
(His son) entered as chorister in the Minster in …… and passed through the usual training but did not attain to any distinction as a solo singer. After leaving the Cathedral Joseph Barnby was his teacher of the piano. He had the organ at Holy Trinity Church and was, shortly afterwards, appointed organist of St Paul's, Holgate.
Leaving York he went to St Andrew's Church, Grinton in Swaledale, where he lived for 12 years and devoted all his spare time to study. In June 1869 he went up to Oxford and passed the examination for Bach. of Music and Fellowship of College of Organists.
1875. He was appointed organist and Choir Master of St Martin's Church, Scarborough.
1880. He passed the exam for Dr of Music at Oxford.
1881. Through the interest of Dr Gott he was appointed organist of Leeds Parish Church and, during the time he lived at Leeds, he composed the principal part of his composition.
1883. He married Miss Amelia Clark, a contralto.
1889. The Leeds Musical Festival Committee commissioned him to compose a cantata, *The Sacrifice of Freia*, which was performed at the Triennial festival.
1891. He obtained the post of organist at the Chapel Royal, out of 249 candidates.

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1882, Jan 21. If Dr Creser would not beat time with his foot the music would be more effective. That foot was an awful nuisance at the Church Institute Soiree.

In 1855, June 12, organ recital at Leeds Parish Church.
Andante in F sharp minor, J S Wesley.
Pastoral Chorus, Berlioz
Canzonel, Chopin
Pastorale, 1st Toccato, Alex Guilmant
Overture Esther, Handel

*York Gazette*, July 18, 96

The musical programme for the coming Royal marriage will include marches for the various processions, a Psalm chant by a British composer (probably Goss), and a short choral by Dr Creser, before the Archbishop’s address. One of the marches will be the bridal music from *Lohengrin* which is now heard at almost every important wedding, despite the sinister associations in Wagner’s opera. Another will be the “Royal Guards” march, for many generations appropriated by the Grenadier Guards, although musicians will recognise it as the triumphal march in Handel’s *Scipio*. Last of all, of course, will come Mendelssohn’s *Wedding March*. The music will be under the direction of Sir Walter Parratt, the Queen’s “Master of the Musicke”.

[Cutting, no date]

Dr Creser of Leeds has been asked by the committee to compose a musical work for the next Leeds Musical Festival. The success of Dr Creser’s Mass promises well for the work to be produced at the festival.
THE SACRIFICE OF FREIA.

by Dr. William Creser.

This cantata has been written specially for the Leeds Musical Festival to be held next week. The story, descriptive of a sacrifice to Freia (a goddess worshipped by the early Britons) is from the pen of the late Dr. Heisser. Dr. Creser's setting is clearly the work of a sound musician, and worthy of the rendering it will doubtless receive at Leeds. It is evident that much depends upon the orchestration of this work, therefore we refrain from detailed criticism until after the performance, which we look forward to with the greatest interest. Suffice it to say that "The Sacrifice of Freia" promises to prove one of the successes of the Leeds Festival of 1889.

EVENING CONCERT.

THE "SACRIFICE OF FREIA."

The evening concert, with its varied and interesting programme, fulfilled expectation and drew a crowded audience, whose attention was, in the first place, directed to Dr. Creser's cantata, the "Sacrifice of Freia." Our readers have already been made acquainted with the nature of this work—the scope and character of the libretto, the method upon which the composer has based the music, and so on. Assuming the information to be still in mind, we have now to discuss a little more of the manner in which the "Sacrifice of Freia" stood the test of performance. What is unfavourable had better be said first. There can hardly be a doubt that Dr. Creser would have written a more pleasing and popular cantata had he limited his representative themes to the smallest possible number consistent with using them at all. As it is, their number is in the way, while the composer's thoroughness in employing them certainly lent him a good opportunity of writing an effective piece of sacred music! Instead of the present compilation, Dr. Creser, furthermore, is not in every case careful to avoid repetitions of melodic and harmonic progressions, for which no adequate return is made. This, however, belongs to the style in which the cantata as a whole is written, and the style—and Dr. Creser's consistency therewith—should be blamed. For the rest, we do not see much reason to be adversely critical. The composer certainly keeps attention alive with bright and cheerful ideas, intelligible expression, and frequently melodic charm, not to say originality. Among the numbers admired last evening were the introduction, "Gods of Beauty," opening with a theme reminiscent of Wagner's "Ring;" the vigorous Chorus of "Warriors;" the Maiden's song, "Poor and Meek;" and the very characteristic final. On the strength of these alone the cantata passes muster as a worthy contribution made by local talent to the Festival scheme. At the same time, Dr. Creser will understand that he must do better on the next occasion. The performance, conducted by the composer in person, was unexceptional; principal vocalists and chorus striving with a will to set the work off to best advantage. Miss MacIntyre, Mr. Lloyd, and Mr.

A group of miscellaneous vocal and instrumental pieces followed the "Sacrifice of Freia," including the "Fibich composed by Dr. Mackenzie for Semi- Barattot. Our judgment of this work, as expressed some days ago, was more than justified by the closer acquaintance with a performance involves. It is a brilliant and clever piece, full of quaint Scottish character, made eloquent by attractive themes, and adjoined to become a favourite with violinists who can muster its difficulties. To Semi Barattot there are no difficulties, and playing with superb facility, while Dr. Mackenzie himself looked after the orchestra, he successfully started the one instrumental novelty of the Festival upon its career. Both composer and violinist were loudly applauded. The turn of the orchestra alone came with Spohr's "Consolation of Sound" and Gounod's pretty pastoral, "Mirelle," both being performed with the utmost care for detail. There remains only to state that Mr. Alfred Broughton, who was warmly received, conducted a fine rendering of C. H. Lloyd's capital pastoral, "The Rosy Dawn;" that Miss MacIntyre made the "hit" of the evening with Beiz's "L'altra notte," which was vociferously cheered; and that Mr. Lloyd sang the "Meistensinger" Trial Songs as he only can. Semi Barattot's second contribution—an Aria and Mise Continuus by Raff—moved us not less than the first of the Fibich.
Amongst his other compositions are
*Miciah*, an oratorio.
*Eudora*, a cantata, the libretto being adapted and arranged from Mrs Heman’s *Bride of the Greek Isles*.
*St Elizabeth’s Song* and
*Through the Twilight Peace Perfect Peace*, anthem composed and performed at St James on the death of the Duke of Clarence.

At a Chamber concert at the Philosophical Hall, Leeds, several of his pieces were performed including a trio and quartet for stringed instruments. See *Musical Herald* for acct of his works at Leeds Church, pg 492.


Adapted the Minster organ with lengthened *trackers for the purpose of the Great Festival of 1823. Vide Crosse [An account of the grand musical festival held in York in September, 1823]. See further extract in Reporter’s Book, pg 84.

* The additional trackers were 125ft long, which was a bold undertaking to accomplish in those early days of organ building. Bellerby’s *Guide to York, 1825*.

The centre part of the Nave had accommodation for seating 1600 and the side aisles for 1400 people and a gallery from the 2 Westermost pillars to the West Window with accommodation for 33 seats.

1824. He added to the organ at Beverley Minster which was built by Snetzler in 1767, at a cost of £717.00. He added pedals and new bellows. Vide Allen’s *History of York*, [Vol 2], pg 152, also Poulson *History of Beverley*.

Snetzler built the organ at St Mary’s Lowgate, Hull, in 1755, “and is said to have the finest trumpet stop in existence”, (vide Hull Directory 1838).

1822. He erected an organ at Howden Church at a cost of, with additions and improvements, about £500. (White’s Directory, 1840).

Snetzler built the organ in All Saints, Pavement but it was altered by Ward. Vide *York Guide*.

A violin maker named Andreas Eberhard Ohman worked with Mr Ward and, apparently, made violins. I saw one with his label inside at Noyes in Clifford Street. Considered a good tone, July 2, ’96.

Built the organ at St Martin’s, Micklegate, also St Michael’s, Spurrriegate and at St Saviour’s, 1850.

Ward was at the close of his career, 1844.5, when Denman first came to York and attached himself to Postill.

Had a good collection of pictures but by injudicious purchases without knowledge it brought him into trouble, causing him to lose much of the money he had made, (told by Denman).

He restored the pictures in the Merchant’s Hall (personally) during the Wardenship of Mr Pape, who got him the order.
York Musicians.

Rev Ramsay L’Amy.

Came to York as Minor Canon in the Cathedral where he officiated and gained great popularity among the elite of York by his pianoforte playing, in which he excelled. A close friendship sprang up between the Rev G Trundle and himself and, both being batchelors and musicians, fond of drawing room society, they were like a leash of greyhounds, seldom apart, even did this closeness and attachment go as far as taking lodgings in the same house near the Minster.

From time to time the health of the former failed and his mind showed signs of weakening, but a change of scene was recommended and he returned again to his vocation, apparently much improved. He had, by lodging at the house of one of the choristers’, formed a strong liking for the man and made a kind of pet of him, taking him about wherever he went when not with his bosom friend, which resulted in spoiling the man and causing him to lose his post as songman.

About this time L’Amy left York, but had previously composed…….

…….several light and brilliant pieces of music and, after staying away a lengthy period, again returned, but in the meantime had resigned his appointment at the Minster and now appears to devote himself to music exclusively.

[The following is crossed through]

York Minster Music etc.

1575 For furring of the choristers gowns 4/- Vide Fabric Rolls, [Surtees] pg 137.
1697 Feb 10, Thomas Wanleys organist of this Cathedral & Mrs Mary Harrison of par. Belfrey’s. Register of Marriages in York Minster.

Thomas Wanleys died Feb 2, 1711 and is buried in Belfrey Church.
Thomas Preston, a relative of Wanleys wife was organist of the Cathedral.
[End of crossing through]

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Extract from Davies Memoir of the York Press,[pg 189].

1736. A collection of anthems, as they are now performed in the Cathedral, by Thos. Ellway, Master of the Children of the Cathedral. Pub. by Thomas Gent.

A copious collection of Psalms, etc. with a list of the composers by the Rev W. Mason, MA with a Humorous account of the Choir.

[The following is crossed through]
1791-2. Donaldson built St Mary’s Church organ at Beverley at a cost of £3111. 8. 0.

1798. Donaldson, an organ builder at York, repaired the organ at Doncaster built by Harris (who was contemporary or immediately after Father Smith’s time. Vide Crosse [An account of the grand musical festival held in York in September 1823]

[End of crossing through]

See MS No 2, pg 209 for item about Minster music.

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York Minster.

In 1821, with Matthew Camidge as organist, who was a youth officiating for his father (Vide Poole & Hugall [Guide to York Cathedral, pg 208]) [it became “the largest and most complete instrument in Great Britain”].

The choir was composed of 8 men & 8 boys.

                John Wilkinson, head boy
                John Ingham
                John Ledger
                Kenwood, Tenor
                Tom Watson
                David Barker
                Tom Firth

On the Cantori: Rich Cooper, lived in Patrick Pool
                Lee, base
                Buckley, tenor
                Lambert

Kenwood was considered the finest tenor in this part of the country. John Ingham had been Trumpet Major but held the post of Parish Clerk at St Maurice’s Church in 1780 and preferred from there to St Michael le Belfrey.

David Barker was the father of Jonas Barker who was, after, a songman, as also John Wilkinson, the head boy, who became an alto singer, his son following on as a chorister boy.

It was the custom then for the organist to choose the chants and deliver a paper to one of the boys’, who again passed it along to the choristers. Rev Beckwith, who had the living of St Mary, Bishophill, was the first to introduce a program for the music.

Previous to the fire in 1829, the Litany desk was large enough to accommodate two persons* and on the two……

*This desk is, I believe, stored away in the lumber room.

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......... occasions when Litany was said, for it was said but twice a year, a songman used to go in to the desk with a Vicar to intone it. This customs still prevails at some of our English Cathedrals. Related to me by Mr John Brown, who was a choir boy and man in the Minster at the time.
For full account of the composition of the organ up to 1840 see Poole & Hugall [Guide to York Cathedral] or Crosse’s account of the Festival, [Account of the grand musical festival held in York in September 1823].

The only organs in York were two, one at St Michael le Belfrey, which came from the Papist Chapel at the King’s Manor, but previously from Durham, as the arms upon do show (says Drake, pg 377, Vol 2).

The other at All Saints Church, Pavement, built by Father Smith. (A).

When Drake wrote his book in 1785 he states there was only the organ in Belfrey Church.

It was customary for the Clerk, (who was often a singer from the Cathedral) in the Parish churches, to give the pitch with a small pipe, very often sounding the note the tune commenced upon rather than taking the pitch.

(A). Father Schmidt, or Father Smith, and his 2 nephews, erected the first organs in England after the Reformation, one at the Temple Church, one at St Mary Axe, one at Trinity Church, Hull, which had 20 stops and was, originally, intended for St Paul’s Church.

John Tomlinson of Blake Street played the organ at St Helen’s Church in 1844. Ent. to York Music.

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Thomas Bridgewater.
Composer and organist of St Saviour’s Church, York. His services were often performed in the Cathedral and his ballads were much admired. He died Jan 6, 1831. Vide York Musicians, No V.
Presided at the piano at the concert given by Mrs Peter Atkinson, July 23, 1830.

John Lambert.
Chorister of York Minster in 1838, lived in Marygate.

William Allen.
Dancing Master of St Leonard’s Place (Directory 1823)
Charles Noke.
23 Petergate, Ditto.

Charles Allen.
Violinist and teacher of dancing, lived in St Leonard’s Place and was an accomplished player, often acting as a solo player at the principal concerts in the city. Also gave several concerts for a string band, which he conducted, added to the usual solo and part singers.
His father was an excellent notarist and played in the orchestra of the great Festival in the Minster.
1842, Oct 15. An advert appeared in the York Gazette:
A Card ----------Dancing
A report having been circulated that Mr Noke had declined giving lessons, he begs to inform etc., that he continues to attend his pupils and give lessons in the popular “Scotch dances” etc.

G Rougier.
Composed a Notturne dedicated to the Lady Mayoress. (He was the comb maker).
1770. Thomas Haxby.
Musical Instrument maker. See MS, Vol 1, pg 88a. He rebuilt the organ in Belfrey Church after it was brought from the Manor Chapel. See Dean [Purey Cust's] Organ Book, pg 10.

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York Minster Organ.

1866.
A gas engine was exhibited at the Fine Art Industrial Exhibition by the “Gas Engine Co” and was of half horse power, working smoothly and with but little noise, which attracted the attention of Dr Monk and some other members of the Cathedral who were interested in finding out a better motif power than the Hydraulic which was then in use, with the result that it was transferred from there after the close of the Exhibition and fixed in its present place where it has worked itself out and soon to be replaced by a better. It was the first ever exhibited and used. Feb 16. 94
After the organ had been remodelled under the direction of Dr Monk, and his coterie, & Hill, (Hill is a native of Spilsby, Lincolnshire. Vide Arch. Journal, 1879, pg xiii) they soon found that a great mistake had been made by taking out the 32 ft pedal and some of the metal pedal pipes. The trumpet stop was introduced shortly afterwards and placed in front of the organ, which provoked more mirth than harmony by reason of the cannonading effect they produced. Since that time they are less discordant but still highly objectionable as there is no real unity between them and the choir or swell but have still the same jerking out the notes. This trumpet addition also failed and it has been discovered, by a late tuner, that a diapason stop had been smuggled in and fixed without the knowledge of those in authority – which stop was fixed by night. Told by Hopkins to Wilson, (Verger) then to me.
The organ still remains……

Pg 29

……lacking depth – making the words true which appear in Poole & Hugall’s work “the vast space of York Minster will absorb a sound and reduce it to softness which would almost crack the tympanum of the ear in the Birmingham Town Hall.

Pg 30

About 50 years ago it was one of the tricks of the singing boys to chant the tune of the Psalm to impromptu conversation, which they managed so cleverly as to escape detection, but when found out they were committed to Peter Prison where they were set to the work of breaking so much scouring stone as a punishment and, as they were set to work just within the grated gate, other lads could go near and see or talk to them when “Dewse”, the Warden, was out of sight, he being a terror to all lads. Told me by Barnett who often saw these offenders at work.
At the four o’clock service in York Minster on Sunday, a crowded congregation in choir and nave had the satisfaction of listening to extra music on the great organ of a highly edifying character. Observant of the occasion which had thrown Europe into sorrow and mourning—the death of the Emperor of Germany—the Dean of York, ably supported by Dr Naylor, the organist and choirmaster, arranged for an appropriate in memoriam introduction to the ordinary service. The silver wedding of the Prince and Princess of Wales falling the same time as the death of the Kaiser, the music at the close of the service was in harmony with the joyous occasion. When the choir had taken their seats Dr Naylor played the Dead March from the oratorio of “Saul,” and then the Prussian National Anthem, the tune of which is the same as “God save the Queen.” The dirge for the late, and the prayer for the present Emperor, were impressively played, the congregation standing the while. Mendelssohn’s grand “Wedding March” and the National Anthem were played at the close of the service.

It is said that the words and music of “God save the King” (or, “Queen”) were composed by Dr John Bull (1663 1622), organist, at Antwerp Cathedral, where the original MS. is still preserved. Others attribute them to Henry Carey, author of “Sally in our alley.” The words “Send him victorious,” &c., look like a Jacobin song. Sir John Sinclair tells us he saw that verse cut in an old glass tankard, the property of P. Murray Threipland of Fingask Castle, whose predecessors were staunch Jacobites. No doubt the words have often been altered. The air and words were, some aver, first suggested to Dr Bull by the *Domine Salva* of the Catholic Church. In 1605, the lines “Frustrate their knavish tricks,” &c., were added in reference to the Gunpowder Plot. In 1751 some Jacobin added the words, “Send him (the Pretender) victorious” &c., and in 1740, Henry Carey reset both words and music for the Mercers’ Company on the birth day of George II.

It is alleged that the Prussians heard the tune at Waterloo and appropriated it.

1842, July. Dr Camidge
Concert & Ball
Miss Adelaide Kirch
Miss Ravensforth
M… Weis & Mr Balfe

1842, August 13.
Concert for August 27th
Madame Grisi
Signor Ernest Grisi
Signor Mario
Signor Lablache
Violin, Mr H Hayward
Conductor, Signor Costa

1843, March 4th. Dr Camidge
Concert in Assembly Rooms.

1823.
Matthew Camidge, organist
John Camidge, Musical Director
York Directory, 1823

1843, Feb 4th
Pub. by Subscription
A set of Waltzes by R Hunt
Professor of Music, Blake Street.

1842.
Concert given by T H Tomlinson
Performers:
John Parry
M Thalberg
John Healey, Carver of Beverley.
Made indenture dated April 28, 1741 with the Dean & Chapter to make and erect the pews in the Choir after the designs given. Ent to Cath. & York Artists, pg 263.

Grinling Gibbons, AD1702.
Died August 3, 1721, at his house in Bow Street, Covent Garden.
Thoresby, in his diary, describes Gibbons as late of York and worked with Mr Etty, the Architect, as carpenter (see below). Vide Builder, Nov 22, 1862.
Walpole, in his Anecdotes of Painting, pg 266, says that his birth place is unknown. Vertue records from Murray, the painter, that he was born in Holland of English parents and came over at the age of 19. From Straker’s relating of the stories, that his father was a Dutchman but that Gibbons was born in Spenn Alley on the Strand. [Cont. pg 153].

John Etty, Carpenter, died Jan 28th, 1709, aged 75.
His art was great, his industry no less
What one projected the other brought to pass. All Saints, North Street. Vide Drake, [History & Antiquities of the History of York] Vol 3, pg 125.
In the large copy, pg 277, Drake describes him as “an ingenious architect“.
See acct of him at pg 69, MS, No 1.
Thoresby says that Grinling Gibbons worked for him in York, therefore some of the work at such houses as Carr had in hand might show Gibbon’s work.

AD 1700, April. William Etty was married to Mary Tennant in York Minster. He was a carpenter and one of the City Chamberlain’s in 1716. Cath. Register, Archeo. Journal, Vol 2, pg 121).
William Etty, RA was no relation of this family.

John Etty, Carpenter,
who lies buried in All Saints, North Street, was really an Architect, then called by the name of carpenter.
Thoresby says that Grinling Gibbons passed many years in York and worked with Mr John Etty. Beckwith possesses a painting of John Etty and Marmaduke Etty, a painter. The family are buried in St Helen’s but a John Etty was born in Belfrey’s, May 4, 1690 and was the son of Marmaduke Etty.
In 1738 he was married to Mary Barber of Belfrey Parish. Belfrey Register.
John Etty of North Street was buried in 1721.
1697. John Etty, son of John Etty, limner, was made a Freeman. Surtees Society, Vol 2.
Mr Samuel Carpenter, Carver of this city, died June 27, 1713, aged 53. Buried in St Laurence’s Churchyard. (Drake, [History & Antiquities of the City of York, Vol 3] pg 114).

Thoresby, in his diary, says:
AD1702. Evening, sat up too late with a parcel of artists I had got on my hands. Mr Gyles the famous – est painter of glass, perhaps in the world, and his nephew, Mr Smith the Bell founder. Mr Carpenter, the statuary, and Mr Etty, the painter, with whose father, Mr Etty, Sen., the Architect, the most celebrated Grinling Gibbons wrought at York.

1711, Sep 19. With Mr Carpenter beginning a model of a bust for my honoured father’s monument
1711, Sep 28. Came over from Leeds to see Bust.
1711, May 28. Mr Carpenter’s about the monument as William there.

It is possible that Mr Plows succeeded to the statuary business.
A Mr Carpenter carved the statue of Queen Anne, now in the Leeds Art Gallery.
In St Helen’s Church a Carpenter, Painter, is buried. See acct of St Helen’s Church.
Frances Carpenter, wife of Sam. Carpenter died August 1st, 1739, aged 69. (St Dennis Church).
NB. A Mr Carpentier was a statuary much employed by the Duke of Chandos as principal assistant to Van Ost but, afterwards, kept a manufacture of leaden statues in Piccadilly. Vide Walpole, pg 343.

Some garden statues at Nun Monkton & at Dr Dunhill’s.

Edward Horsley.
Benedict, son of Edward Horsley, Painter, made a Freeman in 1647. See Book 5.
[He] was a painter of some note in York. In 1638 Sir Henry Slingsby says “Edward Horsley, a painter in York, is now painting the lodging chamber above the new parlour in colours suitable to those hangings I have brought to hang it with all. The chimney piece is painted answerable in blew colours”. (Diary 5).

Horsley made his will on Feb 25th, 20 Car. li, 1680. He leaves to his grandson Wm Horsley “a book of armory being a copy of the same booke I bought of Mr Thos. Harrison which cost £15. To my grandchild Edward Horsley all my bookes [commonly called Quaker booke. To my sonne William] all my bookes of armory, written drawne or printed and all my bookes of history and divinitie, the painted pictures in the house, all my colours, working tooles and grynding stones and oyle belonging to my trade, my pockett watch, etc. To Major Walter Bethell my maize ring of gold. Note to [Surtees] Fabric Roll, [pg 120].

1639, Fabric Roll, pg 120.
To Mr Horsley for stryking my *Lord Deputyes coate on the organs, 4s.
*Earl of Strafford.
1634.
He was employed to paint the Skreen & Altar in the Cathedral and paint the Ten Commandments and the Lord’s Prayer and the Creed on this Skreen. It would appear it had been panelled at this time. Browne, *History of the Church of St Peter, York*, pg 310.

An article on the Horsley family in the *Archeo. Journal* by R. Davies. The book of Horsleys appears to be the one in the Minster Library. Horsley Arms, bears & horse.

Ent to York Artists, pg 225. Full acct of Edward Horsley, see Book 9, pg 74.

1693, a survey of the city was made by Benedict Horsley, painter stainer, and hung up in a lacquered frame within the Guildhall.

Pg 31b.

[The following is crossed through]

1632.
Pd to William Slater and Daniell Beacocke, painters, upon agreement, by articles, for couloureinge and guildinge the screene behinde the altar 24£.
To Edward Horsley for joyninge in the same worke and supplying the wants of the first undertakers, 5£.
To Doctor Stanhope, [June 8], 1633 which he had paid to Edward Horsley for worke by him done in the quier, 20s.
More, paid to the said Edward Horsley, [Nov 4], 1633, upon his note for worke done aboute the altar and screene.
[Surtees, *Fabric Rolls*, pg 323].

Pg 32

[The following is crossed through]

In St Olave’s Church are buried Rowland Place, who died 1717, also Francis Place, who died 1728. T Gent’s *York*, pg 185.

Mr Francis Place. Portrait by Murray, (Boyne’s *York Library*).
Was a native of the County of Durham but resided in York the greater part of his life. He was the younger son of Rowland Place, Esq., the head of an ancient family seated at Dinsdale on the Tees. He was intended for the profession of law and was articled, in the early days of Charles 2nd, to an Attorney in London, but in the year of the Great Plague he took the alarm, quitted the town and the desk, which he did not like, and followed a roving life cultivating the arts which were more convivial to his taste and for which he showed great talent.
He soon obtained considerable proficiency in painting, designing and etching and, it is said, that he was offered a pension of £500 to be draftsman to the Royal Navy but he declined it because he could not endure confinement or dependence.
He settled in York some years before Dr Lister published his work on Insects, the plates for which were engraved by F. Place or as the initials are, Mr F. Pl. – the artist and author being upon friendly intimacy. These engravings are excellent with admirable delicacy and elegance which is seldom surpassed.
Dr Lister, in his address to the reader, says “They are exquisitely performed by the very best of our English artists”. Vide *Memoirs of Dr Lister, Archaeological Journal*, Vol 2.

He also engraved a mezzotint portrait of Mr Gyles, the glass painter, and views of the Minster for Drake’s *Eboracum*. His works in mezzotint are said to possess extraordinary merit and are now of exceeding rarity.

[End of crossing through]

Pg 32a

The most remarkable are the full length portraits of Archbishop Sterne and a portrait of Richard Thompson, the engraver, from a picture by *Zoust. They are of such high quality that they are exhibited for special notice in the King’s Library at the British Museum.

*The original painting, and a mezzotint from it, are in the possession of J Bainbridge of Oulston Hall.*

His portraits in crayon were regarded by his contemporaries as “Capital” and his paintings in oil were not less admired.

He lived in a part of King’s Manor in Bootham and in addition to his art of engraving etc., he studied Keramics and set up a kiln and made a superior kind of earthenware. A coffee pot found its way into the hands of Walpole. Vide Walpole, pg 421.

In Mr Thoresby’s Museum was the picture of Mr Henry Gyles, called there the famous glass painter at York, worked in mezzotint by the celebrated Mr Francis Place when that art was known to few others. Bought with other curiosities of Mr Gyles executors.

AD1710, made a hasty visit to Mr Place, the artist. (Thoresby Diary, pg 62). Walpole

He died at the Manor in 1728, aged 81 and was buried in St Olave’s Churchyard. Thomas Place, Recorder of York, died in 1722. See Drake’s Burials.

George Virtue, who made a visit to Yorkshire in 1727, had a conversation with Place, who, he says, had been intimate with Hollar. Davies *Memoirs of the York Press*, pg 112.


Engravings by Place are in the Print Room of the British Museum.

There was a club of virtuoso at York, composed of Dr Martin Lister, John Lambert, Esq., Thos Kirke, Esq., Mr Lodge and Francis Place.

Between Mr Lodge and Francis Place was a close friendship. Continued on Pg 40.

Pg 32b

Mr Place.

Francis Place, a son of Rowland Place of Dinsdale, Co Durham, was an attorney’s clerk in London until 1665 and died in 1728. During some portion of these 63 years he devoted much time to experimental pursuits. His pottery was made at the Manor House.

A few specimens are in private hands. The only extant specimen yet recognised of Place’s was in the Victoria & Albert Museum and was presented by Sir A W Franks. It is a two handled coffee cup, 22 ins high of elegant form. A man named Clifton improved upon Place’s designs and methods and thereby made a fortune. *English Earthenware*, by Church, pg 48.
Two engravings in Drake’s *Eboracum*, pg 331. View of the Manor Shore showing the Hospitium, Water Tower and opposite Postern. Sky is admirable. On pg 332, opposite view taken from Marygate Landing and showing down to Coney St. Church with St Mary’s, Castlegate steeple in the distance.

Pg 33

Engraving of F Place by Barret in possession of Dr Evelyn. Exhibited in Old York [Views Exhibition, 1905].

[The following is crossed through]

Lewis Vaslet

AD1771. Son of Mr Andrew Vaslet, a Frenchman who kept a boarding school for young ladies at the Manor in York. He was, first, an ensign in the army and being stationed at Gibraltar he went from thence to Italy and studied painting. When he returned to England he sold his commission and followed portrait painting in miniature. He succeeded well and painted several of the gentry in and about York. In 1772 he again visited Italy and was there in Dec. of that year. In 1776 he married and settled at Bath. Vide Davies *Memoirs of the York Press*, pg 271.

J. Dawson of York.

Engraved a series of views of the Churches of York, size about 5ins x 3ins. See my collection.

Jas. Grayston.

Etched a plate showing Peasholme Green Bridge, the river and side Tower, printed by T Inchbold in possession of Mr Hook, Pavement.

T. Boys.

A Lithograph of the Guildhall & River, very effective. Large Reels in the front. Printed by Hulmandel and in possession of Mr Hook.

William Parker, Engraver.

Had a daughter who married a Captain Lieutenant Bath. He lies buried South of the altar in St Michael’s, Spurriergate. Drake, [*History & Antiquities of York*] Vol 3, pg 106.

Pg 33a.

[The following is crossed through].

John Haynes.

AD1735. A copper plate printer and engraver, lived in Fossgate. He was originally a schoolmaster but devoted himself to the arts of design & engraving. Two plates in Gent’s work are attributed to him. In Dec 1731 Mr Haynes announced his intention of imprinting upon copper plate a new South West prospect of the city with the platform of the Knavesmire, size 25x19, which was published & dedicated to Sir William Milner, Bart. He made drawings for the greater number of the plates in Drake’s *History & Antiquities of York*, and some of them were probably engraved by him but the artists chiefly employed were W H Toms and J Basire.

A prospect of the Dropping Well at Knaresborough as it appears in the great frost of Jan 1739 was drawn and engraved by him. Mr Gough says that the Society of Antiquaries had a good drawing of St Helen’s Church, engraved by John Haynes, and that in 1744 he was employed by

He engraved the *East View of Hull, Ruins of St Mary’s Abbey & St Olave’s Church, South West View of Scarborough*, for Gent’s *History of Hull*, pub. in 1735. Also 3 views of the Cathedrals of York, Durham & Lincoln for title page of a set of anthems by Ellway, printed by T Gent., 1736

A view of York with the Arms of Sir W. Milner to the left and the Arms of Edward Thompson to the right, dated 1731.

Haynes is not mentioned in Bryan or Walpole

Pg 34.

[The following is crossed through]


Son of John Doughty who kept a shop at the Minster Gates for fishing tackle, etc. He took a great delight in etching and painting portraits and was greatly encouraged by the Precentor Mason, (the poet), who got him to be a pupil to Sir Joshua Reynolds where he stayed for 2 or 3 years. After that he painted for himself in London some little time and copied, always, the style & manner of Sir Joshua. Afterwards he came to York and painted several pictures but, not thinking his merit sufficiently rewarded, he went to Ireland and thence took a voyage towards the East Indies but died on the passage in 1781.

He etched a portrait of Mr Gray, the poet, which is a title page to the edition, pub. by W Mason, MA. See Davies [*Memoirs of the*] *York Press*, pg 281.

Doughty, one of Mason’s protégés, became a pupil of Sir Joshua and a mezzotint engraver of great power. (*Life of Sir Joshua [Reynolds]* by Leslie) [and Taylor, vol ii, pg 356].

Will. Smith in his [*Old*] *Yorkshire*, says that Doughty went to Ireland after being with Sir Joshua and it was in Ireland that he did not succeed, although recommended by Sir Joshua. He then returned to London in 1779 (an error of date if born in 1775 [1737, see top of page]) and lived in Little Lichfield Street, Cavendish Sq. He practised again in his native city and in 1780 set sail for Bengal, accompanied by a servant girl he had married from Sir Joshua Reynolds house. The vessel was captured by the French & Spanish Squadrons and he was carried to Lisbon where he died.

Mr Hemmens in North Street says he has a portrait of Mason, etched by Doughty.

He etched a print of Thos Beckwith, the painter, after J Barrow, also a Miss Naslett [Vaslet?] & Bacon Morrell, Esq after L Naslet [Vaslet]. Vide Beckwith & Smyth, MS, Minster Library.

Pg 34a.

Thomas Atkinson.

A Thomas Atkinson, Architect of St Andrewgate, is given in the York Directory for 1787. See pg 12, this book.

Artist for the plates in Dr Burton’s *Monasticum*:
No 1. *Map of the Parish of Hemingborough*.
No 2. *The Enclosure & Plan of Fountain’s Abbey*.


He engraved a portrait of Robertson, a comedian, about the year 1795. See MS No 2, pg 189.
This Thomas Atkinson was the architect who built the Gateway at Bishopthorpe Palace, of which he also made a drawing for Dr Burton’s *Monasticum*.

A portrait of Frederick Atkinson, date 1801, etched by himself, was exhibited in the *Old York*, No 1095. An engraving of Ouse Bridge by him in possession of the Dean & Chapter.

R Douglas.

Drawing Master, 3 Rosemary Lane.

Oct 1, 1842. Just published, price 2/6. A Lithograph view of Brayton Church, near Selby, from a drawing by Mr R Douglas, Drawing Master. Vide *Yorkshire Gazette*.

Drawing of the 1st Water Lane illustrates Dr Laycock’s report of the *State of York in 1844* engraved and pub. with *Health of Towns Enquiry* by Grandidge & Co, Litho, London.

Pencil drawings exhibited in *Old York* collection, 1905.

*Micklegate Bar, inside view*, a pencil drawing by R. Douglas, Jun. Dated 1827 in the Raine Collection. Steps ascended on the left up to the Bar and returned on to a battlemented gallery. Top of Bar enclosed with a wooden railing. No side arches at all. Apparently changed hands as it is exhibited in *Old York* by Edmund Jones.

Another of *N E View, Micklegate Bar* as it stood in March 1827, by R. Douglas, Jun. Is in possession of Dr Evelyn.

Collins.

Author of *Art Foliage*, lived in York and was a native. So says G[eorge] F[owler] Jones, architect.

Pg 35.

In 1797, Messrs Prince & Prest established a flint glass manufactory and glass cutting at Fishergate. Vide *York Guide*.

[The following is crossed through].


He is styled as “Optician, glass cutter and stainer of College Street”. Mark Dovenor, a fellow workman in the same trade as a glass cutter, was on intimate terms with Barnett and cooperated in the experiments of firing glass, according to the testimony of Mr Tate. See pg 36a.

In College Street in 1838, vide Directory.

In the Registry of St Wilfrid’s Church is the entry of Susanna, daughter of John & Jane Barnett.

Commenced to practice the art of Glass Painting in the house in College Street, nearly opposite the famed “King Hudson’s” shop, and, being a Roman Catholic, he was taken in hand by Mr Browne, the historian of the Minster and also Mr Hansom, the architect, and, as there was but few practising the art and churches rising up in various districts, they soon (i.e. Barnett & Sons, for he had two sons who took up the art more artistically than the father was capable of doing) ….

[unfinished sentence]. Finding business increase they removed into Monkgate to the house No. , next door to Mr Manns Coach Manufactory [No 18], where they carried on the art and, in 1846, carried out the work of repainting a window for the Chapter House and part of another for the Nave of the Cathedral.

From Monkgate they moved to larger premises in St Andrewgate, now in the occupation of Messrs Allen & Son, Leather Merchants, and carried on the business for some time longer until a dissolution took place, which ended in a general collapse of the firm. Mark, the eldest son, being of an unstable turn and given to liquor, went off to [cont on pg 35a].
At Hessle Church, Hull is a window after the design seen in the Temple Church, and has been very ably and satisfactorily executed by Mr Barnett of College Street, York. *Builder*, Jan 24, 1845.

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Newcastle, whilst Frank, the younger brother, settled in Leith where he carried on a very good business. Mark had a son, Henry, who was a student at the York School of Art and, afterwards, turned his attention to portrait painting, finally settling down at Sunderland in that profession. See pg 76 for an account of him.

The Head of the firm went to live in a small house in Whitby Terrace, near the Cemetery, York, where he lived for some years and died poor, having made little by his years of labour, as he said to me “the cost of drawings and work people left little for the head of the business”.

They executed, among other works, a window at Holy Trinity, Micklegate in the year [1851- see below]. Also windows at the Congregational Church, Nottingham, all of which were of a geometric design.

There is one in the Belfrey of St Martin’s, Coney Street with figures of the Good Shepherd, St Peter & St…...

Mark Barnett returned to York and apparently persuaded Messrs Hodgson, Plumbers, to take up the work of glass painting as a continuation of the late firm, so a kiln was fixed and work commenced and, shortly afterwards, Heslington Church, being built by Messrs Atkinson Bros, they were employed to fill the windows with geometric glass.

Messrs Capronnier, the Brussels artist, had been painting two windows for Doncaster Church and one for Howden Church and needed someone to fix the windows which he afterwards obtained orders for in England and Messrs Hodgsons, by some means, obtained the appointment, but before many of them were fixed they were copied (as well as Barnett was able to perform his part) and then fixed, Messrs Hodgsons, hoping to realise a good profit by their disposal afterwards. But as the Gothic revival grew so did the taste for picture glass wane, excepting by those who patronised Capronnier, whose fame grew year by year until he had brought, under the power of his pencil, the whole of Yorkshire & Lancashire, for it is not possible to travel 10 or 15 miles without coming across some of his work. Very soon the business of Messrs Hodgson was diminishing and, coupled together with the irregular habits of Barnett, they ultimately allowed it to fall away and the last of the Barnitts had to find a home where he could. He left the employment of Messrs Hodgson in 1863 and is supposed to have gone to London and, after that, to Manchester where he died.

In the report of the Y[ork] S[chool] of Art for 1848, Henry W Barnett obtained a prize for the best shaded drawing of the human figure from cast.
In 1851 he took a prize of 10/- for 2nd best outline of figure from cast.
In 1851, Jan 25 erected 3 windows in Holy Trinity Church, Micklegate. *York Gazette*.

1858-9, Barnett lived at Whitby Terrace,
1848. In the *Guide to York* by T Jewitt, this advert appears:

York Cathedral Glass Works
16, S. Andrewgate
John Barnett & Son
Stained Glass Manufacturers and restorers
To the Dean & Chapter of York

Begs to inform the Nobility, Clergy and Visitors of the City that they manufacture every
description of stained and painted windows in the Ancient & Modern style at the shortest notice
and at very reduced prices.

1851. Erected the East Window at Holy Trinity, Micklegate, presented by Miss Caroline Crompton

*York Gazette*, Jan 25.

Old windows faithfully restored and copied.

Mark Dovenor, mentioned at the top of pg 35, is described as a Victualler, Queen Caroline in
The Glass Manufactory of Messrs Prince & Prest was established in 1797 for the manufacture of

*Barnett, born at Hull, when settled in College Street where he lived 30 years, his first glass
cutting was some stars which are in St Michael’s, Spurriergate.

Old Mr Barnett was originally Warden at the House of Correction. He afterwards lived on
Heworth Moor and was a member of the Building Club. After living in Monkgate he gave up the
business and lived in Whitby Terrace but died in Abbot St [Albert St according to Cemetery
Records] and is buried in the Cemetery. Told me by his son. Cont to pg 75.

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Henry Cave.

In 1823 he lived in Micklegate and a Jane Cave carried on a school at No 102. The house is next
door to Gyles the glass painter. There were two sisters who kept the school, so said Miss
Harwood, but Miss Chapman informed me that they succeeded Caves in the house opposite
Perfect’s, the painter, whilst Mr Pape partly corroborates the statement by Miss Harwood that he
lived in Cariss the baker’s house.

Henry Cave, the artist, taught drawing at the principal school in York and more particularly
prepared the sketches on silk of pastoral scenes etc. for the young ladies to work on silk. He
painted the heads and skies etc.

In 1814 he exhibited in the Royal Academy and again in 1822, and published his *Antiquities* in
1813.

A view of the Minster from the North side and engraved by R Havell & Son, Chapel St,
Tottenham Ct Road, London is in the possession of Mr Hook.

*Houses in Stonegate*, small plate published 1828 by Bellerby. See MS No 2, pg 129.
He died in 1836, aged 57, and is buried in the Churchyard of St Martin’s, Micklegate where a plain slab has the inscription sculpted upon it:

In memory of
Henry Cave, artist, who died August 4th 1836
Aged 57 years

Elizabeth Cave relict of William Cave and mother of the above who died May 28 1815 aged 95 years.

Elizabeth Cave, glass & china dealer, Micklegate. 1823 Directory.

Mr Loadman possesses a two handled drinking cup which has been used by William Cave and has his signature on it. Also has a drawing in Indian Ink of a man’s head, carefully executed by H Cave.

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Sheffield Artists.

Bright, Henry      Born 1814, died at Ipswich 1873.
Creswick, Thos.  Born 1811, died 1869.
Valentine Johnson, 47 Norfolk St.
S Norman Rhodes, 3 York St.
S Sunderland, 1 South St.
John Atkinson, died August 5, 1862, aged 70, formerly in Leeds (York Weekly Post), August 10, 1912.

Newcastle Artists.


Doncaster [Artists].

William Adamson, Portrait Painter
Geo. Haugh
J F Herring, Animal Painter
Thos. Webb, Portrait Painter
Jos. Lockwood, Sculptor.

Scarboro.

1811, A view of the Town from the Shore, painted by J Hornsey and engraved by Topham of Leeds for the History of Scarborough, by Hinderwell.
Ernest Dade, artist, Scarboro
1846, Directory, Artists:
Matthew Baynes, 14 Palace Hill
Henry Carter, 15 Queen St.
Francis Lowther, 23 Cliff.
Paul Marney, born 1829, died 1914.

Henry Carter:
Dartmouth Castle
Wreck at Whitby
Whitby Harbour
Whitby Beach
Whitby Abbey
Old Scarboro
Scarboro Beach

In possession of T C Hughes, MA, FSA, Lancaster.

It was an exceedingly pleasing experience, on Monday, to visit the exhibition of applied art and crafts at the studio of Miss Douthett, in Baxtergate. The studio had been arranged with that degree of taste which one expected, and was stocked with beautiful work in gold, silver, metal, leather, all wrought with a cunning hand, backed by the artistic mind. No one would have guessed that such excellent work was being fashioned with such assiduity in our midst, and that of a nature rivalling much of far greater pretensions. It was all so chaste in taste, original in design, and workmanlike in finish, that one instinctively compared the exhibition with the sections of a like nature at the Exposition des arts et metiers in Paris, the home of such work. Visitors, too, to the great exhibitions at Shepherds’ Bush, in recent years, will have had their attention arrested by the displays of such work, notably done by ladies. In collaboration with Miss Douthett, her sister, Mrs. J. A. Patterson, has taken a lion’s share. There were many fine examples of beaten metal work in silver, brass, copper, and pewter, including plaques, photo frames, inlaid boxes and mirrors, and match-box holders. A very pretty ruffled walnut box, set with stones, was the subject of much admiration. Several beautiful examples of jewellery—pendants, brooches, and chains, set with various stones, were on view, and several pieces of oxidised silver were extremely chaste and handsome. Among the exhibits were several pieces of work which were awarded prizes at the North Riding Arts and Crafts Exhibition, and examples of repousse, pewter relief modelling, marqueterie, and poker-work. A very fine pair of scissors were much admired, and some exceedingly fine examples of inlaid Ruskin pottery were also very highly praised. Of all the numerous channels into which talent in art may be turned, there is surely nothing more lasting or beautiful than the above class of work, and to young ladies in search of some constructive work to which to turn the hands, this may be highly commended to their notice. That Miss Douthett is a complete mistress of the many and various means of applying art to articles of utility, was clearly demonstrated at the exhibition on Monday and Wednesday. Although many of the exhibits have been laid aside, there still remains a fine assortment; and to-morrow (Saturday), a further opportunity will be afforded to see the exhibition after its opening at noon.
Liverpool.

George Stubbs, the animal painter, born 1724, died 1806. See Annals in Liverpool Directory.

Frith in his Reminiscences mentions about Mr Rivers, a Hull artist.

Hull Artists.


BRIDDLINGTON ARTIST.

On Monday evening at Bridlington the death occurred of Mr. John Taylor Allerton, 86, who was well known in the town and district as a very successful marine artist. He was a native of Bridlington, and gave up the business as a draper, and afterwards that of a photographer for that of an artist. He sketched and painted pictures of the great gale of 1871, when there were a great many wrecks and loss of life, and when the crew of the local Harbinger lifeboat was, with three exceptions, drowned. He was most methodical in all his work, and it is known that he painted over 2,000 pictures and sketches in oil and water-colour. During the last two or three years of his life, he had the misfortune to be blind.

Death of Mr. John C. Syer. — We regret to record the death of Mr. John C. Syer, the well-known artist, which occurred somewhat suddenly at his residence, Well-Close Square, early yesterday (Thursday) morning. Mr. Syer had been ill for the past few weeks, his malady being a heart affection for which, some time ago, consulted a London specialist, but a fatal termination of his illness was quite unexpected. The death of Mr. Syer will leave a regrettable blank in the local art world. His inherited talents being the eldest son of Mr. John Syer, R.I., have done much to assist towards popularising the town and district since he took up residence in Whitby in 1888. Born at Bristol, a place with which he maintained a close connection throughout his life, he passed a few years at sea, in the Royal Navy, retiring in 1870 with the rank of Navigator Sub-Lieutenant, a post created when the sailing ships in the Navy were made obsolete, compounding under Mr. Childers’ Act facilitating his retirement. His experience at sea, and the impressions of life in different climes which he then gained, remained a valuable asset in his career as an artist, and it was, doubtless, the unique position of Whitby which led him to settle here. His works were almost exclusively of water-colour, and he was especially gifted as a marine artist, his pictures being, on several occasions, hung at the Royal Academy, whilst he was amongst the most successful of local painters in having works hung at the leading salons and exhibitions in different parts of the country, and on the Continent. At the time of his death, he had a picture hung in the Hull Exhibition, and two are similarly honoured at Bristol. Mr. Syer was a great admirer of Mr. B. W. Leader, R.A., who was also one of his father’s pupils, and with whom he was, in early life, thus brought into contact. The deceased gentleman, who was sixty-eight years of age, was of a very genial and affable disposition, with a keen love of nature, delighting an artist, and, being well-informed on nearly all subjects, was a very pleasant companion. He was a thorough optimist, and was the earnest advocate of everything which tended to the welfare of the town and district. About ten years ago, he carried out an admirably designed panoramic picture giving a bird’s-eye view of the town and neighbourhood from the sea, which he thought might prove beneficial as a poster advertising the town, and there can be little doubt that it would have done so, had there been enterprise to carry out the wishes of the artist. Mr. Syer married Miss Edwards, of Oswestry, with whom, as with his son and married daughter, much sympathy is felt in their bereavement.

Whitby Artist’s Estate.

Mr. Richard Wetherill, Whitby, well-known locally as an artist and author of “Whitby and its shipping,” died on October 23rd last, left estate of the gross value of £10,704 5s. 5d., with net personalty £10,314 6s. 5d. Probate of his will has been granted to his nephew, Mr. Charles Buchanan, bank manager, ZI, Westbourne-grove, Scarborough, and Mr. Alfred George Gray, estate agent, Eastburn, Whitby, and power is reserved to grant probate to his nephew the Rev. Malcolm Buchanan. The testator left £900 to Alfred George Gray, as executor; £1,000 to Mary, widow of his late nephew, Alexander Buchanan, and the rest of his property equally between his nephews Charles Buchanan and Malcolm Buchanan.
Leeds Artists.


Smith, Henry, Portrait Painter, Brunswick Street, died Nov 21, 1864 aged 60.
Wilson, Benjamin, FRS. A celebrated painter, born 1720-1, died 1788. Probably a glass painter. See note on pg 39.
[Above are in Will. Smith,] Old Yorkshire, Vol 1.

J Schwanfelder from Berlin, was settled in Leeds in Rosemary Lane and in Nov 1776 he informs the public that “he draws striking likenesses in oil and in miniature at moderate terms”. Jackson's Guide to Leeds.
C W Cope, RA, painted a magnificent altar piece for St George’s Church, subject “All Nations looking unto Christ”.

Benjamin Wilson. Particularly distinguished for his etchings in imitation of Rembrandt which deceived even connoisseurs. The painting of *The Raising of Jairus daughter*, valued at £500, which is now in the Boardroom of the Infirmary, is an honourable proof of his ability. *Annals of Yorkshire*, Schroeder, pg 167.

1711. Parmentier painted the staircase in the house of John Atkinson, Esq., Mayor in that year, and was the finest in all Leeds. Now pulled down to make room for Central Market.

Ripon.

Pg 38a

Leeds Artists.

A Mr Craig, artist in Leeds in 1812. Book 14, pg 103.
Briggs, who lived in Camp Road about 1835.
Barras Thos., a celebrated Landscape Artist, died July 11, 1870, aged 80. An original portrait of him is on the staircase of the Philosophical Hall.
Cope, Charles, Artist & Drawing Master of Park Square, died Nov 24, 1827, aged 46. Father of C W Cope RA.
Rhodes, John N. Died Dec 3, 1842, son of a painter of repute.
Sutcliffe, Thos. of Leeds & Whitby, died Dec 1871.
Schwanfelder, Chas. Henry, Animal Painter to King George 3\textsuperscript{rd}, died 1837. Mrs Schwanfelder died Oct 21, 1812[?]. He died before her.
William Robinson, born 1799, died 1839, Leeds. See acct of him in *Yorkshire Worthies*, pg 34

1908, August Exhibition at Leeds of Old Leeds Memorials:


York Artists.

1787. William Staveley, Limner, Coney Street, also Staveley & Co, Carvers & Gilders.

Hull Artists, 50 years ago, see MS, No 2, pg 77.

Pg 38a.

Frederick Shields.

Born at Hartlepool 1833, died 1911. He had a trying time in early life. In 1855, came from Manchester and engaged himself to Stott Bros, Halifax and here he illustrated a comic pamphlet, a Rochdale Fellow’s visit to the 1851 Exhibition [*A Rachde Felley’s visit to the Grayt Eggshibishun*], with 14 illustrations. Stott’s place was in Swine Market, a few doors from the Inn where, it is said, Defoe commenced writing Robinson Crusoe.

Shields drew a poster for *Dr Mark’s Little Men*. He spent all his spare time sketching and lived in a most frugal way. He never ate meat. His scant frame clad in shabby clothes, his long hair and unshaved whiskers, made him look “half heckled”. He had no liking for chaff and had an aversion to women. See *Life & Letters of Frederick Shields* by Mrs Ernestine Mills, Longman & Co. From Newspaper cutting lent by Mr Stansfield.

Pg 38b

Halifax Artists.

John & Joshua Horner
Samuel Baldwin, 8 Garrard St.  1832
Thos. Binns, 6 New Bond St
John Bland, 5 Garrard St
Jos. Charlton, Ward’s End
John Drummond, 1 Melville St
Jas. Garbutt, 2 Stead St
Henrie[?] Gautier[?], Holdon St
George Headley, Ferguson St. (portraits)
John Horner, 7 Bond St
John Peacock, Wentworth Terrace, (also pattern maker)
Chas. Schubert, 2 “ “ “ “ “
John Sharp, Bailey Hall[?]

Binns was a landscape artist but did work as portrait also.
The oldest portrait in Halifax is of Thos. Rigg, 1610, by Baldwin.
Portrait of the uncle of Dr Williams Henry by Headley.
Portrait of Walter Heath, Orme Bros (T.E. Orme). His brother practised in Manchester.
Williamson came from Liverpool.
Tomlinson, Drummond & Tom Farrer painted in the Dutch style, taproom scenes and house signs. 

Pg 38c
Dec, 1864.

Died at No 9, Charles Street, St Margaret’s Street, York, Mr William Whitworth Turner, artist of London and formerly of Wakefield.

York Weekly Post, Dec 12, 1914.

Pg 39

York Artists.

1838.

John Brown, 8 Parliament Street
“        “, 21 Blake Street
Norton Noel Carter, 33 Tanner Row
John Dalby, 38 Stonegate
Richard Douglas, 3 Rosemary Lane
Chas. Fearne, 21 High Ousegate
Wm Moore, 35 St Saviourgate
Thos. Edward Newnum, 6 Clarence Place
John Thackray, 16 New Bridge Street
Samuel Walker, 5 College Street. House painter who became artist.

Leeds Artists.

Atkinson Grimshaw

In the *Busy Bee*, August 27, 1881, is an excellent sketch. Portrait of this artist seated in the Crescent Moon and painting the profile of it.

A is an artist who soon
‘gan to paint to a popular tune
If small is his figger
His soul is much bigger
For he’s soar’d right away to the moon.

In the same publication are stage pictures of him taken from the scenes at the Grand Theatre.
An excellent view of Boar Lane at night in Nov 26th part[?]. Copy in Minster Library.

Benjamin Wilson, a self taught artist and acquired celebrity as a portrait painter. Also copies of Old Masters. Died 1788. Hobb’s *Picture Coll. [?]*, Vol 2

Pg 39a

[Lumley (George), Engraver.

He was by profession a solicitor but was an intimate friend of Francis Place, the engraver, from whom he probably learnt the art of engraving. He produced several portraits in mezzotint and died Oct. 12, 1768, aged 60. Vide *Old Yorkshire* by Will. Smith.

Bryant states he lived in York in 1720. [End of crossing through]

Bartlett.

Brother of Rev F Bartlett, Rector of St Olave’s Church. He was an engraver who brought out views of the environs of Jerusalem. He also made a series of views of York, a copy of which is in the possession of Mr Noble, solicitor, who gave me this information. July 5, ’96.

[G Holmes, engraver.

He engraved a plate of the County Hospital in August 1766.

Bryant mentions a P Holmes as an indifferent artist who lived about 1696 and engraved part of Quarter Emblem. [End of crossing through]

Pg 39b

Girtin. [Exhibited at the R.A.] 1794 to 1801


John Haynes.

Engraved several plates for Drake’s *Eboracum*. ]
William Lodge.
  Engraver, born in Leeds, 1649. Engraved Dr Lister’s shells, Clifford’s Tower, View of York. See Old York Catalogue [1905], pg 119.

Francis Place.
  Portrait of William Lodge, Gyles, View of York Minster.

Rob. H Scaife.
  Born at York 1830. See Old York Catalogue [1905], pg 125.

Pg 39c

[The following is crossed through]

J Dawson.
  Engraved some small views of York Churches & Bars. His nephew is Dickey Dawson, the “Whistler”.
  The York Union Gas Works.
  Bootham Bar.
  Old Railway Station, 1861.

William Brown, the wood engraver.
  Son of Mr Brown, Foss Bridge was partner with John Dawson. They carried on their craft in the house now......... which was then a shop and afterwards changed to a private house of Pullan, bricklayer, who lived in it.
  Mr Chapman of Scarborough, the engraver, afterwards on the York Herald staff, was an apprentice with them and gave me the information.
  Some of the plates of York Minster were engraved by J Dawson & Brown

Pg 40.

Francis Place. Cont from pg 32a.
  Once on their rambles, on which they often stayed three or four months, as they were taking views on water, they were suspected for Jesuits (it was at the time of the Popish plot), seized and imprisoned and not released but on the appearance of some friends from Chester.
  The following is a list of the Portraits etched or engraved by the artist:
  Charles 1st after Vandyke
  Catherina, Countess of Middleton after Lely.
  Nathaniel, Baron Crew, Bishop of Durham (Kneller).
  Rev William Gray of Newcastle, 1683
  Richard Thompson, Printseller (Zoust).
  Philip Woolrich in Armour (Greenhill).
  John Moyse of Beverley (Kneller).
  Henry Gyles, glass painter.
  Sir Ralf Cole, Bt. (Kneller).
  William Lodge, engraver.
  Pearce Tempest, Printseller.
  James Maybe, the Quaker.
And Subject pictures
Lady confessing to a Monk
A Dutch family.
A Monk reading (Van Dyck)
A View of Tynemouth Castle.
A View of York Minster.
A Prospect of Leeds.

Oct 2, 1901.
A View of Scarborough taken in 1701, about 30” x 12”, now valued at £8-8-0, is in the possession of Mr Loadman. Another copy is in the Scarborough Museum.

Rev Haworth informed me that a fragment of his pottery is deemed a prize, so much is it valued.

A Mr John Place, gent, was married at Belfrey Church in 1571. (Register).

Pg 40a

[The following is crossed through]


Lately published (Pub 1841)
By H Smith, 7, Stonegate
Sketches in York illustrating the Architecture and Picturesque Beauties of the Ancient City consisting of 13 views of the Cathedral, St Mary’s Abbey, the Bars, the Castle etc. Price £1-1-0.
Also in course of publication is The Churches of York.


Reliquae Isuriana, (H Ecroyd Smith) pub 1852. Out of 36 plates 32 are done by Mr Hessay. See comment in the Press on the Plates.
Note, this Ecroyd Smith was a Quaker and no relative of Mr Smith, the Picture Dealer.

Thackray, Portrait Painter.
In 1838 a John Thackray is given as living at 16, New Bridge Street. In 1834 he was at 10 Stonegate (Pigot’s Directory). He painted many portraits of people in York and district, four of
members of the Simpson family of North Street and now in possession of Mark Hessay, who gives the date of one as being painted 1826. He may be the painter of Michael Taylor, sculptor.

Banks, Robert.

Bean, Jas.

Thackray.
   In 1760 a Thos. Thackray composed and published a number of minuets and dances in honour of local personages. See York Musicians, Vol 3/11.
   [End of crossing through]

Pg 40b

July 1898

Mrs Morton
   Painted a miniature of H.R.H. the Duke of Avondale which was taken to Sandringham by the Prince of Wales when he terminated his visit to General Thynne last month.

   Feb 9, 1910

   Mrs Morton told me that she never heard any further about the miniature until last month when she received a letter from Miss Knollys thanking her for the gift.

Pg 41.

John Goodricke. Born 1760, died 1792. (See acct in Davies Walks [through the City of York].)
   Deaf & dumb. Obtained the gold medal (at the age of 18 years) of the Royal Society for his astronomical observations.
   He was the earliest observer of the periodical variations in some fixed stars, particularly of Algol in the constellation Medusa. His residence is now used as the Church Institute. Vide Guildhall & Mansion House.

Mrs Morton. [The following is crossed through]

Art! Is apparently not bound by its environment altogether or otherwise such exponents of it as Mrs Morton would have no chance to bloom. Her family exhibited no special aptitude for art pursuits, excepting in the matter of music, wherein her father, Mr Arundel, was fairly proficient as a viola player and it was not until Mrs Morton had been married some time that the faculty for painting began to exhibit itself.

Mrs Morton, who was a good penman, was also in the habit of doing illuminated addresses and further embellished them by medallions containing views of the City Bars or some object of interest
attached to the presentation of the address, and to this end Portraiture was drawn in, Mrs Morton essaying the copying of a photo which she managed successfully enough to please, and this led the way to more ambitious work and as copies of miniatures were now become fashionable her attention was turned to it as a profitable kind of work. With these she painted portraits on ivory, including several of our local aristocracy.

Pg 41a.

Thomas Cooke, Optician, 50 Stonegate. (York Directory 1823).

Yorkshire Herald, Feb 18, ‘79

A photo of Mr Cooke & his 5 sons in a steam carriage, his own invention, in possession of Mr Chas. Cattley, New Walk Terrace.

[The following is crossed through].

Michael Taylor & Skelton Church.

Mr Graham, the Architect, who restored the Church, employed the Minster Masons. To one of the most intelligent and careful of these, Mr Taylor, he committed the restoration of the stonework. I had the satisfaction, when last at York, through the kindness of Mr Sharpe, architect and personal friend of Mr Graham, of meeting with Mr Taylor, now a very old man. The repairs were commenced in 1814 and finished in 1818. Builder, Vol 4, pg 316. See Lord Mayors, MS, Vol 1.

A Michael Taylor, in 1740, is set down as living in St Helen’s Parish.

Pg 42.

Michael Taylor, Sculptor. Born 1760, died 1846. Had his works and lived at 20 Lendal., nearly opposite the Concert Rooms (York Directory, 1823). The buildings that were then built on to St Leonards Hospital extended out on to the roadway, the passers by having to walk under an arched passage.
He carved the three figures on the West Front, viz Lord Percy & Vavasour and what is wrongly called Archbishop Melton but is really Archbishop Romanus. Vide Poole & Hugall.

In 1802 to 1816, Mr Shout was Master Mason but Michael Taylor was employed in carving the capitals and figures at the West End of the Cathedral which was, during this period, undergoing a thorough restoration. He also carved the figure on the top of the gable to Archbishop Greenfield's tomb "and a most admirable piece of sculpture. The modern character of Adam & Eve will account for the time it was done".

In 1810 he carved the figure of Henry 6th for the Screen, to replace the one of James 1st which had hitherto occupied the niche and was sent to Ripon Minster. Browne, [History of the Church of St Peter, York], pg 274.

In 1838 he had a place at 20 Lendal. (York Directory)

John Tilney, who also carved at the West Front, was educated by Michael Taylor and had a place at Bootham Bar, now occupied by George Milburn in 1838 (Directory).

There are two monuments in Belfrey Church by him, done around 1822. See Poole & Hugall, [Historical & Descriptive Guide to York Cathedral], pg 143.

The figure of King James now stands in a pillar adjoining the West pier of Central Tower. Waltham's History, pg 64.

See MS, Vol 1, pg 76a, see also pg 173.

Pg 42a.

[The following is crossed through].

John Theakston, Sculptor. (Get Register of Holy Trinity, King's Court). In Old Yorkshire he is called Joseph [see below]. See Book 15, pg 66.

Son of Peter Theakston, butcher, who resided in the Shambles 1823. (York Directory, 1823).

Peter Theakston had several children. Ellen & Mary are in the Christchurch Register, 1801 and 1803.

Pupil at the School of Art in 1843 and obtained a prize for the best model in clay. Three years afterwards the Chairman of the School Committee commented upon the success of Theakston, who had been employed by Chas. Barry in the Houses of Parliament, then building, and, more particularly, alluded to a figure of the *Virgin modelled by him whilst a pupil.

1847. In the report of the York School of Art it states that Mr Theakston had obtained employment under Mr Barry at the New Houses of Parliament and was engaged on the decoration of that Palace. Mr Barry had the work in the highest parts of the building, furnished with equal amount of finish as that which was nearer the spectator.

Joined Noble, the sculptor, who was a protégé of Sir John Johnstone of Hackness. He carved parts of the monument of Archbishop Musgrave.

1846, June 26. At a meeting of the School of Design Committee “Resolv'd that Mr Patterson be instructed to convey the figure of the Virgin to the Convent to become their property”. (get a photo of it).

*This figure was modelled nearly life size in clay and cast in plaster by Peter Betchetti and given to the Nunnery in Blossom Street where it is now.

In Will. Smith’s Old Yorkshire there is an account of a Joseph Theakston, Sculptor who was born in York, a pupil of the elder Bacon. He afterwards assisted J. Flaxman for several years and for a time with Baily. He exhibited occasionally the RA 1817 – 1837, his contribution being chiefly monumental busts, but for the last 24 years he found constant employment in Chantrey’s studio where he was chiefly at work on draperies, in which work he excelled. He died in Pimlico in 1842, aged 69. Cont to pg 89.
Fisher.

Richard Fisher, the first sculptor of the name in York, lived about the years 1690 to 1760. Of his birth and parentage there is no information excepting that he was connected in some way with the Court, probably holding some minor appointment. His artistic tendency led him to abandon his previous mode of life and take to the study of art, more particularly that of sculptor in which he showed more skill insomuch that through the influence of the Marquis of Rockingham he came to York and settled down as a sculptor and soon obtained commissions. His studio was up a passage in St Helen’s Square, behind the premises of Sir Joseph Terry and had been in the occupation of Michael Taylor, sculptor.

Richard Fisher executed several works, both in York & Ripon. He especially carved two figures to leave to his two sons, one being a figure of Christ bearing the Cross, now in the possession of General Fisher of Paignton, Devonshire. The other was a figure of Jupiter with his emblem, the Eagle, and is now in the possession of Miss Fisher of St Saviourgate, who also possesses portraits of her talented ancestors and also two portraits given by the Marquis of Rockingham to her great grandfather the...

Richard Fisher gave it to his son Samuel, who again gave it to his eldest son, Henry Sanderson, and by him to his eldest son, Henry James where it probably is, although in the custody of General Fisher.

In 1597 a William Fysher was married to Suzanne Hedlam. Belfrey Register.

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In 1597 a William Fysher was married to Suzanne Hedlam. Belfrey Register.
Dr Dealtry was a pupil of Boerhaave. Vide Peacock’s *Guide*.
Dr Britton in his *History*, calls this figure the *Goddess of Health*.
Dr Dealtry lived in the house called the Judges Lodgings in Lendal, succeeding Dr Wintringham.
It was built by Dr Winteringham, his predecessor. See Hargrove’s *History of York*, pg 448.

Pages 44-44a

Chas Fisher, born June 12, 1789.  
…………., died Jan 23, 1839.
Chas Fisher, died March 10, 1861, [age] 70.
His wife [Mary Ann, died] May 21, 1872, age 75.
Mary Ann [daughter of Charles & Mary Ann] died Oct 15, 1911, age 90.
Chas Fisher, Sculptor [actually Architect, died] 6 Feb, 1892, [son of Charles & Mary Ann].
William George [brother of above Charles, died] April 26, 1918.
Richard Fisher.

See MS No 1, pg 220 for Register of Hannah Fisher, another daughter who died April 21, 1754, aged 23, buried in St Michael le Belfrey.

Extracts from Parish Register of St Helen’s


June 12, 1789. Charles Fisher, son of John Fisher and Alice Bradley [Jane Featherstonhaugh, Ibid]

Samuel Fisher
An oil painting in possession of Miss Fisher, [Mary Ann].

In 1823 Charles Fisher, Sculptor & Mason, Tanner Row, (York Trade Directory)

Samuel Fisher died April 6, 1812, in his 32nd year. MS, No 2, pg 123.

Feb 26, 1776. The monument of Dr Dealtry was erected by his widow. Fisher, at this time, lived in North Street. See Sch[ool?] Book for extract for Mar 25, 1887. York Gazette.

In 1791 Mr Fisher had his studios in Lendal and those in St Helen’s Square were used as Paper Stationer’s. York Gazette, May 28, 1791. Book 8, pg 191.

In 1821, C Fisher removed from his late residence in Micklegate to more commodious premises in Tanner Row. See Rep. Book 9, pg 33.

Charles Fisher, in 1838, in Goodramgate, (York Directory). He was in Goodramgate in 1834.

In Holy Trinity, Goodramgate, Churchyard, near the Chantry, is a stone inscribed: Sacred to the memory of Charles Fisher, Sculptor and Mary Ann his wife. She [daughter, Frances,] died 23rd Jan, 1839, aged 14 years and George & Richard who died in their [Infancy?]. [Corner of page torn off].
List of Monuments executed by the Fishers.

To Sir Thos. Davenport, Knight, who died March 25, 1786.
A panel with pilasters to each side, decorated with oak & bay leaves. An urn resting on the
entablature with the arms in an oval under the tablet.

To Pelsant Reeves, who fell in battle Nov 30, 1793. With coat of arms.

To Richard Wharton of Carlton, who died Nov 17, 1794.
A sarcophagi with Rams’ heads at the corners, standing upon the entablature of a plain slab with
the inscription lettered upon it.

South Aisle, Lady Chapel.

In Hunmanby Church there is a splendid monument by Messrs Fisher of York, Invt et Sculpt, to
several members of the Osbaldeston family which would be executed by John Fisher (the second
of this branch of the York Fisher sculptors). Sir Richard Osbaldeston used to live in a mansion in
Lendal, opposite the Judges Lodgings, before the present house was built and before he went to
Hunmanby. The present houses were erected by Ald. Baynes, who was Lord Mayor in 1717 and
again in 1732. Davies Walks [through York], pg 45.

Yorkshire Gazette of Nov 6, 1789.
It was requested that the gentlemen who had subscribed their names towards the erection of a
public statue of Sir George Saville, Bart, would be so obliging as immediately to pay either into
one of York’s Banks or to Mr Fisher, Statuary, St Helen’s Square, the respective sums by them
mentioned on the list of subscribers. [?] acct of the Monument. See Scraps, No 1, pg 122.
See Rep. Book 8, pg 185 for advert about this[?]. [Page torn]

Richard Fisher, 1690 – 1760.
Married Ann, daughter of James Sanderson, Grocer and Elizabeth Marsden, his wife. [Married
Alice Bradley. Samuel, his son married Ann Sanderson. See Hugh Murray’s Pedigrees].
Had two sons:
Samuel Fisher, born Feb 2, 1784. [Born April 16, 1738. ibid]
John Fisher, born Nov 28, 1786. [Born Oct 25, 1735, ibid]
Samuel Fisher died April 6, 1812, aged 32.

John married Alice Bradley. [Married Jane, daughter of William Featherstonhaugh].
John buried in St Helen’s Church.

Charles Fisher, youngest son of Samuel Fisher. [John Fisher].
Born Jan 12, 1789. Married Mary Ann Abbey, July 17, 1802, daughter of Mr Abbey of Marston,
who died May 21, 1872, aged 75. [Actually married Mary Ann Cattle, 10 Feb, 1819. She died May
21, 1872. His brother, Samuel, married Mary Ann Abbey. Ibid].
Charles died 10 March, 1861, buried in Holy Trinity, Goodramgate.
Mary Ann, daughter of Charles Fisher, died Oct 15, 1911, aged 75.
John Fisher.
  May 1791, advert that he had removed from St Helen's Sq to opposite Bluitts, on the site of [Dr] Jalland's House, late Michael Taylor's. Book 8, pg 191.
  He married Alice Bradley about 1731. [Jane Featherstonhaugh, 1770]. Had three sons:
  Samuel, born Feb 2, 1784. [2 Dec, 1780]
  John, Nov 28, 1786. [Born 28 Sept, 1771]
  Charles, 1788. [12 June 1789]
  1 daughter, Hannah, died August 23, 1772.
  Alice, his wife died August 23, 1772. [Jane, his wife, died in 1800].

Pg 45c

Richard Fisher.
  Lived at Ripon and was induced to remove to York, on the advice of the Marquis of Rockingham, where he set up his studio in St Helen's Sq. with John, his son, who was born when his father lived in Ripon.
  Dr Dealtry's monument was carved in 1776.
  George Saville's was carved in 1789.
  The monument in Lady Chapel to Sir Thos. Davenport is signed by Messrs Fisher in 1786.

Samuel, son of John Fisher, married to Miss Abbey of Marston on July 17, 1822. [1802].

Pg 45d

Charles Fisher.
  The youngest son of John Fisher, Sen. Born June 12, 1789 and brought up to be a carver but commenced business on his own account at an early age in Micklegate and advertised, in 1821, that he had removed into Tanner Row where he carried on business with his son. He afterwards removed into Goodramgate and, last of all, into St Saviourgate. He died March 10, 1861, aged 70.
  Mary Ann, his wife, died 23 Jan, 1839. [Died 21 May, 1872].
  Had three sons:
  John
  Charles
  William George.

  Daughters, Elizabeth, died Feb 13, 1873, age 41, Priscilla, [died 29 July, 1921], Mary Ann, died Oct 15, 1911, age 90. Gained £1000 damages for breach of promise.

  Priscilla married Mr Robertson, draper, of Pavement, who returned to Ripon where he died. Mrs Robertson living in 1911.

Pg 45e

Charles Fisher, born 12 June 1789, son of John Fisher, who removed from Micklegate to Goodramgate and, last of all, into St Saviourgate about 1846, and of his wife Mary Ann [Jane Featherstonhaugh].
  Had three sons:
  John
  Charles
William
3 daughters
Elizabeth, died Feb 13, 1873, age 41.
Priscilla

Charles, the father, died March 10, 1861, age 70. His wife, Mary Ann, died 21 May, 1872.
John continued the business and died Sep 10, 1884, age 61.
Charles, his second son, was articled to Mr Gould as an architect and executed some excellent work viz, St Maurice’s Church, the Board Room, the Gas Offices, and died Feb 6, 1892.
William, the youngest son seemed to follow no definite occupation, although as a youth he attended the School of Art but, afterwards, he married Miss Carey, daughter of Mr Carey, who had a spirit vault near Walmgate Bar and to which business William turned, which proved his downfall.

Pg 45f.

Charles Fisher, a sculptor the same as his father, had his studio in Micklegate before 1821 and then removed to Tanner Row and, afterwards into Goodramgate and then into St Saviourgate.
In Holy Trinity Churchyard is a stone to the memory of Charles Fisher and Mary Ann, his wife. In the Cemetery is a stone recording the death of Charles Fisher of the City, sculptor and Mary Ann, relict of the above who died May 21, 1872.
Charles, the architect died Feb 6, 1892.

Samuel Fisher, son of Richard Fisher and brother of John, married Ann, daughter of James Sanderson, grocer, and Elizabeth Marsden, his wife. His eldest son named Henry Sanderson, his son called Henry James.

Sept 24, 1779, Maria, daughter, born in St Helen’s Parish.

Pg 45g  [cont from 43a]

…..broken column. He wears a satin coat & vest with richly ruffled shirt, fastened at the neck with a scarf. Silk stockings, cloched up at the side, and slippers or shoes tied with bows of ribbon. A large wrap of drapery cast about the body of the figure.
The pose of the figure is good but a little strained, as was the fashion at that time. The drapery is light and full of vive, giving the impression of thinness of material with a remarkable effect of looseness from the figure, a feature not common to sculpture but a quality at which this artist seemed to excel.
The base of the pedestal on which the figure stands is a plain block with inverted cantilevers at the corners, embellished with acanthus leaves and on the frieze is an owl in the centre and on the left hand a mirror has its rim encircled by a snake, a spray of rue behind or probably cypress. To the right of the owl is a wreath of oak leaves. This monument was engraved by F Bartolozzi. See account of Bartolozzi engraving, Book 8, pg 185. George, Lord Saville belonged to the property called Mint Yard.

In 1791 he removed from St Helen’s Sq to opposite Bluitt’s Hotel.
John Fisher had several sons, all of which were accomplished, several of them being good musicians and moved in the best society in York. His studio was still continued up the passage in St Helen’s Square but afterwards, i.e. 1791, removed to the one used lately by the late Michael Taylor, opposite Bluitt’s Hotel. See his adverts, Book 8. John Fisher died and was buried in St Helen’s Church.

York Directory 1822, gives Charles Fisher as in Tanner Row.

His youngest son, Charles Fisher, who was born June 12, 1789, followed the same profession and having several of…….

 Pg 45h

…… his connections from the Museum Street studio, set up on his own account in Goodramgate up the passage between Bradshaw, the draper, and……the butcher, where he lived for some years and had 3 sons and 3 daughters, the eldest son, John, following the same line.

In or about 1840 they removed to a house & garden in Spen Lane and at the corner of St Saviourgate where the work was carried on until the death of John Fisher which brought to a close the name of Fisher as a sculptor.

In 1852 Miss Priscilla Fisher and Miss E Fisher appear as prize takers at the School of Design, the former obtaining 5/-, the latter 10/-.

In 1855 Miss Fisher takes a prize for chalk drawing from ornament, 7/6.


In 1848 Miss Fisher obtained prize for the best drawing in water colour.

In 1851 Priscilla Fisher took a prize of £1-0-0 for the best painting in oil or water colours.

John Dealtry, son of the Rev Henry Dealtry, Vicar of Westow, Co. York, baptised Oct 23, 1708. His wife was Elizabeth, daughter of Richard Langley, Esq. of Wykeham Abbey, Co. York, by whom he had issue, one son and two daughters. He died suddenly as he was visiting his patients, March 25, 1773.

At Farnley Hall, the seat of Walter Fawkes, the Drawing Room has a chimney piece of the finest Italian Marble and superbly executed by Mr Fisher. Bigland’s History of Yorkshire, pg 721.

Pg 46.

Charles Fisher, Architect.

Born [baptised 20 Dec, 1829].

Entered the office of Mr Andrews, the Architect, and after his term of pupilage had expired he continued in the employ of Mr Andrews and his partner Rawlins Gould and was ultimately taken in as a partner with Mr Gould, who by the death of Mr Andrews had succeeded to the business. Mr Gould died in a few years and left the business to Charles Fisher, who took on a partner, Mr Hepper, a former pupil of Gould & Fisher. The works executed by these predecessors of Charles Fisher are not numerous. The office was never overcrowded with work on hand by reason of the apathy of the heads of the concern, Charles Fisher being no exception to this bad state of affairs but whatever was done was of a very conscientious character. The first building that Fisher would be personally engaged upon would be the Board Room and Sub. Reading Room at the corner of Blake Street. His chief work was the building of St Maurice’s Church and next in order the Gas
Company Offices in Davygate. He also built the Chapel for the Primitive Methodists near Monk Bar which was erected on the site of the old Hostelry stables belonging to the Red Lion opposite.

Christ Church was restored by Rawlins Gould, 1862.
Monk Bar Chapel erected by Gould in 1859.
Lunatic Asylum Church, 1865.
St Maurice's Church completed in 1878 at a cost of £7083.
Buried in the Cemetery in his father's grave. He died Feb 6, 1892.

Pg 46a

James Backhouse.
A skilful water colour painter. Son of James Backhouse, florist of Holgate.

C. Fearne.
In 1823 he lived at 21, High Ousegate.
Over the altar of the Roman Catholic Church at Easingwold there is a painting of the Crucifixion by C Fearne, York. The church was built in 1838.

Fearnley, Animal Painter.
A painting of a horse, 24” x 18”, well painted with landscape background, the latter only moderate. Sky is crude blue. Dated 1837, York. In possession of Mr Dutton of Davygate, 1907.
In 1823 a Thomas Fearnley was a wood turner in Jubbergate. See Directory, pg 83.

Pg 47

[The following is crossed through]

G Jackson, Animal painter.
In 1859 lived in No 1, Penley's Grove Street, opposite Tabor's School, and painted Horses and Farmyard scenes, etc. He manipulated very well with the brush and got the expression of ponies and horses but was deficient in perspective, his still life being sometimes out of all proportion to the situation.
In the 1866 Fine Art Exhibition at York he had 3 pictures:

No 87. Group of Horses Watering
No 368. Cattle in Pasture
No 369. Game.

An oil picture of a horse with huntsman leaping a gate. Horse head and neck very carefully painted. In possession of Mr Dutton, Davygate, 1907.

[End of crossing through]
Mr Moore the Elder [William], born 1790, died in 1851, (see York Exhibition Guide, 1905), attended the School and made a drawing for the Apollo. (Told me by Mr Banks). [Does this refer to John Collingham, his son, who attended the School of Art?]. A chalk study of the Apollo dated 1850 by John Moore.

Edwin Moore, painter, was in Mount Terrace in 1840. (Directory)

John Moore. Portrait of Charles [George] Hanson in Merchant’s Hall. [See Knowles, in Artists 2, says it was painted by William Snr in 1844. Hanson was Governor of the Merchant Adventurers]. In 1843 obtained prize at YSA for improvement in shading. In 1844 J.C.Moore, prize for best drawing from the figure (very industrious). A portrait of Sir Strickland, Bart. at Boynton Hall

July 24, 1845, Frederick is suspended for bad conduct.

John Collingham Moore became a student at the Royal Academy and, afterwards, a successful portrait painter. A life class was organised by the Moores and was held in a room up a passage opposite Belfrey Church, East End, near to the School kept by J Ainsworth it was for the benefit of those who could not avail themselves of the one carried on at the School of Design under the patronage of W. Etty. The members of the Moores’ life class comprised Edwin, William & John Moore, Sam Walker, Sutcliffe, an architect, who was with Andrews. Sutcliffe planned the table and lighting having seen one in Edinburgh.

William Moore was residing at 25 St Saviourgate in 1838 Directory and 1840, ditto, the residence of the father William Moore, who came to York as a portrait painter. In 1859 he lived at St Mary’s.

Edwin Moore was 23 years of age when he came to York. [Born in] 1813. In 1841 lived at Mount Terrace.

John Collingham Moore left York for London where he followed the same line of work as his father, confining his attention to portrait painting only, in which he excelled. More especially in the portraits of children. He was well patronised and painted the children of the Duke of Devonshire and kept up a stylish house in …… He painted nearly all in water colour. See also 49a. In 1897 York Exhibition he exhibited 8 pictures.

Portrait of Edwin Moore painted by Mr J Walter West, property of Mr Arthur Rowe, Free Exhibition, Adult School, Nov 1908.

The room is the same one that Mr Moore has occupied for a number of years and was, for about 1½ years, jointly used by Mr Moore and Miss Celia Davis, teacher of drawing & painting.
The summer exhibition of the Yorkshire Fine Art and Industrial Institution was opened here in the Exhibition Buildings on Tuesday June 12th by the Lord Mayor.

The exhibits consist chiefly of a carefully selected and well hung collection of pictures in oil and water colours by many well known and eminent artists, the grand saloon being devoted to the modern schools, and among the names here may be noted Val. Prinsep, H. S. Marks, H. Moore, Wyke Bayliss, Mrs Jopling, F. Goodall, T. S. Cooper, Blanche MacArthur, T. K. Pelham, Miss Clara Montalba, and many others.

Another gallery contains a special attraction in a valuable collection of modern pictures in oil, and almost entirely by English artists, called the Burton Collection, and being a recent bequest by the late Mr. J. Burton, of this city. This collection comprises works by Sir A. W. Calcott, R.A., Sir John Gilbert, R.A., Clarkson Stanfield, R.A., J. Phillip, R.A., E. M. Ward, R.A., W. P. Frith, R.A., R. Ansdell, R.A., J. C. Horsley, R.A., W. Muller, J. Linnell, sen., G. Morland, J. F. Herring, sen., T. Pickersgill, R.A., Marcus Stone, A.R.A., F. Stone, A.R.A., H. Moore, R. P. Bonington, G. Lane, T. Creswick, R. A., Dyckmans, Coomans, Martinetti, and many others. The collections of old masters lent by the Earl of Feversham, Lady Mary Thompson, and Mr. Bury, occupy other rooms, and a good collection of water colours by many eminent and some local artists, many of great merit, with an interesting collection of various works lent from the South Kensington galleries, complete the exhibits, making altogether an attractive and creditable collection, which will add much to the many other attractions which our venerable city is to revel in this summer.

In conclusion I must add that in the grand saloon of the exhibition there is a small picture that will have much interest for many, it is a small portrait by the late Mr. W. Moore, the father of the brothers Edwin and William Moore of this city, both water colour painters, and Henry and Albert Moore of London; it is one of his early works and very careful and masterly in its execution and finish.
Henry Moore was one of the set of artists who attended the School of Art in Blake Street. He went up to London and became a pupil of the Royal Academy and ran a close competition with Lupton for the Turner Gold Medal. He married Mary, daughter of Mr Robert Bollans, Ironmonger and Tinner, who lived at the corner of Little Blake Street.

See portrait & acct of a black & white Academy picture in 1892.

June 7, '94.

H. Moore made a water colour drawing of the Valley at Scarborough, showing the Iron Girder Bridge as it would appear when erected, which by its beauty of colour and line would, no doubt, be the chief means of such an ugly construction being disposed of. See Scraps, No 1, pg 55.

Mr W Moore, in 1887, contributed 4 drawings to the Jubilee Album:
Royal Manor
Entrance to the New Walk in 1840
Evening in the Winter
Early Morning from the Old Ings Gate.

In June 1888 Mr W Moore stayed at Robin Hoods Bay, his 18th visit, and praises the scenery and Mrs Crosbie’s Hotel.
"CORE" EXHIBITION OF PAINTINGS AND DRAWINGS.
OPENING BY THE LORD MAYOR THIS DAY.

An exhibition of paintings and water-colour drawings by the various members of the Moore family was opened in the Central Hall of the Exhibition Building by the Lord Mayor of York this afternoon. The works, which number about 200, have been collected by Mr. William Moore, of Burton lane, York, and six different members of the family are represented, namely, the late Mr. William Moore, Sen., the late Edwin Moore, the late Albert Moore, R.W.S., Mr. William Moore, the organiser of the exhibition, and Mr. Henry Moore, R.A., R.W.S. The works by Mr. William Moore, sen., consist wholly of portraits including those of a former Sherriff of York, Mr. Hawson, lent by the Governors of the Merchant Adventurers' Company, and the late Rev. William Taylor, P.R.S., lent by the Governors of the School for the Blind. Mr. Edwin Gray has also lent portraits of the late Mr. William Gray and Mrs. Gray. Mr. Henry Moore is represented by an early work, "Landscape with Cattle," a seascape picture, "A Wild North Sea," which visitors to the summer exhibition in York last year will remember. An interesting juvenile work is also hung, being a painting of a group of wild flowers, painted for "Betty's" prize at the York School of Design when the artist was only 14 years of age. "Highland Cattle, Glen Dorhart," and "A Wet Sunset," painted from a house in St. Mary's will also claim attention. The works of the late Albert Moore consist largely of studies, and those of the late J. C. Moore of water colours and chalk drawings.

The Lord Mayor opened the exhibition at three o'clock, and was supported by a numerous company, including several members of the Technical Instruction Committee. His lordship remarked that he considered it was a happy inspiration on the part of Mr. Wm. Moore to bring before the York public in that way the works of himself and of his gifted brothers, at any rate so many of them as were accessible and could be brought together.

On the proposition of Mr. William Moore, a hearty vote of thanks was accorded to the Lord Mayor.

For comments on these pictures see Pocket Book 1896, pg 13.
OBITUARY.

MR. HENRY MOORE, R.A.

It is with great regret that we announce the death, from paralysis, of Mr. Henry Moore, R.A., which occurred shortly before noon on Saturday at Margate.

Mr. Henry Moore was a son of the late William Moore, a portrait and landscape painter, and was an elder brother of Mr. Albert Moore. He was sixty-four years of age, having been born in York in 1831. He was educated in his native city, and, like his four artist brothers, was a pupil of his father's. In 1853, at the age of twenty-two, he became a student at the Royal Academy School, and in the same year exhibited his first picture—Glen Clunie, Braemar—at the Royal Academy. Since then he has been a constant exhibitor, and has been acknowledged as among the very first of our landscape and marine painters. In 1885 Mr. Moore was elected an Associate of the Royal Academy; two years ago he was advanced to the full honours of an Academician; and at the time of his death was a member of the Council. For fifteen years, too, he had been a member of the Royal Society of Painters in Water Colours. In 1889 Mr. Moore's picture of Cleerness after Rain gained for the artist the Grand Prix de Paris and the decoration of the Legion of Honour. It is but little more than a week since Mr. Moore was in London attending the wedding of his daughter. After that event he went to the Isle of Thanet for change and rest. It is worthy of mention, too, that it is but a few weeks since an exhibition was held in York, consisting entirely of pictures by Henry Moore, his father, and his four artist brothers. Some years ago, too, an exhibition of their work was held in the metropolis. The following are the titles and dates of exhibition of some of Mr. Moore's more important works:

Haymaking in Switzerland (1857), The White Calm (1858), The Lifeboat (1876), Highland Pastures (1878), Calming Down (1879), Beached Margent of the Sea (1880), Dirty Weather in the Channel (1882), Showers in June (1883), Queen of the Night (1885), The Sound of Isla, and Scarborough (1886). Catapaws Off the Land, exhibited in 1885, was purchased by the Royal Academy under the terms of the Chantrey Bequest.

Pictures by him:
Hob Moor, York
Gowborrow Park, Ullswater
On the River Dart
Landscape with Cattle
[All] in the Burton Collection.

Landscape with Cattle. Palmer, Naburn House
Ditto J Close, Esq.

In the 1879 Exhibition in York he exhibited:

Calm in the Mediterranean
Highland Pastures
Italian Shepherdess
Yarmouth Jetty, Moonlight
Landing the Lifeboat
A Mountain Loch
Dwellers in the Desert
Rough Weather in the Open
Clovelly Bay
Mer de Glace
Milking Time
Ivy Bridge, Devonshire
Stunted Yew Trees
Kensington, London

A Life Class was started by Edwin & John and was held in a room up a passage, opposite Belfrey’s Church. Harper, Sam Walker, Sutcliffe, an architect with Mr Andrews, planned the table & lighting on the lines of one in Edinburgh, but the class fell through and the next one was in the School of Art, helped on by Etty when the famous model Mr May at Madame Wharton’s, sat for the members. Pocket Book, 1894, pg 192.

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Mr Edwin Moore’s portrait is like him but apparently the artist has got the head too large and there is a weakness in the handling. Saw it July 13, ’09.

Mr William Moore, Sen., had 11 sons. Edwin, William, John Collingham, Frank, Frederick, Robert, Albert. Frederick was at Cooke’s Opticians, Robert went to sea.

[Photograph untitled]
Mr. Moore, Sen., was originally a decorator of Japanned trays, etc., at Birmingham, and took up oil painting and made portraiture his study. Came to York and lived in 1813, where he soon found patronage and painted portraits of various local people and also the members of several Yorkshire & Lincolnshire families. Two excellent examples are in this city, viz one of Charles [George] Hanson, which hangs in the Merchants’ Company Hall and one of Rev. W. Taylor, FRS, which finds its place in the Blind School. He was its first superintendent.

Mr. Moore, in his lecture, says he worked in pastels also.

Portrait of himself in possession of William Moore, his son. A portrait is also in possession of Mr. Burleigh, The Mount. Probably the same.

Edwin Moore, was born 1813, died July 29, 1893, aged 80. See York Scraps, 1893, pg 12. Not in St Mary’s in 1866.

Born at Birmingham, Jun 29, 1813, was the eldest of 14 children. At one time the works of 5 of the brothers were exhibited at the RA. It is in 1834 that Edwin came to resettle in York and 3 years later he married Jane, daughter of the late Mr. Matthew Oates, Architect. During his long residence in the city he devoted himself to the teaching of drawing and for 57 years he was teaching at the *Friends School and received a testament from the students, past & present. See York Herald, July 29, 1893, (York), pg 22. Buried at the Cemetery, July 31, 1893.

Portrait painted in oils by Walter West of No 5. West Hampstead Studios, London, in 1895 from a photo taken in 1887 and is in the possession of the Quakers at their school in Bootham where Mr E. Moore was teacher of drawing for upwards of ... years. It is a fairly good likeness, but lacking dignity, an especial characterisation of Mr E. Moore, and the hands are very badly placed.

Mr E. Moore made one of the dispatches to Her Majesty to present the Jubilee Album. His drawings for the album were St Mary’s Abbey, The Archbishop’s Palace from the River, Clifford’s Tower from the Foss, Walmgate Bar. In 1897 York Exhibition he exhibited 6 pictures.

[End of crossing through]

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*Note on preceding page. The Friends’ School was in its early days, situated just outside Walmgate Bar and amongst the pupils were John Bright, Sir Joseph Pease, the Tukes and others, now well known men. Mr. Edwin Moore used to walk up with his folio drawings, in these early days of his career, and give the weekly lessons in art.

Albert Moore. Pupil at the School of Art in 1852. Prize for shaded drawing from the flat. See notice by Spielman, York, pg 32 for 1893. See Notice of Death, ditto.

John Collingham Moore.

Born at Gainsborough in 1829, son of William Moore, portrait painter. Became student of the RA in 1851 and first devoted himself to portraiture. He then spent much time in Italy, mainly sketches of Florence and Rome. These scenes are deservedly popular. He died in 1880. Bryant’s [Bryan’s?] Painters.

He came to York with his father in 1829 and was not born in 1829 as stated by Bryant. His father had a wide connection as a portrait painter, extending as far as Edinburgh. He also painted regularly at Scarborough and Harrogate during the season.
His studio was at S. Kensington Sq in 1887, where Walter Crane visited him and his works. Vide Crane’s *Reminiscences*, pg 177.

In the 1879 Exhibition at York, J C Moore exhibited a picture of “Boys”. His address was Northbrook House, Grove Road, London.

In Feb, 1893 Henry Moore was named as a successor to Faed as RA but his claim was not highly favoured, even by his own admirers, when such an artist as Burne Jones was left out. See *Art Scraps*, pg 55.

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Albert Moore, son of William Moore. Born [1841], died 1893, aged 52. See his acct in *York Scraps*, pg 32. See MS No 2, pg 190. See Black & White RA pictures, 1892.

AD1852, attended School of Art and obtained the modest sum of 5/- for a shaded drawing from the flat, when Thomas Cotchett was the Master.

He was a very assiduous student and soon attained a position in the school as a draftsman. At a very early age, being not more than 16 years old, he made a full sized drawing on Imperial paper from the Antique, showing the osteology and muscles in two tints of chalk. Being in want of what most young artists lack, he put up a sketch book to be raffled for at the modest price of 1/6 which was knocked down to one of the senior students who managed the papers in the hat and had a critical eye for good drawing.

He painted the Proscenium of the Gaiety Theatre with figures representing music, shortly after Mr Stacey Marks had executed the Mediaeval work at the New Queen’s Theatre.

1894, Exhibition of Albert Moore’s works at the Grafton Galleries. Get a Press notice. See *Scraps*, No 2, pg 78, also *Magazine of Art*, March 1885 with illustration.

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York School of Art.

Mr Lambert.

Buried in the Cemetery. Was much respected. His stone was cut by Ralph Weatherley. (by Banks, enter to School). He was a clever artist, especially at painting animals.

Hodgson was Janitor, he had been a modeller and prepared the casts. He was succeeded by Willison.

Mr Patterson.

Died in 1851. A man of only moderate ability, his chief ability lay in painting flowers in body colour on tinted paper. His chalk studies from the life are somewhat hard and stiff, although highly manipulated. His character was morose and sullen, much given to sitting in apparent absorption of thought during the time the class was held. It was his custom to sit at a table in an attitude of despondent thoughtfulness and it was only when he seemed to wear a more cheerful aspect that the students dared to take a drawing for his inspection for he rarely took notice of the juvenile students and was a terror to the elders as he invariably dug the chalk or pencil so deep into the paper that the line remained indelible. He died very suddenly of apoplexy in the streets of the city. A portrait of him was executed in litho by J. Sutcliffe.

Mr Cotchett, 1854.

Was advised to go to London to enter the class so as to pass under the new regulation.
Mr Archibald Cole  
Pro tem, left August 1855.

Chas. T. Sturtevant.  
Entered upon his duties Sept. 1855. 1855-6, he was one of the first batch who pass’d the Department exam as an Art Master for local schools Builder, Sep 2, 1854[?].  
He resigned 1856.

The school in Minster Yard was built by Watson, Pritchett in 1813. See Art Schools of Philadelphia (Scribner, Sept 1879), a Book Comp. Cont to pg 63a.

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J.C. Swallow

1856 succeeded Mr Sturtevant who resigned on account of ill health.  
He delivered an address on the subject of the School at the Annual Meeting in 1856.

Came to York as Head Master of the York School of Art, with 4 certificates, and by his efficiency and skill he turned out some very creditable pupils. Amongst the members were Jos. Walton and Windass, who followed art as a profession, Hipsley, who was a skilful designer of fabrics, and Walter Cranston, who became Head Master of the Chester School of Art. During his Mastership he became acquainted with John Bell, both being Masons, and as Mr Swallow wished to improve himself in Landscape painting he cultivated Bell’s society, which resulted in them setting up a joint painting room in St William’s College but this friendship was soon broken and Bell set up a painting room on his own account near the Retreat. It was about this time that J Swallow painted On the Wharfe, Bolton Abbey, which was exhibited at the York Institute Exhibition in 1869.

Instituted as a Freemason July 6, 1857, resigned 1870.

He also painted views of the Manor School, the old waterworks tower and other local views and becoming acquainted with Martin Ward, who had his den in the adjoining block of St William’s College, he gave him an insight into painting landscape backgrounds, Ward having hitherto confined his skill to the depiction of animals only on a plain background, Mr Swallow also trying his skill upon animals, notably a fox and rabbit, which he painted with great fidelity of imitation, taking a portion of the old wall of the Multiangular Tower as a background. Having fallen ill…….

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….and resigning his position as Master of the York School, he went South and joined the staff at S. Kensington school but, afterwards, obtained a post in the Isle of Wight when, however, his complaint proved fatal and he shortly afterwards died.

In the catalogue of the Great Exhibition held at Leeds, he exhibited a picture entitled the Dean’s Desert, No 2362, and is, apparently, the only local artist represented.

He joined the Society of Freemasons on July 6, 1857 and performed the part of Secretary to the Lodge in 1869 & 1870 and resigned in 1872. (By favour of Mr Todd).

In Jan 1856, Mr Swallow, Master of the Leeds School of Art, gave two lectures on ornamental art. Vide Builder, 1856.

In 1854 he passed the first exam of the Department as an Art Master for local schools.  
Jan 19, 1856, he was Master of the Leeds School and gave a lecture on ornamental art. (Builder).
SCHOOLS OF ART.

GREAT YARMOUTH.—The 18th annual distribution of prizes in connection with the Yarmouth School of Science and Art took place on Tuesday week. It was announced that one bronze medal and three Queen's prizes were won in the national competition; in the second and third grades 45 prizes had been taken, against 32 in 1874. Mr. J. F. Ryan, the master, had been for a second time awarded a £10 prize by the Science and Art Department as one of the most successful masters of art schools in the kingdom for the year.

WOLVERTON.—The anniversary meeting of the Wolverton School of Art was held on Thursday week. The report congratulated the subscribers and students on the increased number of prize-takers. The percentage of those who had passed in the examination of the present year of the number examined was very nearly the same as last year, but it was encouraging that, while last year 50 first class results were recorded on the official returns of the Science and Art Department on the various subjects and stages of subjects in which students were examined, the number this year had been raised to 63 of like results, indicating a higher quality of work done.

YORK.—The annual meeting of the York School of Art was held on Wednesday week. The report showed an increase of 16 in the number of attending pupils over that of the previous year. Whilst the number of students has been so increased, a marked improvement is shown in the studies of the pupils in the advanced stages, the number of third-grade prizes awarded this year being 12, against four last year.

9c3/75
Sam Walker, 5 College Street (York Directory, 1828).
Sam Walker, Painter, Grape Lane, (Directory, 1823).
And a Thos Walker, Portrait Painter, Coney St (Directory, 1823).

Had a room in College Yard with another attached as a workshop where he carried on the business of a house painter and prospered, removing into Stonegate about 1844, where he occupied the house & shop, No [50], nearly opposite Little Stonegate. It was here he developed his artistic qualities and became a Portrait Painter, but at this time, 1848, carried on the New Daguerro type process of photography. See overleaf.

He so far succeeded that, together with his ambition, he took the studio previously occupied by Etty in London but, as the talent did not come up to the standard of London, he was compelled to decline the studio and sailed to America, hoping to succeed better in a country where he was less known personally, but his efforts were frustrated as he did not live long in the new country and was buried there.

His place in Stonegate was taken by Frank Moore who carried on the business of a house painter and decorator there until he died. Head of Ajax on a bracket was his sign.

Sam Walker was a dapper little man with a quick temperament and a remarkable self consciousness, which was much intensified by the acquisition of Mr Etty’s painting room in London.

His portraits had a fidelity of likeness but without any……


1848. An advert appears in the Guide to York on the Great Agriculture Show, Lewellyn Jewitt, pg 30. (See the Card in Curios):.

Patent Photographic Portraits
Taken in a few seconds
By the action of lights at the
Daguerreotype Portrait Gallery
50 Stonegate
by Samuel Walker
the licentiate of Beard’s Patent

Portraits in oil life size from £5-5-0
Oil paintings cleaned & repaired and Back lined
Every description of carving & gilding
House & ornamental painting at this Establishment.

He painted a portrait of Seymour, Lord Mayor, which was hung under the West Window of the Guildhall on the occasion of the banquet given to the Mayors of England at which the Prince Consort was present, Nov 2, 1850. See acct in London Illustrated News.

He painted a portrait of Mrs Melrose and a son of Dr Belcombe.
Walker, Thomas. Portrait Painter, Coney Street.

He has, probably, been brother to William Walker, carver & gilder, Blake Street and they carried on the business conjointly and one of these has probably been the father of Sam Walker.

1869, A painting of St John & the Lamb by S Walker, after Murillo, and belonging to T Ellis, Esq. was exhibited at the York Institute Bazaar.

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Sam Walker.

1862. After leaving York for London he then set sail for New Orleans and opened a studio at 175, Canal Street, where he painted portraits and had a special show of a portrait of Mayor J B Walters which had been ordered to be painted by the Battalion of the Washington Artillery.

He also showed a portrait of the late Duke of Wellington. York Herald. Book 11, pg 183.

1802, March 27. At Collingham, in the prime of life, Mrs Walker, wife of Mr Walker, portrait painter of Scarboro, late of this city. York Herald. Book 14, pg 106.


[End of crossing through].

Pg 53.

[The following is crossed through].

John Bell.

Born 1823 in the parish of St Margaret’s called St Peter le Close[?], was the son of a joiner living at 94 Walmgate and, at an early age, evinced a strong artistic bent by making sketches in lead pencil.

1842. In this year he obtained a prize for the best shade drawing at the York School of Art.

1843. He again obtained this prize.

1844. He unfortunately gets suspended for bad conduct.

He was placed as a pupil under Newnum, the scene painter, where he worked for some time. He went up to London and made sketches for Jennings, the Art Publishing Depot, and studies to lay out for copying and it was there he commenced his oil studies, which realised him sufficient to take him to Italy. He was joined by James Walton who he introduced to Jennings. He was also employed to take sketches of some objets d’art at the Paris Exposition and, as this was against rules, he used interleaved catalogues and manifold paper.

He returned to York and commenced painting his large picture of the New Jerusalem, which was exhibited in the School of Art and was a very fine effective picture, but having no scriptural or devotional appearance about it.

1865. He then got the commission from Mr Sunter to paint the Lake of Orta and, afterwards, the Lake Maggiore.....

[End of crossing through].
which was published in Chrome Lithography by Hanharts at first but was so bad that all the copies were suppressed and they were republished by Newbald & Stead of York.

In 1863 he had a painting room in the Hull Road, near the Retreat and it was there he painted his Orta & Maggiore for Mr Sunter besides other pictures. August – I went to see one of his pictures on the way – this would be Lake Orta.

In 1864 on Oct 25, I was apparently there to see one just completed.

The New Jerusalem was exhibited in the York School as early as 1858 or 9.

In 1865, I had him as a constant visitor at my room in Coney Street where we set up a life model and for about three years intimacy continued, but he had, in the meantime, contracted a friendship which resulted in an ill fated attachment to a girl and which ultimately caused his moral ruin.


1866. He exhibited two views of York in the York Fine Art Exhibition, the property of Mr W W Hargrove, who he was very intimate with by reason of giving some lessons in oil painting, an art Mr W W H affected at that time, also giving material assistance with the Fine Art section of the Exhibition, Bell’s wider knowledge of the subjects being of great service at this particular time and he also obtained the prize for the design for the medal of commemoration of the event.

In 1869 at the Exhibition, opened in connection with the York Institute, the following pictures were exhibited:

No 1, Scene from the Merchant of Venice, J W Main, Esq.

12, Lake Como, H Rowntree.

33, Lake Maggiore, W Osborne F.R.A.S.

Painted Newstead Abbey and two others for Webb. Ceiling at Col. Akroyd’s.

He was a man of “most erratic disposition, either working with the greatest amount of energy or idling about in a careless way”. Apparently he carried on his painting of a picture in a half mechanical way towards the completion of it, his mind being occupied with the evolution of another and no sooner was the first one completed than he stuck up a canvas, or more often a piece of brown paper, and roughed in the scheme of the next. His plan was to sketch it in a very free manner in charcoal, then put in some lights with white chalk and fix it and upon this paint with oil colours in a loose glazing manner with strong highlights, the effect being all produced in a few hours, and from this the real picture was worked, sketches of details being laid at hand during progress. For more exactitude he would sketch in a block drawing of the view en masse, then sketch parts in careful detail, approaching nearer and nearer to the distance and sketching all the details so that, by this plan, he was enabled to finish all carefully.

In painting a couple of sketches for Lady Terry for a bazaar, and which had to be done quickly, he took up bristol braid and after sketching it in he painted with body colour all the distance up.....

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Pg 54
Painted two views of York, one from above Ouse Bridge and one from below. Exhibited in 1905, Old York Exhibition.
On the occasion of the Royal visit to York of the Prince & Princess of Wales, he painted a large transparent allegorical painting for the decoration of George Leeman's house, which although brilliant from a descriptive point of view was, nevertheless, a failure as a transparency, he lacking the knowledge of method requisite to obtain a satisfactory result. It was painted in the room of the Old Waterworks Tower where the York Arts Guild held their life class.
Leaving York he next took up his abode in Scarboro where he obtained a commission to paint the Spa as seen in the height of the season. A picture well managed in that it gave a general view of the Spa with the Tower seen in the background and the sea shore to the right. The atmosphere was well rendered and also the sands and the Spa building but the figures he did not succeed so well in, figure painting not being his strongest point. After completing the picture he did little else than paint pot boilers and, finding himself beset by debt and other troubles, he left and went to Scotland, taking up his abode in Edinburgh where he ended his career in poverty and distress. His misfortune was to overtask his friends and so lose their support.

Pg 54a

[The following is crossed through]

Race Week Aug. 23/4

Miss Jessie Dudley has a collection of her water colours on view at Hudson’s, West End of Minster, comprising seascapes, landscapes and architectural. All of one size, they are broad & vigorous but heavy in colour by reason of so much admixture of body colour. Not white only but body yellow and green, therefore have a heavy and semi opaque effect, but, as a whole, they are bold.
[End of crossing through]

Sept. 1911

To Lovers of Art.

If the York public care to see some really excellent water colour paintings of scenes and places of interest in Yorkshire and other parts of England, they should spend half an-hour in the Assembly Rooms, where Mr. T. Dudley’s collection of paintings is on view. Since his last visit to the city he has painted an almost entirely new collection, which includes a number of very excellent Cornish seascapes.
At the Adult School Exhibition, Nov 17, 18, 19, 1908.
He exhibited some water colours. One of the old pub in Marygate with the other houses was very
good, entitled *Marygate in 1885*. size about 14 x 9.

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**DRAWINGS BY MR. T. DUDLEY.**

Mr. T. Dudley, the well-known York artist, is this week exhibiting a number of his clever
water-colour drawings in the York Assembly Rooms. There are several important works,
a amongst them being one which attracts immediate attention by its bold and skilful
treatment. It is entitled “Fenland,” and gives
a fine expanse of sky and perspective, with some
very effective colouring in the middle distance.
The dull grey sky, the sombre-looking water,
and tall reeds have a somewhat eerie aspect,
but nature is so truthfully depicted that the
swish of the water and the rustle of the reeds
seem to have their mournful cadences in the
cr. Successful foliage painting is one of Mr.
Dudley’s characteristics, and he has on view
some excellent examples of his power in this
direction. They include “A Yorkshire Jane,”
painted in the height of the hay season, with
some majestic elms in full foliage; “From
Clifton Fields” is a study of ash trees; “Near
Knarsborough” gives ash and sycamore; and
“Bradley Bridge, Amblecide,” is a delightful
drawing of a beech tree overhanging the stream
with the sun striking on the foliage and
throwing into relief the exquisite
green of the tree, which is wonderfully
effective.” “Mulgrave Woods, Whitby,”
may be included in the same group.
Some studies of evening lights and sunsets display
Mr. Dudley’s great ability as a colourist,
whilst Wharfhead and Olsethland have given him
many opportunities of showing how deftly
he can handle moorland scenery and beautiful,
breezy sky effects. The Yorkshire, Durham,
and Cornish coasts are represented by several
drawings, and the old buildings of York,
especially the Manor House, have not been
neglected by the artist.

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**MR. T. DUDLEY’S WATER COLOUR PAINTINGS.**

During the next fortnight, there will be on
view in the Assembly Rooms, York, about 100
water colour paintings from the easel of Mr.
Tom Dudley, the well-known York artist. A
large number of them are the result of his
sojourning on the moors during the last autumn,
and the early spring of the present year.
Amongst the most noticeable of those painted
during the latter period is a study of apple
blossom, depicting an orchard with the trees
laden with beautiful pink blossom. Mr. Dudley
has produced a charming sketch, the subject
being delicately and effectually treated. He is
never more successful than in his transcriptions
of moorland scenery. The broad expanses, the
shimmering lights and shades, the breezy skies,
and the delightful atmospheres are painted in a
masterly manner, the colouring being admirable.
Views on the Wharfe, the Nidd, and near Knars-
borough are sure to attract attention, for they
display that perfection of foliage painting for
which Mr. Dudley has attained such a high
reputation. Two Durham coast scenes in black
and white, and one or two in water colours of the
Cornish coast, are drawn with that boldness and
breadth of treatment so necessary to adequately
represent the ruggedness and wildness of the
places selected.

Mr. Dudley has not neglected his native city,
so rich in subjects for the artist. A view of
the river from Llandal Bridge (sunset), another from
Ouse Bridge, and one of King’s Staith will
find many admirers, for here Mr. Dudley exhibits
his great ability as a colourist. Several views
of the old-world street scenes to be found in
York are also included in the collection, which
will well repay a visit.
EXHIBITION OF WATER COLOURS IN YORK.

There will be on view in York Assembly Rooms during the remainder of the present week and next week about 100 water colour drawings by Mr. T. Dudley, the well-known York artist. He is always at home amongst the beautiful moorland scenery of his native county, and at the end of last autumn he visited Goathland and Wharfedale, and has painted two watercolours of the moors. The beautiful autumnal tints of bracken and heather are faithfully depicted, the sky and bright atmospheric effects are treated in a masterly manner, and to these pictures give an admirable idea of distance. St. Ives Bay, Cornwall, with the white building of Godrevy Lighthouse and the yellow sand dunes, seen across the deep blue of the bay, and a portion of the river from the immediate foreground, is noticeable for its breadth of treatment, and charming blend of colours. In striking contrast is a view of a portion of the rugged coast near Newquay. The grand, massive cliffs, studied with mysterious caves, said to have once been the hiding places of smugglers, rise up in sombre and glowing majesty. Mr. Dudley has succeeded in giving an adequate conception of the wild grandeur of his subject, the boldness of his drawing and colouring being particularly noticeable. A view of Whitley Abbey and Bolton Abbey, with the stepping stones across the Wye, are sure to attract attention, and there are two extremely pretty drawings of scenes at Ripley, near Harrogate. A view of Ullswater is a fine example of Mr. Dudley’s powers as a colourist, and he has some very fine foliage studies particularly one at Clifton of some beautifully grown yew trees. The chestnuts in the Museum Gardens, York, at the south-east of the Abbey ruins, and some splendid elms in the richness of their autumn foliage, are sketches which will undoubtedly be greatly admired.

WATER COLOUR PAINTINGS BY MR. TOM DUDLEY 1910

Mr. Tom Dudley has now on view in the York Assembly Rooms a number of watercolour paintings, each one being a fine example of his well-known skill with the brush. In spite of the unpropitious weather experienced during the greater part of last summer, Mr. Dudley was enabled to spend a good deal of his time on the Goathland and Wharfedale Moors, and his transcriptions of some charming views to be obtained in these romantic districts are perfect gems of art. They are rich in the varied colours which are to be seen on the moorlands on a summer day, and are depicted with great facility of touch. The rugged coast of Cornwall has also yielded Mr. Dudley some admirable scenes for his brush. Amongst the most noticeable are Meany Cove, the deep blue of the water, and the brilliant yellow sands being in strong contrast to the sombre colouring of the cliffs. Cathedral Cavern, Newquay, the reputed haunt of old-time smugglers who undoubtedly infested the coast of Cornwall, is treated with great depth; and in striking contrast is St. Ives Bay, with the sand dunes in the distance. The intensely blue sea shimmers in the sunlight and the cliffs in the foreground are carpeted with an exquisite display of wild flowers, the ashen having a charming effect. St. Ives by moonlight is full of poetry, and is most effectively treated. Some sketches in the Pen district will be sure to attract attention, from the clever treatment of the atmospheric atmosphere. The collection will well repay a visit.

EXHIBITION OF PICTURES.

Mr. Tom Dudley of York, is exhibiting this week in the York Assembly Rooms a number of his water-colour drawings. The result of his travels in Devon, Cornwall, Durham, and his own native county of Yorkshire, has been to enrich his studio with a number of delightful sketches of moorland, dale, and coast scenery. Mr. Dudley’s pictures must impress everyone who sees them that he is a devoted lover of nature in all its varying phases, and that his artistic powers enable him to give faithful transcriptions of the views which arrest his attention. His work is characterised by a rich warmth of colouring, the breadth of treatment, and splendid atmospheric effects in cloud and sunshine. In his moorland pictures the eye seems to wander over an almost limitless space of undulating country, the lights and shadows and sky effects being put in by a master hand. The exhibition well repays a visit.

MR. TOM DUDLEY’S WATER COLOURS.

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[The following is crossed through].

Tom Dudley, son of John Dudley, musician, who was a chorister in the Minster under Dr Camidge and who, afterwards, was a teacher of music and performed at the concerts, being an excellent time player.

Tom, showing in his youth a greater taste for drawing than music, although about equal in both, he was placed with Mr Boddy for lessons in water colour and soon adopted his master’s style of effective outdoor sketching of old buildings and, having by necessity to earn his own livelihood, he adopted the profession of artist and teacher of drawing.

In the 1879 Exhibition he exhibited 2 pictures:
York Minster from the River, £20
Pen & Ink drawing after Birket Foster.

Since that time he has contributed to the Annual Local Exhibition and exhibited at the Royal Academy.

In 1882 he exhibited 3 pictures in the Leeds Exhibition.
In 1881 he exhibited 1 picture.
In 1887 he contributed to the Jubilee Album a view of Stonegate, St Mary’s Abbey and Monk Bar & the Walls.
In the 1897 Exhibition:
York Cathedral from the River, £20
Pen & Ink drawing Rustic Scene.

Miss Jessie Dudley.
The Proprietor of Tinsley’s Magazine promoted a competition with a prize of £5-5-0, open to amateurs and art students for the best original water colour painting and Miss J. D., then 17 years of age, carried off the prize. (to pg 141). MS, Vol 2, pg 9.

Pg 55a

Richard Jack. See Scraps, No 1, pg 141.
Son of ….. Jack, a compositor on the staff of the York Herald. As he showed a strong taste for drawing and painting his father allowed him to follow his bent in his own fashion, picking up what information he could without any definite teaching. After dabbling in the art of sketching he was induced to join Mr Worthington in house decorating but worked rather erratically, mixing up sketching with his drawing.

At this time* he joined the Arts Guild where he got initiated into figure painting and during this period his whole mind was centred in the work of the French School, a style he commenced to affect. He now joined the School of Art and soon took a prize in 1883, a 2nd for painting a head from cast. 1882, prize for freehand, 2nd grade.

*1883.

1885, he gained half a guinea for shade drawing of head from life, also half a guinea for outline from cast and half a guinea for memory study.
1884, he had 5 pictures in the York Arts Guild Exhibition, (see list in York Art Guild).
1887, he obtained a National Scholarship at S. Kensington and he there won the Gold Medal Travelling Scholarship of £50. In the National Competition he obtained 1 Gold, 2 Silver & 1 Bronze Medal and 1 Queen’s Prize and in the local competition 2 Silver Medals & 1 Queen’s Prize.
1886 he obtained 4 prizes at the School. See report.
In Paris he gained the first prize of 100 francs and a medal at the Academie Julien. After his travelling term had expired he returned to York and set up as Portrait Painter where he obtained commissions from Mr Edwin Gray for a portrait of Mrs Gray, from Mr Dodsworth for portraits of himself and his wife and from ...... but as these did not materially add to his reputation and commissions did not flow in as rapidly as his sanguine temperament anticipated he therefore returned to Paris again and after painting one or two pictures he hoped to get in to the Academy but as they were ...... Portrait of J Ryles Esq. app[eared] in Studio. [Continued on pg 56a].

Pg 55b

Richard Jack.
Appointed Master of the Life Class at the Art School connected with the Art & Poster School, Logan Place, Earl's Court, “where a great advance on the good standard of drawing already achieved is confidently expected”. The Studio, July 15. See Art School Notes.

Pg 55c


Pg 56

[The following is crossed through]

John Windass, son of a joiner & wheelwright.

Was apprenticed to learn the house painting business with Mr Lupton in Little Stonegate and attended the School of Art as a pupil where he showed great industry. In .... he obtained the position of pupil teacher, taking the duty of teaching the class at the York Institute in rotation with Mr Swallow, the Master, Mr Brown having failed to satisfy the Department by passing an examination in perspective, more by his obstinacy on the subject rather than by his inability. Owing to a rupture with the Committee of the York School of Art, Windass had to resign his post as pupil teacher but succeeded in supplanting Mr Swallow at the Institute, which class was now under his sole control. He also obtained the Mastership of the Selby School of Art, just formed, taking these two alternately. In 1879 Exhibition at York he exhibited 6 works and to succeeding exhibitions he was also a contributor and in .....he exhibited in the Royal Academy a study of the sea at Whitby.

1877, he obtained a sum of £10 from the Lords of Council on Education for the successful teaching of the School and at the same time awards were made throughout England. Stevenson of Leeds obtained £20. Vide Building News, Feb 9, 1877.

He married Miss Howard, daughter of the auctioneer who lived in De Grey Street. Her brother is carrying on his father's business and another was Inspector of Schools. [End of crossing through].

PICTURES IN DUBLIN.

Mr. Windass, headmaster of the School of Art, E. Crombie, and Miss Greenwood, of York, had pictures accepted for the annual exhibition of the Royal Hibernian Academy, which is open in Dublin. Mar 29/09.
York and Royal Hibernian Academy.

York is well represented at the Royal Hibernian Academy, three local artists having had paintings accepted for the exhibition at Dublin. They are Mr. J. Windass, F.S.A.M., the popular master of the York Art School; Miss Ethel Crombie, of Clifton; and Miss Minnie L Greenwood, of Friar's-terrace. Both Mr Windass and Miss Greenwood (who has studied under Mr. Windass) have had two pictures hung. The works of Mr. Windass are “The Gamekeeper’s Cottage, Kilcree” and “Peat Bog, Killcoll,” and those of Miss Greenwood are a miniature, “Portrait of a lady,” and a water colour painting of Bootham Bar. The painting from the brush of Miss Crombie is a miniature portrait of Elizabeth, Marchioness of Stafford. The same lady, the gifted daughter of Mr. George Crombie, has also a miniature in the 47th annual exhibition of the Royal Glasgow Institute of Fine Arts. It is a dainty painting on ivory of Nancy Gover. The work displayed in the paintings is of a high standard, and fully maintains the reputation York has gained as a home of art. 

MARCH 14/05
It is always gratifying to note the success of a fellow citizen, especially in the higher branches of professional work, and it will be observed with satisfaction by those who have interested themselves in his career that Mr. R. Jack is this season an exhibitor at both the Academy and the New Gallery. Mr. Jack, who has taken up a permanent residence in London, is each successive year improving his position in the art world. Portrait painting is Mr. Jack's forte, and two of his works have been hung in the New Gallery and one in the Academy. In a critique of the New Gallery exhibition a London contemporary says:—"Another portraitist, Mr. Richard Jack, will prove a formidable rival to the best and most fashionable among his comppeers. Technically, he is already admirably equipped to conquer. His full length "Mrs. Hal Hurst," shows a lady in an evening dress of diaphonous black and gleaming silver with red flowers in her hair; confident of her attractiveness, she turns in a pose of half-conscious allurement towards the spectator. The placing of the figure, the composition, the free yet solid execution are flawless of their kind. On the whole the suggestion conveyed—we refer of course only to the artist's conception—is one of chic and elegance carried to the point of exaggeration rather than of the higher refinement. He is not so completely successful in the composition or characterisation of another full length portrait, "Mrs. James Arthur." This is marked all the same by a charming colour harmony—rich, notwithstanding its marked sobriety—in which greys, buffs, yellow-whites, grey-whites, and pale sage-greens predominate."

Mr. M. Cooper will have on view in the window of his establishment, Railway-street, the Saddles made for His Majesty the King of the Belgians. —Adv't.
Cont. from pg 55a

…….of “the rejected” he sought Paris again for more studying and at this time commenced illustrating in black & white for the serial *Black & White* opening its columns to him.

In 1874 he was engaged by *The Idler* to illustrate part of the paper.

1895, he obtained entrance to the R. Academy Exhibition, exhibiting 5 pictures and has taken up his residence in Paris.

In the *Windsor Magazine* is a sketch of “Dickey”, a musical character of this city which, although clever as a sketch, does not seize the main characteristics of this eccentric musician

1896 he exhibited in the R.A., 2 pictures, a portrait and a Cleopatra. The former was well painted, the latter was anything but happy in the pose of the principal figure.

He painted a portrait of William Walker, J.P. which hangs in the Committee Room of the Asylum, it is [Bishop?] size and a very excellent portrait. *An Idyll*, exhibited in the R.A., a very excellent portrait and admirably managed in a low tone. Exhibited in the York Exhibition in 1898.

1899. He was elected an Associate of the Society of Portrait Painters.

1900. Painted portrait of Mr Turner at a sitting of 2 hours only. It is a broad and masterly production.

1901. Mr Turner’s Portrait exhibited in York Fine Art Exhibition. See *Art Scraps*, Vol 1, pg 141 for his French honours.

In 1879 York Exhib. he exhibited *Collier Aground*, £21, *All that was promised and more*, £5-5-0.


[The following is crossed through]

Charles Midforth.

Born in Feasegate. His father, a cabinet maker, died leaving a widow to carry on the business. Charles was, at an early age, sent to the York School of Art. 1876 a prize. 1878 special prize for figure drawing and in 1879 obtained a 3rd grade prize, 1st Group, working on until he was appointed pupil teacher, taking the full Art Teacher certificate.

In 1879 he exhibited two pictures in the York Fine Art Exhibition, one a view of Tintern Abbey, the other a study. In 1882 he exhibited at Leeds *A Sunny Afternoon in Kent*.

In ...... he left York for the S. Kensington Museum, there working until he removed to Sydenham to take up teaching.

In ...... he exhibited his first picture at the Royal Academy. In 1886 he exhibited *Pigeons*.

In 1879 Exhibition in York he had an Exhibition of *Tintern Abbey*, at which time his address was Union Terrace, also a bust of Ajax done at the School of Art, he being pupil teacher at that time.

Pg 57a

Harley.

Son of a gunsmith in Goodramgate, next to Magpie Corner, but came from Barnard Castle. Entered School of Art. 1879 obtained prize of 10/- for shaded drawing of the Venus de Milo.
He left York and got a post at Oxford and then at the Royal Arsenal where he was Master and wrote a treatise on drawing.

G Lambert. Teacher of Drawing.

Lived at Heslington Terrace in 1859. (Bohn’s Directory). There was a Lambert, the son of a Tailor in Colliergate, a good draftsman and oil painter, a pupil of the School of Art, but this is not that Artist.

A view of York Minster from Heslington Road in water colour, property of Geo. Crombie, Esq. exhibited in Old York Exhibition, 1905, No 2, dated 1830.

Mr Lambert was the first Master of the School of Art, founded by W Etty in 1842. He did not live long to hold the office and was succeeded by Mr Patterson. Lambert was an excellent painter but excelled in Animals. See Bank’s Notes, York School of Art.

In the 1879 Exhibition a view was exhibited, A Rustic View, by G Lambert, in possession of Mr Meek Dyson.

[End of crossing through]

Pg 58

[The following is crossed through]

W.J. Boddy.

Born at Woolwich April 1, 1832. Came to York May 9, 1853 at the age of 21. The son of an architect. Came to York and commenced his career here as an assistant to George Fowler Jones for a short time, then with J.B & W. Atkinson, Architects. But delighting more in the picturesque view of architecture than in the planning and construction of it he turned his back on the profession and took up that of sketching old buildings.

In the 1866 Exhibition of Fine Art at York he had a brave show of sketches in and about York in one frame, numbering 27, besides more of lake and other scenes. In 1869 he had a view of Lake Kilarney in the York Institute Exhibition. In ….. he exhibited in the water colour section of the Royal Academy. In ….. he was the chief contributor to the Album of York Views presented to [the Prince & Princess of Wales? See cutting.] In 1859 he resided at 50, Holgate Road, (Bohn’s Directory). He resided in Burton Lane and has been a constant exhibitor to all the Exhibitions and a most industrious and assiduous worker for upwards of forty years. A few years ago he removed to the rural village of Acomb where he is at present domiciled.

1887. He contributed to the Jubilee Album 2 views of the Interior of the Minster, one being the North Transept showing the tomb of Archbishop Greenfield and the other the Choir taken from the altar rails and looking West. This was a very fine work. He also had two representative drawings of the City, viz. Bootham Bar looking towards the Minster and Petergate looking toward the Minster.

Pg 58a

1869. An exhibition was held in the Lecture Hall, Goodramgate, in aid of the York Institute and here Mr Boddy exhibited York Minster Choir and 25 sketches of York in one frame and 28 in another frame.

1865. He exhibited at the Royal Academy a view of York Minster from the Choir, the same year it was painted.
1872. Also a view of the Lady Chapel was exhibited at the R.A. These two pictures were reexhibited at the York Fine Art Exhibition in 1900.

A set of small views now in the Exhibition were mostly painted in 1894-5. There are 24 of Mr Boddy’s sketches of York on sale at Lawson’s. Some tolerable, others weak. July 26/4.

In 1879 Exhibition at York he exhibited 3 pictures and 30 sketches of York. An excellent view of Whitby hangs in the boudoir of Mrs MacNaughton at the Palace. [End of crossing through].

York Herald, Oct 5, 1904

MR. BODDY has OPENED a STUDIO
at LENDAL CHAMBERS, YORK. His private
address now is 2, SOUTH-PARADE, YORK. 7899

Boddy, third son of William Birtill, contractor, at
Acomb, on July 23, after a long illness, Elizabeth Bannerman Emilie, wife of
William James Boddy, in her 65th year.

ROYAL PATRONAGE FOR A YORK ARTIST

Her Majesty Queen Alexandra has just
a portfolio of Mr. W. J. Boddy’s sketches
muted to her for inspection, and was greatly
pleased to purchase two very fine examples
of Mr. Boddy’s skill. One is a view of
Minster from the walls, which is full of the
striking effects and the delightful gradation
colour of which the artist is such a master;
the other is a view of Eton College, a no
charming sketch. We are sure his fellow
citizens will heartily congratulate Mr. Boddy
the fact that his great ability has been
cognised in such high quarters, and by an
lover of true art as her Majesty.

COST OF POLICE COURT PROSECUTION
Souvenirs of York for the Princess of Wales.

Mr. Boddy had the honour of submitting two portfolios of sketches of York to their Royal Highnesses the Prince and Princess of Wales, during their recent visit to York, and they were pleased to purchase four of these sketches, the subjects of which are:—No. 37, the Minster Choir, north aisle; No. 54, West Towers, from the City Walls; No. 62, Water Tower, Lendal Bridge; No. 59, The Minster, from the Bar Walls. Mr. Boddy's work is well known to most of our readers, but those who do not know may see an interesting series of sketches of York (thirty-four in number), at present being exhibited with other work of his at the York Exhibition. Her Majesty the Queen and the Duchess of York have some of Mr. Boddy's drawings of York, so that our picturesque old city, as depicted by him, is fairly well known to the Royal Family.

A YORK ARTIST AND AUTHOR.

Mr. W. J. Boddy, of York, is not only a clever artist but as an author of devotional works has recently published a little book entitled "Manna for Invalids, Sunday by Sunday," which should prove invaluable to those in sickness, in helping them to bear their burdens with cheerfulness and Christian patience. A great many people are too apt to think that God only sends those things which are the bounties of this life—health, wealth, and happiness, forgetful that the same Hand chastens those whom He loveth, and that "the Clouds we so much dread are full of blessing, and will break in mercy on our heads." That is if we bow submissively and lovingly to the chastening. To bring this truth home to those in sickness is the object of Mr. Boddy's book, an object which it will most certainly achieve if it is read in the right spirit. The publishers are Marshall Bros.
AN EXHIBITION
OF
WATER-COLOUR DRAWINGS,
BY MR. BODDY,
WILL BE HELD BY HIS STUDIO, LENDAL
CHAIRERES.

FROM MONDAY, MARCH 23rd,
TO TUESDAY, MARCH 31st, 1903, inclusive.
ADMISSION FREE.
Open Daily from 10 to 5 o'clock.

PRESENTATION TO MR. W. J.
BODDY, OF YORK.

W. J. 1908.

Mr. W. J. Boddy, the well-known York artist, has been the recipient of a gratifying testimonial from pupils and friends on his retirement, owing to impaired health, from the greater part of his teaching connection. In the circular which was sent out the committee stated that "during the last fifty years Mr. Boddy's work has been of inestimable value to citizens of York. He has compiled a very large number of records of characteristic parts of the city which have now vanished, and has succeeded in inducing his many pupils to share his enthusiasm in everything connected with picturesque Old York.

In response to the appeal a large number of subscribers responded, including the Archbishop of York, the Dean of York, the Bishop of Beverley, and the Abbot of Ampleforth, and the result was that Mr. Boddy has been presented with a cheque for £300 10s.

Mr. Boddy, in his letter acknowledging the cheque, said: "I can only say that this quite unexpected gift is highly valuable under the circumstances. It has greatly cheered me during this trying time, and I am most grateful."

PICTURES BY MR. W. J. BODDY.

A number of sketches by Mr. W. J. Boddy, the well-known York artist, are now on view in the window of Mr. Lawson, art dealer, Stonegate, and they arrest attention by their unique treatment. Mr. Boddy has made his reputation as an artist in water colours, and some of his drawings have found places on the walls of the apartments of the Queen, but the drawings under notice are executed in a style peculiarly Mr. Boddy's own. They are done on light buff paper in sepia and Indian ink, the high lights being put in in Chinese white. In this way Mr. Boddy has done several seascapes, landscapes, and architectural subjects, and in each the most striking effects have been attained. In the views of the interior of York Minster and other ecclesiastical buildings by the artist, as a limner of stone work, stands out with great prominence. The method adopted by Mr. Boddy is peculiarly adapted to depicting storm scenes on some of our "red-brick" houses. The artist's mind is being touched in with a master hand. No less successful are the drawings of quaker lake and musical scenes. Admirers of art will be repaid by an inspection of Mr. Boddy's collection of drawings.

W. J. BODDY'S PAINTINGS
EXHIBITION AT THE LENDAL STUDIO.

Mr. W. J. Boddy, the eminent York artist, has found it necessary, owing to impaired health, to relinquish a portion of his professional work, and from Monday next until the following Tuesday week the numerous pictures which he has in his studio in Lendal will be on view. Amongst these will be seen by the public for the first time over 200 sepia drawings, embracing scenes in Switzerland, Norway, and excerpts from the most delightful scenery in the United Kingdom. The process by which the most wonderful effects are secured is Mr. Boddy's own invention. Indigo and sepia are used on tinted paper, the high lights being put in with Chinese white. The artistry of Mr. Boddy is no mere technical accuracy; Nature, in all her ever-changing moods, speaks to him in the language of poetry, and whilst not immovable truth on the altar of the ideal he has a subtle charm in his touch beautifying a scene which, to the artistic eye, would convey nothing of the common. These sepia sketches have been announced by experts to be some of his very best work, and they certainly display an amount of effect which, when the simplicity of the process considered, excites one's wonder that so much can be obtained out of so little.

There will also be on view four portfolios of York views and four of views in other parts of the country. These are so extremely attractive it would be difficult to particularise. As a colourist, Mr. Boddy stands unrivalled, his atmospheres are fresh and invigorating, and whether the scene is touched in bright sunshine or clouded over by the shadow of a cloud, November day, the picture never fails to appeal to those who have the love of the beautiful.

Amongst the important works which are hung on the walls of the studio is a scene at Barmouth with splendid sky effect. The purple of the distant hills and the rich colouring of the sea making an exquisite tint ensemble. A view of the romantic Devonshire village of Clovelly was seen at the last exhibition and attracted a great deal of attention from its breadth of treatment and beautiful gradations of colour. Two scenes at Helensburgh are also worthy of special notice. The versatility of Mr. Boddy's talent is apparent from his works. Successful as he is in his treatment of landscape or seascapes, there can be no doubt that he is equally successful in architectural subjects. Two large interiors of York Minster, which have been exhibited in the Royal Academy, and are now sold, are fine examples of his talent in this direction. The exquisite lights and shadows and masterly treatment of the stonework are amongst their most noticeable features. "Peek's Corner, Westminster Abbey," is a very important work, and the North Aisle in the same historic and glorious building gives a wonderful idea of its magnificence. "St. Edmund's Chapel, Westminster," and "Chapel, Haddon Hall," are other works which found favour with the Selection Committee of the Royal Academy, and were hung upon the walls of their exhibition to which merit is the only "Open, Sesame." Numerous other architectural and landscape sketches will be on show, playing the varied drawing and wonderful colouring of which Mr. Boddy is such a thorough master. Admissions to the exhibition will be free by invitation.
John Nicholson.

Simon, his father, lived in Feasegate in 1838. (York Directory). Born June, 1829, died Feb 27, 1867, date from catalogue of York Exhibition of 1905.

Son of Simon Nicholson, who lived in Thursday Market, a man well known in sporting circles. John was an only son and in early life was put to the Land Surveying but, having a disposition to follow art pursuits, he was entered as a pupil at the School of Art where he was fellow pupil with the brothers Henry & Albert Moore. His taste was for painting still life studies wherein he showed great excellence. On one occasion Albert Moore, who was short of money, offered his sketch book to be raffled, for which prize, being full of charming little sketches, John Nicholson undertook the management of the matter and so, by a little finesse in the distribution of the tickets, secured the prize. Albert, at this time, was little in stature for his age, although but a youth, and had to stand on a box to reach the top of his drawing, a work, even at that time, of such excellence as to clearly show he would be no ordinary draftsman. It was an outline drawing of the Discobulus, showing the bones in sepia and the muscles in red.

In 1866 John Nicholson exhibited two pictures:
No 112. Studies from Nature.
No 641. The Shambles, York.
In the latter he had introduced a predominance of red into the old buildings which caused his fellow students to call it rather beefy.

The Shambles & St Crux Church, dated 1853, exhibited in York Exhibition, 1905.

On the death of his father he became possessed of a fortune and, coupled with bad health, the artistic feeling he had hitherto shown fell into abeyance and ultimately dried up.

J Cowling.

Sketch of Micklegate Hill, showing Mr Newnum’s house in possession of Mrs S Scott (1860), probably by Miss Jane Cowling, an old School of Art student & sister to H Cowling, Esq.
After examining the sketch, which is very clean and hard in outline, also rather striking in colour, I think it will be one of Jos. Cowling’s work, who was a great lover of old York buildings and had a fine collection of sketches, principally in lead pencil.

William Buck & Thomas Buck.
Jane Buck is mentioned in White’s Directory, 1823

Thomas Buck, tobacconist & picture dealer, 11 Low Ousegate. Born in the house next to the Coach Houses in Ousegate where his mother kept a small confectioner’s shop. He was apprenticed to Mr Hartley, painter and, afterwards, worked for him.
They attended the School of Art in the first batch of pupils in 1842. William obtained a prize in the 2nd year and Thomas in the 3rd year of oil painting which he commenced to practice, his principal works being copies of pictures (see below) or small genre subjects which he exposed for sale on the side door post and the narrow strip of wall entering the confectioner's shop, more examples being hung inside, and for which he obtained a good sale. The public, in his day, having but few opportunities of seeing pictures or obtaining them at such a moderate price as he used to charge. He obtained permission to copy the pictures at Castle Howard and made two or three duplicates of the famous picture of Carracci, *The Three Marys*.

Buck, Sam & Nathaniel, were engravers of ruins of Abbeys etc., nearly 500 have passed out of their hands. Samuel died in 1779 aged 83, his brother before that. See Old York Catalogue, pg 110.

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[The following is crossed through].

H Masser.

Served his apprenticeship with Moore and attended the School of Art. Commenced landscape painting. On the death of Mr Moore he was released and commenced business as a house painter in Petergate. In 1866 he exhibited patterns of marble and ornamental letters on glass. His taste for landscape painting led him to neglect his ordinary business so had to relinquish it. Went to London where he is at present painting landscapes but at wholesale rate. His son now practises as a photographer in Clifford Street.

Pg 61

[The following is crossed through]

Cole, [Job]. Sculptor.

Succeeded Bradley, sculptor, who set up business in 1862 in Gillygate, near where the entrance to Portland Street now is. He had, up to that time, been employed as one of the carvers’ at the Minster.

If he had what may be termed skill it was in the line of animal grotesques. On a house at Scarborough on the road to Oliver's Mount are some excellent cats and monkeys' heads carved on the corbels of the weather mouldings of the windows. [This paragraph appears to relate to Robert Bradley, see below].

Cole’s line took the form of French Gothic which was gradually being developed by the architects of the day and as there were but few in the district who understood or cared for Gothic, a great measure of success attended him, his work extending over the county.

In 1862 Cole carved the work at St Peter's College Chapel.

In 1866 he exhibited, at the Fine Art Exhibition, a pulpit, three fonts, a group of lions in stone, a lion in marble, and Virgin & Child.

Cole was born at Stonegrave. His father was Parish Clerk and used to play the bass viol in church.

He carved the work at St Clement's Church.
Richard Bradley.

39, Gillygate. *York Directory*, 1840, where he commenced business after leaving the Minster as Master Mason.

*The frieze under the windows and the turret at the West end of Belfrey Church were executed by him under Andrews, architect, but of his carvings there are not many examples, his taste leaned to the Grotesque. There are some excellent corbels to the weather moulding of the windows of a house in Scarborough in Oliver's Mount Rd, representing animals, some of them cats, which are very natural. The figures Tam 'o Shanter and Souter Johnny at the Public House in Lawrence Street.*

*Note that these panels have an angel holding the shield of the original. See [Missing words off the page].

1848. C & J Waudby, Sculptors, 8 Coney Street.
1850. Steam Marble Works.

1755. John Francis Van Harve, Statuarian, was buried Oct 30. Belfrey's *Register*.

W. Bellerby.

A skilful artist in burnt wood. A fine work of this kind, *Interior of Cathedral*, was exhibited in the first great International exhibition of 1851. He also executed the lectern in the Nave of the Minster.

Constance Anderson.

In 1881 she exhibited a water colour of the tomb of Archbishop Savage at the Leeds Municipal Art Gallery. At Dr Shann's in Micklegate is a medallion modelled in relief of a portrait of Miss Vera Shann, dated 1890.

T M Richardson.

A Lithograph view of Bootham Bar by TMR showing the Barbican. Printed by Rowney & Forster, size 9½ x [?], in possession of John Hague.
Pg 63

[The following is crossed through].

William Richardson.

Son of Wm Richardson, cabinet maker, who lived and had a shop at No 45, Stonegate (Directory, 1838) now occupied by Messrs Waddington. He was articled to Mr Andrews, an architect in the city. Became an excellent water colourist. Made drawings for the Abbeys of Yorkshire, published by Sunter.


This work was co eval with Joseph Nash’s Mansions of the Olden Time in England.

Pg 63a.

[The following is crossed through]

York School of Art.

1856. J C Swallow. Walter Craister, pupil teacher, who became Master of Chester School is married to Mr Swallow’s sister. Ent. to School of Art reports, 1867.

J S Dominy, 1870. A man of gentlemanly deportment and studiously attentive to his duties but art had no charm for him as art but only as a livelihood to be followed. Resigned 1880.

Mr Kean, 1880. Resigned in 1884 to go to Leak School as Head Master but, through ill health, he had to give up and soon after died.

1884. W A Turner. Late 2nd Master at the Derby School. 1887, he designed the cover for the Jubilee Album and contributed a view of York from Foss Islands and a river view below Lendal Bridge. [End of crossing through]

[No pg 64].

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Thomas Banks.

Born at Tadcaster. Used to walk from Tadcaster to York to School, 10 miles. Was on the 1st list of students at the York School of Art where, after staying a few years, he commenced painting. Entered the Royal Academy Schools in 1851. Pocket Book, 1894, pg 191. 1844 School reports.

Married Miss Ann Baines, one of the daughters of Mr Baines, the well known curator of the Philosophical Society, who had herself taken prizes at the School of Art for flower painting in 1852, he having been a student sometime about 1842 where he is mentioned as having taken a prize for improvement in shading.
Ann Baines distinguished herself as a modeller of flowers in wax at the York School in 1847. It must have been mainly due to the energies of Mr H Smith, who had just commenced to deal in pictures, that an opening was made for the York Painters to find a sale for their works, as he was their chief patron in their early days until they could work in a more independent position. Thus we see H Moore, Banks, Bell, W Moore, James Walton & Joseph besides others, assisted, in their early struggles, by this, probably, the first York Picture Dealer proper for, besides works by Modern Artists, he gathered together a number of works by the Old Masters, these being more sought after at that time than modern subjects.

Banks forte was, essentially, rural scenery, subjects from the York district and the Yorkshire Dales, nearly……

Pg 65a
[The following is crossed through].

…… always with a stream of water in the picture. He settled for a short time at Sleights until at last he gravitated down to Goathland where he built himself a house and found quite enough to satisfy his desires and provide material for all his pictures.

There is a quiet unobtrusive naturalism about all his scenes and a realization of atmosphere and distance, also his rocks and running water are well rendered but, probably, there is too cold a tone about some of the foliage which is, nevertheless, well painted.

[Robert Banks, see below]

In Mr Robert Kay’s house in Priory Street is a monochrome study of an artist with a Porte Crayon in his hand, representing a young man with a very thoughtful and deep searching expression, in a costume of the early part of the 19th Century. It is a little [?] drawing but fairly well modelled. At the back of it is signed “Banks”. (This is Robert Banks).

[End of crossing through].

Pg 66.

1886. In the Leeds Society of Artists he exhibited The Haunt of the Heron.

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[The following is crossed through].

Robert Banks.
A portrait, 16 x 12 in black & white, of a painter with a Porte Crayon in his hand. He wears a wig and laced coat, signed Rob. Banks. In possession of Robert Kay.

Noel Carter.
A clever miniature painter who lived in York about 1810. He was a military man who took up the art. Mentioned by Mr Nook, Solicitor.

In the year 1782, Rymsdyke, a miniature painter, practised in York. See Scraps, No1, pg 114.
George Goldie.

Was born in York in 1828, being the son of Dr Goldie, MD, who lived in St Leonard’s Place, No 2, and was educated at St Cuthbert’s College, Durham. He was first a pupil of Messrs Hatfield & Weightman of Sheffield but, afterwards, taken into partnership. In ……he removed to London and practised in Kensington Square where he designed and carried out several important works, notably the Pro Cathedral at Kensington, the Pro Cathedral at Sligo, the Pro Cathedral at Durban in Natal, the Pro Cathedral at Middlesborough, Church of St John of Jerusalem, Great Ormond Street, Upsall Castle and Weston Manor on the Isle of Wight and the Pro Cathedral at York.

1865. A splendid reredos at the Church of St Alphonsus at Limerick.


His brother, Monsignor Goldie, holds the position of Priest at the Church of the English Martyrs, Blossom Street, York, which he has held since its establishment. [End of crossing through]

Oct. 13, 1876.

Building Intelligence.

Beverley.—The foundation stone of a new Roman Catholic Seminary has been laid at Beverley. The main portion of the building will be an erection of four stories under one roof, crossed at the southern end by a wing of three stories, consisting of the kitchens, the refectory, and the chapel. The connection between the Seminary and the Bishop’s house will be the library, the three forming an open square to the south. The material employed is a fine local brick, with stone dressings. The estimate for the entire building is £10,100. The architect is Mr. Goldie, of Kensington-square, London.
Peter Betchetti, the father of Thomas Francis Betchetti, was the representative Italian whose permanent domicile in a place like York spoke much for its artistic taste as cited by W Etty R.A. It is not likely that this Peter was the owner of the cast shop, alluded to by Etty, but he would know the R.A. as he had much to do with the School of Art casts in the early days and assisted in making the moulds for the castings from the models done in clay by such as Theakston, Hessay and the other pupils who made that branch of art their especial study. Peter was of a genial temper with a merry twinkling eye and effected a sale for his wares by his kindly greeting and soft melodious voice.

A figure in the streets of the city, but rarely seen now, as he might be seen walking about with his tray poised on his head containing casts of the Venus de Milo, the Sleep of Sorrow, a Dream of Joy or the Gladiator, with busts both classic and modern and a few pieces of minor art work to suit the general public, and even hit the taste of the humblest admirer by a small church with coloured glass windows which he would illuminate at night when he placed his tray of casts on the parapets of Ouse Bridge. Like his countrymen, length of day was nothing to him if he could gain a sale.

One son is a barber in Skeldergate, opposite Buckingham Street, another keeps a Public House in Tanner Row.

Brief notice of P. Betchetti copied into School of Art History, 1867.
The Earl of Bute, desiring to select a tutor in architecture for the Prince of Wales, afterwards George the Third, consulted Carr of York, who strongly recommended Chambers as not only skilful but well qualified in conversation and manners, and was so much satisfied with his choice that he appointed him Royal Architect after his accession to the throne. *Builder*, 1843, Vol1, pg 340.

He built Basildon", formerly the seat of Sir Francis Sykes, Bart. *Building News*, vide article on Papworth.

He re fronted and enlarged the Hall at Upleatham for the Earl of Zetland.

John Carr, Architect.

Born at Horbury in 1721. Lived in Skeldergate in the house he built for himself.

In 1791 he made a drawing of Horbury Church which was engraved by Malton in 1791. (Vide Boyne’s, *Yorkshire Library*).

He built the houses in Castlegate, also Barnard Hague’s in Micklegate Hill.

In 1770 he made a survey of the Minster for the Dean & Chapter and estimated the repairs necessary at £4,200 but as no more than £200 could be derived from the fabric estate the Archbishop gave £200 guineas and the Dean 50£ so the work was commenced. (See Browne’s *History of the Church of St Peter, York*).

1796 he presented to the Corporation a silver tea urn, 2ft high. On the side is a shield inscribed “The gift of Alderman John Carr as a mark of his respect to the Corporation of York, Ano 1796”.

1796, his portrait painted by Dance and by Wm Daniel in 1814, a Litho. and pub. by Wm. Daniel, Cleveland [????] Boyne, *Yorkshire Library*.

1800. Drawing of Denton Hall by Carr, by Richardson in 1800.


John Carr, born at Horbury, his father, Robert Carr, was a stone mason which occupation his son, John, followed. When Sir John Pilkington was building a new park wall at Chevet, John Carr worked at it, walking from Horbury each day to his work as one of the working masons. The date of his coming to York is uncertain but 1752 is about the period, he being 30 years old. His first work was the Well on the New Walk, called the Pikeing Well, for which he received as part payment the…..

A copy in possession of Mr Hemmens, North Street, 13 x 9

……freedom of the city.

1754. The first public building designed by him was the Grand Stand which was projected by the Marquis of Rockingham, the great patron of the turf. He now came under the notice of the Aristocracy and commenced to build several mansions.

1760. Heath Hall, Harewood Hall, 1759, Tabley House, 1762, Kirby Hall, Constable Burton, 1762, Thoresby Lodge, 1762, East front of Wentworh Castle, 1770, Basildon Park, 1776, Debtor’s Prison York Castle, 1765, Town Hall, Newark, 1776, Lytham Hall, nr Preston, 1757, cost £6000, Aston Hall, County Lunatic Asylum, 1772-7, Denton Park, 1778, Thones House, nr Wakefield,
1779, Farnley Hall, Otley, 1786, the Mausoleum at Wentworth, 1788, County Hall, Lincoln, 1786, the Crescent at Buxton, 1779, Kirkleatham Hall, Town Hall, Chesterfield, 1791, Byram Hall, Panton Hall, Sand Hutton, Pye Nest, White Windows at Halifax, Bridge at Boroughbridge, Lodge & Gateway at Harewood, 1801, probably his latest work.

In York, mansion in Castlegate for Viscount Fairfax, ditto opposite for Peter Johnson, Esq. Recorder of York, house for himself in Skeldergate on the West side of the Ouse., the County Asylum, 1774, a church at Horbury at a cost of £8,000, his own gift to his native place. House in Micklegate for Wyvill. See MS, Vol 1, pg 78.

The portrait of himself, painted by Sir William Beechey, now in the Mansion House, was presented to the Corporation a few years before his death, which took place at Askham Hall, Feb 22, 1807, aged 84. He died worth £150,000.

He was an excellent singer. See account of his singing before the Prince of Wales at the Races. Archaeological Journal, Vol 4.

John Carre, who was a Sheriff of York [Lord Mayor in 1456], bears these arms gu on a chev. argt 3 mullets. Vide Fuller's Worthies, pg 526. This alludes to Carre in St Sampson's.

Pg 69.

George Milburn.

Son of a tailor who lived in Meek's Buildings in Goodramgate, where George was born. Entered as a pupil at the York School of Art when Mr Swallow was Master.

1863, he obtained a prize, a medal for modelling from Florentine Scroll.

Was placed apprentice to be a carver at Waddington's, the pianoforte works and, afterwards, went up to London where he entered into an engagement with Mr Ruddock and, during the time he worked for him, had the charge of several important works and personally carved the White Horse in the Temple.

1877. [He was engaged to carve the enrichments at] St Maurice's Church [and carved a figure of] The Old Bell Ringer copied from his father, [who was his model. See Knowles, York Artists, Vol 1].

Pg 69a.

Samuel Knapton, born 1756, died 1831.

[The following is crossed through]

A portrait of this worthy, size Kit Cat, hangs on the staircase of the Philosophical Society where it was placed at the dissolution of the York Musical Society and was given by his daughter in 1877. Probably painted by Samuel Walker but Miss Knapton writes it was painted by F Meyer, who painted his father's portraits. This cannot be so.

It had previously hung in the room used by the Society at Harker's Hotel. He is represented with moon spectacles on nose and holding his violoncello, grey curly hair, brown coat and white neckerchief. He played in the orchestra of the Great Musical Festival in the Minster. [End of crossing through].

Dance painted Mr Ald. Carr, the Architect, in 1814 so may have painted Sam. Knapton. [Dance painted John Carr in 1796 and Daniels engraved it in 1814. See Boyne Yorkshire Library].

Mr W Moore told me that his father painted Philip Knapton's portrait. Query – has Miss Knapton confounded Meyer with Moore, but the character of the work is more like Romney.
In the accounts of *Yorkshire Theatres* tickets were sold at Mr Knapton’s Music Warehouse, Blake Street. In 1819 he advertises his business in Coney Street. *York Gazette.*

1650. Kathleen, the daughter of Richard Knapton is baptised and died the next year. (Belfrey Register).

Samuel Knapton’s portrait is more lifelike than that of Philip and they are painted by different artists. Neither of them are the work of good artists and the hands are very bad indeed.

Pg 70.

Philip Knapton, 1762 – 1833. [According to D. Griffiths *A Musical Place of the First Quality*, pg 125, he was born in 1788].

A pianist and composer, born at……. He received his musical education under Dr Hague, Professor of Music at the University, Cambridge, after which he returned to his native city and followed his profession. He published three sonatas for the piano and various other works for the Voice, Piano and Harp. Of these his songs “There be None of Beauty’s Daughters”, “Mr MacDonald”, “Greek Air” & “Caller Herring” are well known. He composed overtures for a full band. He lived in St Saviourgate in 1823 (*York Directory*), Professor of Music.

He acted as one of the assistants at the York Musical Festivals of 1823, 25, 28, in conjunction with Mr John White. *York Musicians* by Rev. R V Taylor, No 35.
His portrait, which now hangs in the Vestibule of the York Philosophical Society, was painted in 1828-9 by a young artist named F Meyer who was on a visit to Mr Noke, the dancing master, and was presented to the Philosophical Society by his daughter. Told by Miss Knapton.

Extracts from St Sampson’s Church Registers. [These entries are from Holy Trinity, King’s Court, (Christ Church)].
John, son of Philip Knapton, baptised Ap. 27, 1752.
Sarah, daughter of Samuel Knapton
Samuel, son of Philip Knapton, baptised Nov 1st, 1752.
Sarah, daughter of Philip Knapton, barber, baptised July 31, 1763.
Mary, daughter of Philip Knapton, baptised, April 25, 1758.
Philip, son of Philip Knapton, 1760 or 1762. [No trace].

Philip, son of Philip Knapton baptised August 10, 1762.
1763. Sarah, daughter of Philip Knapton, baptised. Christ Church Register.
This does not agree with Mr Norcliffe’s date & place. He must have mixed these two registers.

Philip Knapton, in 1823, lived in St Saviourgate and was styled Professor of Music. (Directory, 1823). S & P Knapton had, at the same time, a Musical Instrument Warehouse in Coney Street.

1823. During the winter there are 5 Subscription Concerts, given in the Concert Room, and 4 Benefit Concerts, with a separate subscription for quadrille dances and card parties, called the York Winter Assemblies. The Managers of the Concerts are Dr Camidge and Mr P Knapton. Vide Directory. The Yorkshire Amateur Concerts, established at Sheffield in 1808 for the gratification of a musical taste and the promotion of social intercourse amongst the lovers of harmony in this county, is held at York triennially and continues for two days.

Philip Knapton published a Collection of Psalm & Hymn Tunes for the use of the Churches in York with organ & piano accompaniment, also a set of chants for the use of St Saviour’s Church.

Philip Knapton published a collection of Psalms & Hymns as a supplement to those used in the Churches of York, price 5/-.

“A Catalogue of Music published by Knapton, White & Knapton, Coney St, in which is contained Knapton’s selection as sung at the Church of St Saviour.

“La Fête Civique,” a Divertissement for the Pianoforte dedicated to Miss Jane Clarke (probably the daughter of Sir William Clarke, Micklegate).

Philip Knapton.

Extracts from Christ Church Registers.

*1666, Peter Knapton, Clerk of the Parish buried. *From Mr Norcliffe’s History of the Church.
1759. Elizabeth, daughter of Philip Knapton.
1762. Philip, son of Philip Knapton, baptised August 10.
1762. Sarah, daughter of P.K., barber, baptised July 31.
1766. John, son of Philip Knapton.

1773. John, son of Thomas Bridgewater, baptised Jun 20. This will be the composer.

Pg 71.

Agreement between Samuel & Philip Knapton with William Hardman, dated 6th August, 1829, in which the former agree with William Hardman to take the house, shop and warehouse lately occupied by them in Coney Street, also a sitting room on the ground floor and two bedrooms. The stock included:
35 Pianos by such makers as Wilkinson, Aston, Clementi, Rolfe, Tomkins, Smart, Lawson and valued altogether at £712 – 0 – 0.
2 Pedal Harps valued at £63 & £20 respectively.
8 Pianos belonging to Messrs Knapton, not included in the schedule but put at stock value £442 – 13 – 0.
13 Brass Instruments.
122 Flutes by Goulding, Millhouse, Potter.
28 Clarionets.
8 Piccolos.
31 Flageolets.
31 Fifes.
29 Violins.
Violas & Violoncellos 6.
Printed Music etc.

Summary.
Pianofortes & Harps 847 – 0 – 0.
Ditto & Miscellaneous 71 – 10 – 0.
Stringed Instruments, Strings etc,
Printed Music 397 – 2 – 8.

The highest price for Pianos is stated £137 retail, others £70, £60, £50, £45, down to £8, £6 and even £4 – 0 – 0.
This deed is in the possession of Mr Banks.

Pg 71a.

[The following is crossed through]

Robert Banks, Miniature Painter.
A Robert Banks was grandfather of the present Mr Louis Banks, who believes he lived in Hungate and was a House & Sign Painter but, although he possesses some gilding tools and gold books, he also possesses several miniatures and had still more years ago but places them at little value. He also has two portraits of a gent & lady in oils which look like the work of a miniaturist, the lady’s face is well painted.
In possession of Mr Robert Kaye, bookmaker, is an oil painting of a middle aged artist, holding a Porte Crayon in his hands, dressed in the costume of the middle of the 18th Century and a wig on
his head. It is very carefully worked in black & white but has the appearance of being taken from an engraving.

Mr R Kaye’s version is that it belonged to a Mrs……who kept a shop in Fossgate and sold provisions and that a young swell, who was down in the world, lodged in Fossgate and used to get his foodstuff at this shop until he could not pay, therefore left this painting as a voucher until he could. He also adds that Mr W Monkhouse wanted it very much for the Exhibition and said it was worth £100 (?).

Pg 72.

[The following is crossed through].

Thomas Guy.

Was first placed as a pupil at the York Glass Works to learn the art of glass gilding as applied to the embellishment of Druggists’ fittings. After serving his apprenticeship he opened a shop in Goodramgate for the sale of colours, varnishes etc, and added artists’ materials, carrying on his work of glass gilding in connection with it and during his leisure hours, or when business was not flourishing, he painted small landscapes which he offered for sale.

Finding his business increase in the sale of artists’ colours etc, and taking up the occupation of teacher of drawing and painting, he removed into Stonegate and opened out a shop devoted entirely to the sale of artists’ materials and the giving of lessons in painting. He had, whilst in Goodramgate, joined the York life class, which was merged into the Arts Guild, and was a regular attendee at the class. He exhibited pictures in the various local exhibitions, year by year, his principal one being a view of the South Entrance to the Minster. [End of crossing through].

Pg 72a

Sir J[oseph] Barnby.


Says in “Five Minutes with the Famous” notes that Sir Joseph was the son of an organist at York. He remembers distinctly singing the solo “I know that my Redeemer Liveth” in the day of the Duke of Wellington’s funeral, when the crowd was so great that it would have been possible to walk over the heads of the people. Sir Joseph’s elder brother, Robert, who was a singer in Westminster Abbey Choir, paid for his musical education at the Royal Academy of Music and, in other ways, did much to help him in his career. From his first appointment he received the munificent sum of £24 a year. He, afterwards, became musical instructor at Eton where, during the whole of the time he was at College, he had the Captain of the Boats and the Captain of the Eleven in his Musical Society. He used to tell an amusing story of a boy who wrote an oratorio called David, in which the hero had to sing to Goliath “Come out you cad and fight”.

Very curiously there is a portrait of Justin McCarthy, MP by Elliot & Fry in the March 4\(^{th}\), 1896, that is so like Sir Joseph Barnby that an ordinary observer would not know the difference.

Joseph Barnby appointed organist at St Anne’s, Soho, 1871 and introduced the far famed Bach performances, beginning with St John’s Passion, sung on Friday during Lent, Messrs Arthur and Charles Wade, sons of the Rector, singing the solos with refinement. Joseph Barnby left here in 1888.

Biographical sketch in *Musical Herald*, May 1892, March 1896

**WEDNESDAY, JUNE 20, 1894.**

Sir Joseph Barnby is not only one of the leading musicians of the day, but an author, a teacher, and an authority on music whom Yorkshire is proud to claim as one of its sons. Special interest and importance therefore attaches to the remarks on the position and prospects of music as an art in this country, which Sir Joseph Barnby made on taking part in the inauguration of the Leeds College of music on Monday last, the special occasion being the initial concert of a series which the Messrs. Hardock are giving at the Concert Room in Cookridge-street. It was a compliment of the heart rather than of the head, when Sir Joseph referred to the 200 pupils with which Messrs. Hardock have commenced, and compared it with the 10 pupils with which the Guildhall School of Music was opened in 1880, as much as to say: "You may hope to progress proportionately to your better start." Yorkshiremen are not so conceited as to imagine that a School of Music in Leeds can or will make its mark like the London Guildhall School of Music, which runs almost abreast of the more pretentious schools—the Royal Academy of Music and the Royal College of Music. Nevertheless, when one contemplates to what a distinguished position, Frankfort has attained, and how high, musically, the little German town of Carlisle stands, there is no reason why Leeds, the largest city of the most musical

Mr. Joseph Barnby is a lucky man. Besides his professional avocations as conductor and composer, and the duties and emoluments of his post of musical adviser to the wealthy and important firm of Novello, he has lately obtained the snug little berth of Director of Musical Instruction at Eton College, which, not interfering at all with his other engagements, adds a bagatelle of £1500 a year to his income. However, no one deserves it more thoroughly than Mr. Joseph Barnby, and few will grudge him his good fortune. Since the time, now nineteen years ago (in 1876), when he ran a tie with Mr. Arthur Seymour Sullivan for the Mendelssohn Scholarship, and at the second competition was beaten (fortunately for himself) as it afterwards proved by the future composer, Mr. Barnby has been steadily rising in public esteem. He has fairly won his present high position by the force of his talent, by his unfailing conscientiousness, and by his enormous capacity for hard work.

**CHORAL SINGING.**

The July number of "Sylvia's Journal" contains an interview with Sir Joseph Barnby on "The Advantages of Choral Singing," and the strength and weakness of English choirs. Sir Joseph, who is one of the greatest of our choir conductors, recommends that all musical students should belong to a choir, one of the great advantages of this being that it removes self-consciousness from vocalists. Wherever they add to the realisation of the "choral centre of the universe," it is, perhaps, needless to add that these gratifying remarks were addressed to in Leeds audience, by which they were acclaimed with justifiable exultation. There is no reason, however, to doubt their general correctness, nor is any living musician better qualified to pronounce a trustworthy judgment upon the actual state of choral singing in the United Kingdom, as compared with other countries, than the most accomplished and experienced of British choir conductors, who has had personal cognizance of the performances of every eminent choral association in Europe. When Sir Joseph Barnby awards the palm to Yorkshire singers he only confirms the unanimous critical verdict elicited by their achievements from native and foreign music-lovers during the past decade. Moreover, when he supplements that honourable award by a declaration to the effect that "the present state of music in England is more satisfactory and promising than ever yet has been," he does no more than justice to the developed musical taste and faculty of the English people, and to the intelligent efforts to train and cultivate it in the art made during the latter half of the present reign by educational establishments similar in character to that which Sir Joseph inaugurated.
DEATH OF MR W. BARNBY, OF YORK.

Mr William Barnby died at his residence, St. Mary's House, York, on Sunday afternoon, aged 78. At evening service in St. Olave's Church, where deceased was accustomed to attend, and had acted as churchwarden under several pastors, the Rev W. W. Dodsworth, vicar, made known the sorrowful event to his congregation, alluding to Mr Barnby's long connection with the church and his love for its services. He will be missed by very many of the citizens, amongst whom he used to move, his homely bearing and genial presence rendering him familiar. Eldest brother of Sir Joseph Barnby, the celebrated musician, he possessed not a little musical talent. As instructor in music at the Wilberforce School for the Blind for very many years, Mr Barnby's capacities were highly appreciated, and the committee of management of the institution elected him one of their number. He was also for some time music master at St Peter's School. No one more heartily appreciated the superior music at the Minster, nor was more ready to award due acknowledgment of ability and ready capacities. It was at all times a pleasure to exchange a few words with Mr Barnby on musical matters, in which he was thoroughly at home and also agreeably communicative. His removal, we have no hesitation in saying, will be felt as a distinct loss in the ranks of the profession. Like his distinguished brother, the deceased was a choir boy in the Minster, where his talents were recognised and received suitable guidance and development.

The burial took place at the Cemetery on Wednesdays. Between twelve and one o'clock a special service was held in St. Olave's Church, the Dean of York and the Rev W. W. Dodsworth officiating. The parish choir was augmented by that of the Minster, and the service was fully choral. The Dean and the Vicar, together with the assistant curate of St. Olave's (Rev R. M. Stapleton) met the songmen and choristers at the porch, and in procession to the chancel the opening sentences of the Burial Service were delivered in monotone by the Vicar. The coffin, which was borne in front of the mourners, was overlaid with floral emblems. The crucifix was carried in front of the procession, and the candles on the altar were lighted. Psalm xc was rendered to a chant of carols, and the Dean read the lesson. Then was sung the hymn, Very sweetly and impressively, "Peace, perfect peace," and the concluding hymn was, "Now the labourer's task is o'er." As a recession the Nunc Dimittis was chanted to a setting by Sir Joseph Barnby. Mr O. Toes presided at the organ, and played suitable introductory and concluding music. The mourners were Mrs Barnby, Miss Barnby, the Rev W. H. Barnby, Mr R. C. Barnby, Mr L. H. Barnby, Nurse English, Dr Ramsay, and Mr W. H. Cobbe. Among the congregation were:—Mr W. W. Hargrove, J.P., Mr Bowden-Castley, Mr J. R. Hill, J.P., and Mr John Pearson (The Mount), representing the committee of the Blind School; (Mr F. J. Munby, hon. secretary, and Mr Alderman Close, hon. treasurer, being prevented from attending by illness), the Rev W. Haworth and the Rev S. Carter, vicars choral, York Minster; Dr Naylor (organist and choirmaster, York Minster); and Mrs Naylor; Mr T. Robinson, sub-organist at the Minster and music master at the Blind School; the Rev G. T. Handford, headmaster St Peter's School, and the Rev A. E. Burton, assistant master; the Rev M. Sullivan, Mr Alderman Milward, Mr J. T. Walker, M.A., Mr H. R. Trotter, Colonel Dibnah, Dr Noble, Mr Richard Johnson, Mr J. Teasdale, Mr A. Sample, Mr J. P. Long, Mr Jos. Humble, and many others. Mr A. Buckie, B.A., Blind School, and Mrs Buckie, with a number of past and present pupils, also attended the obsequies. The Rev W. W. Dodsworth officiated at the cemetery. Sir Joseph Barnby, owing to pressure of engagements, was unable to attend the funeral. He and Lady Barnby sent a wreath, and similar tokens came from Mr and Mrs H. A. Hudson, the Rev and Mrs G. T. Handford, Miss Strangways, Miss H. Kilching, Mrs Williamson and Miss F. Harrison, Mrs Allanah and Miss Weaver, Mrs Smith, Mr and Mrs J. F. Walker, Mr and Mrs E. J. Walker (London), Mrs Creswick (Norton, Sheffield), the Rev H. A. and Miss Wilson. The bell of St Olave's was tolled before and after the service, and the flag at the School for the Blind floated half-mast.
The father of the above was called Thomas Barnby, a cordwainer, who lived in Swinegate, “Girdlergate” and was married to Barbara Robinson of St John Delpike, Oct 9, 1814. Joseph Barnby Pannett of Ogleforth is buried in Holy Trinity Churchyard, June 26, 1832, aged 46 years. W[illiam] Barnby was buried in his family grave at the Cemetery near that of Cooke, optician. Cemetery tomb:
Barbara, wife of Thomas Barnby died May 13, 1832, aged 64.
Thomas Barnby died Oct 23, 1860, aged 69.
William Barnby, son of the above, died Feb 24, 1895, aged 76.
1770, May 13. Robert Barnby of the parish of St Margaret, cordwainer, married Martha Lund.

Barnby G & W, Girdlergate, Directory, 1823.

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Joseph Barnby’s cousin and his son sang in the choir of Salem Chapel. Mr Barnby was a shoemaker and lived in Monkgate, near to the site of the present Wesleyan Chapel, but I do not know whether he was a chorister in the Cathedral or not. I rather think not and I believe his father…..

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…….William Barnby, was alto singer in the Minster in 1840 and lodged at Fall’s, confectioner, opposite Belfrey Church, then at our house [73, Goodramgate], then took the house in College Street.

Robert was a Super at Westminster Abbey after being a chorister in York and, afterwards, got on the full staff of the Abbey.

Henry was a Super at York after being chorister and then got to Windsor.

See T S Camidge’s letter.
By JOSEPH BENNETT

Reference was made in this column some time ago to the earliest works of Gounod, and especially to the fact that the composer described himself, at the date of their issue, as an Abbé. I have since received, by favour of M. Richault, present head of the firm which published the works in question, a fac-simile reproduction of two letters addressed by the composer to the M. Richault of that day. One, dated April 3, 1846, expresses a hope of receiving a copy of music then in the engraver's hands before the departure for Italy of the gentleman to whom it had been dedicated. The second, written on March 10, 1847, is also one of importunity, Gounod, in this case, desiring his publisher to hurry on with the engraving of the "Office for Holy Week," so that the music might be put in rehearsal. Interesting features in both letters are, first, a cross before the date, and next, the ecclesiastical title before the signature. The first letter is signed "L'Abbé Ch. Gounod," the second "Ab-Ch. Gounod."

I need not insist upon the weight of their testimony to the fact that the young Prix de Rome seriously contemplated a religious life.

In the pages of the "Nineteenth Century," the Rev. W. E. Dickson, precentor of Ely Cathedral, and the Rev. Dr. Jessop have been discussing cathedral government and presenting very different aspects of the matter. With many of the points in dispute musical people have no special concern, but we are entitled to take an active interest in one other, as to which the reverend gentlemen are hopelessly at variance. Precentor Dickson complains of the present system of cathedral government that it places the musical service at the mercy of the canons in residence, instead of leaving it "in the hands of competent musicians, clerical and lay, who should be secured from capricious interference by persons unskilled in music." This is but a new expression of a very old grievance, which, in parish churches as well as in cathedrals, has led to much dispute. Many years ago the late Dr. S. S. Wealey felt so keenly on the matter that he contemplated starting an agitation for radical reform, and besought me to co-operate with him in making cathedral organists absolute controllers of the musical service. There was much talk in council over the subject, I remember, and with talk the scheme not only began but ended.

The Precentor of Ely urges in support of his contention that "the maintenance of musical services of a high order of artistic excellence is in the very forefront of the duties imposed upon the Chapters," and that the cathedral is "the one church in a whole diocese in which the humble and devout consecration of art may be ranked above the satisfying of spiritual needs." Dr. Jessop does not attempt to hide the amazement and indignation excited in him by these utterances, which, he says, "that our cathedrals are not intended to be used as places of prayer... but mere vast music-halls, in which the organist and the choir are to reign supreme, without any regard to the spiritual cravings or needs of the assembly gathered together less to worship than to listen." Persons who have had experience of churches and the conditions of church music recognise very familiar accents in these opposing voices, but, for my own part, I do not think that the actual state of things warrants much complaint. There may be unpleasing friction between the interests represented by Precentor Dickson and Dr. Jessop, but, in most cases, the outcome is a product of the spirit of compromise which regulates so many issues in this country. Of this I am sure—cathedral music was never so good as at the present moment, and if that which is, in a high sense, artistic has to mingle with that which is popular, even Precentor Dickson may find comfort in the thought that he witnesses the greatest happiness of the present number.
Frederick Henry Abraham, Architect.

Came from London about 1820, or as near as I can make out, and lived in Mount Parade. He turned his attention to Lithography and made the acquaintance of W. Monkhouse under whose guidance he was able to draw on stone, producing several plates, the most important being the large plate illustrating the organ screen of York Minster. Another, his first, a drawing of Doncaster Church struck by lightning.

After residing a while in Mount Parade he removed to Clarence Street but lived a short time in the 1st small house on the right hand side of Gray’s Court, afterwards occupied by Willison of the School of Art, and here set up a small Lithographic Press.

He was a man of peculiar habits and either addicted to spirits or opium and became subject to fits of terror which increased to such an extent that his wife was afraid to be in the house with him, therefore begged of Mr Monkhouse, together with another friend, to stay in the house one night until his brother was sent for and medical advice given, which resulted in him being placed in Dr Belcombe’s care at his private asylum. He recovered sufficiently to return to his house but did not live in York much longer but removed to Leeds, where he......[cont pg 74a].

In 1836 he lived in Gray’s Court and was entered as a voter. See list in Miss Chapman’s possession. There is a litho of the Minster from the Walls, hanging in the Town Clerk’s office, York, executed by Mr Abrahams.

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....... died There is a Plate of the Minster just after the fire by F H Abraham, Leeds. 1840, drawn by John Browne, pub. by F H Abraham, Drawing Master, at the Repository of Arts, Wade Street, Woodhouse Lane, Leeds. Printed by S Hulmandel.

A Litho of Archbishop Greenfield’s tomb drawn & litho’d by Abraham and printed by W Monkhouse, size about 10 x 8.

York Minster, Interior View of Nave, No 749, Old York [Exhibition]. [End of crossing through].

Drake says a Glass House was first erected in a lane in Marygate, published in the early part of the 17th Century but was discontinued towards the latter end of the Century. A local halfpenny was found, inscribed York Glass Manufactory, 1666.

Barnett.

In 1797 Messrs Hampston & Prest established a Glass Works at Fishergate for the manufacture of flint glass and glass cutting. It then passed to Prince & Prest. Vide Guide to York, pub. by Peacock, 1818.

Prince is described as Clerk at the Glasshouse in York Directory for 1828.

[Solomon] Barnett was Warden of the Prison on Peasholme Green which was the first prison, probably, excepting St William’s Chapel. It was afterwards removed to Toft Green. Barnett carried on his glass cutting and wardenship in conjunction. (Told by Mr Browne).

In Mr Robert Kay’s house in Priory Street are two oil studies of a boy, one with a folio under his arm, probably himself, i.e. the artist, who was Henry Barnett, son of Mark Barnett. Mr Kay’s mother married the Mr Barnett who lived in Nunnery Lane and who [the oil studies?] were afterwards kept by Mr Kaye. Told me by Mr Kaye, Ap 24/1903.
[John Joseph] Barnett, glass cutter and, afterwards, glass painter was born at Hull. His father came to York and settled in College Street, his name was Solomon Barnett. He was very clever. He set up the first glass furnace in York for the making of dishes, decanters, etc., which were made for Cattle & Barber, the silversmiths, and were cut by this Solomon [John Joseph] Barnett and his sons. Previous to this the glassware had been obtained from Sunderland & Newcastle but, as they were so long in executing an order, Solomon [John Joseph] Barnett persuaded Messrs Cattle & Barber to set up a furnace for the purpose. [*See J A Knowles Glass Painters of York*]

Barnett commenced glass painting by experimenting on glass with pigments which he prepared and tried by firing in a small portable oven introduced into the kitchen grate. These experiments extended over nearly 20 years but he was a man of great perseverance and very taciturn, not one word was spoken to his sons of the results.

The earliest example of his work are the cut glass stars and device in the West Window of St Michael’s, Spurriergate. He was employed but little before the Chapter House Window was done, which order he obtained through the influence of Mr John Browne in 1830*. This work gave him a good introduction to the people and orders commenced to come in. He then went to live on Heworth Moor and set up a kiln in a garden but soon removed to Monkgate where he carried on business with his two sons, Mark & Frank. Mark was the draftsman when any drawing was required, such as ornament………..

* The Nave Window in 1846.

………etc, but the figure drawings were executed by an employed draftsman. Frank did not understand drawing. Upon the removal of the works to St Andrewgate, into the house previously occupied by the Rev Graham, [John Joseph], the father of Mark & Frank, retired from the business by reason of age and infirmity and went to live in Whitby Terrace, near the Cemetery, and from there to Albert Street where he died and was buried in the Cemetery.

Mark & Frank carried on the business for some time but could not agree so dissolved partnership, Frank going to Edinburgh where he commenced business and Mark going to Wailes & Co of Newcastle where he stayed a short time then returned to York and commenced a business of glass painting for Messrs Hodgsons. During this period Heslington Church was built and the windows filled with painted quarry glass with ornamental borders.

Messrs Hodgson had obtained the work to fix one or two of the windows done by Capronnier of Brussels and, as Messrs Capronnier’s work soon found admirers in this part of the country, they had many to fix. During the period between their arrival and being fixed Barnett took drawings and copied the panels of many of them in the hope of being able to dispose of them but, unfortunately, there was little or no demand for these copies. Therefore as Messrs H[odgson] did not get many orders for new or original work they ultimately abandoned the work and gave Barnett notice to………

Cont on pg 76.

The progenitor of the Barnetts of York was Solomon Barnett, who came to start the York Glass Works. The family is of Jewish origin and the brothers of Solomon were called Isaac, Moses etc. Their original home was in London where the name of Barnett is very common amongst the Jews. Mr Hansom, the architect, had an idea of forming an Ecclesiastical School of Art works at Leith and attracted several people around him.
Mr Maycock was one, who was Mr Hansom’s brother in law, but Maycock was a man of high flown ideas and expensive living, therefore he brought the concern into trouble so he left it and joined Hardman. His death took place about a year ago. When old Mr Barnett was in business in York, Mr Maycock made all his drawings.

Henry Barnett, who was co pupil with me, was apprenticed to be a jeweller but......

Pg 75b

.........attended the School of Art and, ultimately, entered the glass painting as a profession. He went to Newcastle where his father (Mark) was with Wailes and, after a while, commenced portrait painting, but he was extravagant and taking a seaside residence at Teignmouth [Tynemouth] brought him to beggary and his death. His son is a Priest. [It is two sons of Francis who are priests, see letter below from one of them].

Ballantyne got much of his work through being a Free Mason and had the great price of £5 per foot for his window in St Giles.

In 1840 Somerset House called in all registers of births therefore, where the Roman Catholics did not keep copies they lost a record which could only be regained if applying at Somerset House.

Pg 75d

Works executed.
A £400 job at Liverpool, (get to know which church).
Work at Nottingham.
Window at St George’s, George St.
At Holy Trinity, Micklegate.

Frank Barnett, Leith.
Windows at Grosmont Church, Nr Whitby, in memory of Mr H Belcher, whose exors. paid for the Church and schools.

Pg 76.

Cont from Pg 75a

.......leave and the business gradually lapsed into the normal state of ordinary glazing.

Henry Barnett was put as apprentice to Mr Bell, silversmith, but his taste was more for art than watch mending which, Mr Bell perceiving, he agreed to release him when the youth saw an opportunity of prosecuting his studies, so in 1848 he is found as a pupil at the School of Art.

After leaving the School he set up as a portrait painter and formed a Portrait Club, painting each portrait for £2 – 0 – 0, but as this was not lucrative enough he, ultimately, went to Messrs Wailes of Newcastle and after being there some time.....[not completed].

The Barnett family were very musical, some of them forming part of the Choir of St Wilfrid’s Church. Alfred [3rd son of John Joseph] was a very good cello player and was one of a Musical Club which comprised Dr Hey & Dr James Atkinson who were originators of the Choral Society. They played in turn at each others houses before forming their Society. Alfred died, at the age of 18 or so, of pleurisy from a cold caught after a musical night at Whitwell, near York.

The 1st Choral Concert was held in the Merchants’ Hall in Fossgate.
Frank Barnett exhibited a specimen of his art in the Great Exhibition of 1851, which exhibit was for a Church in Newcastle.

Mark, when at Wailes, painted the side lights of the windows at Dringhouses Church and received a douceur of £5 from Mr Wailes for getting the work completed.

Henry, after giving up portrait painting, commenced business in Newcastle and succeeded very well in it. He obtained the patronage of the Duke of Newcastle, who was, at that time, building several churches.

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The East Window of Holy Trinity, Micklegate, of five lights with tracery, was done by Messrs Barnett in geometric design, with this inscription at the base:

In Sanctae Trinitatis Honorem Parentum
Memores dedicaverunt filiae superstites
E.J. – H.M. – M.S. et C.R. Crompton
Anno Domini MDCCCL.

This window was altered and removed to its present position in 1893 by me.

The East Window in Lady Chapel of St George’s Church is their work. It is a three light window of Decorated style with geometric tracery and was erected in 1850. In the centre light is the Virgin & Child, both crowned & nimbed, and under, in a small panel, the Crucifixion. In the side light St Anne teaching the Virgin and, in the [other] side light, St Elizabeth and the child, St John. Under these are a male and a female figure in prayer representing the donors.

Both F & J Barnett were at the dedication of the Church and returned thanks for their health being drunk at the evening Tea Meeting. F.B. said he only wished for a fresh opportunity of doing for another church what he and his father had already done for St George. Note, father & son, [Francis and his father John Joseph]. Account taken from dedication in The Lamp, 27.

The side window in the same Chapel is the work of Mr Barnett, Sen.[John Joseph] and his son Mark Barnett and is a three light window with tracery similar in design to the E. Window of the same Chapel but smaller, each light contains 3 medallion subjects with a background filling of grisaille work edged with ornamental borders and in the base part of the outer lights is a coat of arms, and the border is made up of the crest of the family.

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Under the first light is an inscription: In memory of Thomas Tuite Dolman who died Jun 9, 1841 aged 6 months. Of your charity pray for the soul of Mary Anne, 6th daughter of Samuel Cox, M.D. of Eaton Bishop, Herefordshire, who died at Penzance, Cornwall, 1850. R.I.P. In memory of Richard Samuel Dolman who died Oct 19, 1842 aged 14 days.
Dr Dolman lived in Micklegate and was a benefactor to this church. His house was nearly facing Mr Perfect, the painter.

At the Exhibition of Antiquities connected with the gathering of the Archaeologists in 1846, was a drawing representing a figure of St Christopher from the window in the Nave of York Minster by J Barnett.

In Pocklington Church is a monument to the Dolman family, one of whom founded the Free Grammar School and who, at an early period, were Lords of Lastingham. Their present representative is John Dolman, Esq., York, where one of his ancestors was Abbot of St Mary’s. White’s Directory, 1840. [Pg 241].

John Barnett, one of the sons [of Solomon], was an excellent musician and was one of the first members of the old Philharmonic Society which was, in its embryo state, only a few musical amateurs who assembled at private houses for practicing the works of the great masters. He also played as one of the Waits at Xmas.

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1842 or 1845. Messrs Barnett did the Chapter House Window and in 1846 the St Stephen window. The Nave.
1851, Mar 22. At St John’s Church, Dewsbury, Mem. Stained glass window by Francis Barnett of York. (Builder, Vol 9, pg 189). Crucifixion, St John the Baptist, Virgin & St Paul.
1854. At Burneston Church all the windows except the East Window. Burley Church, Leeds, East Window by F Barnett, Edinburgh. (Builder).
1855, Mar. St Martin’s Church, Brighouse, Halifax. 4 Evangelists & St Peter & St Paul, by Francis Barnett of Edinburgh.
1856. A window at Grosmont Church in Memory of Mr H Belcher by whose executors the Church and schools were built, by Barnett of Leith.
1861. F Barnett of Edinburgh did a window at Low Moor Bradford.
1858-9. Old Mr Barnett was living in Whitby Terrace.

In Patrick Brompton Church, near Bedale, is a 3 light window in East end of South Aisle of the Good Shepherd, St John & St Peter, executed by H.M.Barnett of Newcastle. It is to the memory of William Atkinson, late of Patrick Brompton, 1878. The drawing is very good and the colour harmonious but the work is coarse. He was a pupil of the School of Art in 1848.
1863. The clerestory of Boroughbridge Church was done by H M Barnett of Newcastle who, in the same year, was appointed on the list of Exhibitors of Stained Glass organised by the Science & Art Department.
1866. St Cuthbert’s Church, Blaydon on Tyne, window. Chapel Allerton, 3 windows by Barnett of Leith.
Felton, Northumberland  
Feb 17th, 1908

Dear Mr Knowles,

Looking over my private calendar I find that Mr John Barnett (my grandfather) died on the 5th of October, 1859. He was 73 years of age. He would thus be born in 1786. There is an entry of his name as “Optician and Glass Stainer” in the York Directory 1825. This Directory is in the public reading room in York. (Mr Stevens knows of it).

I cannot say when my Uncle Mark was born, but he died on the 8th of November, 1880. As my Uncle John Joseph was born in 1809, the eldest of my several uncles, and my father was born in 1814, I consider that my Uncle Mark, who came between these, would be born about 1811 or 12. He died in Manchester. John Joseph Barnett died at Leeds, aged 90.

My cousin Henry, whom you knew in the School of Design at York, and also was a working jeweller, was born in 1832. He married Matilda Sparrow of Ripon about 1854 (June 6th). I have no entry of the death of either them. Henry was the only son of Mark Barnett, my uncle. He has two sisters living in Whitley Bay, Northumberland; neither of them married.

Francis Barnett left 16 St Andrewgate in the year 1853 and settled at Leith, near Edinburgh. He died in 1880.

Perhaps you can gather from these few notes something to help you in your art researches. When next in York I will, if possible, make a call in Stonegate.

Believe me, Dear Sir
Yours very truly
Edmund J. Barnett.

We were connected with the Minster work as long as I can remember. It would be probably about the time of Jonathan Martin’s fire that the conversion began.

[According to J A Knowles, Notes & Queries, Glass Painters of York, John Joseph was the son of Solomon and had three sons, Mark, Francis & Alfred and, as the above letter shows, he had another son, also called John Joseph, born in 1809, (see Register of St Wilfrid’s, York). Canon Edmund Barnett was the son of Francis who had three other children, William Collingridge, 1845 – 1923, Annette and Thomas Jerome. William attended Ampleforth College and later became a representative for Pugin in Ireland. He married Mary Anne Vinten and they had 4 children. He returned to Leith and after the death of his father, Francis, carried on the business under the name of Barnett & Son. After William died the business was left to his sister Annette and his two daughters, Frances & Mary. Vide G J Hyland, Chronological Gazetteer of the works of E W Pugin – Architect, 1834 – 1875. Thomas Jerome, also educated at Ampleforth became a monk and changed his name to Thomas Wulstan. He died in 1922. See Hugh Murray’s Pedigrees.]
THE BOOLE MEMORIAL.—A singularly beautiful memorial of the late Dr. Boole has been erected in the Queen's College, Cork, in which, up to the period of his death, he filled with distinction the chair of mathematics. The memorial is of the form of a rich stained glass window placed at the gable end of the examination hall—a noble Gothic apartment, which only wanted some such decoration to render it fit to be a royal banqueting chamber. The design of the window is very happily conceived, and most appropriate to the purpose it is intended to serve, dispelling the days when Grecian philosophers and Egyptian sages were laying broadly its foundation, down to modern times when minds of equal power are giving apparently unlimited extension to its inquiries. It was a most felicitous thought to associate in this manner the memory of the distinguished scholar with that of the great explorers in whose footsteps he had followed not unavailingly, and there was perhaps no form which the tribute could have more fittingly assumed. The window consists of ten large compartments, each of which records some victory personified in the men by whom the triumph was achieved. The central compartment at the base contains the figure of Dr. Boole seated, bending thoughtfully over a volume in which he is writing. The immortals, though not sufficient to satisfy the intimate friends of the late professor, is yet as accurate as could be attained with the materials on which the artist had to work. It preserves the penetrating, reflective expression which was habitual with Dr. Boole—the aspect of intellectual severity which he unconsciously preserved. On either side stand the forms of Pascal and Leibnitz and Descartes—representing modern metaphysical and mathematicians. On the other side are Bacon, Newton, and Napier. In the two remaining compartments of this tier, there being five in the breadth of the window—Hipparchus, Galileo, and Copernicus, grouped together, represent astronomy; while Ptolemy and Strabo, with a third figure, indicate the presence of geography. The second tier contains five compartments, similar in size to those at the base of the window. The centre is filled with a representation of Fame directing the character of Dr. Boole's principal work—"The Laws of Thought." The adjoining compartment on the one side is occupied by the forms of Ptolemy and Strabo, and the other by Hippocrates—representing medicine. On either side is filled with paintings of Archimedes and Phidias, grouped with two other figures, to indicate architecture, statuary, and mechanics, and in the last division King David, St. Augustine, and the prophetess Stephen are associated together, suggesting the conception of music and religion—the art which softens and refines, soothes the great element which should guide and control the building of the mind. Of whose influence none could be more sensible than the scholar with the memory of whom is so immediately under his influence."

In memoriam viri sancti, fil. decit, ingenio plane singulari,


Mathematician in hoc collegio primum professus.

Nati. II Nover. 1789; MDCCLXXV; obiit Deceb. 1860; MDCCLXXVI.

The drawing of the figures in different compartments is graceful and the postures more natural than is usually obtained in this branch of painting. The colour is exceeding rich and brilliant, and includes some very beautiful hues. Blue forms the prevailing tint, but in the drapery green, brown, purple, red, and scarlet tints are introduced with admirable effect. The memorial forms a beautiful adornment of the free hall in which it is harmonizing perfectly with the architecture of the building.
Paintings by Count Suminski. Polish Refugee.

Mr Spurr, Sen. 1845. (Bridge Street).
Mr Wrightson ditto
Mr John Spurr, about the same period.
Mr James Spurr ditto
Miss Mary Spurr, about the year 1848.
Miss Ann Spurr, ditto
Mr & Mrs Brightwell, about the year 1851.
Mr & Mrs Sanderson, the same time. St Paul’s Square.
Mr Noddings, ditto
Mr & Mrs Parker, 1852. Swainsea House, Pickering.

Count Simosky, [Suminski].

Lodged at Davis’s where he painted a portrait of Mr Davis, who was also a Polish Jew.
A Polish refugee who came to England and found his way to York, where he painted a number of portraits. Amongst the number were Mr J March, afterwards Alderman, at whose house (the Golden Slipper in Goodramgate) he most probably commenced his introduction to the citizens, Suminsky being rather addicted to liquor and late hours, billiard playing being one of his ruling passions. He also painted John Spurr, the druggist, his father, and brother, James, the two Miss Spurrs, Mary & Annie. The former was Etty’s model when in York. Also Mr & Mrs Brightwell, Mr Spurr’s brother in law and wife, Mr & Mrs Michael Varvill and Mr Varvill’s mother, Mr Brown of St Paul’s Square, a Mr Sanderson of the NER staff, Mr Wrightson, representative for Messrs Blundell & Co of Hull, Mr & Mrs Pack of Pickering, besides others.
August ’94. Six portraits are at present in the possession of Mr Brightwell of Coney Street.
Simosky [Suminski] was particularly bold in style and a good colourist and succeeded best with men of a full face and bluff expression. His females are weaker in brush handling but fresh in colour. His method was to lay a dead colouring of strong contrast of carnation and blue with iron ……

Pg 78a
……..grey half tones and in the second painting he followed on with the same tones but more carefully chosen, finishing up the picture by impasto painting on a rich full glaze. His finishing of the female face was more detailed and softer, using this colour in place of the impasto but where he could get a broad impasto he availed himself of it. He was a passionate man and brooked no interference with his work but in his relaxed moods he would indulge in a chuckle as he placed a precise dab of paint on the exact spot with an exclamation “that is tam good”. After having exhausted the patronage of York he removed to Manchester and, it is supposed, died there.
The portrait of Mr Wrightson is now in the possession of Mr George Lamb, Colliergate, who has obtained it from the widow or Exors. Mr Wrightson & Mr George Lamb’s father were very intimate friends. He was representative for Messrs Blundell, Spence & Co about 1850. At Harker’s Hotel, where he stayed, he used to give a Xmas dinner to all his customers in the district. He was a man of “infinite jest” and could spin the most astounding yarns. For some time after the death of his wife he lived with Mr John Spurr, but his habits were so erratic that they could not get on with him.
In the middle of the night he would ring them up to say he was very thirsty, could they bring him a bottle of soda water.

Pg 79
Mrs Henry Robinson.
Views of York Churches drawn by her for the Publication by A Barclay, Low Ousegate, in 1831. She afterwards married Mr Norcliffe of Langton Hall and executed some wonderful drawings of coats of arms illustrations of the pedigree of the Norcliffes.

Rev. William Robinson.
Son of Rev. Robinson, Rector of St Margaret's Church, Walmgate. Being more inclined to artistic studies than Divinity he commenced to follow out that line after his scholastic education had been completed at St Peter's. His pictures were chosen from the wild and rugged side of nature among the serrated cliffs of Skye or the bare sheep pastures of the Hebrides. His father being aged and infirm he returned home and was instituted to the Rectory of St Margaret's in the year 1884 when he gradually weaned himself from his art pursuits until at last he gave it up unreservedly for the higher service he had taken upon himself, even to the parting with all his tools.
In his new vocation as a Minister of the Gospel he was ultra Evangelical in his views and ultimately left the Church and joined the Plymouth Brethren where he, unfortunately, made the acquaintance of a hypocrite who was connected to a Benefit Society, by whom he was persuaded to invest his money with the result that the swindler decamped and he was left almost penniless and had to again take up painting for to obtain the common necessaries of life.

Samuel Wiley, painted by W Hay of London, bought at Sunter's sale and now hangs in the room of the Agriculture Society. No 341 Sunter's Catalogue. See pg 91a for a Mr Hay, Painter.

Minster Library.
Portrait of Marmaduke Fothergill, see Cat. XVIII.
Dean Fountayne, (supposed).
Archbishop Thomson, removed from the Residence 1921.
Canon Raine. Engraving, also removed from the Residence.

Museum Pictures.

Thomas Beckwith. See MS No 1, pg 70, for acct of this Painter.
A family of Beckwiths lived at Selby and Leonard Beckwith, 1535, was Senechal of the liberty of St Mary's Abbey. In King Edward VI time he was one of a Royal Commission to order bells, chalice and other church furnishings. He was knighted in 1550. He was buried in 1557 in the Lady
Chapel, York Minster. In 1568 the Selby property passed to his son Roger. Morrell’s History, pg 135.
Print of Thomas Beckwith by W Doughty, after J Barrow. Beckwyth & Smyth MS, Minster Library.
For coat of arms see Rep. Book 8, pg 31, or coats of arms.

This portrait is taken from the oil painting in the possession of the York Philosophical Society and appears to be have been painted by John Maurice Hauch in 1762*, see overleaf. On the back of the canvas is lettered in large letters: Thomas Beckwith, Painter, 2nd surviving son of Thomas Beckwith, Gent, and Elizabeth, daughter of Mr Robert Ray of Howley Hall. Born at Rothwell.

[No painting is shown].

*Hauch or Aduch are not mentioned in Bryan, [Dictionary of Artists].

Pg 81a

His pedigree in Minster Library, size 19½ x 12. See acct of its ownership in Reporter’s Book 7, pg 49.

This portrait, exhibited among the Yorkshire Worthies at Leeds, is attributed to John Maurice Hauch and dated 1761 but the dates do not agree with the above account but are given as born 1780[?], died 1761. Vide acct of Yorkshire Worthies Exhibition.
A marble bust of Stephen Beckwith M.D. by Leland, dated 1845, is in the vestibule of the Philosophical Society Room.
Thos. Beckwith, F.S.A., painter, is buried in St Mary’s, Castlegate. See Davies Walks [through the City of York, pg 241].

Thomas Beckwith, portrait painter, born 1731, died 1786, son of a respectable attorney in the West Riding. Was apprenticed to a house painter in Wakefield, and, showing a taste for drawing, he became locally reputed as a clever portrait painter and, with the feeling of an Antiquarian, drew every Church and object of antiquity in the neighbourhood till his drawings in pencil & water colour formed an important collection. He published A walk in and about the city of York and was elected F.S.A.. He obtained a patent for a hardened crayon which held a good point. July 28, 17[- -].
MS No 1 is the best account. See list of Antiquities collected by him in Drake, Vol 2, pg 90.

During the latter part of his life he resided in York. Smith’s Old Yorkshire. Frances Beckwith, his wife, is buried in St Mary’s, Castlegate. She died August 29, 1773, age 36. Drake,[Vol 3], pg 107. Several members of the same family are interred in St Maurice’s.

Thomas Beckwith’s portrait is painted with a clean touch, the head fairly well modelled seeing the tone of the picture is very low. On the book on the table is this inscription: Th Beckwith, Painter in York. Ætat 30, 1701. Jas Maurice Aduck Pinx, Feb 13, 1761. Vide Pocket Book 18, pg 62.
In Old Yorkshire, Vol 1, pg 40, it gives “John Maurice Hauch, 1761”. The picture was shown at the Leeds Fine Art Exhibition, 1868.

In 1897 at a sale of Yorkshire MSS from the famous collection of Sir Thos. Phillips at Messrs Sotheby, a collection of Pedigrees by T Beckwith fetched £11 – 10 – 0.

Pg 81b.
Beckwith’s Arms, see Book 8, pg 31. Coats of Arms, pg 78.  
Portrait of Beckwith by Doughty after J Barrow.

Pg 81c.

Brother Beckwith, the artist, was an energetic member of the York Lodge of Freemasons. 
On May 25, 1778 he submitted an emblematic drawing (now in the possession of the Lodge). 
The Grand Lodge requested that he will make a painting agreeable to one of them to fix over the fireplace in the Lodge Room at the York Tavern. Extract from Mr Makin’s note book in the Lodge. Mr Beckwith is described as of Rotherham.

Pg 81d.

At the latter part of his life Mr Beckwith left Pavement and went to live in a house belonging to the Corporation in the Mint Yard which was taken down when St Leonard’s Place was made. 
Thos. Beckwith died in 1786, aged 55. Frances, his wife, died 29 August, 1773 and was buried at the East End of the South Aisle of St Mary’s, Castlegate. Thos. Beckwith was also buried near his wife. See copy of inscription and coat of arms in Pocket Book 1904, pg 128, also that of his son. 
His son, Dr Ray Beckwith, practised as a physician at Whitby and then took up his residence in York, living in Ogleforth. He died in 1799 and left the Minster & the Institute of York no less a sum than £46,000. Davies says that there is no connection with the above Beckwiths and the munificent donor Stephen Beckwith, MD but query, how is it they both lived in Ogleforth. 
Thomas Beckwith’s volume of drawings of Roman & Norman Antiquities was sold at Mr Allen’s sale for £3·0·0. Allen’s History of York, another lot by Beckwith and others, fetched £32 – 0 – 0. 
He made drawings of the York Churches and published A Walk in and about the City. Vide Bryan Painter. [Dictionary of Artists].

Pg 81e.

Thomas Beckwith, painter of Ousegate, married Frances, the daughter of Mr Joseph Beckitt. She died 29 August, 1773 and was buried at the East end of the South Aisle of St Mary’s, Castlegate, aged 36. Davies Walks through the City of York, pg 241, also Drake, [Vol 3], pg 107. 
Thomas Beckwith, painter, FSA was 3rd son of Thomas Beckwith of Rothwell, nr Leeds, attorney at law, and settled in York, in 1758, in the Pavement as a painter of churches, coaches, signs, landscapes etc. See Davies Walks [through the City of York], pg 239. 
His portrait was painted twice, once by Quadal and once by Hauch. Two children were born to these Thomas & Frances, Ray & Frances Emma. 
Ray Beckwith, MD, Ogleforth, who died Dec 19, 1799, aged 38. He had commenced practice in Whitby. 
Copy about Thos Beckwith from pg 239, [Ibid]. See sale of his MSS, Book 7, pg 49, Book 8, pg 31. 
A.C.A. Beckwith was an artist at Hull and self taught. Davies Walks through the City of York, pg 210. 
In 1768 William Beckwith was overseer of St Michael le Belfrey and lived in Stonegate where he carried on business as a painter. Rate Book.
SALE OF YORKSHIRE MSS.—The Yorkshire manuscripts included in the famous collection of the late Sir Thomas Phillipps were sold at Messrs. Sotheby’s on Thursday, the 20th inst. The whole group had an antiquarian interest of a special character, but most importance was attached to a volume written about the sixth or seventh year of King Charles I. This contained a curious topographical collection relating to the county of York, and realised a sum of £17. A splendid collection of “Pedigrees and Discents of Severall of the Gentry of the West Rideing,” compiled by a herald in the sixteenth or seventeenth centuries, changed hands at £14 15s. This is said to be one of the most important genealogical manuscripts connected with the county that has ever found its way into the auction room. A collection of pedigrees of Yorkshire families, in the autograph of Thomas Beckwith, and dated 1768, fetched £11 10s. The same sum was paid for the original collection for the county by William Radclyffe (“Rouge Croix”), the indefatigable antiquary and herald. The four days’ sale of Sir Thomas Phillipps’s manuscripts realised altogether £4,194. The first portion of the collection, sold in March, 1895, yielded £3,468, and the second portion, dispersed in June last, £6,988. The collection has therefore aggregated close upon £20,000.

SURNAMES FROM CHRISTIAN NAMES—Christian
Nathaniel Drake.

Portait painter, of St Crux Parish. Son of a Vicar of the Cathedral of York in which city, and at
Lincoln, he chiefly practised. He married Martha Carr at Belfrey's by licence on May 31, 1763. In
1765 he had a son born and named Nathan. He exhibited in the Society of Artists of which he was
a member in 1760 to 1780. He published, in 1751, a view of the town of Boston, engraved by
Muller. He painted Thomas Gent, the printer, exhibited in York Exhibition 1905. Will. Smith, Old
Yorkshire.

Nathaniel Drake was a son of the historian's [Francis Drake] cousin german, the Rev. Samuel
Drake, Minor Canon of Lincoln and Prebendary of Southwell. Soon after 1765 he settled in York
as an artist and was married to Martha Carr, the daughter of a coffee shop keeper. He applied
himself to painting portraits but did not meet with much success but was more so in miniatures.
About 1754 he painted a view of the New Walk, a print of which, engraved by Grignon was
published in 1756. About 1769 he issued a mezzotint of Arthur Wentworth, the earth stopper and,
in 1771, one of Thomas Gent. [Vide Archaeological Journal, Vol 3, pg 54].

Francis Drake, FRS.

Son of Rev F Drake, M.A. of Himsworth and Vicar of Pontefract. Born 1695 and in early life took
up his residence in York as a surgeon where he practised with great reputation. He married [Mary,
daughter of] John Woolyare, esq. of Crookhill, nr Doncaster by whom he had two sons, Francis
Drake, D.D., Vicar of St Mary’s, Beverley and Rector of Winestead, in Holderness, and William
Drake, F.A.S. and Rector of Isleworth, Middlesex. The subject of this memoir was an eminent
antiquary and F.R.S. He published his Eboracum in 1736 and died in 1770, aged 75 and was
buried in St Mary’s Church, Beverley.

In personal appearance he was about the middle size, rather slender and in his countenance
possessed much of the sickly languor which generally accompanies the studious. In society he
was cheerful and very agreeable, and in his political opinions, warmly attached to the cause of the
Stuarts. Arms: argt a Wyvern, his wings displayed and tail nowed gules. Hargrove History of York,
Vol 2, pg 415.

In 1728 he is styled Chirurgien of the city of York, in which year his wife died. Memoirs of Francis

Portrait presented by Richard Roundell in 1830.

Paintings in the York Museum.

John Brooke.

The painting was executed at the suggestion of the old Philosophical Society of which Mr
Brooke was a non performing member. The club used to meet at......The cost of the work
devolved upon Mr Brooke, who used to remark in his rather peculiar falsetto voice to Mr Etty, that
he had paid £50 for it but did not get the picture, therefore to alleviate his wounded feelings Etty
said he would paint him a replica, which he did and the painting hung in Mr Brooke’s house until
his death when it passed into the hands of ........ of Nedlington Hall where it is at present.

In allusion to Mr Brooke’s falsetto voice it may be added that he possessed both bass and alto
voice, sometimes using one, sometimes the other and causing a smile to be raised when in
conversation with him as on one occasion, when he was returning from Bishopthorpe late in the
evening, and accidentally fell into a sand hole on the way and being unable to extricate himself and hearing a footstep passing he at once called out lustily "Will you help me out!", and immediately afterwards called out in his falsetto "Will you help me out". But the second call deprived him of the friendly help by the passer by calling out “Nay, there’s two o ye so help yersens”.

Pg 82b

Patten was a great friend of Etty. In 1836 Etty wrote a humorous letter to Patten about models, Patten having applied to him to recommend some.

One had a short figure and a fine head, another had fine form and bright colours, etc. but the culminating virtue was punctuality.

Mr G Patten, A.R.A. died 11th March, 1865. His earliest productions were miniatures. Elected A.R.A. 1857.

Pg 82c.

Dr James Atkinson was Physician to the late Duke of York, and lived in the house in Lendal lately occupied by the Church Institute, or the next, now Demain & Brierley, and wrote part of a Bibliography of medical men but only parts A & B were published in 1834.

His MS, Music, was neatly executed and showed that he was in advance of the times by his method of notation.

Dr Atkinson was Senior Surgeon to the York County Hospital & York Dispensary.

The house was the residence of the astronomer, Goodricke.

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Museum built in 1827-30 from designs by W Wilkins, Esq. R.A.

Paintings at the York Museum.

In the Library a fine painting by one of the Old Masters representing three figures. Our Lord breaking bread and two others, one of them starting back in surprise. Supper at Emmaus. By the style of it the artist may have been Guercino.

In the Vestibule.

John Brooke painted by Etty, his friend, in 1838. Vide his life, pg 85.[Gilchrist, Life of Etty, Vol 2]. He resided at No 14, Bootham the greater part of his life and was a respected solicitor, having for his patron H.J.Ware.

Dr James Atkinson, lived in Lendal in the house inhabited by Goodricke, (Davies, Walks through the City of York, pg11). President of the Society in 1857. Presented by his daughter, Lady Chatterton, it is attributed to Etty. The portrait is life like and appears to be a good likeness. That it is a good likeness is corroborated by H.J.Ware, who informs me that it was a most striking likeness, even to the watery eye, a weakness under which the good Doctor laboured. Also his hand is in the position of holding a pinch of snuff, to which he was very partial. The portrait is one of Etty’s early works, being more carefully laboured than those of a later period which exhibit a more masterly technique. This portrait is certified to be one of his works and was so exhibited in
the 1866 Exhibition in York. See pg 21. [No 8, pg 43 of Catalogue]. A Lithograph portrait executed by Edward Brown was published also.

He was a great musician and one of the promoters of the Philharmonic Society, a Society of amateurs which gave a concert, or series of concerts, at Leeds, Hull & York in rotation.

He cut off Mr Arundel’s leg and, for the courage he displayed, he gave him a fiddle. (Told me by Mrs Arundel).

Pg 83a

John Phillips. D.C.L., F.R.S.

Mr Wellbeloved.

In 1826 Mr Wellbeloved spent some time under the hospitable roof of Mr Wood, at Platt, nr Manchester, and was prevailed upon by him to sit for Lonsdale for the portrait which has now become so extensively known by the engraving by Cousins. It is a faithful representation of what he was in his 58th year. The portrait in the Museum was copied by permission of Mr Wood, Another copy is in the Vestry of the Chapel in St Saviourgate. Vide Memoirs of Wellbeloved, pg 161.

On the Staircase.

Thomas Beckwith, the painter, by himself. See pg 81a.

Dr Tempest Anderson, painted by Sir William Orpen, a very poor likeness.

Philip Knapton, painted by F Meyer. This is [poor] technique and badly managed, apparently by an artist amateur. Acct of him at pg 70. Presented to the Museum by Miss Knapton in 1877.

Kenrick, painted by Patten. Died 1877, aged 89. Bequeathed to the Society by his widow, 1880. This is an especially fine portrait. The face is life like, both in colour and modelling, also the hands are highly finished. George Patten, historical and portrait painter, born 1801, received his instruction from his father in miniature painting. Entered Academy Schools in 1816. Exhibited at R.A. from 1819 to 1830, practised miniatures, then oil portraits. Made a tour of Italy in 1837. Painted Prince Consort of Germany in 1840, who made him his portrait painter. Died in London, 1865. See account of the painter at pg 33 in Reporter’s Book, No 6.

Pg 84.

John Camidge. Born 1734, died 1803. 30 x 20 in pastel. Has the appearance of a faithful portrait. This may have been by Romney as he executed some fine pastel portraits of the Baines family at Bell Hall, Naburn. NB. Guarencieres, who was Lord Mayor, is also in pastel so probably by the same artist – compare dates.

Francis Drake, presented by Richard Roundell. Attributed to Thomas Beckwith but as it is crude in colour and badly painted this cannot be the same hand as that of Thomas Beckwith.

Central Hall.

Jonah Wass, M.D. of Moat Hall, nr York, presented by his widow.

Dr Reid, painted by George Walton. An excellent portrait but rather stiff in pose. Painted in my studio in 1892[? Died 1891, see below]. George Walton was born at Keswick, entered the R.A. as a pupil and obtained honours. Took to portrait painting and got commissions from C.B.Norcliffe, Esq. for one for Dr Reed, Canon Raine, which was painted in my studio, and C.B.Norcliffe, painted at his own house. He set up a studio in Newcastle but ill health compelled him to relinquish it and take a sea voyage to Australia where he stayed but a short time and returned to England and his native place, Appleby, Westmorland, where he died. George Walton died Dec 30, 1891.

Pg 84a

Francis Drake, the historian, lived in Coney Street and practised as a surgeon. Died in 1770, buried in St Mary's Church, Beverley. Another portrait, representing his appearance at a more advanced period of life, was painted by his relative, Nathan Drake, who published a mezzotint engraving of it by the eminent artist Valentine Green. This print, which was not issued until June 1771, a few months after Mr Drake's death, is frequently inserted in the folio edition of Eboracum. Nathan Drake was the son of Samuel Drake, Minor Canon of Lincoln and prebendary of Southwell, and cousin german to the historian. Soon after 1750 he settled at York as an artist and was married there, in 1763, to Mary Carr, the daughter of a coffee shop keeper. He applied himself to painting portraits, chiefly but did not meet with much encouragement and was more successful in miniatures. About 1754 he painted a view of the New Walk and the Minster in the background, a print of which, engraved by Grignon, was published in 1756. About 1769 he issued a mezzotint of Arthur Wentworth, the earth stopper, and in 1771 one of Thomas Gent, the printer. Archaeological Journal, Vol 3, pg 54.

Bust of Stephen Beckwith, M.D. by Joseph Bielby Leyland. Leyland was the son of a naturalist at Halifax. Born Mar 31st, 1811, and when grown up and a youth he showed a talent for modelling and exhibited, at Manchester, a colossal statue of Spartacus and soon afterwards went to London and studied under R B Haydon. The bust of Stephen Beckwith is one of his latest works. He died at the early age of 40 on Jan 26, 1851. [The following is crossed through]

Smith's Old Yorkshire, see Museum, York, pg 13/93. See Smith's Class Dic., pg 399.

Bust of Ven William Vernon Harcourt by Chantrey in the Library subscribed for by the Council.

Pg 85.

Mansion House. See MS No 2, pg 160 for list.

Portrait of Mr Drake by Phillip Mercier painted in the year 1743. He was a native of Berlin who was brought to England by Prince Frederick, Prince of Wales, whose portrait he had painted and was much patronised by the Court of George 2nd into whose service he was taken as a portrait painter but lost favour. He lived many years at York and executed a great number of portraits of the nobility and gentry in all parts of the county. There is an engraved portrait of Francis Drake, painted by N Drake and engraved by Valentine Green, dated 1774. Saw it at Hawkswell's.

For details of Mercier see pg 33, which differs from the abstract taken from Bryan's Painters. Nathan Drake lived in the house in Precentor's Court now in possession of Mr Noble who purchased it for the family. He had two sons, one followed literary pursuits, the other practised as
John Carr, painted by Sir William Beechey, presented to the Corporation a few years before his death. See pg 68, this book.
Sir William Beechey, a portrait painter, born in Burford, Oxfordshire in 1753 and was placed under a solicitor but did not like the profession but took up painting in which he succeeded so well that he was patronised by George 3rd and made portrait painter to Queen Charlotte and lived much at Windsor. He was elected A.R.A. 1793 and R.A. in 1798. He painted a picture of the review of the Horse Guards with portraits of King George 3rd and the Prince of Wales. He also tried fancy subjects, The Morning and Evening Star etc, and sent no less than 362 portraits to the Academy Exhibition. His work was characterised by truth to nature and freshness of colour. He died at Hampstead in 1839.
The portrait would be painted about 1800.
Vide Bryan's *Painters & Engravers*.

Pg 85a.

[The following is crossed through]

Anthony Lambert, Esq. Alderman and twice Mayor of Hull in the reign of King Charles 2nd. Supposed to be by Parmentier. May 5, 1825, presented to the Corporation by Rev W H Dixon of York. Note. Parmentier lived at a later date. Vide *Glimpses of the past, Yorks Gazette*.

In the Drawing Room.
Over the door a large and beautiful painting by the late Mr Hilton of the projected bridge over the River Ouse. Vide Hargrove's *History [of York]*, pg 425. AD 1818.
Above the two doors are also a small print of His Grace the Duke of Portland and a coloured print of Sir William Mordaunt Milner, Bart. [End of crossing through].

State Room.
On one side of the upper fireplace is a full length likeness of George 2nd and inscribed in one corner “This Portrait of King George II was presented by the most noble Charles, Marquis of Rockingham to the Rockingham Club at York, in the year 1757 and with their approbation was placed in the State Room of the Mansion House the 5th day of February 1783. William Siddall, Esq. Lord Mayor”. This Royal portrait is by Romney. See account of Mr Hartley, Lord Mayor.

[The following is crossed through].

On the side of the fireplace is a corresponding likeness of William III also inscribed “This portrait of King William III was presented by the most noble (etc, as before) in the year 1757, (etc, as before), Feb 3, 1783. William Siddall, Esq. Lord Mayor”.
The *Directory* of 1823 mentions a painting of Lord Bingley, MP, Lord Mayor 1707, this is the man who was Chancellor mentioned by Mr Noble. [See *Catalogue of Pictures in the Mansion House* by John Ingamells, July 1970, who says this painting is of George Lane Fox, Lord Mayor in 1757 and son in law of Robert Benson, Lord Bingley, who was Lord Mayor in 1707. George Lane Fox was created Baron Bingley in 1762].

Pg 86.

[The following is crossed through]
At the lower end of the room, on the side of the fireplace, are also full length likenesses of Sir John Lister Kay, who served the office of Lord Mayor in 1737 and of Lord Bingley, who was Lord Mayor in 1707, [see above], and on the left of the entrance is a full length likeness of the Prince of Wales, splendidly habited in robes of the Garter and accompanied by his black valet. It was painted by Hoppner, (Romney, see Yorks Gazette). It has the following inscription: “His Royal Highness, George, Prince of Wales, honoured this city with his presence August 1789 and was graciously pleased to accept of the Freedom thereof on the 22nd day of that month. Thos. Hartley, Esq. Lord Mayor.” [End of crossing through].

This portrait is by Romney, see Reporter’s Book 8, pg 185, and was given to Ald. Hartley for the City. See Lord Mayors. [By Hoppner after Reynolds, see Ingamells].

His Royal Highness, when Prince Regent, was further graciously pleased to present this portrait to the Mayor & Commonality to be placed in their State Room, Jun 4th, 1811, being the anniversary of the birth day of his revered Father, our august Sovereign. The Hon. Laurence Dundas, Lord Mayor.

Near the above, is a full length [portrait] of the Duke of Richmond, who, with several other noblemen, left his seat in Parliament and came to York to pay his duty to Charles the First. [The following is crossed through].

On the right of the door is a most beautiful painting of the Marquis of Rockingham, (Marquis of Rockingham died June 12, 1782) which was presented to the Corporation with the following inscription:

“My Lord, your Lordship will receive a portrait of the late Lord Rockingham, painted by Sir Joshua Reynolds, after an original done by the same eminent artist some years back. I presume to offer it to the Corporation of York for the Mansion House in the confidence that they will esteem this portrait of a man for whom they manifested such love……

Pg 87.
[Pg 86a, see below]

Mansion House Pictures.

……and attachment during his life and for whose death they expressed such unequivocal marks of regret, a proper ornament for the residence of Chief Magistrate, and if they are pleased to accept it, I may truly say, it will be to them and to their successors a constant example of as much generosity, humanity and friendly affection as ever adorned private life and of as sound, pure constitutional principles, of as much judgement, zeal and constancy as ever entitled a Character to the honourable distinction of a patriot.

Your Lordship must pardon my expressing how fortunate I esteem the circumstances of offering the picture to the Corporation of York during the Mayoralty of a person whom its lamented subject held in such peculiar esteem. I have the honour to be, with every sincere regard, My Lord, Your Lordship’s most obedient & most humble servant, Wentworth Fitzwilliam, Grosvenor Square, May 31st, 1783.

William Siddall Lord Mayor.

Adjoining this painting is one of Sir William Mordaunt Milner, Bart, by Hoppner at the expense of the Corporation, inscribed “as a tribute of affectionate regard to, and as a memorial of, the Public & Private virtues of Sir William Mordaunt Milner, Bart, one of the representatives in Parliament of this city and Lord Mayor thereof in the year 1787 and 1798, the Corporation caused this portrait to be taken and placed in their State Room pursuant to a Resolution unanimously voted by them Feb 4th, 1799. William Ellis, Esq., Lord Mayor, 1799. Hargrove’s History of York, [Vol 2, pg 428/9].

George Hudson painted by Sir Francis Grant in 1848. Vide Mansion House Guide.
Council Chamber.
[The following is crossed through]

Alderman Matthews, painted by Mrs Emily Barnard. See *Art Scraps* for 1892, pg 52. [Lord Mayor] in 1891. Married Miss……., niece to Mr Harker of the York Tavern and, upon the death of this respected citizen and Innkeeper, he gave up his former calling and took in hand the management of the hotel which…….[unfinished].

Alderman Seymour, painted by Samuel Walker.
[End of crossing through].

List given in *York Directory*, 1823.

8 portraits of the Kings William 3\textsuperscript{rd}, George 2\textsuperscript{nd}, Marquis of Rockingham, Sir John Lister Kaye, MP, Lord Mayor in 1737, Lord Bingley, MP, Lord Mayor in 1757 (when George Lane Fox), Sir W Milner, MP, and Lord Mayor in 1797-8, Lord Dundas, Lord Mayor in 1811 (when the Hon. Laurence Dundas, MP) and the only English Peer ever Lord Mayor of York.

David Bannister. In 1823 he lived in College Street (*York Directory*).

Master Mason of the Minster. After the publication of the work of Poole & Hugall in 1850, a paragraph appears in the Preface “we have another debt to acknowledge and that not the least. The perfect professional knowledge of Mr Bannister, the present Master Mason, which he freely communicated to us, enabling us, in a few days, to make far more perfect notes of the fabric than we could have done without his help in many weeks”.

“He, D.B., in conjunction with William Taylor, carved the present screen at Lady Chapel in the year 1830. Mr David Bannister, who has laboured at the fabric without intermission till he has imbibed the spirit of the best portions of the details he has to restore. Poole & Hugall [Historical & Descriptive Guide to York Cathedral], pg 144.

He died at …… and is buried at Heslington. 1737, Mrs Margaret Bannister, widow. Belfrey Register. [David Bannister died 23/9/1854 and is buried in York Cemetery, Grave No 2199].

Charles Mitley.

Name occurs as an artist in the plan of a Roman hypocaust and bath discovered at Hovingham, which was drawn by him and engraved by Vertue. It was published, with a description by Drake, in 1745. Davies *Walks through York*, pg 29.

Cumberland House on the Staithe was built at the same time as New Street. See account in *Sunday School History*.

There is a monument in Holy Trinity, Goodramgate to the Lady Frances Graham by Charles Mitley, erected in 1738. See Church account.
Charles Mitley, carver.
Cont from MS No 2, pg 221.

In 1741 the pulpit in the Minster was carved by Mitley. (Leonard Terry, joiner). Vide Browne History [of the Church of St Peter, York], pg 315.


He died August 26 in the year 1758, aged 53. Drake gives April 26. His wife died March 22, 1773, aged 55. They are both buried in St Cuthbert’s Church. Vide Drake, Vol 3, pg 146.

Charles Mitley of this city and John Healey of Beverley, carver, made agreement dated Ap 28, 1741, to make and erect the said new pews, after the design given, for the sum of £155 and the same to be finished by the 25 Dec following. The Dean & Chapter to find the wood, iron, glue and nails.

1744, in this year the Corporation granted a lease of the site of Davy, or Lardiner, Hall to Mr Charles Mitley and his brother in law, Mr William Carr, who built thereon “a row of good size houses which being roofed in July 1746 on the very day when William, Duke of Cumberland, visited York after the defeat of Culloden, were, through respect to him, called Cumberland Row. Vide Hargrove History [of York], pg 407, Vol 2.

A specimen of his skill remains in the statue of King George 2nd, now placed over the entrance to the Guildhall in 1786. This figure was executed in 1739 and was originally placed on the Cross in Thursday Market. His remuneration for this work was a grant of the freedom of the city. Davies Walks [through York], pg 29.

[End of crossing through].
Pg 88a.

John Flaxman. Portrait by Romney in National Portrait Gallery, exhibited at Leeds in 1868. Born at York July 6, 1755, baptised at Bishophill Church, died 1826, Dec 7th, buried at St Giles in the Fields. Portraits by Dance & Daniel. (Boyne, *Yorkshire Library*).

John Flaxman’s father was a moulder of figures and when he failed to find enough work in London he travelled about the country in search of employment. It was during one of these professional wanderings that his second son, John, was born. He only remained 6 months in York, then returned to London and opened a small shop in New Street, Covent Garden, for the sale of plaster figures. He contributed a sketch of Romney’s career to Haley’s Lithographic portrait of Northcote in the National Portrait Gallery exhibited at Leeds among the Yorkshire Worthies. See Preface of Flaxman’s *Outlines*. See Notes on the Worthies at the Leeds Exhibition, 1868.

Notice of Flaxman in [Smith’s] *Old Yorkshire*, pg 53.


Dec. 7.—The death occurred, at his house in Buckingham-street, Fitzroy-square, London, in the 72nd year of his age, of John Flaxman, Esq., R.A., and professor of sculpture at the Royal Academy. Mr Flaxman contracted a severe cold by leaving his house on the Sunday previous, but was sufficiently well to receive a few friends at dinner the next day. His constitution had been weakened by a gradual decline of health, which had for several years created the apprehensions of his professional and personal friends. Flaxman was born at York, and at an early date showed a predilection for that art in which afterwards he became so eminent. He enjoyed a higher reputation than had been granted to any of his countrymen, with the exception of perhaps, Sir Christopher Wren and Sir J. Reynolds.

Register of birth in St Mary’s, Bishophill. Seen by Mr Cooper

John, son of John Flaxman, was baptised July 6, 1755. Also mentioned by Etty in his *Life [of Etty]*, pg 240, [Gilchrist].

His studio was at 7 Buckingham Street, Fitzroy Sq and is now inscribed by a plate put up by the Antiquaries.

Flaxman’s father would, no doubt, be engaged by Carr, who was then exercising his skill in York and neighbourhood as architect and building Harewood House, Heath Hall, etc. and, it appears, lived near Carr’s residence.

John Flaxman lies buried in St Giles in the Fields Churchyard, the President & Council of the Royal Academy following him to his grave. For acct of John Flaxman see [Fairholt], *[Homes, Work &] Shrines of English Artists*, Minster Library, 2nd case left, 4th shelf. See acct in *Yorkshire Worthies*, pg 27. Bronze medal of Flaxman in possession George Milburn.

See short history of John Flaxman in preface to his *Outlines*. 

A MONUMENT BY FLAXMAN.

A monument executed by John Flaxman, R.A., and which was in the old church of Thirkleby Park, has now been restored and fixed in the present edifice by G. W. Milburn, sculptor, York. The monument was originally executed by order of Sir John Frankland, Bart., and is in memory of the premature deaths of his four children. It consists of an entablature panel on which is depicted in most exquisite relief the figures of two sorrowing parents, the male standing and the female figure being seated and clasping the hand of her companion in mutual sorrow. In the background are shown three urns supported on a pedestal. This panel resting upon a plain moulded plinth is surmounted by a pediment on which is shown the fourth urn. Beneath the plinth is the inscription panel supported by two corbels of exquisite proportion. The whole work has been executed in statuary marble with a care and skill worthy of the great sculptor. It was at first thought to be the work of Sir Francis Chantrey, but on removing the dust accumulated in 50 years’ stay in a loft the name of Flaxman was found.

June 10 08
Noble & Theakston. See paragraph in School of Art Report, 1846.

The monument to Archbishop Harcourt in the N. West Aisle of N. Transept, York Cathedral, executed by these two conjointly although it is attributed to Noble in the year 1855. Theakston executed much of the work for Noble.

He afterwards commenced business on his own account but did not, apparently, succeed (Query). In 1891 he was making small statuettes in ivory, very beautifully executed. He had money left him by his brother. He executed a figure of Queen Victoria for Calcutta.

Theakston was the son of Peter Theakston, a butcher who lived in the Shambles.

Another sculptor, also a York man, was Theakston, who was highly skilled in drapery and carved the draperies of Fisher’s figures in the Minster. He, afterwards, worked in Chantrey’s studio. Told me by George Milburn.

Matthew Noble, born at Hackness, nr Scarborough in 1818 and was a pupil of Francis. He exhibited at the R.A. in 1845 and contributed 2 busts, one being that of the Archbishop of York. He was a regular exhibitor at the R.A. He died at Kensington June 23, 1876, aged 58. *Old Yorkshire*, by Will. Smith, [pg 82].

Theakston was assisted by his relatives and commenced business with Noble but left him about £69. Pocket Book 1894, pg 191.

George Goldie, architect. See *York Scraps*, pg 9. 1893.

John Scott.

Master mason at the Minster. Killed 26th Dec, 1834 by a portion of the scaffold in the Nave falling upon him and 5 workmen were much injured. Browne [*History of the Church of St Peter, York*], pg 323.

This John Scott, or his father, carved the figures on the buttresses on South side of Nave and carved each figure in about 1½ weeks, his wage being 22/- per week. Told me by Mr Hick who was a grandson of this carver.

Joseph Batman.

A skilful pen & ink draftsman, more especially in facsimile work which he took in hand and carried to such perfection that the most experienced connoisseur had some difficulty in detecting the difference between the copy and the original.

His principal work was a copy of Samson & Delilah from the engraving by ……..but he delighted in copying the *Cavalier’s Pets* after Landseer, or others in that style.
His remarkable dexterity in the use of the pen was shown in the writing of the Creed, Lord’s Prayer & Commandments in the circle of a sixpence. Dean Duncombe was once told of this feat but doubted the accuracy of the account, whereupon Batman sent him a production.

A Thomas Quigley, an engraver at Halifax, could execute the Lord’s Prayer in the circumference of a lead pencil end or on any circle the size of a 3d piece twice. See painting book, pg 98.

In the York 1879 Exhibition a pen & ink, *The Hindoo Maiden*, was exhibited by Mr Hargrove and priced £15-15-0.

Pg 90a.

[The following is crossed through]

W H Dykes, architect. Brother to the celebrated musician, Dr Dykes.
Had his office at No 8, Spurriergate in 1859. (Bohn’s Directory).
In 1852, May 26, he read a paper before the Members of the Architectural Society, of which he was the Hon. Secretary, on History of Church Arrangement.
1856. Restored St Helen’s Church which before this had its pulpit crossing the middle aisle with an arched opening under it to pass through.
He was born at Hull and was son of William Hey Dykes and brother to Rev. Dr Dykes of Durham, the celebrated musician.
1858. Built the churches of St Michael & All Angels & St Mary Magdelene, nr Wakefield. (Architectural Journal, 1858)
Revised the chapel of Whixley Hall. (Vide Rev. Lunn’s Rural Directory). See pg 121, New Book.

Mr Pickersgill was exercising his profession at 28 Castlegate alone. (White’s Directory).
His son became MP. See his portrait in Pall Mall extra “Electors”.

Matthew Oates, architect & surveyor to York Improvement Committee.
Came to York in 1827. In 1834 he was at 26 Colliergate. (Pigot’s Directory).
11, New Street, lived at 71 Petergate (Directory 1838). In 1859 he had his office at 42 Monkgate.
Built the house opposite the Quaker School (Richardson’s).

In 1862 John Edward Oates, his eldest son, erected the handsome New Lodge for the Free Masons, Duncombe Place, and which was consecrated in 1863.

He left York for Halifax, his native place, about 1845 where he died about the year 1870. Mr Edwin Moore married his sister. [Told] by Mr W Moore, Feb 27, 1895.

Get acct of the architect of Masonic Lodge from the Newspaper, June 1863.

Pg 90b.

[The following is crossed through].
Matthew Oates.

Came to York in 1827. He had been Town[?] Commission Surveyor at Halifax and was a very ingenious and scientific man. He took the post of Manager of the York Gas Works and Architect and Surveyor to the York Improvement Commissioners, his office being at 11, New Street, and brought up his eldest son, John Edward Oates, to the profession of an architect, who succeeded his father. Matthew Oates retired to Halifax where he died about the year 1870.

There are not many buildings erected in York by Matthew Oates but the house opposite the Quaker School in Bootham is one of his works.

John Edward, his eldest son, had his office at 42 Monkgate in 1859 and built the Freemason Lodge in Duncombe Place, which was consecrated in 1863. He also built the Bar Church, Scarborough. His sister became the wife of Mr Edwin Moore, the artist.

1830, Mr M Oates rebuilt the East end of Christ Church when Colliergate was widened. Norcliffe’s Pamphlet.

Pg 90c

[The following is crossed through]

Adolphus Henry Oates,[Cates]

An architect and etcher, resided in the Court, No 17 Blake Street, in 1845. He, in collaboration with Henry F Lockwood, published, in 1834, The History & Fortifications of the City of York. The volume has 13 illustrations, admirably etched from Lockwood’s drawings. Old York Exhibition, [1905], pg 111.

Pg 91

[The following is crossed through]

Joseph Halfpenny.

1748, Oct 6, Joseph Halfpenny of the parish of Loundsbrough and Mary Gibson of the city of York (Lic). Vide Register of York Minster.

“This Joseph Halfpenny of Easthorpe, yeoman, was born about 1722 (the son, it is probable, of Joseph Halfpenny of the same place, yeoman, whose will bears date 27th May, 1763). In the marriage licence, Oct 6, 1748, his wife is described as Mary Gibson of the parish of Aughton, spinster, age 22. That Joseph Halfpenny of York, the well known artist, author of Gothic Ornaments etc, was of this family can scarcely be doubted. To Mr Hargrove’s account “ I may add that he was apprenticed to Mr Thomas Chapman, painter, York and admitted to the freedom of the city in 1770. His first wife, Jane, was buried at St Mary’s, Castlegate, Nov 3, 1784, aged 34, that his second wife, Francis Maria Barrett (whom he married in July 1786) died about 1801, that he left, at his decease, two daughters Margaret & Charlotte Halfpenny”. Archaeological Journal, Vol 3, pg 120.

1787 (York Guide) Joseph Halfpenny, Limner, Bootham.

Pg 91a.

[The following is crossed through].
W Hauch. About 1790.

He painted a portrait of Thomas Beckwith, the painter, and another of himself which was in Mr Beckwith’s possession. Beckwith MS.

John Hay.

Portrait of himself. He also painted a Mr Elmy, another artist. Beckwith MS. A Mr Hay painted Samuel Wiley’s portrait. See pg 80a.

[End of crossing through]

F. Quadall.

Portrait of himself. He also painted Thomas Beckwith, which was engraved by W Humphrey. Beckwith MS. After he was F.A [?]

John Vanderbank.

Portrait of himself, also a portrait of Moses Vanderbank, the tapestry weaver. These portraits were at Miss Hotham’s, Peasholm Green. Beckwith MS.

Pg 92.

[The following is crossed through].

Messrs J.B. & W. Atkinson.

Succeeded their father and had their office in Micklegate, the next house but one to St Martin’s Church, where they carried on their profession. The first building that was erected from their design was the County Hospital, which was considered to be the cheapest building of such a size that had been erected in this country. A complete restoration of the beautiful house at Heslington, belonging to Yarburgh, Esq. was, at the same time, in their hands, followed by the houses on the Mount for Mr Elsley, the Recorder, Mr Evers and those on the Driffield Estate, Holgate Church, Heslington Church, new front to the Concert Room, Messrs Varvill, Ironmongers, Thorp Arch Church, St Clement’s Church, Col. Akroyd’s house. The latter was entirely the work of Mr W. Atkinson, who was at all times imbued with the style and decorative character of Pompeian architecture and tried to obtain a combined style of Byzantine with Pompeian decoration in this house at Halifax. The staircase leading from the entrance to the vestibule and the vestibule had a fine effect with the rich colour of the arabesque pilasters and painted ceilings. The figures were done by Cotti, an Italian, the arabesques by Germans, the Library ceiling by John Bell, the artist, the Sun Loggia by Lee of Halifax and the private Chapel by J.W. Knowles. The Chapel was decorated [here corner of page torn off]……style , with figures of the four Evangelists…..a figure of Our Lord in glory in stained [glass?]…. 

Pg 92a

……..above. (Note) The Reredos of St Clement’s was carved by Ruddock, who stayed awhile with Mr Atkinson and made a charcoal sketch of the Reredos on sheets of paper which he had attached to his bedroom wall and which he sketched on in about two houses. It is in the possession of Atkinson’s.

Built Heslington Church 1857. Restoration of Wollerton for Mr Akroyd, brother of Col. Akroyd.

On May 1st, 1819, in the 24th year of his age, this young architect died at Naples. He was the son of Rev J. Graham, Rector of St Saviour’s in York and, in his ardour to excel in his profession, he left England for the purpose of studying the exquisite architecture of Ancient Greece. After studying in Rome for one year he went to Naples and shortly after died. Book 9, pg 29.
He would be a pupil of Hey Sharp, who restored the Church for Rev Graham.

[End of crossing through].

Pg 92b

Martin Ward.

Painted all his dogs from a white terrier he owned and, when for want of means to obtain canvasses, he painted upon wood or millboard. On one occasion he had painted a dog on the fender. The account of it came to the ears of Mr Burton who went to his room and offered him £2 for it and Ward promised to send him the fender on, but when it was received by Mr Burton it was without the dog, much to the chagrin of Mr B. Ward being remonstrated with for this, he said he sold the fender for £2, not the painting.

His easel was one belonging to the late Sir Edwin Landseer. His death took place in his studio from want of proper food and attention.

Pg 92c.

In the 1879 Exhibition at York were exhibited:

Dog & Rabbit (Landed)
Bone of Contention
Rat in a Trap
Dog & Rabbit (Just Home)
Farm Yard
English Pony (No 693)
Fighting Terriers
Wayside Inn.

[All] the property of Mr Mountain, Cross Keys Inn.

No 687. Gamekeepers Cottage, in possession of Dr Bird.

Pg 92d

[The following is crossed through].

After Ward’s death Stubbs occupied the same painting room, for a short period, to paint a large picture and, not long after this, Stubbs himself followed Ward, his death taking place.

Mr Ratcliffe or Radcliffe

Schoolmaster and artist occupied the room on the right hand side of the entrance to St William’s College. He was but an amateur at painting but made a little money by small pictures, copies from other works.
In the Summer Exhibition of Paintings at the Fine Art Institute Edwin Debenham exhibited an oil painting of His Grace the Archbishop. (No 604).

His brother exhibited an oil painting entitled Confidence Trick, No 329.

Both the pictures bore evidence of want of previous training and were, consequently, stiff & formal. The portrait of his Grace was very heavy and flat and out of drawing.

[End of crossing through

1894, Dec 14th. The picture representing the Duke of York receiving the freedom of the city is now in the Central Hall of the Exhibition.

1908, the son of Mr Debenham has taken up his abode at High Petergate, next to Norcliffe’s house, as an animal painter and has on view the portrait of the Archbishop painted by his father. The son is 40 years of age. Father with him. Nov 18/08.

Mr Debenham, Sen. was, for a short time, a pupil at the School of Art.
THE PRESENTATION OF THE FREEDOM OF THE CITY TO THE DUKE OF YORK.—Mr. E. Debenham's painting of the scene in the York Council Chamber on the occasion of the presentation of the freedom of the city to H.R.H. the Duke of York in October, 1893, is now on view in Mr. Sampson's Library, Coney-street, and will remain there during the present month. The event which Mr. Debenham has so ably transferred to canvas is one that will become historic in the annals of York, and all who take an interest in the many glorious traditions associated with the city in the past and preserved in present times in the manner in which they were under Mr. Ald. Close's Lord Mayoralty should take this opportunity of inspecting the work. The proportions of the picture, without frame, are 7ft. 6in. by 5 feet, and the majority of the portraits included in the group will, of course, be at once recognised. Their Royal Highnesses occupy prominent positions to the right of the Lord Mayor; the Duke is standing and about to acknowledge the presentation of the freedom, Sir Francis de Winton, the Hon. Derek Keppel, and Lady Eva Greville are in attendance on the Duke and Duchess, the Archbishop of York, the Dean, the Bishop of Beverley, Canons Fleming and Machell are to the right of these, and the uniforms of General Wilkinson and his staff give an extra brilliancy to the picture. The aldermen and councillors occupy their accustomed seats, and other distinguished personages present include the City members—Mr. J. G. Butcher and the Solicitor-General (Sir Frank Lockwood, Q.C.), the Recorder of York (Mr. E. P. Price, Q.C.), the late Mr. J. Dent Dent, the Master Cutler of Sheffield (Mr. G. Howson), and others. Amongst the ladies present are the Lady Mayoress (Mrs. John Close), Lady Emma Purey-Cust, the Hon. Mrs. Maclagan, the Hon. Mrs. Macmill, Lady Lockwood, &c. Several of the city magistrates are also seated in the Council Chamber, and the group as a whole is one of considerable interest, the portraits, of which there are considerably over 100, being, as a rule, excellent likenesses.
Martin Ward, Artist.

Had a room in College Yard which was, previously, occupied by Mr Gregory, a schoolmaster and professor of elocution. How he made York his place of domicile is unknown but it was supposed that he had been much disheartened by the rejection of a picture at the R.A., a picture he thought he had excelled in. So he is found living an isolated life in the room in College Yard where he painted during the day, using it as a common room for work and sleeping also, and in the dusk of the evening he sallied out to collect his few necessaries and visit his customers with a sketch in his pocket or under his arm. His costume seedy and greasy with a little short pipe sticking out of his side pocket, fastened for better safety by a piece of string to his coat button hole. He made no friends but would occasionally take a walk with a companion who he appeared to form some friendship for – but no word about painting or pictures passed his lips. He would then, after the walk, go to a Public House and get his liquor and return to his solitary room at near midnight, and this life he lived for nearly 15 years. He had a small terrier dog as his only companion in the day time, for no other living creature was allowed within the door of his room, and from this dog as a model he painted different breeds. At his work he wore a pair of spectacles of his own making and peculiar in shape.

Or he resorted to the Police Office where he chummed with the Police on night duty and, in his last illness when laid on a bare mattress on the floor of his studio, it was from some of these faithful friends he received most of the night nursing. Mrs Jackson, a neighbour, doing this Christian service during the daytime. He, at one time of his residence in York, drew dogs’ heads for......cont pg 94a.

Pg 94

[The following is crossed through]

Cordeaux.

Was a wood turner by trade which he followed in partnership with Charles Ernest in the old.....in Patrick Pool. During leisure hours he devoted himself to pastel drawing, an art but little practised at the time. He became acquainted with Stubbs, the painter, and imbibed the ideas practised by this accomplished artist. Some of his studies from nature are full of artistic feeling. At his death his collection of pictures, which comprised work of several known artists and choice scenes of unknown artists which his good taste had selected, were all disposed of.

Samuel Wolley

A clever tinted sketch of Mr Knight as Timothy Quaint, dated 1804, is in the possession of Mr Banks, music seller. Now in possession of Mr T B Whythead.

Pg 94a

[The following is crossed through].

......Lithography, executing them on transfer paper which he did with such delicacy of touch that it is with difficulty the observer can distinguish them from a pen & ink drawing. There is one in the possession of Mr W Monkhouse that has not been transferred and is an excellent specimen of this clever artist’s work. Mentioned by Mr Monkhouse, Dec 20, ’94.
He came down to Sheffield to paint dogs where there was a good market for his pictures and was, at this period of his life, a gentlemanly looking young man but, probably by frequenting Inns and the low standard of the people, he seemed to slide downwards until he was brought to York Castle for debt, where Mr Acton, an art patron but also a leech, soon discovered him and being Sheriff’s Officer, he made overtures and got Ward bailed out, taking a house for him at Heworth where he farmed his talents, supplying him with all necessaries but few luxuries in exchange for the paintings. Told me by Joseph Walton.

The room he lived and worked in, in St William’s College, had previously been occupied by a Mr Gregory, a schoolmaster who taught elocution, and in the room on the right hand as you enter the main block lived another eccentric schoolmaster and painter called Radcliffe who carried all on in the same room, a curtain doing duty for the division between public and private life. There was also another school, in the same building, in a room nearly over that occupied by Radcliffe.


[End of crossing through]

Pg 95.

Henry Wyman. Lord Mayor 1408, died August 1411, buried St Crux Church Quire.

Goldsmith in the reign of Richard 3rd & Henry 4th. He was Senior Bailiff of the city in the 12th year of Richard 2nd, afterwards Alderman and in the 8th year of Henry 4th made Lord Mayor, which office he held for three consecutive years.

At this period the Corpus Christi Play was celebrated with great pomp and the Wymans took a great interest in its production. In the year 1399 the Civic Authority made an order for limiting the number of places at which it should be performed, “the door of Henry Wyman, Conyng Strete” was one of the places selected. During Henry Wyman’s mayoralty in 1408, the Guild of Corpus Christi was established and both Henry Wyman and his wife Agnes were among its earliest members.

Agnes Wyman was the daughter and heiress of John de Barden who was Mayor in 1378 and was possessed of considerable wealth. She gave the Mazer Bowl to the Guild of Corpus Christi, which was consecrated by the Archbishop. Round the rim on one side is the inscription “Richarde Archebeschop Scope grant unto all tho that drinkis of this cope xi dayis to pardon”. On the other side “Robert Gubsune beschope mesm grant in same forme aforesaid xi dayis to pardon Robert Strensall”.

Every feast day after dinner the company has this bowl filled with spiced ale and, according to ancient custom, the bowl is drunk round amongst them. In 1669 it had a new rim and the arms of the Cordwainers’ Company put on it.
Agnes Wyman died in 1413 and is buried near her husband. Vide *Proceedings of Archaeological Institute, 1846*, pg 26.

Short account of Wymans in Beckwith’s *History of York* is as follows: AD1408 Henry Wyman, Lord Mayor, died August 5th 1411 and together with Agnes, his wife, lies buried in the Quire of St Crux, bearing arms argt on a chief a fleur de lys between 2 lozenges of the 1st.

See account of the Wyman’s marriage with the ones of Studley Royal.

Pg 95a

[The following is crossed through]

See Goldsmiths buried in St Helen’s Church and Belfrey Church, also list of Goldsmiths, pg 11, this book.

A meeting of the York Goldsmiths took place before the Lord Mayor, Percival Crawforth, in their Assembly Room, Ouse Bridge, to obtain the privilege of marking their plate with a special mark for York, a half leopard’s head and half fleur de lis. Vide *York Church Plate* by Mr Fallow.

Poll Book, 1741.

Given John Malton, goldsmith, Coney Street.
John Ellis, ditto
Stephen Buckle, ditto, Spurriergate.
Ambrose Beckwith, ditto, Coney Street.

The Assay Master was bound to stamp a Lion passant, a King’s head, a Leopard’s head and the arms of the city, also a numerical number denoting the year in which the plate was made. Hargrove, *History of York*, pg 660, [Vol 2].

[End of crossing through]

Pg 96

William Hopkins, gent.


After her marriage Mrs Hopkins entered the theatrical profession. She died Oct 8, 1801, aged 67. The following notice occurs of her in *The Wandering Patentee*, by Tate Wilkinson, York 1795, Vol 2, pg 144, “Mrs Hopkins of Drury Lane was at York that week and wondered she was not solicited to play! - looking down, I dare say, on Mrs Jordan, never imagining she would so soon take the lead and in such a rapid and wonderful manner as she has done in London and here, there, and everywhere. However, Mrs Hopkins, who was on a visit to her [brother] and sister (a Mr & Mrs Wilkinson of York) was engaged to perform for two or three nights; (I need not add she is the mother of Mrs John Kemble). Her first part was Mrs Malaprop in Sheridan’s *The Rivals* on Saturday, 24th August, 1782. *Archaeological Journal*, Vol 3. *Register of Marriages, York Minster.*

Pg 96a

[The following is crossed through]
Jean [John] Harwood.
An etcher & engraver, was originally at the Russian Court as an artist, came to England and took up temporary abode in York where he made a view of the interior of the Minster which was published on the date the Minster was on fire. Engraving in possession of Miss Harwood who gave this information, See accurate description at end of Britton’s Cathedrals. Interleaf A view of Guildhall & Ousebridge, published by G.F. Harwood, Fenchurch St.

John Tilney, Sculptor.
Bootham, now Milburn’s place, from 1823 – 1844, see Rate Book. York Directory 1823. Pigot’s, 1841, he lived at No 2 Petergate.
He carved the crockets etc, at the West Front of the Cathedral when it was restored. See his advert in Book 7, pg 163.
When carrying out the West Front he fell off a high scaffold on to the next and was saved from a further and more certain death by a man catching hold of his coat.

George Gibson, Carver, Blake Street. Poll Book 1759. Told by Mr Howell[?]

William Shout. Sculptor & Master Mason.
In 1823 his address was Bedern (Directory). It is possible a house was given him by the Dean & Chapter. See his burial place in Book 10 & inscription, pg 45. His chief pupil was Comings who went to Beverley. See Comings.

Pg 96 b

Adverts in Yorkshire Gazette.

1842, Oct 8th.
Oil Paintings
by John F Henry
To be sold by Auction by Mr George Acton
On the premises the Lounge No 3
Low Ousegate

Sale of Oil Paintings by Mr Hands
Chiefly Old Masters
at 85 Micklegate

May 20th.
Sale of 30 Oil Paintings
by Mr Acton
by Mieres, Canaletto, Cuyp,
Sir John., Schwanfelder, Snyders[?], Cooper, etc.

[The following is crossed through]

1843, Nov 18th
Pierson & Tilney
Lithographers, Engravers, etc
Bootham Bar.
Partnership dissolved
H. Pierson removed to Petergate, opposite Harworths.

Pg 96c

Extracts from *Yorkshire Gazette*.

1842, Oct 1\textsuperscript{st}.

Just Published, price 2/6
A Lithographic View of Brayton Church, nr Selby
From a drawing by Mr R Doughty, Drawing Master.

Lately published
By H Smith, 7, Stonegate
Sketches of York
Illustrating the Architecture & Picturesque
 Beauties of the Ancient City, consisting of
Thaler’s Views of the Cathedral, St Mary’s Abbey
the Bars, the Castle, etc.
Price £1-1-0
Also in course of publication [?] with the above.
The Churches of York

The Yorkshire Hussars
For exhibition
The original beautiful picture
”*The Yorkshire Hussars on a Field Day*”
by Henry Martens of London.

Daguerreotype portraits
27, Park Row, Leeds
The Proprietors, etc……i.e. take etc.
Portraits in a Case £1-1-0  J.F.Terry, Sec.

[End of crossing through]

Pg 96d

John Tilney was the father of Mrs Wm Smith, grocer, Mrs Jas Ward, ironmonger & Tilney of Leeds.
In 1820, March, he advertised in the paper as a Stone Mason, Bootham Bar, “having had long experience as an assistant in the erection of family mansions, etc”.
NB. Having been 10 years in repairing the Cathedral under that eminent Gothic mason, Mr Shout, he is fully competent, etc.”. See Theatre Book, pg 163.

Pg 97

[The following is crossed through].

Horsley, Painter. See also 31a.
Painting in the Merchants Hall of James Saunders, Esq. who was Governor 1816 – 1818, Lord Mayor 1818, signed Horsley, Pinxit 1819. No doubt the father of the present portrait painter.

In 1668 Edward Horsley of York, painter stainer, gave to his son, Benedict Horsley, 20s and to his grandchild, William Horsley, a book of Armour, written, drawn or printed, and all his books of history and divinity and all his prints and print books and all the painted pictures: the house with all his colours, working tools and grinding stones and oil belonging to his trade: to his grandchild Edward Horsley he gave all his books commonly called Quakers’ books. He desired to be buried in St Helen’s Church, near his first wife. Benedict, Free in 1677 [1648, see Surtees Freemen of York, pg 107], styled paynter stayner. Book 5, pg 138.

His son and successor, in the same profession, William Horsley, made his will in 1677, describing himself as “York herald painter”. Query, it was his freedom he took up in 1677. Book 5, pg 138. He desires to be buried near his father. He gives to his son Thomas Horsley, the house in Blake Street he lives in and all his “books, whether printed or written, or be books on heraldry, drawn and painted and in regard there is a catalogue of these books I desire a duplicate may be made thereof, to the intent that my father in law, Christopher Whitehill, may have the custody and use thereof………[cont]

Thomas Horsley is among the list of Freemen in 1698 as a “Painter”.

Pg 97a

………until my son Thomas be of full age, hoping he will preserve the same and make good use thereof”. Thomas was born in Christ Church Parish, Jun 5, 1748. Book 5, pg 108. [This was William, son of Thomas, see Christ Church Register, pg 84. The Thomas above was born before 1677 when William made his will].

“The subsequent history of the York family of Horsley and their heraldic collection is a subject worthy of some attention and the more if it should ultimately be found that John Horsley, the learned author of the Britannica Romana was a member of this family. I would not make the suggestion were there not some grounds of reasonable probability. That the distinguished Horsley was of a puritan and non conforming family, being himself indeed a Minister of the Presbyterian denomination to a congregation at Morpeth and that the Horsleys of York were also puritan and non conformists, some of them going to the extreme of Quakerism, bequeathing, as we have seen, specially the Quaker books in their library and some of them being interred in the Quaker burial ground at York. Next, when Benedict Horsley published a plan of the city of York, he dedicated it to Sir John Hewley, the great patron of non conformity in York, and John Horsley, the author, was one of the ministers non conforming, who shared in the benefaction of Dame Sarah Hewley from the beginning. John Horsley of Morpeth published a map of………[cont below]

In 1648 Benedict Horsley, son of Edward Horsley, took up his freedom as painter stainer. In 1621 Edward Horsley took up his freedom. Edward Hodgson, another painter stainer was made free in 1623. List of Freemen.

See Book 9, pg 73, for detailed account. See Book 11, pg 153, for additions.
Northumberland. The fate of the heraldic papers, which it is evident were in the hands of the Horsleys, is involved in the deepest obscurity”. Vide Proceedings of Archaeological Institute, [From Wills in York,] pg 18. Joined with other papers Memoirs of County & City of York. Minster Library.

Book 11, pg 152
“Gent states that the plan which hangs at the West of the Guildhall was done by Benedict Horsley, painter stainer, 1693. Vide Minster Library MS, pg 105.

A Benedict Horsley is given in the 1741 Poll Book as living at Leeds. In the York Poll Book of 1741 is a Thomas Horsley of Ogleforth, a painter, who will probably be the Thomas before mentioned by Davies.

1748, Jun 15, William, son of Thomas Horsley was baptised Christ’s Church, King’s Square. (Parish Register).

*1693. This year a survey of the city of York was performed by Benedict Horsley, painter stainer, and hung up in a lacquered frame within the Guildhall. Beckwith M.S. Hailstone Collection.

See acct of portrait of Alderman Thompson [which] he painted. Reporter’s Book 7, pg 35. It will be Thomas Horsley who painted Alderman Thompson and would be 69 years of age or else it is a Horsley mentioned as having been educated for a R.C. Priest but turned away from the Church and became a portrait painter.

After passing through various hands the genealogical & heraldic notes of Horsley had found at last careful custodians in the Library of the Dean & Chapter.

[End of crossing through]

Pg 98a.

[The following is crossed through]

J. Summers, Esq. Artist, Davygate.
He lived in a house near the corner of New Street but which was pulled down in...... and, on its site, the present house, occupied by Cuthbert, hosier, stands. Mr Summers also styled himself a glass painter but it is doubtful he exercised the art. He subscribed to Mr Browne’s York Minster. [History of the Church of St Peter, York].

William Staveley, Limner, Coney Street.


J. Bourne.
Painted a water colour of Clifford’s Tower & Castlegate Postern in 1805, came into the possession of Joseph Wilkinson, Esq. Town Clerk.
Hornibrook.
Was the son of poor parents at Scarborough, who placed him as an apprentice to..... house painter, with whom he served. He came to York and took employment at Worthington’s. Having an aptitude for sketching he commenced by painting small oil sketches or water colours drawings and invited people to buy. These small returns emboldened him to go on until after his term of apprenticeship expired when he made picture painting his sole means of obtaining a livelihood, working at a great disadvantage by having to sell to dealers who, by reason of his poverty, took advantage of it in making their bargains. His first pretentious work was the Battle of Dundee, for which he asked...... but after a long period of remaining unsold he met with a patroness, (Mrs Gilbert whose husband was a hunting man and lived in Penley’s Grove St), whom he pleased by making a sketch of a place to which she attached great importance and, having thus obtained her favour and being rich, he induced her to buy the battle scene. As he had had no previous training the figures were ill drawn but, as a whole, as his first attempt at composition it was far from being a bad picture.

From this time he received more commissions and painted many landscapes but all done in a crude colouring and hasty manner, although exhibiting the signs of what might have been a better state of things if the artist had possessed the necessary knowledge. In about the year.... he left....

Press, Jan 20/97.
Minster Library Pictures.

Rev Marmaduke Fothergill (by Parmentier), 1731 – 1778. [1652 – 1731]
Born at York. Portrait exhibited at Leeds in 1868 (Worthies). See acct of Parmentier at pg 85 of this MS. [No account in this MS]
He was of a ruddy countenance and full face with bright intelligent eyes and a mouth showing tenderness of character, white hair falling in full folds on the neck. He is robed in a surplice, black full shaped stole and black hood and white College Bands and holds a volume in his left hand.
The portrait is fairly well painted but wanting in delicacy of tinting and handling. On the frame are two shields, one on the left with his arms: a stag’s head couped or erased impaling sa a cross between four spread eagles argt, the cross charged with 4 pellets of the 1st (for Dickson).
The shield on the right hand has inscribed on it: S.T.P obt Sept 1731 æt 78.
Marmaduke Fothergill was born in the house called Percy’s Inn in 1652 where his father had acquired a considerable fortune by trade. He was educated in York and, afterwards, went to Magdalen College. Before the Revolution he possessed the living of Skipwith, nr York. His learning was remarkable and he had made a great collection of MS. He lived some time at Pontefract and was benefactor of the town and then removed to London where he died at the age of 78 at his house in Massam St, Westminster. He left his library to Skipwith on condition they built a room for them but the parishioners declined, therefore the request was transferred to the Minster. Extract from Drake, pg 68, [Vol 3].

Painted on a panel, size about 26 x 18, in a very weak style. The features are faintly brought out and but few tones, the eyes being prominently marked. He wears a rochet, stole, ruff and biretta.

Archbishop Robert Holgate. Portrait as Governor of Hemsworth Hospital with coat of arms. See MS No 2, pg 185.

Probably Marmaduke Fothergill (see preceding page), over the doorway.
A divine in black college gown & white bands, of florid complexion but partly owing to the amount of red used in the shadows of flesh. It is not, artistically, a good picture but appears to be an excellent portrait. See preceding page.

William Fothergill, notary, who died in 1610 and buried in St Michael le Belfrey, also Ursula, his wife, who died Ap 20, 1614.

Thomas Fothergill, who died 1735, age 46.
Thomas Fothergill, gent, died Nov 20, 1680, age 51.
Thomas Fothergill, second son of the above, died May 19, 1690, also his wife, Elizabeth, died Ap 2, 1709, age 50. His son, George, died Sep 8, 1770, aged 81 and during his life gave the Clock to the Church.
All buried in St Dennis Church. Vide Drake, Vol 3, pg 128.

A half length portrait of Dean Fountayne, artist not discovered. A very fine portrait painted when the Dean was about 50 to 55 years of age, presented to the Library in 1917.
1731. Marmaduke Fothergill. See account in Library Catalogue, pg xxi.
Born at Churwell Bank, nr Leeds, AD1759, died at Masham 1819.
Landscape and figure painter, was apprenticed to a ship’s painter and, at the early age of 17 years, he painted the scenery for a piece acted out at the York and Hull Theatres, which gained a local celebrity.
A portrait of Ibbetson was exhibited at the Leeds Exhibition of Yorkshire Worthies, in crayons by Raphael Smith. In possession of Rev J Green.
Julius had married early in life and went to London where he painted views of the suburbs with cattle and rustic figures. He then removed to Kilburn but got into difficulties, therefore made his escape from Town to his native town.
In 1785 he was an exhibitor at the Royal Academy. He returned to his native village of Masham, Yorkshire, where he died Oct 13, 1817, aged 58.
Another account states he was a native of Scarborough. See Reporter’s Book, No 6, pg 41.
His father was one of the first who joined the Moravian Fraternity at Fulneck, Yorks, but, marrying, was expelled [from] the Society. Julius, his son, was educated for a time by the Moravians and then sent to a Quaker School at Leeds where his inclination for art first showed itself. He was apprenticed to be a ship’s painter.
He married twice, taking a second wife in 1801 in London. Vide *Old Yorkshire*.
See more details in account of Yorkshire Worthies at the Leeds Exhibition, pg 21. See also *Yorkshire Notes & Queries*, Oct 1904.
In 1684-5 Joseph Ibbetson was Mayor of Leeds and his portrait was painted by a Dutch artist. It was exhibited in 1908 at the exhibition of Old Leeds Memorials, August.
A Welsh landscape by J.C.Ibbetson exhibited in the English section of the Franco English Exhibition, 1908.
The Cup.
Telbin painted the scenes, Hawes Craven and Cuthbert painted the Temple scene. Produced in 1898.

King Arthur.
Scenes, dresses and armour designed by Burne Jones, 1894. Scenery painted by Hawes Craven & Joseph Harker.

Merchant of Venice.
The scene painters were Hawes Craven, Telbin, Hann & Cuthbert, each drew 3 scenes in 3 weeks. Life of [Henry] Irving, pg 86.

In Macbeth.
Keeley Halsewell made sketches for the scenes but when the canvas was primed he was powerless to grapple with the work, therefore it was painted by Hawes Craven, J Harker, T W Hall, W Hann, Perkins[?], & Carey. Pg 110.

In Henry 8th, Seymour Lucas chose the dresses and arranged the scenery.

Scene Painters.
1888, March 31. E Egerton painted scenery for the production of Sinbad the Sailor.
1780. Play of the Jubilee, a scene of York Minster.
1770. New scenery painted by Mr Williams. [Crossed through] 1775. New scenery and a transparent screen.[Crossed through].

Julius Caesar Ibbetson.
Born in Yorkshire, studied landscape painting for amusement and produced some pictures so much in the style of Berghem that the great Mr B West used to call him the Berghem of England. He also painted some historical pieces. Died 1817.

[Cutting, no date]

Julius Caesar Ibbetson, an English landscape painter, was born at Churwell Bank, nr Leeds in 1759 and died at Masham in 1817.

Yorkshire Artist: Ibbotson (No. 953).—Julius Caesar Ibbotson was born at Churwell Bank, near Leeds, December 29th, 1759. Dayes, in his "Works," describes Ibbotson as a native of Scarborough, and says that there his profession was that of "ship painter." His chief pictures, however, depict rural landscape scenes with cattle. He was an admirer of Berghem, whose style he often imitated. Benjamin West, President of the Royal Academy, styled Ibbotson "the English Berghem." He was a great friend of Robert Burns, the poet. Ibbotson retired to Masham in 1803, "to be out of the way of the picture dealers." Here he lived under the patronage of Mr. W. Danby, of Swinton Park. In 1817 he caught cold while painting a horse for Lady Augusta Milbank. From this cold he never recovered, and he died in October of the same year. He is buried in Masham Churchyard, and on his gravestone are the words, "Here lie the remains of Julius Caesar Ibbotson, an artist, eminent for his taste and skill in painting rustic figures, cattle, and rural scenery. He died October 13th, 1817, aged 58. This humble memorial was erected by the affection of his widow. Here also rest the remains of John Batley Ibbotson, youngest son of Julius Caesar Ibbotson, who died November 21st, 1821, aged 6 years." Not far from this grave George Cuitt, another Yorkshire artist, is buried. There is one picture by Ibbotson in the National Gallery, called "Smugglers on the Irish Coast." It represents a wild, rocky coast, with a large and animated group of men, horses, and dogs in the foreground. A more typical example of Ibbotson's work was exhibited in the Old Masters' Exhibition at the Royal Academy last winter. This was a country scene, with a group of cattle, some of them standing in water. For further particulars see Taylor's "Yorkshire Anecdotes," vol. i., p. 217; vol. ii., p. 167; "Supplement to Leeds Worthies," p. 592; and Dayes' "Works," p. 333.—G. Severs, London.
Dear Sir

I am afraid I cannot give you any more information. Lester Sutcliffe came to Whitby from Leeds Theatre some years ago. He has gone back to live there, not at the Theatre but near Woodhouse Moor. My old aunt, my father’s sister, Mrs Atkinson, 8, Church Road, Armley, Leeds might recognise the portrait if you sent it to her. I do not know what family of Robinson my grandfather married in to, but I once heard my father say his mother’s father was Lord Mayor of York. If you were to write to Mrs Aumonier, the married daughter of the late John Sutcliffe of Johnson’s Court, she might know if the portrait was of her father, or her grandfather more likely. Her address is:  
Mrs Aumonier  
Russell House  
Hampstead  
London NW  

Yours truly  
Frank Sutcliffe

There is a John Sutcliffe, shipping agent, at Grimsby.

[See pg 111].
Newnum.

Sang in the choir at St Martin’s Church where his portly figure and sonorous voice was sure to impress the observer. His principal solo was “The shield, the sword and the battle”

On the front of Newnum’s house there were some vestiges of heraldic devices in the plaster, the most conspicuous of which was an achievement, probably representing the armorial bearings of Queen Elizabeth. The others were the Tudor Rose & the Bear & Ragged Staff. It can scarcely be doubted that this was the residence of some person connected with the Earl of Huntingdon who was Lord President of the Council of the North. Davies Walks [through York], pg 180. See sketch. [Sketch in Picturesque York, pg 5, Benson & Jefferson].

On a Theatre Bill for 1834 Mr Newnum takes a part in the farce An Agreeable Surprize, Vide Compton.

In 1843 Directory:

Thomas Newnum Artist
1, St Martin’s Lane from 18
Micklegate

His tombstone is at the far end of the outside of the Cemetery and is classic in style. See Pocket Book 1910-11, pg 105.

Thomas Edward Newnum. See Book 2, pg 223.

6, Clarence Place in 1838. York Directory.
St Martin’s Lane in 1840. “ “
1841, July 24. Yorkshire Gazette:

Fine Arts.
Mr Newnum’s private classes for drawing
and painting will reopen on Monday next
July 27 – corner of St Martin’s Lane
Micklegate
Book 4, pg 72.

In 1849 & 1854 was Master of the Free Masons.

During the illness of Mr Patterson, Mr Newnum took charge of the tuition of the School and was considered, by T Banks, to be very clever.


Newnum was engaged as scene painter at the Theatre and took also super parts in the performances. He had an excellent voice which was requisitioned when solos were required behind the scenes – he also made quite a conspicuous figure at St Martin’s Church by his forte singing.

He decorated both Hull & York Theatres. As a drawing master he was good at pastel work and water colour painting but it was later on he took to oil painting being instructed in the method by my father [James Knowles], who was intimate with him.

He was drawing master at St Peter’s School from…. until his death and was held in such respect that a monument was erected over his grave in the York Cemetery by the pupils.
He was also a member of the School of Art Committee in 1842. Get date of Newnum’s death & where buried. [Grave No 17523, York Cemetery. He died 26/10/1867 aged 59].

His daughter, Fanny, married Bill Barker, the musician. They went to live at or near Leeds and were badly off. (Mr Creser told me).

Pg 104a

Lorraine.
Scene painter at York Theatre under Pritchard’s management. He decorated the Theatre in the most artistic style that has been accomplished. The ceiling represented the Muses, full sized figures arranged in a circle, each panel radiating from a centre. The fronts of the upper and lower boxes had representations from the most popular of Shakespearean works. A scene from the play in front of the lower tier and a representation head in a medallion in front of the upper tier. He also painted a very bright looking drop scene and, over the Proscenium, the Royal Arms and Supporters. The ornamental parts were of Louis Quatorze style and skilfully painted. He was a pupil of the School of Art under the 1st Master in 1843. See Report MS. Ent to Scene Painters of the Theatre.

Nichol. (About 1828, see Wandering Patente, [Life of Tate Wilkinson].
Scene Painter about 1840. He was one of the most talented painters that worked in the York scene loft but was a man of strange manners. His habit was to shut himself up in the scene loft with but little substantial food but a plentiful supply of liquor and commence work in the most vigorous manner, darting up the steps to put in touches here and there with the greatest amount of agility. When any absolute rest was necessary he laid down on the canvas used for the making of scenery and took a short rest in sleep, only to attack his work with renewed energy so soon as daylight dawned. A specimen of his work remains showing his skill, it is the centre part of a large painted sign board which he executed for my father [James Knowles], with whom he was intimate, and portrays a classic……..cont on pg 105.

Pg 104b

Stansfield’s Scenery.
A scene of the Sicilian coast by moonlight aroused the greatest enthusiasm, presenting the sea swelling towards us, the waves breaking as they come: the last billow actually tumbling over and over with spray and foam upon the shore and then receding with the noise of the water over stones and shells to show the hard wet sand and in due time roll and break again.

Hawes Craven
Painted the splendid scenery for “The Cup”, the Temple of Artemis, which was much admired.

Jeffrey Farnell
Was at one time a scene painter at the Astoria Theatre, New York. Pg x, Chronicles of the [?].

1919. Mr H K Browne with assistants, scene painter at the Lyceum.(Observer Xmas).
William Telbin.

No name held a higher repute than this artist who succeeded Clarkson Stansfield at Drury Lane in 1842. He painted the scenery for 4 Theatres. His eldest son was his principal assistant and his son, Will, also followed the same profession.

He was also a master in black & white. Book 11, pg 23. Magazine of Art, June 1902. He painted the scenes for Irving’s Faust.

Thomas Thwaites.

Scene painter, born at Gainford, Durham and went to Whitby in 1765 where he was apprenticed and served his time to a house painter.

Mr Bates, the Manager of the Whitby Theatre discovered his skill by seeing some of the pictures he had painted and engaged him to decorate the Theatres at Sunderland, Durham, North Shields, Scarborough & Beverley which he had built.

Thwaites settled in Whitby and died there in 1828. Theatre Book 6, pg 192. He was scene painter and machinist at the Whitby Theatre.

………temple on an elevated terrace embowered in rich foliage and the pedestals adorned with statuary, a flight of steps with mossy balustrades in the foreground. Mountainous country with the sea in the distance. In its original state this picture was seen through the opening caused by the withdrawal of a large and splendid coloured curtain which was drawn aside by a figure of Time, blowing a trumpet. As the sign was removed from the front of the house in Goodramgate, and being too large to bestow in the house, this central part was kept as a memento of the artist and as an example of what picture signs were.

Gilbert and Dalby. See pg 122.

Scene painter at Leeds, mentioned by Frank Kidson 1880.

Stafford Hall. Lester Sutcliffe.

Scenery painted for the first representation of the Mikado, March 14, 1885, by Mr Hawes Craven. The scenery painted for the present day revival, 1919, painted by his son Alfred E Craven. Observer, Nov 2, 1919. Ent to Scene Painters.

See Theatre Book, Vol 2, pg 133.

Panoramas.

July 17, 1841.
Gompertz at the Masonic Lodge.
Turkey & Syria.
Bombardment of St Jean d’Arc.
Last Moments of Nelson
Holy Shrine at Bethlehem
August 21, 1841.
Miss Laidlaw’s Panorama.
Bay & City, New York.
The Minster in flames.
Exhibited at the same time as Gompertz in the Concert Room. Book. Book 4, pg 71.

Pg 106.

George Fowler Jones, Architect.

Born at Aberdeen and when a youth took lessons in drawing (and fishing) from a drawing master who worked with a lithographic chalk on paper, chalk being very uncommon then.

Was a pupil of Professor Smirke and, having been shown a photograph by a gentleman who suggested that taking sun pictures might be useful to an architect, Mr J[ones] went off to London for the place where he saw the photo and at once bought a camera & lens and soon took up the art. He was a pupil of Fox Talbot for lessons.

Was a pupil of Wilkins, the architect of the National Gallery, London and assisted him with the plates illustrating his work in Vitruvius. On the death of Wilkins he was transferred to Sir S Smirke and, after the fire at York Minster was sent down in company with another pupil to make drawings for the restoration.

He was introduced into Yorkshire by Mrs Gascoigne of Partington where he built the church at Garforth in 1845 and the Alms Houses at Aberford as his first work and then settled down in York at a house in Monkgate, near to Penley Grove Street, being No.... and, afterwards, married the daughter of Dr Matterson.

In 1846 he was on the local Committee of the Archaeological Society when the meeting was held in the city and read a paper on the Ancient Cross at Sherburn.

1847. Subscribed to the School of Design.
               Restored St John’s Church, Micklegate.
               “       Belfrey Church.
               *Built Clifton Church [1867, see below]
1851. Drax Church.  St Thomas Church, Groves.
1859. Had his office at 4 New Street (Bohn’s Directory).
Rebuilt New Buildings, near Thirsk, for Mr Elsley, the Recorder.
Also built Kirby Knowle Church.
Restored the Priory Church, Old Malton
Church at Rudston, near Bridlington.
1856 Restored Barwick in Elmet Church (All Saints, near Leeds). Vide Builder, Nov.

He also assisted in the making of some illustrations in Lincograph, an art then scarcely known.

Pg 106a

1867. He built Clifton Church. Organ by Bryceson Bros, cost £300. See Archaeological Journal, 1867, pg xxx to xxiii.
1868. Holy Trinity Church, Heworth.
1867. St John Baptist, Stamford Bridge & St Michael le Belfrey ditto.
In the Archbishop’s Library is a Litho showing the proposed restoration of Sherburn Church, prop. of G.F.J.
Also 4 drawings of the Church at Kirk Fenton.
Also St Mary’s Church, Garforth as rebuilt by G.F.J.
Restoral of Thornthwaite Church.
1875. He restored New Buildings for Charles Elsely, Esq.

For account of Garforth Church see *Leeds Intelligence*, July 27, 1844.
A life-size portrait of Queen Victoria by Lemercier and Fürst will figure at the Lithographic Exhibition got up in Paris to keep the centenary of lithographic art. The portrait in question, our Paris correspondent telegraphs, is unique, and in all respects most interesting. It came to be done in this way. In 1850 a manufacturer asked the famous lithographer Lemercier whether he could prepare a stone of unheard-of dimensions, which he named, for an industrial drawing he wanted for the Exhibition that was to be held in Hyde Park in 1851. Lemercier was not sure whether it was possible, but promised to try. He succeeded, and on the manufacturer's death he found the stone on his hands. He thought that it must not be lost, and went to Fürst, a designer, whom he knew, to ask how it could be covered. Fürst at once said, "Make it a feature of the coming Exhibition; if you trust to me I feel sure I shall do on it a telling portrait of the Queen, something the world will wonder at. I know her face by heart. She will come out better in a life-size lithograph than in oils." Fürst did the portrait in eight days. Four proofs only were taken and the stone, as well as one of the impressions, was sent to Hyde Park and was one of the sights of the Exhibition. Unfortunately the stone was accidentally broken in being sent back to France. One of the proofs was bought by the Queen for herself and another for the Prince of Wales, while Lemercier and Fürst kept the other two. Lemercier's family still have his impression, and Fürst's belongs to M. Simonnet, who has consented to exhibit it.

William Monkhouse.

His first attempt at portraiture was one of Benjamin Rayment, the Roman Catholic Priest, which was considered an excellent likeness.

After being in business a few years and engaged in such work as plans, etc. he had an application made to him by Mr Bedford to be taken into his employment and who showed Mr Monkhouse some lithos of plans which had been done direct on the stone, which work Mr M. did not at that time do, his method being that of transfer which did not secure a clean line. Therefore Mr M. was induced to employ Mr Bedford for a short time but the engagement lasted over a period of three years, Mr Bedford desiring to return to London. During this period of three years Mr Bedford had developed his talents and instead of confining himself to line work, as required for plans, maps etc., he, in conjunction with Mr M. produced the Architectural Views then published, i.e. The Churches of York. Jan 10th, 1834 he litho’d some Ball Tickets. Book 19, pg 123

Note, his production of the fire of York Minster, the work of Mr Monkhouse and Mr Bedford. In 1842, The Churches of York, was published in the united names of W Monkhouse & F Bedford, Jun. with historical and architectural notes by Rev Jos. Fawcett, M.A. and published by H Smith of Stonegate.

Among the apprentices Mr Monkhouse had was one of the name of Stead, who showed more ability than the others in the printing department and paid much attention to the printing of chalk work, an art but recently added to the Lithography business, and as his skill increased the reputation of Mr Monkhouse’s establishment became widely known……

Napoleon Sarony was in Belfast and saw some of the chalk printing that had been executed at York. He, requiring work of that kind for his own drawings, came to York and placed some stones in Mr Monkhouse’s hands to be printed and was so satisfied with the work that he remained in York, superintending other work of the same kind and it was at this particular *epoch that colour printing was introduced into York. Sarony, being a Frenchman, had acquired the knowledge of colour printing which he had, no doubt, been educated in at Paris, therefore was an expert. The first illustrations were those of Miss Grace Egerton, depicted in the different character she delineated as a variety performer. See lithograph of Miss G Egerton as Prattleton.

1881. Leeds Exhibition, water colour Palace of the Stuarts, Doorway.
1847. Mr W Monkhouse is a subscriber to the School of Design.

About 1843-4 a clever student of Litho’s left York for Leeds and formed the foundation of the now great Litho Works, Alf Cook & Co. (Told by Mr Hessay). Cont to pg 108.
Didinsky.

It was this man who travelled about in a sort of itinerant fashion. He was stout and answers to the description Inskip gives. He litho’d a chart or Historical Tree which sold well. He also litho’d gentlemen’s seals and had his work printed at Monkhouse’s.

**Drogue of Cheap and Valuable Books**

39 British Printing.—The British Printer, A Journal of the Graphic Arts for the Years 1888, 1889, 1892, illustrated with portraits of modern printers, specimens of art printing in colours and monochrome too numerous to mention, some of the finest efforts of our own printers and of those of foreign countries appear in these pages, 3 vols; The British Lithographer for 1891-2, 1892-3, 1893-4, contains many articles upon all the printing processes old and new, and a series of papers on Practical Lithography, the illustrations are a very important accompaniment of the volumes, and comprise some beautiful examples of the lithographer’s art, 3 vols; in all 6 vols, 4to, half leather, 15s 1888-93

589 Lithography. — Hullmandel (U.)
The Art of Drawing on Stone, 19 plates, sm. folio, broken bds., 5s 6d 1824
Rather poor copy, title and several pages stained.
Sarony then left York. He was very little in stature and very vivacious, a most vigorous worker, taking off his coat immediately after entering the studio and applying himself to his work with the utmost energy. His work was of a very artistic excellence and was done with a spontaneity that made it the more captivating. The illustrations for Miss Egerton were all executed in a direct manner on to the stone, making the sketch from the lady in each position.

Napoleon Sarony was found dead in bed in New York on Monday, Nov 9, '96. Vide York Gazette

3 portraits by Mr Sarony in my possession as also the illustration to Miss Egerton's entertainment. Oliver Sarony [brother of Napoleon, 1820 – 1879, who had a studio in Scarborough] met with Paul Marny in Belfast and persuaded him to come to Scarborough. Art Scraps 1914, pg 58.

Closely following upon Sarony's work are the first colour prints done by Mr Monkhouse, mostly in 2 or 3 tones of colour.

Portraits were now executed altogether in York, Mr Monkhouse having entered into an engagement with Mr Bevan, who came from Hull and settled down in York and executed some excellent views of the Minster and was followed, after Mr Bevan's death, by Edward Brown, who had been a pupil with Mr Monkhouse and worked in the same studio with Mr Bevan.

[The following notes on Bedford are a continuation from pg 146].

Notes upon Bedford.

When he had worked the 3 years in York and wanted to be in London he got a testimonial from Mr Monkhouse to Messrs Day & Son but Mr Day would not engage [him] without a personal interview. Therefore Mr Bedford went to London and saw Mr Day and obtained employment but not in the usual way, by working in the.....

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.......Studios of the establishment, but executed the work in his own house. Owing to this arrangement he commenced to work for the trade and was employed by Owen Jones, the eminent art decorator, and litho'd some exhibits of art treasures that were collected together under the management of the authorities of Marlborough House, the first School of Art introduced by the late Prince Consort, and this Exhibition was one of the Prince's chief aims for introducing art work to the public. Bedford had now taken up photography and had become very proficient in the work, so much so that Lithography was taking a secondary place in his daily work and he had, by the work done in connection with Owen Jones, been drawn under the notice of the Prince Consort. His work in photography attracted the Prince's attention also and as the Prince of Wales was about to take a foreign tour, a skilful photographer was requisitioned to accompany His Royal Highness, which honour fell to Mr Bedford and, on his return to England, he was able to exhibit a splendid collection of photos, mostly taken on 10 x 8 plates, to an admiring London audience and hereafter his fame was assured. He died........ leaving a fortune of £18,000.
Mr Monkhouse cont.

After a very successful career as a Lithographer producing work of excellent quality but mostly black & white, he received a visit from Mr Bedford, who came down to York to photo views of the Abbey, Minster etc., Mr Monkhouse accompanying him to the places and, through seeing this new art, he became strongly attached to it until at last he joined Mr Pumphrey, who was a local practitioner and, later, into partnership with him and disposed of the Litho business to Newbald & Stead, two of his assistants, Newbald being a plate engraver and Stead a printer. Mr Monkhouse and Mr Pumphrey were soon to become more closely allied to each other by the formation of the Fine Art Exhibition, a scheme that was evolved out of a visit paid to a small exhibition at Wakefield by Mr Pumphrey, Mr Rowntree and Mr Monkhouse. These three were so impressed by the success of the Wakefield Exhibition that it appeared to them a very small effort was needed to carry out a similar project in York. Of the great success attending these early efforts a tangible record is now before us. Cont to pg 150.

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Hawkswell informs me that the first Litho published in York was one of Lord Brougham, published by a Lithographer in Pavement.

Newbald & Stead.
1870, Oct 29, they published a portrait of the Rev Jas. Parsons, 5/- each. Book 17a, pg 171.

In 1814 a portrait of John Carr, architect was drawn by Mr W Daniels and published. Vide life of John Carr, York Artists, [Knowles, Vol 1].

Mr Bevan.

An excellent portrait of Mr Bevan in Vol 3, pg 3, Dr Hornby’s Churches.

Mr Birks at Will Office, formerly printer with Mr Monkhouse and brother to Law Stationer in Market St. So says Mr Gregory.

Lithography was much indebted to Hulmandel (Chas. Joseph), a lithographer, born in London in 1789 of German parentage. He made many improvements in the art and died in 1850. York Exhibition Catalogue, 1905.

1845. A Mr H Pierson, engraver and lithographer, was at No 20, Parliament St. Book 16, pg 107.
Edward Brown.
Son of John Brown, News vendor, No ...., Colliergate. Was articled as pupil to Bevan & Storey as a lithographic artist and, after serving a proper term, continued in his employment where he executed careful and conscientious work and in 1849, in a competition for the illustrating of Morris, *British Birds*, he obtained the commission*. He also executed numerous good portraits in chalk, some of the best executed being Archdeacon Hey, the Hon. Jas. Lowther, Rev Provost Render, Francis Carr of Heslington and, outside the locality, several excellent portraits of the Country nobility, executed for the National Picture Competition *Beautiful Buildings*, Strand. Pocket Book 1894, pg 201

Richard Naylor, the Bellman, but copied from one done by Mr W Monkhouse.
The large coloured lithos of Lake Orta & Maggiore were done in 1885 – 1866.
In music he was equally proficient and during all the years he was engaged as a Lithographic Artist he also played the violin, taking his place regularly in the locally renowned Thrush's Band and at the various oratoria and other concerts.
In the year..... he gave up Lithography and commenced professionally as a teacher of the violin and is considered to be one of the best and most reliable instructors in the City.
*The work was done by Fawcett of Driffield for a London publisher.

He died on 24 Dec., 1897, aged 58.

[Cutting].

Brown. On the 23rd ult., at 33 Penley Grove Street, Edward Brown, son of the late John Brown, bookseller, Colliergate, York, aged 57. – No cards.

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Edward Brown.
Born at Easingwold Nov 11, 1840. Died at his residence in Penley Grove St, Dec 23, 1897. York Exhibition [Catalogue], 1905.

*Christ’s Church, King’s Square, before the restoration*, in possession of Geo. H. Brown.
*Marygate & St Olave’s Church*, E. Honeyman.

In the 1879 Exhibition at York.
A *View of the School for the Blind*, £21-10-0. No 961, exhibited by Jos. Stead.
Also *The Old Mansion*, £26-5-0, in possession of Mr T Myers.

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John Sutcliffe, Lithographic Artist. (See also pg 119).
Etty's portrait of him is published by Sunter.
Sutcliffe came to York and entered into an engagement with Mr Monkhouse and executed a number of portraits, one of Mr Monkhouse’s father, one of Mr Patterson, Master of the School of Art, another of Smith, the clever lithographer of shells.

He then removed to Scarborough. Query, is this the father of Lester Sutcliffe?

His method was to take an earnest look at his model, then sketch direct on to the stone in ordinary chalk, then commence in litho chalk. He rarely transferred.

Mr Frank Sutcliffe of Whitby writes me March 28, ’98. [Pg 103c]. John Sutcliffe removed from York to Scarborough, then to London and carried on business in Johnson’s Court, Fleet Street, until he died. He left two daughters, one of which exhibited in the R. Academy.

Frank Sutcliffe’s grandfather married a York lady, named Robinson. His son Thomas was a landscape painter and often stayed in York.

It does not appear that the Sutcliffes of Scarborough & Whitby are of the same family as John Sutcliffe, the Lithographer.

Mr Tom Sutcliffe of Leeds, the Landscape Painter, Scene Artist, is the father of Mr Frank Sutcliffe of Whitby.

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William Smith. Lithographer.

58 Gillygate. By the pupils called Daddy Smith.

1843. William Smith obtained a 2\textsuperscript{nd} prize at the School of Design for improved shading and an extra prize for water colour.

1844. He again obtained a prize for the same.

1847. He obtained a commission to prepare Litho drawings for the *London Geological Journal*.

1848. Advert appeared in the *York Guide* to the Great Agricultural Exhibition. (By Tewitt Jewell)

“To Publishers, Naturalists, etc.

William Smith, Artist

Undertaking the delineation of objects of Natural History, Geology and Antiquities on Paper, Stone and Wood on very moderate terms

W.S. begs to refer to his Lithographic Plates for The *London Geological Journal* and the *Report of the British Association* for 1847, a few general references to the Editor of the *London Geological Journal* and Mr Patterson of the York School of Design.

58, Gillygate, York, July 1848.

It will be his daughter who married Mr Gough of Retford.

He could perform the exceptional feat of making a portrait from life on stone in crayon, which of course had to be reversed, and, when printed off, was an accurate likeness. Told me by Mr Monkhouse.

He made a series of drawings in Litho of shells for Mr Charlesworth, the Naturalist.

He was obliged to wear a club foot, one leg being deformed, and had to use a stout stick to walk with.

T Banks says his drawings of fossils have never been excelled. See his coll. of School of Art papers.
Amos Green. Wood Engraver.

Came to York and lived in the house in Clifton occupied by Miss Kendrew where he taught drawing, principally heads in lead pencil, worked up very finely, probably the outcome of the drawing on wood for purpose of wood cutting.

The two wood cuts on the title page of Hargrove’s *History of York*, one representing the Minster Library with the arms of the Dean & Chapter on a shield in the foreground.

In the South Side Chapel of St Mary’s, Castlegate is a tablet inscribed: Sacred to the memory of Amos Green of this city of York who died on the 10th June in the 73rd year of his age. He was eminently distinguished by a taste and genius in the fine arts, etc, etc.

He was born in Halesowen. He married Miss Lister of York and resided at Bridlington. At his death he was buried in Fulford, June 10, 1807, aged 73. His widow published a memoir of him with portrait. See pg 177 for extract from *National Biography*.

Photography.

In the early forties there was an analytical chemist in Park Row, Leeds, between Greek St & Bedford St, with two names on the door, Dresser & Huggon, and a case of Daguerreotypes in a frame suspended at the door. *Leeds Magazine Supplement*, June 11/4. This would be the Huggon who made our collodion and [was] well known to Mr Cussons.

Daguerreotype invented 1839 and was popular in America until 1860 when the culloden process put it out of the market. The Americans gained the 1st prize at the 1851 Exhibition for photography. *Century Magazine*, H1134, Free Library.

See Photography, pg 12.

Probably the first Portrait Studio opened in the country was one in Regent Street in the early 40’s by Mr Malone who worked the calotype process for Mr Fox Talbot. Book 16, pg 6.

The Camera Obscura was discovered in the time of Henry 3rd when Magic Lantern & magnifying glasses were. See Brewer’s *English History*, pg 133. Discovered by Roger Bacon.

*Scarborough Directory 1846*, J.W.Simmons, Without the Bar.
A FATHER OF PHOTOGRAPHY.

Last week you gave a portrait of the Rev. J. B. Reade, a Leeds man, and called attention to his photographic work. May I add that he was a son of Mr. Thomas Shaw Bancroft Reade, a Leeds merchant who died in 1840? The son was born in 1801, and educated at Leeds Grammar School and Caius College, Cambridge, where he graduated B.A. in 1825. He held two curates in Buckinghamshire before becoming Rector of Bishopsbourne, in Kent, where he died in 1870. He was a Fellow of the Royal Society.

There is an account of him in the Dictionary of National Biography, and an illustrated account of the family has been published by Mr. A. L. Reade, of Blundellsands.

Denison Hall,          EDMUND WILSON.

COLOUR PHOTOGRAPHY.—This was the title of a lecture delivered before the members of the Yorkshire Philosophical Society in the Museum on Thursday evening, by Baron Alphonse de la Roche of the Sorbonne, Paris. The Lord Mayor presided, and the lecturer, who spoke in French, said the idea of producing photographs in colour was operation had usually been considered impossible, owing to the enormous impracticability of finding any one substance which would be capable of having its chemical action altered by light so as to form a number of new pigments of colours as fine as the innumerable tints of objects in nature, moreover of this exact nature. Photography in natural colours had long been a dream of scientific men; but up till recently all attempts in this direction had been confined to taking several photographs of the same subject through screens of different coloured glass, then combining the resulting photographs. In conclusion of his remarks the lecturer was most cordially thanked.

THE DISCOVERY OF PHOTOGRAPHY.

On Friday next a week’s Photographic Fair will be open in London, and conferences of dealers and professional workers in photography will be held. The event takes place nearly 83 years after the discovery of photography. It was on August 19th, 1839, that the secret of Daguerre’s process of producing “sun-drawn” pictures was disclosed in Paris, and in a very short time experimental Daguerrotype pictures were being made in London, the first portraits in England being taken on the roof of what is now Gatti’s Restaurant in the Strand.
See Book 28, pg 11 for early beginnings.

1834. Fox Talbot began his experiments and on Jan 31, 1839, he read a paper before the Royal Society entitled the *Art of Photoframic Drawing* and in February he followed with a paper *The Calotype*. He, therefore, was six months in advance of Monsieur Daguerre’s.

In the early 40’s Mr Malone worked this process at his portrait studio in Regent St.

1839, Daguerre published his more elaborate method and came to London to patent the discovery and paid a visit to Sir John Lubbock’s father and, after talking about the invention, he practically demonstrated his results by taking a successful portrait of his son.

His first portraits by the process were taken on the roof of what is now [?] Restaurant in the Strand (Cutting pg 112a *York Artists.*)

1810, probably marked the first attempt to produce pictures by light.

Nicéphore Niépce, brought some of his experiments to England which he tried to show at the Royal Society but it did not take. The process he adopted was bitumen dissolved in benzole.

In 1818 a photographic portrait of Clara Novello was engraved by [Pound] from a photo by Mayal. [See York Musicians. Clara Anastasia Novello was not born until 1818].

The Daguerreotype Process was worked in England by Messrs Beard & Co and, by payment of a Royalty, its use was granted to practitioners both in London & the Country. Messrs Claudet & Houghton were the leaders in London.

In 1842 it had been taken up in Leeds and practised by a company at 27 Park Row. Portraits in a case being taken at £1-1-0 each.

In York Mr Samuel Walker, portrait painter, and in 1848 he advertised in the local Press:

- Patent Photographic Portraits
  taken in a few seconds
  by the action of light at the
  Daguerreotype Portrait Gallery
  50 Stonegate
  by Samuel Walker, the licentiate for Beard’s patent.

1886 Mr Eskett carried on the business in Lendal after Mr W Monkhouse retired, he had been his assistant for years.

1897, was still in business, advert in *Parish Magazine*.

1861, March 2. Mr Hoggard of Davygate taken a portrait of J.P.Brown Westhead.

Mr Hoggard leaves the city next May. *York Herald*, Book 11, pg 180.

Mr Brown in Railway St was followed by Mr Place , who married Mr Brown’s sister. Mr Place was inferior to his predecessor as a photographer but, as a good connection had been formed, he continued to make a good living.
Amateur Photographers were:
Mr Cussons
Rev Metcalfe
J.W.Knowles
Wm Gowland
Mr Gibson in Knapton.

Mr Brown took over Mr Pumphrey’s business opposite Kirby & Nicholson and carried it on as a Daguerreotype. He used the June holidays to take as many as 30 of the young Quakeresses from the Mount School when they went home for the holidays which in hot weather was warm enough for this operation. Told me by Mr Stamp.

On one occasion Mr Stamp took a Daguerreotype of Miss Leeman, who married Mr Cook, a pretty girl in peach coloured dress, black.......[Rest of page cut off].

The Daguerreotype Process was worked in England by Beard, Claudet & Houghton. In York it was practised by
Brown, Railway St
Pumphrey in Coney St
Aldis in the Market
and a Mr Bates, who was an assistant for Mr Jos. Spence’s druggist store in Pavement
Mr Bates was a little man with black, bushy hair. Told me by Mr Stamp, Dec 17, 1918.

Give Mr Spence next, Mr Bates, his assistant, then Gowland & myself.
[Also Newspaper cutting below]

Camera Obscura.
The earliest mention of it is a letter written by Henry Wotton to Bacon. It belonged to a man named Kepler of Luntz. *Notes & Queries*, Nov 20, 1915.

The originator of the photo belongs to Niépce who was before Daguerre. See pg 89, *York Artists*. See earliest account of lenses, etc. pg 996 old Photo Book.
LECTURE ON "ART IN PHOTOGRAPHY."

In connection with the exhibition of the work of York artists now being held at the York Art Gallery, Mr. T. W. Pottage, hon. secretary of the photographic section of the Philosophical Society, last evening lectured on "Art in Photography." There was a good attendance, presided over by Mr. G. Crombie. In the course of an amusing address the Chairman declared that he knew nothing at all of photography; probably, he said, that was the reason why he had been asked to preside. He added, in view of his own experience when he had been "snapped" by a friend, that to all young ladies and gentlemen he would say, "Beware of photography; it is a dangerous art."

Mr. Pottage said that photography was not merely a mechanical process but needed artistic feeling and an appreciation of light and shade. The lecturer proceeded to give a short sketch of the history of the art, and gave some interesting facts about its development. The camera was first constituted in 1816 by a Frenchman, and his was the first permanent photograph on record. In 1844 the first book illustrated by photo was published in England, and in 1873 the first daily illustrated paper was issued in New York. The speaker showed 100 fine lantern slides from photographs taken by himself, the first of which was of Mr. William Monkhouse, at one time hon. secretary of the Art Gallery, followed by a portrait of Dr. Tempest Anderson, both of whom were keenly interested in photography. Many of the slides were produced in colour, with charming effect. York Minster, taken from unfamiliar aspects, was shown, and one of the interior of Holy Trinity Church, Goodramgate, was heartily applauded. In showing views of the Museum grounds, Mr. Pottage remarked that there were many people in York who had never been inside them, although in his opinion they were the most beautiful in England. The audience followed with much interest the lecturer's "imaginary trip" down the Ouse, commencing at Naburn Locks, for the pictures were very beautifully presented. Those of setting suns in October and of Bishopthorpe Palace in early morning were especially noteworthy.
Practised in the Days of Daguerre.

James Alexander Forrest, who died on September 9th, at the ripe old age of ninety, will be remembered by the old school of photographers as a fertile inventor and photographic investigator. He was one of the few living men who had practised photography in the days of Daguerre, and as far back as 1854 his name was prominent in the photographic world as one of the first to make stereograms of the moon, and also for important improvements in cameras for the Talbot type, or paper negative process.

Photographers, both amateur and professional, may be interested to learn that an endeavour is being made to perpetuate the memory of William Henry Fox Talbot, who, if not the first, was an original and independent discoverer of an art which in recent days has been brought to a high degree of perfection and provides occupation and recreation for thousands. In 1878, immediately after his death, which took place on Sept. 17, 1877, it was proposed to restore, or more strictly speaking re-model, the chancel of Lacock Church, Cheltenham, as a memorial to him. Owing to unavoidable circumstances the matter fell through, but it has never been lost sight of, and it is felt that the time has now come when definite steps towards the attainment of that object should no longer be delayed. To carry out the project effectively £1,000 is required, and the vicar, realising that so large a sum could hardly be raised in the parish itself, hopes that some of those who derive great pleasure and amusement from the photographic art will take this opportunity of testifying to their appreciation of Mr. Talbot’s invention.
MAGISTRATES OF YORK.

The Lord Mayor
(Coun. Wm. Wright).
The ex-Lord Mayor
(Coun. Sir R. N. Kay)
The Recorder (The Rt.
Hon. Sir H Nield,
K C M P).
Sir W A F Todd, Kt.
James Melrose.
Jno Close.
E. R. Dowdsworth.
Donald S Mackay.
Edwin Gray.
John Joseph Hunt.
R H V Wragge.
Fredk. Shann.
F C Mills.
W A Pearson.
S Scroton.
Cuthbert Morrell.
Richard Petch.
Arthur Peters.
B S Wales.
Sebastian W. Meyer.
Geo. Briggs.
Wm. H. Birch.

Philip Burt.
Jno. H. Hartley.
Robt Kay.
Harry Miles.
B S Rowntree.
Chas. W Shipley.
H. Rhodes Brown.
Thos. H. Gill.
J F Clew.
Jas. Hamilton.
Jas. B Inglis.
H. McInroy.
Thos. Morris.
Hy. V. Rymer.
Geo. Sharp.
J H Turner.
Mrs Almyra Gray,
Mrs. J N Mercer,
J T Clarke.
Edward Walker.
Benjamin Dowdsworth.
Arthur Wilkinson.
Mrs. M K Rowntree.
A. Richardson.
C J Boyce.

Clerk to Magistrates: H V Scott, Law Courts, Clifford-st.
Mr Hoggard.
In Davygate in 1859 at No 27. Book 26, pg 90. In 1880 portrait of the Lord Mayor.
Came to York and started the Glass Photo Picture with great success and carried it on for about
3 years in a shop in Davygate, afterwards occupied by Arthur, Bookseller, at which period he had
run all the sand out of his glass by his method of conducting business. His plan being to go to
various shops in the town for such necessities as he required and run up a bill which, in order to
redeem, he foisted on the tradesmen photos of himself or his family and this method at last
brought about his downfall.
Also he was a man of a tyrannical disposition and disagreeable in his manners.
1859, he advertised a refitting of his gallery and new lenses. Book 26, pg 90.
In 1861, March 2, he produced a portrait of J P Brown Westhead and stated that he intended to
leave the city in May. Book 11, pg 181.
Told me by Mr Lewin, May 6, 1916. [End of crossing through]

Feb 28, 1863. Mr John Draffin. Architectural Landscape Photographer, 10 Grove Terrace. Book
17, pg 152.

1859. Brown, 3 Railway St.
Gowland W., 20 Ogleforth.
Mahalski A., 34 Goodramgate
Webster W., St Saviourgate
Willis Geo., Garden Place
J.W.K. 73, Goodramgate

Book 4, pg 85.

1859. Brown advertises that he had invented an apparatus to take photos, life size, i.e. an
enlarging camera. Book 26, pg 91.

From a paper by Thomas Bolas, FIC, FCS, read at the Royal Photographic Society, 11th March,
1895, on the Physics & Chemistry of Development. The 1st record of Photo experiments is those
of Nicéphore Niépce about 1810, Sennefelder, a few years before, introduced Lithography.
Niépce was impressed with the importance of the method and tried to apply photography to it and,
about 1813, had got a degree of perfection in photography and he brought specimens to England,
some done in the Camera about 1827 which he tried to show at the Royal Society but it did not
take.
This process of Niépce in 1813 was the bitumen or Trinidad pitch dissolved in Benzole. In 1839
Daguerre published his more elaborate method and Niépce labours were lost sight of for a time.
Wedgwood, June 1802, published in the Journal of the Royal Institution, a method…….
……of copying paintings on glass by the agency of light upon nitrate of silver with observations by H Davy, and M Charles, about the same time, at his lecture at Paris proposed to use prepared paper to produce black profiles by the action of light – but died without disclosing the preparation.

In 1834 H Fox Talbot began his experiments with a view of reordering the images of the Camera permanent! On 31st Jan, 1839, six months prior to the publication of Daguerre’s process, a paper, giving an account of Talbot’s labours, was read before the Royal Society entitled some account of the Art of Photogenic Drawing, and in Feb. the same year the method of preparing the paper (The Calotype).

Hunt's Researches on Light, published by Longman's 1844, gives an interesting account of various processes and experiments by early workers. G.F.J., June 95. [George Fowler Jones].

Saronys were both pack men and travelled in Lincolnshire. One of them cut silhouettes and, afterwards, made his way to Bridlington where he set up in photography with a bathing machine. Afterwards he set up in Scarborough and did sketch portraits. One [of them] afterwards went to America where they had a photographic studio. They were of French extract, their father being a Frenchman, but their sons were called Shannon.

Sarony was dressed as a dry land sailor and sold silk handkerchiefs etc. Told by Mr Inskip of Scarborough, Feb 3, 1902.

Rev Metcalf, Vicar Choral.

Was a very good photographer, Mr Cussons and Dr Proctor also. The latter was an experimental photographer.

1859. Mr Hoggard was in the business at 27, Davygate, next to Tavern tap. Mr Duncan took his business, which would be in 1861 as Mr Hoggard advertises that he is leaving York in March and has portraits of J.P.B.Westhead on view for sale. Book 11, pg 81.

See full list of photographers in 1866. Book 14, pg 43.

Dr Anderson died in possession of 6000 negatives. He used ferrous oxalate and citric acid as a developer with gas with 3 grms Bromide as restrainer[?]. All the negatives developed with this are perfect. Later ones show signs of decay where other developers have been used. Told me by Mr Bell, Dec 17, '13.

Photography.

When Mr E Brown had the shop opposite Potter's, which he had in succession to Mr Pumphrey and at that time practised the Daguerreotype process, Mr Stamp, who was his assistant, took a photo of Miss Leeman (afterwards Mrs Dick Wood) and, after the photo was taken and developed with the iodine fumes, strange to say the picture was in its true colours. She was wearing a blue velvet jacket and pink neck tie, which were faithfully produced. He did not know what to do to preserve it, not being fixed, therefore in proceeding with the fixing the colours gradually vanished. He made a careful examination of everything used in the previous process but failed to discover a clue.

Mrs Markham, the widow of Dean Markham, was a very enthusiastic photographer and was taught by Mr Brown. Told me by Mr Stamp. Jan 10, 1908.
Augustus Mahalski.
Commenced in a small shop near to Cooper’s Spirit Vaults and did nothing else but small glass pictures and on tin in a cheap way. He removed from there to the shop, now Mr Guy’s, in Stonegate and then to the place at the corner of New Street. Ultimately he gave up photography and carried on a Registry Office with the aid of his daughter. In 1876 he was at 29 Stonegate (Guy’s). Directory.

Debenham.
Came from Torquay to York and made an excellent business in Clifford Street assisted by his sons. Mr Debenham, Senior attended the School of Art for a while and took up portrait painting in oils but did not succeed very well. He painted one of Archbishop McLaggen but it was not a success. He left York and went to Gloucester and the business was carried on for some time by Mr Fox, his assistant and, afterwards, by Mr Grigson[?], then Mr Simmonds, Mr Fox taking a place in Ousegate.

Photography.

Aldis.
Who had a wooden house in the Market.
Hoggard.
Who stated he was the first Portrait Photographer in York, had his shop at 28, Davygate in Arthur’s shop and Mr Duncan succeeded to his business in 1863.

Photographers at that time were:
Spence
In Fossgate, who does a good business.
Mahalski
In Goodramgate, in cheap glass pictures.
Chapman
In Walmgate
Draffin
Willis & Beckett, Scarborough.
Brown
In Railway St.
…. In the Wooden Shed in the Market.
Newell
In Stonegate in 1865.
Brook Bros
In Coney St, took [? ?].

Amateurs:. Rev Metcalfe, Mr Cussons, Dr Proctor.
J W Knowles.

Commenced photography after seeing the work done by Mr Cussons. His outfit was obtained at Brown's Photographers in Railway St who pretended to give lessons how to do it but palmed off on his pupils old worn out silver bath and old collodion – therefore they invariably failed in obtaining pictures. Mr Cussons, however, gave Brown a good talking to, with the result he stumped down to our house (for he had a club foot) and set me going by some new bath and collodion, afterwards, several other methods were tried, such as the Beymel Process, the ammonia nitrate and gelatine preparations with the introduction of the paper process. The art of colouring glass from the back was a feature that was little known and obtained great favour. See photo taken by me in 1887. For several years I kept pace with the other photographers until it became a question of should photography or painting be my career, when it was decided in favour of the latter, but photography was now to be the handmaid of my art and not its sole object.

I was in full swing in 1859, see photo in dining room.

Mr Pumphrey made his first essay in Daguerreotype by taking Mrs Mason, East Mount Road, née Miss Fanny Holmes, the dancer. 1843-4. See Old York Worthies.

Lord Avebury (i.e. Sir John Lubbock) was the first person taken by photography in England. Mr Daguerre, the co-inventor of the art, came to London to patent his discovery and paid an early visit to Sir John Lubbock’s father and, after talking about his invention, he gave a practical demonstration of it by taking his son, then a young boy, the result being a successful photo. York Post, Dec 17/04.

In 1818 a portrait of Clara Novello was engraved from a photo by Mayal. [Clara Novello born 1818].

Member of School of Art Committee. First who brought photography into York, he being a pupil of the celebrated Fox Talbot and whose Calotype Process he has worked nearly all his life with the most signal success. [George Fowler Jones]
Photography.

Mahalski.

Born at Warsaw (see York Book, Oct 1900) he served as a lancer with the Polish Legion of Honour in the Austrian Hungarian War, taking part in no less than 26 engagements.

A Polish refugee, he settled at Bradford, then came to York and opened a small shop in Goodramgate for the sale of tobacco and commenced photography on tin and glass. He had a certain peculiarity of manner that made him an object of attraction. An amusing incident in his life was trying to sell some property before he had bought it [remainder of sentence missing].

After remaining in Goodramgate some years, he was there in 1862, he bought the house and shop, No 29, Stonegate, the property of Mr Hirstwood, a china dealer. In 1876 he was in Stonegate, vide Directory. See Book 17a, pg 172. He, afterwards, went into the shop in Davygate and succeeded Mr Hoggard who had carried on photography in it, and from here he removed to the corner of New Street and in the year...... he sold it to Mr Matthew Cuthbert, who carried on the same business.

Mr Mahalski then removed into Petergate, No 1, and made a gallery behind the house where he continued photography until his death, which took place in October 1900 (see York Book, pg 20, 1900) but, as he made but little out of it, his daughters made up the living by keeping a Registry Office which still continued.

He was one of the first to join the Rifle Company of York Volunteers being a member 20 years. He died Oct. 13th and his wife on Oct 14th, 1900 and they were both buried on the same day. [Buried in York Cemetery. His wife Sarah died 6/10/1900 and he died 8/10/1900].

As a photographer Mahalski does not even rise above the level of the most ordinary practitioner being quite content to pass the work out as quickly as possible and obtain the money.
DEATH OF MR. HORSELEY
HINTON.
TRIBUTES FROM OLD FRIENDS.

The announcement of the death of Mr. A. Horseley Hinton, Editor of "The Amateur Photographer," and the writer of "Photography Notes" in "The Yorkshire Weekly Post," was received on Tuesday with deep regret by photographers all over the country. To many who knew Mr. Hinton intimately, a breakdown in health caused no surprise. It had indeed long been anticipated. He was a worker who never admitted that he was tired. No one could persuade him to rest or to take life easily. His whole heart and strength were put into his profession as a journalist and his hobby as a photographer—the two being everything intertwined—and no sacrifice that he could make was deemed too great if only he kept his high ideals of perfection could be reached. The cause of death, however, was pneumonia. A fortnight ago Mr. Hinton, as he stated in our Photography Notes, visited the fifth Scottish Photographic Salon at Aberdeen. While there he caught a chill, which developed into the serious illness from which he died at his residence at Woodford Green, Essex, on Tuesday morning.

Mr. Hinton was born in 1857, and after being educated at a private school and at home he spent nearly two years in the Art Schools with the idea of becoming an artist, but when quite a young man he drifted into photographic work, and for some years was connected with a business supplying photographic appliances. This was not congenial to his artistic temperament, and he joined Mr. A. H. Robinson, son of the late Mr. H. P. Robinson, the well-known photographer, in portrait studio work in Guildford. Much of his time was devoted to photographic journalistic work, and in 1883 he was appointed Editor of "The Amateur Photographer," a post he held until his death. He often acted as judge at the leading Exhibitions throughout the kingdom, and he was a prolific writer both in the "Amateur Photographer" and in other publications. Besides his journalistic work he was one of the foremost pictorial photographers, and his large Electric Photographic pictures figured at all the leading exhibitions. His best known pictures, perhaps, are "Morton Meadows," "Weeds and Bushes," and "Windsor Castle."

The funeral will take place at the City of London Cemetery, (Mansfield Park Station) today (Saturday) at 3 p.m.

Mr. HINTON'S PICTORIAL WORK.

Of Mr. Hinton's pictorial work (writes F. M. S.) it is not necessary to say much, for all photographers know it well. No exhibition of any account is thought to be complete without some examples of it. Some of his older ones have had, what young photographers have not had, the opportunity of seeing the growth of Mr. Hinton's powers; how even at first his work had distinctive qualities. The writer remembers helping at the judging at the annual exhibition of the Royal Photographic Society, then the Photographic Society of Great Britain; when one of Mr. Hinton's earliest works was shown, and if that picture did not carry off a medal, it very nearly did. The picture was one of some water and long reeds, a punt, some trees, and, what was a rare thing in those days, some natural clouds. For it was the fashion to paint out the skies in all landscapes, that they might show quite white in the prints. After that a long succession of prints of marshy land, or land which was land half its time and water the other half; but whether the foreground was water or whether it was weeds or mud, there were always skies and clouds.

Now, as all photographers know, it is an easy matter to print a sky into a silver print, for they can see what they are doing, but to print a sky into a large Platino-type—and Mr. Hinton's works were nearly all big—is another matter. How this was done the readers of this paper know, for Mr. Hinton has told them all his methods many times. After the Exeter marshes, with their long, far-away horizons, came a very different series of pictures of Yorkshire hills, where big rocks and wind-blown trees stood boldly against the sky, pictures of rolling moorlands with clouds and mist rising from or falling on them.

The subjects which Mr. Hinton chose were all big ones, full of breadth, and it is no wonder that he was not satisfied till he had made large negatives from all his "whole plates"; for this was the size he liked to work. He said he could see what he was getting on a whole plate, anything less was often deceiving. Photographers in Leeds must often have been astonished at seeing from time to time pictures of such familiar scenes as Adul, Westwood, and Outley Ckework from Mr. Hinton's camera. Views of places which they had passed over and over again without noticing the photographic possibilities they contained.

Most of Mr. Hinton's latest work has been done in the West Riding of Yorkshire, the moors beyond Keighley having provided him with many of his most cherished subjects. In fact, it is doubtful whether these breezy heights near Keighley Tarn, or members of the various photographic societies in Leeds, had the warmest corner in Mr. Hinton's heart. Mr. Hinton was a difficult man to please, for he was satisfied with nothing less than the most perfect which could be made.

His WORK ON THE MOORS.

I suppose it would be some 15 or 17 years ago that I saw the earliest pictorial Photographic Exhibitions held in Leeds. I was impressed by several pictures of a decided originality, which was appended to the signature—but not so familiar, but since became a famous—of A. Horseley Hinton. A little while later it was my good fortune to meet him at a number of photographic functions, and then commenced that intimate friendship which only strengthened in continuance, and which will ever be a fragrant memory in
my life. Never a year passed without his coming once or twice for what he called the "Brighton cure." His most prominent work was that of an incessant worker, and would accomplish a holiday task what would be a full day's work for most people. He manifested great liking for the wild moors and lonely uplands of the neighbourhood, and many happy hours we spent together in their exploration. The wildness, silence, and solitude of those rugged scenes appealed to him and fascinated him in a way that they seldom affect any but the natives of the district.

As the Bronte SISTERS displayed their passionate attachment to the weird charms of the same moorland district in literature, so Hinton devoted his gloom, wildness, and mystery by photography, as only one in true sympathy with them could. The moors round about Harland and Barnhill, Barden, Ryton, Marley, and Moorfield were visited again and again in daily excursions. Hinton always maintained that one visit was only sufficient to get a general impression, and that only by going repeatedly could one get the real atmosphere of one's environment, and do anything like justice pictorially. The misty, cloud-cloaked weather over the Pennine Chain gives rise to so many impressive cloud effects, and these were also special objects of study. It is safe to say that no other pictorialist has displayed more intimate knowledge of cloud forms or made more effective use of them; in many of his pictures, in fact, they form the chief feature.

He often made the immediate foreground an important feature, and as this was the part which frequently came under the photographer's direct control, he would often spend infinite pains in its arrangement so that its composition should harmonize with the whole. To this end he would carefully transplant suitable tufts of heather, heather, bracken, etc., taking the most scrupulous care for a natural arrangement so that they should appear to have been actually growing on the spot. This occupation he, humorously termed "Doing a bit of gardening," and "Altering the survey map of Yorkshire."

What he delighted in most was to spend a few days in the heart of the moorland, pitching our tents at some lonely farmhouse where we had only to step out of doors in the happy hunting ground. On such occasions he would rise with the dawn, and laden with a cumbersome plate camera, and taking a few sandwich wishes in his pocket, would spend the whole day in quiet observation of Nature; sometimes tramping for miles; at other times restricting himself to some small area, returning after sundown for the evening meal. The carrying of the heavy apparatus all day was no small physical strain, and yet after a fatiguing day he would cheerfully sit down to accomplish his weekly literary tasks.

One experience in particular stands out in my memory. The day we had arranged to go to a wild moorland district near Bladworth (blue berry houses) turned out to be one of the wilder country scenes, but as we made it a rule to accept the weather as it came, we were not deterred. What a day that was! The wind was cold and biting, and the snow lay in heavy drifts in the hollows. Rain, sleet, hail, snow, and fog followed one another in strange succession, and swept over the bleak and rugged landscape; it was the very extreme of physical discomfort, yet such was his enthusiasm and intense appreciation of nature in her wilder moods that he stayed in that dreary place from nine in the morning to five in the evening without food, and chilled to the bone. One point of view he selected was on the slope of a hill, and such was the force of the wind and the difficulty of the situation that he dared not let go of the stand, and was reduced to the necessity of drawing out the shutter with his teeth. The patience he displayed in watching and waiting for some desired effect was infinite. The wonderful resulting picture exhibited at the Salon was generally received with the highest approbation it deserved, and I remember the scorn with which I read some adverse remarks on the "unnaturalness of the effect" from an armchair critic who in all probability had never seen such a scene and certainly not under such conditions.

ALEXANDER KENNELEY.

As a Judge at Exhibitions.

As an exponent of the artistic possibilities of photography, I doubt whether Mr. Horstey Hinton had an equal. His work has a characteristic charm, and though different opinion will always exist, there were few who did not admire his lofty aims and personality. On the pictorial side of photography, he has long been recognized as a leader, while in photographic exhibitions and the promotion of competitive work he has practically been the originator. As a judge, no one has been more in demand, and I doubt whether there is any one whose criticism and advice have been more fully asked upon; always kind and courteous, strait or friend never asked in vain for help or advice, and never came away without feeling the charm of his personality. To our Leeds photographic society he has been a frequent visitor, and the news of his death so unexpectedly came as a great blow, for from the youngest to the oldest members all recognised Mr. Horstey Hinton as a master as well as a friend and co-worker in the fascinating art of photography.—J. H. G.

Who Will Take His Place?

"I have no time to be ill" were the last words I heard from the lips of Mr. Hinton a month ago whilst he was paying a flying visit to Leeds. Now, in the annals of life, he has passed over to the majority, having accomplished more in the 60 years of his life than most men do in 70 years. Full of nervous energy, he was never happier than when tramping the Yorkshire moors amidst storm and solstice, studying...
PHOTOGRAPHY NOTES.

MR. HORSEY HINTON'S LAST ARTICLE.

The following Notes were written by Mr. Horsey Hinton a few days before his death.

A DEVELOPER FOR LANTERN SLIDES.

The following developer will be found very satisfactory for lantern slides. When it is to be used, however, particular care must be taken to secure correct exposure of the plate, as if over-exposure is present the solution will turn the plate black almost instantly. A. Hydroquinone, 100 grains; metabisulphite of potash, 10 grains; bromide of potassium, 50 grains; water, 200 oz. B. Solution of soda, 20 oz.; caustic soda, 100 grains; water, to: mix. For most take equal parts of A and B. The image will appear in a minute, or a little less, and development will be complete in two or three minutes. Before putting in the fixing bath, rinse off the developing solution by allowing water to run on the plate for a minute.

YORKSHIRE WEEKLY POST
SAT. FEB 29TH, 1846

OBTAINING GOOD NEGATIVES FROM BAD.

The beginner does not sufficiently avail himself of the power he may exercise of obtaining from negatives hopelessly bad themselves fresh negatives from which excellent prints can be made. An hour or so spent in the dark-room one evening would lead to the possession of one excellent negative in place of one, which not all the remedies and devices known would convert into a serviceable plate. Nor is there any difficulty in the matter, neither is special skill required. The faulty negative is placed in the printing-frame, and a dry plate, preferably a slow one, is placed in contact; this being, of course, performed in the dark-room. Turning the frame face down on the table and covering it for the time with an empty box or anything that comes handy, the ordinary lamp or gas is lighted, and the frame exposed thereto exactly as if we were making a gaslight or bromide print. Suppose the faulty negative is much too thin and flat, then a short exposure, perhaps only three or four seconds at a foot from the lamp, will be sufficient, followed by a strong developer. If, on the other hand, the original negative is very dense, and too vigorous in contrast, then a much longer exposure, perhaps ten to twenty seconds, followed by a very weak developer, should yield a thin printable negative. The ordinary dry-plate developer is used, and of course after development, fixing and washing take place as usual.

VARNISHING THE NEGATIVE.

The proper scientific method of varnishing a negative, whether it be with matt varnish or any other variety, is to place the negative on a levelling table, and when it is accurately level so that fluid placed thereon will not flow more than one way than another, the varnish is poured on with a steady hand until there is sufficient to just pervade the entire surface. But few amateurs will be disposed to add a levelling table to their ever-increasing stock of appliances. The professional photographer, through constant practice, holds the negative in his hand, and with skilful tilt this way and that induces a little pool of varnish to cover the plate evenly and without any over-running. But a safer course for the unpractised is to place the negative in a printing-frame in the usual manner, and add several thicknesses of blotting paper, so that when the printing frame is closed the negative shall be tightly packed; then, holding the frame by the edge in the left hand, pour on the varnish, tilt the frame so that the varnish may cover the whole surface of the plate, wipe off the excess quickly and evenly and pour off the surplus from one corner. In a few minutes the varnish will have fixed, and the plate will be protected of a fine matted surface like ground glass, taking the place of an emulsion as a child's drawing slate.
Photography. Very early practice, see *Athenaeum*, No 920.

In the *York Gazette* for Oct 1842 occurs this advert:

Daguerreotype Portraits
27, Park Row, Leedes.
The Proprietors etc…… i.e. take etc
Portraits in a Case £1-0-0
J.F.Terry, Sec.

Mr George Fowler Jones, who came to York in the year…… had already practised the art of photography, being a pupil of Fox Talbot.

1848. See card in Curios.

Sam. Walker, 50 Stonegate
Daguerreotype Pictures
*The Licentiate of Beard’s Patent

Mr Pumphrey commenced the Daguerreotype process in Judges Court, then removed to a shop opposite Messrs Kirby & Nicholson in Coney Street and had the roof of the house removed and a raised glass skylight put up. He also had an elevated platform which the sitter had to ascend to for the purpose of having a likeness taken and he, the operative, had the camera raised to the level of the sitter by long tripod legs which necessitate the operative to be compelled to mount a pair of steps to focus the picture and place in the dark slide. He then removed into Judge’s Court.[? Think last sentence should have been crossed through. He disposed of the business to George Brown and went to become superintendent of a private lunatic asylum. See Hugh Murray’s *Photographs & Photographers of York*]

Miss Fanny Holmes, a celebrated dancer at the York Theatre, was one of the first taken by the Daguerreotype process and exhibited in the show frame by Mr Pumphrey in 1843-4.

*1846, Beard’s Patent was to add colour to the Daguerreotype, also he has succeeded in making the Daguerreotype either of increased or less size (until this time a difficulty). Builder, Vol 4, pg 183.

Exhibit in 1851 Exhibition. Vide official Catalogue.
Colour & Enamelled Daguerreotype Miniatures, by Mr R Beard, Patentee, 85 King William Street.

[George] Brown. (Learned the art from Mr Pumphrey during the time he was in Judges Court).

The next who practised it was Mr Brown who opened a gallery in Railway St, which he erected in wood only on sleepers laid on the ground, and where he carried on the business of Daguerreotype for many years, taking up the various processes as they came out, i.e. the Collodion picture in glass, the Paper pictures, both positive and negative, the latter the waxed process. He died in the year …… and was succeeded by his brother-in-law, [Robert] Place, who gave up the business by allowing it to die out and passed it over to the tobacconist’s business.
A Mr Aldis came to York early on in the collodion on glass period and opened a wooden hut in the market between Church Street and Market Studio where he continued practising the art for many years. In the meantime, somewhere about the year……I [J.W.K.] took up the art through my intercourse with Mr Cussons, who had practised it for several years, he being intimate with Mr Pumphrey and immediately after I took it up Mr W Gowland made a commencement and up to the year….he and I ran an equal race but, having taken to glass painting, I allowed it to lapse and he built a large gallery in Ogleforth, behind his father’s house, where he carried on the art, bringing in the enlargement process which had been practised a little by Brown but not worked up. His business increasing he removed to his new and spacious gallery in Lendal, which business is still carried on by two of his sons.

Of the other photographers in the city may be mentioned the successful amateurs, G.F.Jones, Esq., Dr Proctor, Rev Metcalfe.

Mrs Cameron, the Photographer, who was almost the first, or certainly the most famous of her time, and all the intellect and beauty of England trooped into her glazed fowl house. She was ignorant of modern processes and her success was greater with the sage than with the fair.

She took Tennyson, who lived near her house in Freshwater. Miss Cameron and Lady Somers were sisters, their maiden name being Pattle. Vide Edmund Gosse’s notice of the book From Friend to Friend by Lady Ritchie in Books on the Table, pg 293. Free Library, 2815.


Wm Eskett in Lendal is successor to Mr Monkhouse.

W.T.Gowland was still in business.

Matthew Cuthbert
Hosier and Photographer
Davycate 19 & 20.

Honoured of Her Majesty by an order for enlargement of the Duke of Clarence taken while on a visit to Lord Knaresboro at Kirby Hall, another of the Prince of Wales taken when he visited Lord Wenlock. York 1908, pg 277.
In 1886. Sayer, Photographer & News Agent, 15 Fishergate.

In the *Burlington Magazine* for Nov, 1921 are 4 portraits of early photographers, date about 1865. Herschel Joachim and a lady are excellent.

Photos are now permanent and a marble bas relief by photography is not distinguished from the genuine thing.

*Editions* article, pg 204.

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**SCIENCE AND PHOTOGRAPHY.**

**NEW METHODS OF PORTRAITURE. 1921**

That the achievements of photography during the past year are chiefly in the direction of scientific development, would seem to be apparent from a visit to the Royal Photographic Society’s exhibition, at 35, Russell-square, London.

Examples illustrating the photographic side of radiography, by N. E. Lubesque, exhibited on the ground floor, are one of the most remarkable features. Radiographs can now be completed in a few seconds, which formerly took half an hour to develop, and radiography is fast becoming so perfect that there is no section of the human body which cannot be photographed clearly. Hitherto dental X-ray photographs have been extremely difficult to obtain, but this process has now been so perfected that the exact state of the root and fibres of any tooth can be ascertained before dental surgery is attempted.

The term “a speaking likeness,” so commonly applied to portrait photography, is now translated into something very like reality by Monsieur Louis Lumiere’s newly-discovered method of rendering in photography the solidity of objects in space. For instance the head of the Postmaster-General looks out of its frame with an effect of reality that is startling. Hitherto the only satisfactory method of getting this result was by the aid of the stereoscopic camera and stereoscope, but the result by the new process is purely photographic.

The art of making colour transparencies stands very much as it was. It still awaits the arrival of a method that will reproduce real sunlight colour, and a paper sensitive to colour-printing. A notable achievement, however, in this medium, is Mr. Henry Irving’s study of “Apples” in which the texture of the fruit and the light and shadow delineation are remarkable.
Mr Duncan. From conversation with Mrs Lewin.

He came to York from London (his wife being a London woman) having had the city recommended to him as a suitable place to begin business as a cabinet maker.

His first shop was next door to Mr Jones, the carver, in Stonegate where he commenced about the year 1857 and where he stayed about 2 years and then removed into the shop and house in Minster Gates.

At the recommendation of a Doctor in London, a near relative of Mrs Duncan, he was induced to take up Photography although he had already made headway in his own trade and had taken the shop and premises at the corner of Swinegate and Church Street as store rooms and workshops, retaining the Minster Gates shop as a show place.

He had made an arrangement with Mr Groves of Davygate, a photographer, who wished to give up the business having been in it about 3 years, in succession to Mr Hoggard who started it, and built a gallery on the roof of the Minster Gates house for the purpose, closing the Davygate shop. Photography was now taken up in real earnest and, after a fairly successful career for several years, he turned his attention to architectural photography making the Minster ........ [cont below].

Mr Duncan made a collection of York Doorways. See acct in The Sketch, Sept 1897.

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........a special study and as years rolled by he obtained such a collection of photos of the details of the Minster as will be difficult to obtain in the future.

Mr T Stamp

Was the son of Mr Stamp of North Street, bricklayer and, for some years, Churchwarden of All Saints Church. In early life Mr Stamp, Jun. was engaged by Mr Pumphrey to assist him in the photographic business which was, at that time, by the Daguerreotype process. Mr Stamp related to me a very interesting incident. After taking a portrait of Miss Leeman, daughter of Mr George Leeman, (a very handsome girl) and, proceeded to develop it, he noticed that the picture was coming up coloured and, when the development was complete, it stood out in colour as in nature.

He now was uncertain what to do – whether to fix it or call attention to it, however he adopted the former and with the fixing the colour vanished.

PS. The shop in the Gates was, previous to Mr Duncan, occupied by a milliner and, prior to that, a draper. Mr Stamp possessed a very valuable collection of negatives taken by the waxed paper process which were both brilliant in light and shade and sharp in definition.

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The gallery in [27] Davygate was built by [Hoggard] and the business passed into the hands of Mr Cuthbert [Burkill, 1862, Cuthbert was at 19, Davygate] and, afterwards, to Mr [Duncan, 1866, see Murray Photographs & Photographers of York] when it was given up entirely. During the time Mahalski had it he had an assistant named Howby who objected to putting up and taking down the shutters and therefore left. A good many years after the younger daughter of Mr Mahalski visited a friend in Bath and was invited to have her portrait taken at a very good photographer’s who had a stylish gallery. When she gave her name he exclaimed “I am the one who was with your father and obtained all the knowledge of photography from him”.

Told me by Miss Mahalski, Aug 17, 1928.
FUNERAL OF THE LATE MR. T. STAMP.—The interment took place at the Cemetery on Saturday of the late Mr. Thomas Stamp, whose death occurred at his residence, 44, Marygate, on the 21st inst. The deceased, who was in his 84th year, was well known and highly-respected. For over 50 years he was in the employment of Messrs. Bellerby, Hungate, where he acted as book-keeper. He was one of the oldest freemen of the city. The first portion of the funeral service was held in the Cemetery Chapel, conducted by the Rev. E. C. Smith, who also officiated at the graveside. The coffin bore the inscription:—“Thomas Stamp, died May 21st, 1919, aged 83 years.” The chief mourners were:—Mrs. T. Stamp (widow), Mr. and Mrs. E. W. Stamp (son and daughter-in-law), Miss E. Walker (cousin), and Mr. and Mrs. C. Woolley (Sheffield, nephew and niece). Others present included Miss Burton, Mrs. Thurgood and the following departmental heads of Messrs. Bellerby’s firm:—Mr. Candy, Mr. Storey, and Mr. Abbey. There were wreaths from members of the family, relatives, and friends. The funeral arrangements were carried out by Mr. Londesborough, Marygate.

Pg 113h.
Photo Exhibition, July 4, 1910

Dr Anderson
Mr Beulah
Mr M Spencer
Cecil Cobb
H Lazenby
J Kitching
W Bellerby

Pg 113i
Rev Metcalfe, Vicar Choral, worked at photography during the time he lodged with Potter’s in De Grey Street. He was also a clever mechanic and made a double action force pump for his uncle’s house in Precentor’s Court, the Rev Wm. Bulmer, and an ingenious support for a broken beam.
Mr Masser was the son of Mr Masser, a decorator and artist, and has carried on business in Clifford Street for many years, being good on groups and interiors, but in one he made a slight slip, having to take a dinner table at the Clarence Hotel and the interior of All Saints, Pavement the same day. He went to the Clarence and had a few drinks to make things agreeable so that after he had taken the dinner table he went and exposed the same plate on the interior of All Saints Church, with the result that he had an excellent photo of the Church with a dinner table across the front of the picture. 1908.

Mr Thomas Spence, 51 Fossgate, was in business in 1876. Not in 1866 Directory. Mr Burton left his apparatus to him.

Ask Mr Cussons or Mr Place if Brown succeeded Pumphrey or they worked separately. Ask about Dr Proctor and what style he worked in. Mr Stamp said Dr Proctor never took a good photo. If he had a good formula given him he altered it and thus spoilt it. He was always meddling.

Photography.

1856.
Exhibition at Sunter’s Gallery of 300 photos by Fenton taken from the seat of war. Panorama & Views. Book 28, pg 60

Mahalski.
Goodramgate to Davygate, Davygate to Stonegate, back to Davygate, Hoggard’s, then to Petergate. In Stonegate next to Miss Walker. In Petergate in Mr Granger’s[?] then into Davygate in a Milliner’s next to Crowe’s, and last into Petergate where they are now.

In 1859 only five photographers are mentioned in Bohn’s Directory of York, published that year. Viz. Brown, Railway St, Gowland, Ogleforth, Mahalski, Goodramgate, Webster, St Saviourgate and Willis, Garden Place.

Hoggard.
Mr Hoggard commenced and carried on Portrait Photography at 28 Davygate, next door to the Tavern, (he was in Davygate in 1860) and was succeeded by Mr Grove’s [Burkill & Co] and, afterwards, by Mr Duncan in 1865.

Duncan.
Mr Duncan was a cabinet maker by trade and carried on business up to this date in the Minster Gates where he built a portrait gallery in the top of the house and transferred the photography business there, confining his work to portraits with a few outdoor views of the Bars, the Cathedral etc, adding thereto as demand increased. Stereoscope work had now been introduced and he added these to his stock of pictures, but he gradually broke new ground by taking portions of the Cathedral and its surroundings rather than entire views and these led to a study of the details which ultimately resulted in the gathering together of a fine collection of negatives taken from all points and giving a complete history of the architecture from period to period. He had no special
fads either in apparatus or formula but worked on steadily and surely, thereby being always sure of a fairly good picture but more often………[cont below].

In 1866 he was a cabinet maker only and had the shop at the corner of Swinegate where he followed Naggy Thornton, the broker, now Streicker's.

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……..obtaining the finest results. His labours extended over a long period and ended by his death.

Dr Proctor added this interesting art to his already large and varied studies and practised it with the greatest assiduity. He was also a musician and played with the amateurs, H. Cowling, H. Ware etc.

His research had gone so far as to produce permanent pictures on glass, the finished picture being fired in a kiln, the sepia or brown colour being produced by vitreous colours.

His portrait, painted in oil by Wright, was purchased by subscription and presented to the York Fine Art Exhibition where it now hangs.

Silhouettes.

In 1840 a portrait of Rev. Rob. Sutton taken, now in possession of H.A.Hudson. One of my father, probably about the same time.


15 History of Silhouettes, by E. Nevill Jackson, with a Foreword by Lady Dorothy Nevill, A DELIGHTFUL BOOK ON A FASCINATING SUBJECT, SPLENDIDLY ILLUSTRATED with close on 300 reproductions of these quaint old profile portraits and pictures, a dozen of them being printed in gold and colours after the originals, A HANDSOME QUARTO VOLUME, bound in art linen, with gilt designed cover, AS NEW, 6s (pub 10s6d net) 1911

The only work on this fascinating subject, a "Lost Art" which is now coming to its own and attracting the attention of an ever-increasing number of collectors, to whom this choicey produced volume must be a necessity.

The book includes chapters on Black Profile Portraiture, its place in Art, Literature, and Social Life; the coming of the Silhouette and its passing Processes—Brush Work, Shadowgraphy, etc.
Miss Fanny Middleton. See also pg 162.

One of the daughters of the late Rector of Brompton, near Northallerton, who died in 1874 and left a family of daughters, talented but unprovided for. Two of them turned their musical talents to account and the third adopted art as her vocation. Every year they paid a visit to Strasbourg for the benefit of the musical sisters and the artist, at these visits, sketched about bringing back with her a portfolio of drawings. She has been an exhibitor in the local exhibitions and in Dec. 1892 had a special exhibition of her work in the De Grey Rooms.

1881, Leeds. *Near Llandulas, North Wales.* Miss M.E.

1881, Leeds Exhibition, the exhibit *Dusseldorf.* Miss F.

1881, “*“ Near Aysgarth. Miss M.

1881, “*“ No 307, *On the Conway,* Miss F.

1889, “*“ Gateway of Elgersbury, *Miss Fanny.*

1889, “*“ Castle Thuringia, Miss Fanny.

1889, “*“ Tintern Abbey, No 270. Miss M.E.M.

1889, “*“ Lynmouth, *Low Tide.*

In the Summer Exhibition at Leeds of 1895, Miss Fanny Middleton exhibited:

No 80, *Iford Bridge*

No 65, *Cleanliness is next to Godliness.*

Miss M.E. Middleton exhibited:

No 43, *In the New Forest.*


S Hewson, Frith Street, London.

Oct 11, 1790. Advertised in the *York Gazette* that he paints portraits, miniatures etc, in oil or water colours. Mr H’s abilities are too well known in York to need any recommendations of his. He only begs to observe that though his collection is small he flatters himself it consists of a greater variety of pictures of his own performance than an artist ever produced in this city and which it will be his happiness to show the nobility etc, if they will do him the honour of viewing them at Mrs Cochran’s in Stonegate. Painting taught, views taken.

1766. Holmes, engraver.

He engraved the exterior of the Old County Hospital, now very scarce. Bryan styles him an indifferent engraver who lived about 1696, at which time he engraved the plates for Quailes *Emblems.*

1743. A Peter Chassereau, architect and land surveyor, announced the publication of *A New and Exact Plan of the City of York and Parts Adjacent,* to subscribers 10/6. After 600 have been printed the plate to be defaced. *York Courant.*
Miss Celia Davis.

Born in St Helen’s Square and the daughter of Mr Davis, furrier. Commenced her artistic life at the York School of Art as a pupil where she soon made progress and obtained the local prizes for drawing and painting. About this period the French style of drawing and painting had been much extolled and the local Exhibition had examples of this style on the walls of the galleries, also Richard Jack, a contemporary pupil, had obtained a prize at the S. Kensington school which gave him the privilege of studying in Paris. This success of a York student incited others to take to the new style of work and try to emulate his success, amongst the number Miss Davis was a prominent follower and ardent student, and her first public demonstration was a portrait study for the Type of Beauty exhibition which was held in connection with the Ecclesiastical Art Exhibition organised by Mr Davis, no relative of the artist. It was, unfortunately, a failure being designated the “Chamber of Horrors”.

The Arts Guild was then in being and Miss C Davis was one of its principal members but from which she withdrew herself, probably because the New School did not find favour with the majority of its members, and joined herself to the Yorkshire Artists who were strong believers in its method of working but whose exhibitions of its results did not reach up to public estimation of it in the same ratio.

In…… she opened out a studio on her own account at the room occupied by Mr W Moore, No 50, Stonegate, with whom she was on intimate terms, where she gave lessons in painting and, during her occupation of this studio, obtained admission to the Royal Academy Exhibition of a study of flowers in oil.

1891. View of the Shambles, in the Leeds Exhibition.
   Autumn Flowers, ditto.

She, afterwards, removed her studio to Marygate, nearly opposite St Olave’s Church.
In 1890 she exhibited at the Society of Lady Artists, Egyptian Hall, London, A Dish of Herbs still life.

Daughter of Mr Greenwood, Military Tailor, Clifford Street and pupil of Mr Windass, afterwards pupil teacher.

![SUCCESS OF YORK ARTISTS.](image) Miss Minnie L. Greenwood, pupil of Mr. Windass, head master of the York Arts and Crafts School, has had two miniatures hung in the Welsh Academy which will open on Monday next. Mr. Windass has also had a large oil-painting, “The Fisherman’s Home,” accepted by the Royal Cambrian Academy of Art, Conway.

Pg 117.

John Freeman, Animal Painter. See MS No 2, pg 202.

Mrs Henry Robinson, afterwards Mrs Norcliffe, Langton Hall.

Was a most skilful painter of Heraldry. A collection of coats of arms, which hangs at Langton Hall, were executed by her before breakfast each morning until completed.

In 1831 she drew a series of sketches of the York Churches which were etched on copper by R.B. and published by A Barclay of Low Ousegate, the engraver, no doubt, a relation of the publisher.

Pg 117a.

Mrs Emily Barnard.

Who was settled in York for a short time, painted a portrait of Sir Joseph & Lady Terry, see York, pg 26 (1892), a portrait of Alderman Matthews and General Willis. She was an Irish lady and had to leave Ireland on account of the Fenian rising, her life not being safe. She was housed by Miss Milner who obtained her some patronage, her skill being all her living. She did much in Pastel work and amongst other sketches she made a clever skit on the Election. Sir Frederick Milner had been called “Frothy Freddy” by Tommy Coning, and Mrs Barnard took this for a sketch, viz a large quart pewter pot with a portrait of Frank Lockwood on the bottom part and a hillock of froth at the top with Sir Fred. Milner’s portrait in the froth. She stayed some time with a son at Mr Hick’s (very informal) and could not sleep with the bed facing the light but had the bed reversed to suit her fancy. Mr Hick, Feb 15, 1910.

W Harrison.

Lived in Clarence Street at the large house next to the currier’s shop of Mr Hall about 1844 and painted pictures of the value of £30 to £40 each. A St John the Baptist he painted several times. Mentioned by Barker, carver & gilder, who used to take frames and canvasses to his house and always got a shilling as a douceur, a notable instance of artists’ generosity.

1703, Thoresby mentions an artist of this name so it will be his father.
1703.
To visit Mr Harrison who showed me some very fine artificial curiosities of his father's own handy work who appears to have been a most ingenious artist of the very curious pictures in miniatures as well as oil colours....... and some MSS in heraldry, one of which was sold for £20. Thoresby Diary, pg 447.

One very pleasing little incident in connection with the bazaar I cannot but help allude to. No doubt many of my readers would notice on the York stall a charming water colour sketch depicting the fair Rosalind and Celia in a scene from "As You Like It." The picture was a most attractive one and was, I know, the subject of a rather keen competition amongst several gentlemen, one of whom eventually bought it for fourteen guineas. The artist, it may be interesting to state, was Mrs Henry Barnard, of London, who is well known in artistic circles in York, and it was through the instrumentality of Lady Terry that her picture was secured for the bazaar. The fair and distinguished artist will naturally be pleased that she was the means of so handsomely aiding the cause in Yorkshire, and her warm interest in the county, as this little act of kindness evinces, deserves, I think, to be known.

Pg 118

Alfred W Soord.
The son of a retired Corn Badger, who had lived at Sunderland and afterwards made York his residence for several years and was devotedly attached to the Minster where he attended service with great regularity, also a frequenter of the Minster Library almost every day it was open. A man with a very retentive memory and very critical as to an exact quotation but rather pompous in manner. The family lived in St Martin's Lane and consisted of Mr & Mrs Soord, two sons and a
daughter and were in somewhat reduced circumstances inasmuch that they could not afford to send their sons to expensive schools, therefore Rev Bulmer, who then had pupils, took the young painter and gave him lessons in French and he afterwards commenced his art studies by attending the York Institute art class and, after studying there for some time he essayed to paint a portrait of the Dean which was a signal failure. He continued his studies in the School and painted an excellent portrait of the Master, J Windass, also a very accurate view of the Lady Chapel in the Minster showing Harland, the Verger, in the background which was an excellent likeness. See Scraps, No 1[?]53.

In 1892 he obtained a commission to paint the Duke of Clarence and obtained sittings from His R.H. He then transferred his talents for further improvement to Professor Herkomer’s studio at Bushey. See Art Scraps for 1892, pg 53.

1895. At the Leeds Summer Exhibition he exhibited a Portrait, No 230. His address being 11, Meadow Studios, Bushey.

1895. He exhibited in the Royal Academy.


Alfred Usher Soord.
Drawing of a new study, executed in lead pencil at the Bushey School, full page illustration in The Studio, Feb /97. “In which the avoidance of mechanical definition and the successful modulation of masses of graduated tone are secured in a fashion which it would be difficult to praise too highly”. Press, May 4, 97.

1898 he exhibited 2 oil pictures and one black & white in the Royal Academy. Portrait of Mr Field, Verger, in possession of Herbert Leatham, Aug 16, 1906.

Alfred Soord is now married and has two children and his mother lives with him. The son takes after the mother in disposition, both being of a very sweet and tender character. Told me by Mrs Bulmer who is very intimate with them.

Miss Soord became the wife of Mr Shannon, architect of Malton, where Alfred stays for sketching purposes.
1908, several of his pictures are on view at the Exhibition in connection with the show of students work.

Pg 118a.
After Mr Soord left York he entered Professor Herkomer’s studio for 2 years tuition and, at the expiration of the time, Herkomer let him have a separate small studio which was apart from his new scheme of studios, just built, and here Mr Soord has worked since that time.
He paid a three weeks visit to Florence & Rome at Xmas time and in March he gave a sketch of his journey at the Annual Prizegiving at the School of Art and showed three portraits out of Rider Haggard, another of the Doctor on board Captain Scott’s ship and another of his own daughter, all in water colour, also 4 views in water colour taken in Italy. The portraits were very carefully manipulated, his daughter being highly stippled. The landscapes were broadly treated and full of good colours. Sky stippled.

Pg 118b.
Mr Soord.
Nov 17, 18, 19./1900. Exhibition of Works of Art at the Adult School.
Soord exhibited *The Japanese Girl, The Old Woman’s Head*, and one or two more paintings.

April 5, 1890.
He had a Gladstone Bag presented by Mr Windass and the teachers of the York Institute on the occasion of his going to Herkoner’s studio. See *Art Scraps*, pg 5.

Oct. 1892.
He was commissioned by the Prince of Wales to paint a full looking portrait of the Duke of Clarence. *Art Scraps*, pg 5.

1908.
He exhibited some pictures at the Yorkshire Union of Artists, one *Christ & the Disciples at Emmaus*, price at £450-0-0..
He lives at Cranmere, Hillside Road, New Bushey, Herts.

Pg 119.
John Sutcliffe, Animal Painter. See also pg 111.

In 1848, this advert in the *York Guide* of L Jewitt.
Important to breeders of stock etc,
Successful competitors at the present Great Meeting
(the Great Agriculture Show)
should avail themselves of this opportunity of inspecting the specimens of
Mr Sutcliffe, Animal Painter
At the Repository of Arts, No 7, Stonegate
Where terms and other particulars may be learned.

Query. Will he be an ancestor of the present Lester Sutcliffe.

Mr Sutcliffe was born in Ayr (Scotland), Feb 22, 1822 and died in London Oct 31, 1892. He came to York from Edinburgh in the year 1848 and as the above advert shows he practised the art of an
animal painter but was also a very skilful Litho artist and had entered into an agreement with Mr Monkhouse to produce both views and portraits. Etty’s portrait being one notable example.

John Sutcliffe married Harriet Evans, 3rd daughter of Samuel Evans, in Glasgow Apr 3, 1844. He left York about 1850 and resided in London, carrying on the profession of a Litho artist in Johnson’s Court until he died. His youngest daughter, Miss Harriet Sutcliffe, is a well known artist and a regular exhibitor at the Royal Academy.

*See letter of Miss Bessie Sutcliffe, Apr 15/98. Mrs Aumonier’s niece, [See Frank Sutcliffe’s letter on pg 103c].

Pg 119a.

Buck.

His mother kept a spice shop next door to the……., corner of Nessgate, now Rex’s tea shop, a shop with a bow window and door to the left. Here Buck used to hang his pictures for sale. He was put as pupil at the School of Art when it first commenced and obtained his landscape knowledge from local artists.

Mr Kirlew.

Partner with Mr Brown of the firm Kirlew & Brown, Davygate. He was a clever artist in distemper and painted a room behind the house with American scenery, also at Smith’s shooting box on Strensall Common.

S. Sibbett.

A native of York and pupil at the School of Art who, afterwards, turned his attention to black & white studies for book illustrations & posters. In 1900 at Xmas he wrote a letter to Charles Swift giving him advice on the adoption of this branch of art as a livelihood.

[End of crossing through]

Pg 120.

George Fall.

The Theatre before alteration 1870, Mr Hollins.
In the 1879 exhibition at York he exhibited a Study of Fruit in the School of Art. Exhibited in the York Fine Art Exhibition, 1895. No 624, price £100.
Portrait of Mr T Monkhouse, the Veteran Teetotaller, which is placed in the Yorkshire Fine Art Exhibition.
Portrait of Sir Joseph Terry.
Portrait of Mrs Hunt, another of Mr J J Hunt.
Richard Pearson, Esq. small, 1898.
1897, Nov. 300 heads of angels in the Chancel of Stockton on the Forest Church.
In the Exhibition of that year he exhibited 1 view.

[This paragraph is crossed through]

View of Bootham from the R. Bridge, Asylum side hangs in the ante room of the Asylum, broadly Painted and good.

Oct 1896,
Portrait of Canon Raine was presented to the Merchant Company by subscription amongst its members, Mr Fall being the artist.
THE LATE DR. NORTH.—There is now on view in Sampson's Library, Coney-street, a portrait of the late Dr. North, painted from a photograph by Mr. J. Fall, of Markham-street, York. The portrait is executed in a manner that reflects the highest credit upon the abilities of Mr. Fall as a portrait painter. It is a faithful likeness of Dr. North, and will be hung in the Medical Library, Low-Ousegate.

FEB. 4TH, 1893.

YORK MINSTER FROM THE FINE ART INSTITUTION.—There is at present being exhibited at Mr. Sampson's Library, Coney-street, a well-executed painting in oils by Mr. George Fall, artist, of this city. The picture is of considerable size, and the subject embraces Bootham Bar, the ruins of the picturesque gateway which, in days of old, formed one of the principal entrances into the Abbey Grounds, and in the distance the towers of the Minster, rising aloft in stately grandeur. The work is one of Mr. Fall's most successful productions, and is well worthy the attention of any one who may desire to have a faithful representation of these interesting and historic objects.

THE LOCAL PICTURE BY MR. GEORGE FALL.

J. H. J. FALL. 1895.

To the Editor of the Evening Press.

Sir,—I should be glad to call your readers' attention to a picture now being shown in the Exhibition by Mr. George Fall, of 10, Markham-street, York. It is a large water-colour drawing, taken from the entrance to the Exhibition, representing Bootham Bar, with part of the Old City Wall, and the Minster Towers in the background. I was so struck with the work when I saw it that I asked Sir John Millais to express an opinion on it. He very kindly consented to do so, and expressed a very high opinion of the work, which he describes as extremely good; and said he thought the authorities might well acquire it for the Fine Art Gallery. I am sure that those who see the picture will endorse the good opinion expressed by Sir John Millais, and will feel proud that one of their fellow-citizens should have completed so fine a work. I feel sure, too, that they will agree with me that local talent should be encouraged, and I sincerely trust that the authorities may see their way to purchase the picture, and find for it a permanent home in the Fine Art Gallery.—I remain, obediently yours,

FREDERICK MILNER.

32, Pont-street, London.
RESTORING PAINTINGS
AND
WORKS OF ART.

Pastel, Crayon, Water Colour, Pencil
Drawings, etc., etc.

Oil Paintings
Cleaned and restored
by

GEORGE FALL,
ARTIST, EXPERT,

Who has had great experience; having
restored for many years, very large and
valuable Paintings by the most eminent
Artists.

Portrait Painter. Royal Patronage.

Terms Reasonable.

Apply—21, Markham Street, York.

To prevent decay, it is necessary that
Works of Art should be examined at times.
J.E.W. Carmichael. Marine Painter, died May 2, 1868, age 68.

Born [1800].

He was a very clever marine painter, after the style of Stansfield, and his pictures found a ready sale. H.J.Ware possessed several fine examples of his art but made an unfortunate exchange for Old Masters.

He died very suddenly at Scarborough where he resided. He had been out walking when he was seized with a fit and died suddenly. A good example of his art hangs in the De Grey Rooms, priced on the back £65-0-0.


Son of the Workhouse Master. See MS No 2, pg 225.

Was a member of the Freemason Lodge from Aug 15th, 1859 to 1861 when he retired. Painted portraits of some of the Le[d]gard family. *Had a lawsuit respecting the painting of a picture of a pony and boy, tried in the Guildhall, picture brought into court.

He was a fine looking man and had a suave manner that soon gained him friends. He was, equally, a good conversationalist and enjoyed Masonic evenings after the graver business of the Lodge was ended.

1850, Ap 6. The York Gazette gives, under head of “Fine Art”: Mr T Grimshaw, a young artist of considerable promise, has been exhibiting during the last week at his residence, 68 Micklegate, a picture 6ft x 4ft 7 of a pony. As a work it displays a depth of colouring with delicacy and finish. Rep. Book 8, pg 16.

Painted a family group of Hardcastle’s wife, the Wood family. Another of his pictures was exhibited at Sunter’s Fine Art Gallery.

*See Newspaper for report of trial over the picture.

Pg 121a.

Joseph Batman. See pg 124a. Brother of Mr Batman who kept the Windmill.

A skilled draftsman in Pen & Ink work. His principal works were copies of line engravings taken from the Art Journal, “The Cavalier’s Pets”, King Charles spaniels being especially favoured by him, but his most important work was Samson & Delilah, a large work for pen & ink and which was considered by connoisseurs to be his chef d’oeuvre. He also exhibited the extraordinary power of his eyesight and delicacy of touch by writing the Decalogue in a space no larger than a 3d piece.

At his death he, by will, left all his water colours to his wife and his pen & ink studies to others, which caused some surprise as there were no water colour drawings in the accepted sense of being called water colours, but on the pen & ink drawings being carefully examined by a
magnifying glass it was discovered that the greater part of them had been executed with a brush and not a pen, the strokes being without a jagged edge such as a pen would make.

An important work of the artist was *The Combat* after the engraving of Etty's picture. It was originally put up in a raffle for £21-0-0. In the sale of Mr Thompson's effects it was there and sold for £20-0-0.

Batman, after leaving the Windmill, retired to Knavesmire Gate. See also pg 124[a].


On Monday an inquest was held respecting the death of Joseph Edward Batman who was found dead on Sunday.

He was 54 and lodged at the house of James Carver Rudd of St Andrewgate. He had gone into the yard and was found dead there. Verdict, disease of the heart. *York Gazette*. Book 7a, pg 57.

[End of crossing through]

Pg 122.


He painted *Barefoot* which won the St Ledger in 1823. A coloured engraving of it was published by J Sotheran, bookseller and Clerk of the Course. See MS No 2, pg 153.

A Dalby was a scene painter at York Theatre, being too poor to do anything else. Told by Mr Hooke.

In the 1866 Exhibition at York two pictures by Dalby valued at £110. Property of Mr Mills, Auctioneer.

An artist of the name of Dalby, as a young man, lodged with Sigsworth, a barber in Goodramgate, in the room where Jonas Barker lived. He painted a picture of large size, about 6ft x 3ft, of the *Yorkshire Hussars on Horseback on Knavesmire* with the Earl de Grey, Colonel Bethel, and other officers in the foreground but, getting little employment he turned to be a scene painter, obtaining an engagement with Pritchard at 20/- per week. The picture was raffled for at so much per share and it was last seen in Acton's Rooms before he removed out of Ousegate. Told me by Mr Hooke.

Pg 122a.

[The following is crossed through].

Joshua Dalby, Artist, 38 Stonegate in 1840

Thomas Dalby, do do Almgills House.


In the 1866 Exhibition there were 2 pictures by Dalby valued at £110 but to be sold at £5-0-0 the pair.

In 1834 David Dalby was at 7 Lendal. Pigot's *Directory*.

In 1844 Dalby painted scenery at the Theatre in conjunction with Mr Gilbert.

In August he also painted a view of Knavesmire for a play called *The Turf*.

Freeman of Fulford, Animal Painter, buried at the Old Church, Fulford.

In 1835 a John Freeman, artist, lived at Burley, nr Leeds and removed to Howden in 1851.
The York artist was called Thomas and died about 1883. He studied painting in Leeds and removed to Howden in 1851 and then to Fulford where he resided until his death in 1870, aged 56, [see below].

Most of his works are to be found in the East Riding of Yorkshire, often entitled *My Master* or *My Mistresses Favourite Mount*.

The following is a copy of the inscription on his grave stone in Fulford Churchyard:
In memory of Thomas Freeman of Fulford, artist, who died May 5, 1870, aged 58 years, also Walter Deveraux, son of the above who died Jan 11, 1872, aged 28 years, also of Mary, relict of the above Thomas Freeman who died Jun 24, 1882 aged 65 years. MS No 2, pg 202.

John Freeman worked in a joiner’s shop, a portion of which was boarded off, at Goody’s Bower, Wakefield, in 1830-1.
Entered to pg 173, *York Artists*, last copy.

[End of crossing through]

Pg 123.

George Nicholson. See MS No 2, pg 203. (For life of F. Nicholson see *Art Scraps*, Vol 1, pg 121). A sketch book of pencil drawings in the possession of Gascoigne Jones, architect, executed by this artist, has the following views in it sketched in the year 1826:

*St Andrewgate School*
*Three Views of the Castle Mills*
*Old Windmill in Heslington Field*
*View on the Foss*
*Layerthorpe Postern, one ditto showing the Bridge*
*Lock House at [Y]earsley Bridge*
*[Y]earsley Bridge and Backwater*
*Clifford’s Tower from St George’s Field and the Postern in the Distance*
*Two Views Fulford Church*
*Piking Well in the New Walk*
*Two Views of Heworth Village, one ditto Tang Hall Bridge*
*Mill at Heworth, four views of Osbalwick Church*
*Cottage at Clifton that stood in the Church site*
*Clifton looking to York – Four cottages at Rawcliffe*
*Roman Wall at Walmgate Bar*
*Merchant Taylor’s Hall, Aldwark*
*Three Views of Acaster Malbis Church*
*Cottages in the Village*
*Two Views at Acaster – Naburn Ferry*
*Five Views of Naburn*
*County Asylum, Bootham*

Two sketch books of York Views by this artist were in the same gent’s possession which I saw some few days after seeing the above named. One book was devoted to sketches of all the hospitals of the city, many of which are now demolished.
The other book contained views of various places in the city, notably the much envied view of “Peter’s Prison” seen through the archway that stood near it.
Bootham Bar seen from inside with a frontage of classic style. (Query), when was it taken down.

Several Views of the Old Castle Mills
Fishergate Postern, now demolished
Inside and outside of the Priory Gateway
Old House in Lady Peckett’s Yard
The old Blue Bridge
Haberdashers Hall
The old buildings of Patrick Pool from the back of the old Friary
The Brown Cow in Marygate - Museum Gates
Several old houses and doorways in the streets, all beautifully outlined.

Another sketch book contained views on the East Coast in pencil and colour wash – two near Flamborough being very charming in local tone and feeling.
Nicholson, a water colour artist, lived in Lord Mayor’s Walk, the [?] house to Groves Lane, about this time. (Told me by Mr Monkhouse).

Francis Nicholson.
Born at Pickering 1753, and practised as a water colour artist. In 1783 settled at Whitby where he also painted animals.
Exhibited first time in the R.A. 1789, moved to Knaresborough 1792, then to Ripon, then to Weybridge and, finally, to London. His name figures in the foundation list of the old Water Colour Society.
He published The Practise of Drawing and Painting Landscape from Nature in Water Colour and was recognised as an authority on art. He died 1844.
Portrait of Francis Nicholson. He had a nephew, George, born at Malton Oct 31, 1787 and died at Filey, 1878, buried at Old Malton Church. It was this artist who made the sketches of York. Book 7, pg 174.
James Ashton, FRS Australia.

Elected President of the Adelaide Art Society. He holds the office of Art Master and was, in early life, a pupil at the York Institute School of Art. Art Scraps, pg 37.

J Bunn. Portrait Painter.
Takes striking likenesses in miniature at 15/- each. Specimens to be seen at his Lodgings, Mrs Bell’s, Petergate. Advert Feb 13, 1790.

Henri Bunn. A sister of Col. Ditmas and lived in St Mary’s and was, formerly, a pupil of the School of Art. Her father was also a Colonel in the Army. Her two sisters and mother occupied the house near the Deanery during the early part of the 19th Century. The following pictures were exhibited at the 1905 Exhibition of Old York.

Cottages, Clifton, 1894
Old Grey Mare *, 1894
White Horse Inn, Bootham
Old Cottages, Burton Lane, 1896
Walker’s Tannery, Marygate, 1890
Burton Stone Inn, 1896. All in Water Colour.

Edward Taylor. [Architect].
Son of Mr Francis Taylor, Manager of Yorkshire Union Bank, was placed as a pupil under George F. Jones and commenced business at 41, Parliament Street (Bohn’s Directory for 1859) where through the influence of his father, who was a prominent Wesleyan, he soon obtained several commissions. Probably one of the first of them was the Town Hall at Easingwold built in the year……., then followed several Wesleyan Chapels and a successful treatment of domestic architecture in the houses of Dr Close, Esq. and George Oldfield, Esq., Dringhouses and a house in Burton Lane.

Again through the influence of his friends the Wesleyans, he was enabled to obtain the building of the first Fine Art & Industrial Exhibition which was erected in the year…. in the large field in part of the County Asylum in Bootham. The interior was a very effective design, the proportions good and the arrangement of the galleries very commodious and proved a great success. In
conjunction with this he had the designing of one of the Triumphal Arches in honour of the visit of the Prince & Princess of Wales, which arch was erected in Bootham opposite Quaker School.

More work, but of a more prosaic kind, occupied his attention, such as refronting shops in the city, which were, at this time, taking an infection for being modernised. Several of the beautiful old style …..

Pg 125a

……..houses built and embellished in the last Century giving place to the more garish plate glass windows and assertive doorways so common now. Of such changes may be especially noted the two shops erected on the site of Barclay, the Hatter, Coney Street, the loss of Spence, the Bookseller in High Ousegate with several others in the same street.

Mr Taylor had now the joint Secretarship of the York School of Art in conjunction with Mr Wm. Monkhouse and, as the Fine Art Exhibition had left a good surplus of money, it was proposed to devote it to the encouragement of the Arts, the School of Design to partake of part benefit, and to that end the Trustees of the late Exhibition and the Committee of the School of Art were looking, when a fitting opportunity arrived, to advance the cause of art in the city.

In the year…… those interested in the art progress of the city deemed that a second and greater scheme might be set a foot and, after taking the subject to a public meeting, it was decided to formulate a plan whereby the dead surplus might be utilised and a building erected that would prove more of a permanent character and have, in the future, sufficient space available to accommodate the art students of the city, making, in fact, a permanent home for the School of Art. Mr Taylor, having carried out the Architect design of the last Exhibition to the satisfaction of all, was again entrusted……

Pg 126

……with the preparing of the plans for the greater and more permanent building. The first design submitted was of Elizabethan design but did not find favour with a certain section of the Committee. Therefore Mr T was asked to prepare another design in the classic style which was of a more elaborate character and, although of a costly character, was ultimately adopted subject to certain parts being omitted in the outward embellishment of it and, to carry out the scheme in its entirety, Mr T was chosen joint Secretary with Mr Pumphrey and Mr W Monkhouse. The building was commenced and the corner stone laid on April 23, 1878 in the presence of……

[End of crossing through]

In 1907-8 he prepared plans for a Wesleyan Chapel in the Gothic style to be erected in Clifton on the site of Mr Yeld's house and garden which was given to the Wesleyans by Mr Dyson, the owner, who lived in it previous to Mr Yeld.

[The following is crossed through].

Jefferson, Architect.

A pupil of Mr Taylor, also School of Art, obtained gold medal travelling scholarship. Is now located at Whitechapel, London in a good way of business.

Pg 126a

Plows, Sculptor.

Carried on a large business in marble works at the foot of Foss Bridge* on the site where now stands the Liberal Club and formerly Whytehead's, Drapers. After Mr Plows death the property was bought by Whytehead for to build on.
Although a sculptor by name his work was of a very ordinary kind. He was, principally, employed in the making of Memorial tablets and chimney pieces. His residence was near the Retreat where a little entrance lodge and gateway showed that someone of taste lived there but in later life he resided at No 17, St Mary’s and died there. He was a prominent “Mason” and for some time Father of the York Lodge.

He had a son which he educated for the Church and was also musically inclined. He compiled a set of Hymns for the Great Festival and added 10 miscellaneous hymns for various occasions, set to music by William Plows, M.A. Oxon, Curate of Kentford.

A portrait of Mr Plows in his regalia was published and hangs in the Masonic Lodge.

*Probably in continuation of the business carried on by Samuel Carpenter. See pg 31.

[End of crossing through].

Pg 126b

Acaster Malbis Church.

A monument to:
Benjamin Plows of the
City of York who died March 20, 1824
aged 59 years
also Rebecca his wife
died Dec 29, 1829
aged 69 years.

This is the father and mother of William Plows, Marble Works, Foss Bridge.

March 8, 1851.

Pg 127.

Robert Clarkson.
Son of a farmer out on the Wolds who took a liking for art and came to York to prosecute his studies.
In 1879 he was living at No 38, East Mount Road. In the 1879 Exhibition at York he exhibited 4 pictures. No 14, *The Young Robber's Spoil* priced at £8-8-0 and one *Dead Game*.

[The following is crossed through]

Terry.
Son of Mr John Terry, confectioner and nephew of Sir Joseph Terry. Pupil at the York School of Art, went to study in Paris and after his return set up a studio at Sleights, nr Whitby.

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H. Waterworth.
Son of Mr Waterworth who kept the [Jolly Butcher's] Inn in Church Street. Was a pupil of Mr Monkhouse as Lithographic Artist and made sketches in sepia showing great technical skill and artistic treatment.
One in my possession of Redcar Sands.
Middle Water Lane, 1878. Dr W A Evelyn.
First Water Lane. Merchant Adventurers.
Old Ferry House, North Street Postern. Dr Evelyn.

Owing to habits of intemperance he destroyed his constitution and died at an early age, unmarried.

[End of crossing through]

Pg 128.

Ralph Stubbs.

Was born at Hull and was the son of a retired military officer. At a very early age he was brought into public notice at various towns, especially at Harrogate, as a juvenile likeness taker, or cutter of silhouettes then so popular. He obtained much cash by the sale of these likenesses, the prices of which varied from 1/- to 2/6.

At about eighteen years of age he was left an orphan and, being thrown on his own resources, he left Hull for York where he took up his abode with Mr Cordeaux, wood turner, but a man with high tastes for art and who became, afterwards, a noted pastel artist. Mr Cordeaux assisted Stubbs to get employment and turned his attention to oil painting in which he afterwards excelled. The artist’s qualities he possessed naturally were well exercised by his industrious study of Nature for he was an indefatigable sketcher. After many vicissitudes he settled at Paull, a fishing village near Hull and, having found an old wrecked craft useful to paint in, he gathered some wood and converted it into a studio and sleeping berth but soon found out that he had reckoned without his host for the Trinity House Authority, having been informed of this breach of privilege, the….

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......coastguard made him clear all the wreck away, he having asserted that it belonged to him, therefore a cart & horse had to be engaged and after much cost he cleared the old wreck away.

He also became attached to a lady at this place, whom he married and lived [with] very unhappily for both and then developed a liking for the “wee drapie”. However he painted on and did a lot of excellent work of sea coast life which gained him fame in the North.

He died in 1879 aged about 61. See lecture by Cordeaux to the York Arts Guild. Dec 1, 1884.

Gimcrack, the famous racehorse, coloured engraving, in possession of E Lycett Green, after G. Stubbs. Old York, /05. 1900. One of his pictures was sold for the small sum of 30/-, which had been sold a few years before for £6.

*While lodging at Sandsend he and his wife became such tipplers that their landlord was compelled to give them notice to quit.

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[The following is crossed through]

W. Bevan. Lithographic Artist.

Came from London, and had been a pupil at the Royal Academy, to Hull and, finding he could get litho drawings printed at York, he settled in York about…. and resided at Heworth. His work consisted in plan drawing, together with architecture work under a mutual engagement with Mr W. Monkhouse.
In 1859 had his studio at 5, New Street but lived in the house near Mill Lane on Heworth Moor. He also made perspective drawings of plans for the architects and coloured them for exhibition. In 1856 he made one for G.F. Jones for the Cambridge Asylum.

He joined partnership with Mr Storey and commenced business as Lithographic and Architects Artists in Judges’ Court, during which time they conjointly produced many artistic and excellent drawings of churches and private mansions, etc.

Storey came from Newcastle where he had been employed making drawings of Roman remains for the illustrations of the elaborate work by Dr Bruce which was placed in Mr Monkhouse’s hands to print. Both gentlemen were excellent draftsmen but Bevan excelled his partner in deftness of execution and a happy way of introducing accessory work. He, on one occasion, made a litho drawing of a gentleman’s country mansion and introduced a tree in front of the house, to which the owner of the house objected at the first, but seeing the improvement it made to the picture he turned to the artist and thanked him for the suggested tree, saying he should at once plant one in that particular spot.

Bevan & Storey dissolved partnership, Bevan going into Petergate, over Peter’s offices and Storey into Spurriergate, over Sigsworth’s Library. Bevan, afterwards, went to Scarborough, gave up lithography and died at Scarborough.

Mr Bevan’s son, who was trained for an art master, took up the profession of teacher of drawing and lived in the house in Mill Lane. He, however, became depressed in spirits owing to lack of patronage and at last took away his life.

Mr Bevan, in conjunction with Mr W Monkhouse, produced a fine series of views of the Churches of York, which was published by Mr Henry Smith of 7, Stonegate. The letter press was contributed by Archdeacon Churton.

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…..improvement it made to the picture he turned to the artist and thanked him for the suggested tree, saying he should at once plant one in that particular spot.

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Ask Edward Brown, what were the principal drawings done by Bevan. What was Storey’s principal work. He was in Coney St in 1859. Did they get all printed at Mr Monkhouse’s?

Ask Edward Brown for his best drawings. Were all the lot he showed me done by him. Get names of the notables.

John Storey, Artist Lithographer.

In 1859 had his studio at 24 Coney Street, over Sigsworth’s Reading Room. After the dissolution of his partnership with Mr Bevan he did not stay long in York but returned to Newcastle.

Sketch of St Denis Church in sepia, 1847, in possession of Geo. H. Brown.


Storey came from Newcastle and [for] Dr Bruce, antiquarian, did the plates in Roman Antiquities, printed by Mr Monkhouse. Got acquainted with Bevan. A splendid drawing by Bevan at John Taylor’s. Bevan a good figure draftsman. Storey returned to Newcastle.

Look into Catalogue for Storey exhibiting water colour pictures.

Bollans.

Eldest son of Robert Bollans, Tinner & Ironmonger, corner of Little Blake Street. Was entered as a student in the School of Art at its first foundation and although not a prize taker, yet he displayed considerable skill as a painter. By association with Henry Moore, whose brother in law he was to become, his progress in art was much facilitated. After leaving the School he lived a rather inactive life and painting was only attended to in fits and starts and, at last, lapsed altogether.
Edward Freese.
Born York and prentice to a painter. He was, afterwards, a novice monk and, leaving his Convent, came to Colchester in Essex. Here his heretical inclination discovered itself in some sentences of Scripture which he painted on the borders of cloths for which he was brought before Bishop Stokesley of London.
Master Fox says (Fox's Martyrs) he was fed on manchet made of sawdust, or at the least a great part thereof, and kept so long in prison, manacled by the wrists till the flesh had overgrown the irons and he, not able to remember his own head, became so distracted that, being brought before the Bishop, he could say nothing but “My Lord is a good man”, a sad sight to his friends and a sinful one to his foes. Fuller's Worthies, pg 540.
His brother, Valentine Freese, and his wife, both born in York, gave their lives at the stake AD.1531, probably by an order from Edward Lee, the cruel Archbishop. Fuller’s Worthies, pg 540.

Vandrammer.
Employed chiefly at Studley Park but painted in York and Scarborough. Antiquities Scraps, pg 60

Thomas Holt.
A native of York and a carpenter by trade, believed to have left York for Oxford about 1600 when Sir Thomas Bodley was beginning his new schools and remained in Oxford all his life. He died Sept 9th, 1624 and was buried in Holywell Churchyard.
He is credited with being the designer of these schools. He was employed on the woodwork of the library at Merton, of the old chapel at Exeter and of buildings at Oriel & Jesus. His work at Merton is “fair Jacobean reasonable in design and excellent in workmanship”. Renaissance England. Blomfield.
The Tower of the Old Schools has been, originally, of late decorated style and to the left side has a staircase carried up in the Hexagonal Tower which terminates in a crocketed pinnacle. The front of the main structure is the part where Thomas Holt….

Thomas Holte, Architect.
A native of York. Practised in the time of James 1st. The revival of Gothic Architecture at Oxford is really due to him. He built, in that city, the square of public schools. The groined vaulting under the eastern wing of the Bodleian Library is an example of his skill as is also the quadrangle of Merton College. The whole of Wadham College is attributed to him. He died at Oxford Sept 9, 1624 and was buried in Holywell Churchyard. See Rep. Book 7, pg 172.
Dan Harvey. Sculptor.


Here lieth Dan Harvey, by birth a Frenchman, an honourable man also a skilful sculptor. By disposition he was warm hearted and uncorrupted in friendship. See Book 12, pg 38.


(Query) They had a stoneyard near Barker Hill and on the site of the present corner shop. Mr Flintoft built the houses on the left hand side of Mill Lane in one of which his daughter resided after his death.

Pg 131a.

[The following is crossed through].

Robert Brekeling, a Text Writer (Scriptor).

Entered into a contract, in August 1346, with Sir John Forbes, one of the clergy at the Minster, by which he engaged to write a Psalter with a calendar for the use of the priest for which he was to be paid 5/6 and, in the same Psalter, a Placebo and Dirige with Hymnarium and Collectarium for the further sum of 4/3. The contract contains stipulations for the decoration of the book and specifies the size of the capital letters and the gold and colours of blue and vermillion to be used in the Illustrations for which the Scribe was to receive additional remuneration. Memoirs of the York Press, pg 2, also Fabric Rolls.

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Henry Graham., Architect.

1819. Son of Rev J Graham, died in the 24th year of his age. “His ardour to excel in his profession led him from his native land to study the exquisite remains of Greece. After studying in Rome one year he went to Naples and, catching cold there, he was taken ill and died very shortly after”. Yorkshire Gazette, May 1, 1819.


Advertised in the Yorkshire Gazette, stating that he has now commenced business on his own account and thanks the nobility, gentry & public for the support he has received as a partner with Mr Atkinson. See Book 9, pg 29. Included in Atkinson, pg 15.

[End of crossing through].

Pg 132a.

John Brown[e].

Children of William & Ann Brown, baptised in St Margaret’s.

1793, John. 1794, William. 1794, George.
1795, Jane, Anne 1796, William.
1813, Mary. 1815, June 18, Isabella.
Eleven children in all, the names repeated because the child bearing that name had died. Given by Rev A.B. Armstrong & Mrs Cattle. Dec 11, 1896.

In 1838 his address is given as at 8 Parliament St and 21, Blake St. Book 14, pg 23.

Pg 133.

[The following is crossed through].

John Brown[e].


John Brown[e].

Teacher of Drawing and Historian of York Minster, was born May 2, and baptised May 5th, 1793 and was the son of William Brown, joiner, and Isabella, his wife, who lived in the Bar house at Walmgate Bar at the time of his birth. In the exact words of the Parish Register “John Brown, son of William, son of John Brown & Isabella Robinson and of Ann, daughter of William Gill & Elizabeth Johnson, born May 2, baptised May 5, 1793.” Parish Register, St Margaret's Church.

There was a large family born of his parents, he, John, being the eldest son of eighteen children. His mother was the daughter of William Gill and had been well educated and was thereby enabled to give her son, (who at an early age showed a taste for the arts) a rudimentary knowledge of Latin, Greek and taught him to sketch. When the time arrived to send him to school he was placed under the care of Mr Pearson, who kept a school for boys without Walmgate Bar but either the Master's knowledge had been limited or the pupil advanced too rapidly in learning for he told his parents that the boy knew as much as himself. Probably at which school John Bright was educated. The school master was called Brotherton. Vide York Directory, 1823.

Having to lighten the burden of the house by reason of the increase of family he was taken into the service of Dodsworth, who lived in the city, as a page boy and, no doubt a very smart looking page boy he made and he grew to be a fine looking man, where after residing….cont on pg 134.

Photo of him in possession of the Chapter Clerk of the Cathedral. Born May 2, 1793, died 1878, aged 85.

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J. Brown[e].

In “Old York Exhibition” his portrait was exhibited, a photo, No 535, also a sketch of an old house in Walmgate which appears to be the place where he carried on his business as a house painter, date 1816. In possession of Mr Hawkswell.

In the Masonic Records Mr John Brown[e] was eulogised as being an invaluable Secretary, note this would be before his change of religion as he never mentioned Masonry afterwards to anybody. Told me by his son. [End of crossing through]

Incidental Note.

That after a little conversation on photography he averred that he could make a camera and lens complete and, some time afterwards, he not only produced a camera made out of a cigar box with a spectacle glass for lens but also showed me a picture taken by this little “Brownie”, which was almost the first of its kind.
Walmgate Bar restored 1838-40. Mr Brown had lived all his life in it and died at the age of 85, his father before him. Miss C used to take Tolls and close the outer door every night. The Prison close to it on the ground level.

Mr Clarke at the Quaker School has a drawing showing Walmgate Bar in its unrestored state, drawn by Mr Edw. Moore.

Pg 134. Cont from Pg 133.

[The following is crossed through]

…….for a short time the family removed to Elvington, a village about 6 miles from York, and thence to London, they having taken a house in the Metropolis for the season.

During the early part of it he was left in charge of the house whilst the painters were repainting the rooms for the reception of the family and, having no other work than caretaker, he spent his time watching the men go about their work, especially noting, with that keen observation (that which, afterwards, developed so useful a purpose) the process of mixing colours and laying them on the woodwork, making written notes on anything that seemed important. After fulfilling his duties as page for the season and returning to York, he informed his mother that he had made up his mind to leave the service of Mr Dodsworth and take up the business of house painter, which could, no doubt, in his mind, be a stepping stone to a higher stage in his progress through life. His was a temperament that saw no obstacle that perseverance could not overcome.

Business was commenced in a humble dwelling not far from his home, situated on the side of Walmgate which had been his grandfather’s dwelling place and who [had] *died. Th

The first obstacle that presented itself was the inability to imitate woods and marbles, an especial mark of skill in the business at that period when houses were invariably painted in tints of colour. He at once set to work to obtain this skill and, after some days and nights of brooding thought, he startled his……cont on pg 135.

*William Gill, his grandfather, died the same month as the Minster fire took place.

[End of crossing through]

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In 1470 Master Robert Spyllesby, the Master Mason of the Cathedral, had to go in search of “marblers”, workers in marble, for some work of that kind required and there was paid to him, according to an order from the Chapter, £1-17-4 per day for 28 days “for riding with a servant in search of these skilful workmen”. Browne, History of the Church of St Peter, York, pg 249.

These marble workers were chiefly found near Ashby de la Zouch, where a little colony of them carved incised slabs in place of burin plate which was more common in the North & South of England.

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……mother, in the very early morning when it was dark, by appearing in his night dress and asking her to get up and light a fire as he had had revealed to him in his dream the method of imitating woods and marbles and, strange to state, he obtained the materials suitable for the work and carried it out to a practical conclusion. As before stated this art was then new to the people, therefore his skill was soon in demand. It is not without interest to note the change that took place in house painting at this period and the curious receipts given for preparing colours. Paper hanging was an unknown thing, rooms being, for the most part, coloured in distemper of a pale
buff or grey or pink with the woodwork painted to match, or, in the better class houses where
wainscot panelling was more in fashion, plain tints of colour were adopted enriched with gilding.
Therefore the introduction of any new thing would be well received and, in all probability with the
exception of Mr Brown[e], there would not be more than one or two in the district who could grain
a door or marble a column or pilaster.
He continued in the painting business for some years and employed several men, also had two
apprentices who served him, one of them being his younger brother Henry. In his leisure time he
had studied the art of bird stuffing and became acquainted with a Mr Chapman and, of greater
import to himself, the sister of Mr Chapman who, afterwards, became his wife and was the means
of changing his religious views from that of the Church of ……[Continued on pg 136].

Pg 1.

Brown[e]’s York Minster. [The following pages are numbered 1 – 6.]

John Brown[e].
Get Parish Register Book for
Marriage etc, at St Margaret’s.
Portrait at Milburn’s
One at his sister’s
One at Chapter Clerk’s Office.

Born in Walmgate Bar, his father a cabinet maker. In Directory of 1840 is Richard Brown, 196,
Walmgate, cabinet maker.
A John Brown, painter, is given in York Directory, 1838 at 21, Blake Street. Another John Brown,
8, Parliament Street.
His sister, Mrs Cattle lives at 95, Walmgate, opposite St Margaret’s Church.
His nephew, Cattle, opposite St Denis Church.
John Brown, son of William Brown, joiner, son of John Brown by Isabella Robinson and of Ann,
daughter of William Gill by Elizabeth Johnson. Born May 2nd, baptised May 5th, 1793. Vide Parish
Register.

Wrote a pamphlet on an Enquiry as to date of St Margaret’s Porch. Ask Mr Croskell what office
he held in the Church. He was doorkeeper for some time.

Pg 2
In 1846 he was bringing out his great work that he advertises as follows on the back of the
Architectural Notes he had drawn up for the use of the members. (Copy it).

Previous to the close of the proceedings of the Architectural Institute in York which was held in
St Peter’s School, Minster Yard, the Very Rev Dean of Hereford proposed a vote of thanks to Mr
Brown, etc., etc. See account at pg xvii.

William Lawson, Catholic Bookseller, 13 Little Blake Street in 1838. Query, did Brown take his
place.

In 1838 a William Brown, engraver and copper plate printer, 31 Petergate, house 57, Stonegate.
Joseph Doughty, son of John Brown, born August 28, 1770.
He lived at 21 Blake Street, after leaving the house in Walmgate, where he brought up 2 of his sons to the Priesthood. One was Chaplain to Stourton’s, went to Harrogate and died there, buried in Harrogate Cemetery.

Pg 3.
Dec 15th, 1894.
Interview with his sister, Mrs Cattle, 95, Walmgate.

Mr John Brown[e], the Historian, was the son of Mr Brown, joiner and cabinet maker, who lived in the Bar House above Walmgate. They had 18 children, John being the eldest. His mother was a Miss Gill, daughter of William Gill and was highly educated at a boarding school. Her husband, the joiner, fell in love with her and induced her to elope with him.

She educated her son in the languages Latin & Greek and in sketching. He, afterwards, was sent to school outside Walmgate Bar kept by Mr Pearson but the schoolmaster saw the boy knew more than he did.

He was then taken as page boy by Mr Dodsworth who removed to Elvington and thence to London where he kept a house during the season and took their young page boy with him and, during the time he was in London, he was left in charge of the house whilst the painters were repainting the interior and took keen observation of their work, making notes as to how colours were mixed, etc.

When he returned to York he informed his mother that he had made up his mind to be a painter and made a commencement in the business but the art of marbling and graining he was unacquainted with but set to work to search it out.

Pg 4
One night in early morn, when it was dark, he startled his mother by appearing in his night dress and telling her that he had dreamed all about marbling and graining and could now do it as he saw it all in his mind and must have a fire lit at once to prepare his materials and, strange to state, he carried out to a practical conclusion the dream of the night and, afterwards, was in great demand for that kind of work, which was then a novelty.

He continued in the painting business at his grandfather’s house in Walmgate and had several men under him, also two apprentices one of whom was his younger brother, Henry.

About this period he had become acquainted with a Henry Chapman and also with his sister who, afterwards, became his wife and, to this Henry Chapman, he imparted a lot of knowledge respecting bird stuffing (his mind being of that liberal character for absorption that no subject was unwelcome) and ultimately lent him money to commence the business, opening a shop in Petergate or Blake Street.....

Pg 5
…..next to Bollans, the tinner, where he so far succeeded as to remove into St Helen’s Square. *York Directory* gives Henry Chapman, Animal Preserver, 55, Coney Street.

The Chapmans were Roman Catholic and, when the love affair had sufficiently matured for him to marry, the two were married in St Margaret’s Church and, afterwards, again married in St Wilfrid’s. The union caused a breach between John and his parents and they ceased to notice him. As he had not set up a house he took lodgings in two rooms in the house now the King William Inn and stayed in them until after his first child was born. His grandmother induced him to live with them in their house nearly opposite to the lodgings and after the death of his grandfather, which happened the day of the fire of York Minster, he set up business as a painter.

He had several children. His eldest he educated for a painter who was bound apprentice to him. Two he educated for Priests, one of them (George) he sent to the Seminary in Rome for about 7
years and was, afterwards, appointed private Chaplain to the Stourton family and, afterwards at the Harrogate Mission where he lived until…. when he died very suddenly……

Pg 6
…..and is buried in the cemetery of that town.

After carrying on his business for some years in Walmgate, the study of antiquities, which had always been his chief delight, led him to make a close and critical examination of the Norman Doorway in St Margaret's Church, together with careful drawings of the sculpture. The outcome of this was the refutation of a statement made by [Professor Willis? – see below].

Pg 135a

Master of the Guild.

A Guild was formed, of a similar character to the Corpus Christi, which was for the special object of greater adoration of the Host and at all times when High Mass was celebrated the members were present. Mr J Browne was Master or head of this Guild and wore a black gown with a broad red scarf dependent from his shoulders to which was attached a large medal. The Guild did not last long in existence for when the New Church was built there were not sufficient members to continue it.

Mr Browne designed some windows for the Catholic Chapel at Brough Hall, nr Catterick, the seat of Sir William Lawson, Bart. These designs were abridged from the examples of the Five Sisters at York.

York Minster Restoration.

Sir. – As I am the only survivor of the Nave Restoration Committee, of which I had the honour to be chairman, I beg permission to correct a slight mistake in your memoir of the late Mr Browne, a man to whose services York Minster owes very much. It is quite correct that Mr Browne, at great bodily inconvenience & at some hazard, made most faithful copies of the carved Bosses of the Nave, and that when the calamitous fire took place a few years after, he liberally placed his drawings, without demanding any remuneration, at the disposal of the committee; but it is a mistake to say that any objection was made to their acceptance or a proposal to leave the designs for the new Bosses to the taste or caprice “of the carver employed”*. He was a Yorkshire artificer, & a very skilful and diligent workman, but I am sure from my recollection of him, he would never have entertained so exalted an estimation of his abilities as to think he could originate designs worthy of competition with the ancient models. No such proposal would have been made by Sir R Smirke, simply because he was not the architect charged with the Nave Restoration, though he had been of that of the Choir. The only discussion that I can remember in the committee in regard to the Bosses was a proposition of my own, that a certain amount of gilding and colour should be used to throw out the designs, to which I did not obtain the concession of my colleagues though I am still of this opinion that it would have been an improvement, though not strictly a restoration. It would have given a warmer tone to the somewhat cold aspect of the Nave roof, & have rendered the beautiful design visible from below. I fancy few of the many strangers who visit our glorious Minster & look up at the ceiling are aware that the Bosses contain any design at all.

I knew Mr Browne well through a long course of years and had a great esteem for him. He had devoted himself with perseverance and zeal to all that concerned the Minster, so long as his declining powers of mind & body permitted.

Some of his conclusions were disputed, but as a draftsman for faithfulness and accuracy he was beyond praise, as the beautiful drawing to his works testify. I am afraid that the sale of that work scarcely repaid his labours of so many years. I believe also the evening of his useful life was
much clouded by serious pecuniary losses. I do not know what family he has left, but I am glad to learn from your memoir that his drawings and descriptions of the stained glass windows, about his preparation of which I know a good deal, are still forthcoming. I think it would be well that they were published by subscription for the benefit of his family. Yours, Stephen Creyke. Bolton Percy.
*See Death of John Browne below.

Pg 135b

Mr Browne, an ingenious artist of York, who had long made the Minster his study and by his minute knowledge of its architecture had materially assisted Mr Wellbeloved in the Screen controversy, projected a work in which the various stages of architecture should be illustrated by drawings and its history elucidated by original documents.

Being more practised in the use of the pencil than the pen he relied very much on Mr W. for assistance in the literary portion of his labours. The MS was submitted to his revision and some parts written by him. His graceful and flowing style cannot fail to be recognised, for example, in the introduction to the chapter on the symbolist character of ornamental foliage. Vide Memoir of Rev C Wellbeloved, pg 177.

Pg 135c

Mr Browne was at the Minster one day when he was accosted by a gentleman bidding him “Good Morning, Mr Browne”, to which he replied, in a usual abrupt style of speaking, “I have not the pleasure of knowing to who I speak”, when the visitor announced himself as Lord Herries. “Well”, replied Mr Browne, “all that I can say, my Lord, is that you have altered very much since you were my pupil”. His Lordship then requested that Mr Browne should show him over the Cathedral, which caused Mr Browne to again reply abruptly that he did not show people over the Minster and had no privilege to do so, wherefore Lord Herries said he had got permission from the Dean (Duncombe), so Mr Browne answered that he was at his Lordship’s service at any time and would always be free at the Cathedral. Lord Herries told him there would be a party – including Sir George Strickland, Mrs Barnes of Gilling and others, and a day or two afterwards they arrived and Mr Browne went for the keys, returning with them and a lighted lantern. He took them up by the South Bell Tower and across the gallery by the Big Peter Tower and thence down the steps to the Nave but, in descending, although he had….

Pg 135d

….. cautioned them about the dilapidated state of the stairs, Mrs Barnes slipped and came down on to Mr Browne, knocking him over and putting the light out, therefore the party had to grope their way down to the floor of the Cathedral, and this was [the end of] Mr Browne showing them over the Cathedral, for he would not go any further and treated the affair as a joke, which did also Lord Herries. Told me by Smith, Sacristan, St Wilfrid’s.

Pg 135e

Mr Browne’s son lives at No 4, Union Terrace in Clarence Street.

The Charnocks, Ripon Minster, were cousins of Mr Browne the grandfather at the Bar. On one occasion they drove up in a carriage and gave the children a spade guinea each and the parents £5 each.

Mrs Browne’s mother was a Miss Gill, who lived through Walmgate Bar. His grandmother was a Robinson.
July, 1846
Professor Willis read a Paper before the Architectural Society on the History of York Minster which Mr Browne rebutted at considerable length after he had finished, adding the evidence of the building itself to support his argument as to the dates of its various erections. Vide *Builder*, Vol 4, pg 362.
Browne’s *History of York Cathedral. [History of the Church of St Peter, York]*.

He was born in Walmgate, his father a painter. In the Catholic Chapel at Brough Hall, nr Catterick, the seat of Sir William Lawson, Bart, the windows are like the 5 Sisters, executed in glass from drawings by Mr Browne.

In the *York Directory* for 1828 he is residing at 21 Blake Street.
In the *York Directory* for 1823 he is residing in Walmgate and is entitled a landscape painter.

Initiated as a Member of the York Lodge, Nov 7, 1825 at the age of 32.
Elected
JD  Dec 4, 1826
JW  Dec 22, 1828
SW  Dec 7, 1829
WM  Dec 20, 1830
Secretary  Dec 1838, 1839, 1840, 1841.
Told by Jos. Todd.

Note his Mastership at the Institute. He edited & published the *Fabric Rolls* of York Minster.

Two Views of the interior of the Minster Choir after the fire and drawings by him.

Also a sketch of the Festival.

Death of Mr John Browne.

One of the well-known and esteemed fellow citizens, Mr J Browne, bookseller and stationer, Blake Street, died on Tuesday last at the ripe old age of 85. The mournful event did not cause surprise inasmuch as the deceased had been upwards of twelve months in a feeble state of health and only just able to walk daily from the house to the Cathedral where he sold a publication, compiled by himself, comprising a history of the Minster, a very useful little book to visitors. The long life of Mr Browne had been one of continued industry, either as a teacher of drawing or the study of Archaeology in which branch of learning he took great interest and, from time to time, gave the results of his labours to the public and was deemed, by visiting archaeologists, a reliable authority on the question of the date of archaeological remains. But he was best known as the historian of York Cathedral, a work which cost him upwards of thirty years labour in searching and studying the records of the Church. His peculiar temperament particularly fitted him for the excessively tedious work. He was born in Walmgate where his early life was spent as a house painter but having a taste for drawing he early relinquished this branch of painting and took to painting flowers in which he soon excelled and became a teacher of that art of pencil drawing and perspective. Whilst studying drawing his archaeological inclinations were just ripening into usefulness and the vicinity of St Margaret’s Church with its unique Saxon porch gave him early opportunity for this study. Questions arising as to the age of this porch, Mr B. set himself to study it and to compare notes he visited and took drawings of similar remains in various parts of the County and, ultimately, published a small pamphlet in which he determined the age of the porch and described its peculiar features with the symbolic meanings of its carvings both of which had hitherto been unexplained. This was, we believe, his first literary effort and it was so well received that he published a large plate of the porch which he etched in copper with his own hand in a good style. Some minor publications were the result of his leisure hours but the next, of most note, was a pamphlet on the question of removing the organ screen to the 1st bay of the Choir.

The third labour of his life was a History of the Cathedral, a work for which he commenced collecting materials as early as 1827 and over which he spent 30 years. To obtain material he obtained leave of the Dean & Chapter to have free access to the records and spent weeks and months searching the musty old deeds and, at other times, he was occupied in making drawings of the various parts, tracing out the foundations of the successive churches.
The calamitous fire which took place Feb. 1829 was turned by him into the gaining of information respecting the fabric. He spent every available moment at his disposal and it was at that time some of the most important discoveries were made in the crypt relative to the excavations of the foundations of the Saxon & Norman edifices. He also took advantage of the scaffolding erected to clean the ceiling of the Nave from the smoke deposit of [?] [?] fire to draw the singular carved bosses and ornaments, the chief of which illustrates the life of our Lord. To accomplish this he had to lie on his back for hours together on a couple of planks laid from one pole to another at a height of some 90 ft from the ground. When the next important fire occurred in 1840, by which the Nave roof was destroyed, he at once volunteered to furnish the Restoration Committee with full-scale drawings of the bosses so that they might be restored. The offer was accepted but not without opposition on the part of the Architect engaged, who said he would rather leave such things to the taste or caprice of the carver.

Fortunately his counsel did not prevail and a complete restoration was made from Mr B’s drawings. From 1827 to 1838 he was engaged in preparing the great work which he called The History of the Church of St Peter, York and the plates for its embellishment were all etched by himself and his eldest son. He was assisted in the translation of many of the records and in the compilation of the work by the Rev Charles Wellbeloved and the late Dr Goldie of York. The work was published in parts and amongst the subscribers…..

Mr Browne was the author of several other works of a kindred nature but he was unable to publish them owing to his not being able to meet the cost. Amongst these works may be named the heraldry of York Minster and the stained glass of the fabric, both of which would be highly interesting if published and, probably, command an extensive sale.

A few weeks ago he met with a [?] fall whilst in his house and this caused such a shock that, enfeebled by old age, he was obliged to take to his bed from which he never arose and died on the day above stated. Mr B, in his youth, was a member of the Church of England but, on his marriage to a Roman Catholic, he embraced that religion. Many years ago he was a prominent Free Mason, the history of which was one of his favourite studies and his knowledge of it stood him in good stead in reading “Masons’ Marks” on the stones of ancient buildings. He was the W[orshipful] Master, York Lodge 236 in 1830. The funeral took place at the Cemetery.

Death of J L Foster, Dec. 6, 1883.

In the Exhibition of York Pictures (1905) were two by John Browne: Layerthorpe Bridge & Postern Castle Mills & St George’s House in possession of Ridsdale Tate.

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……his Father’s to that of the Roman Communion into which Church he was made a member shortly after his marriage with Miss Chapman, the marriage taking place first in St Margaret’s Church, where he had worshipped from boyhood, and then in the Church of St Wilfred’s, which union caused a breach to be made in the family relations, he being then estranged from his Father’s house, although when any advice was needed he invariably wrote to consult his Mother on the subject. As he had entered into the Holy estate somewhat impetuously he had not made a home, in the sense of furnishing a house, but took lodgings at the King William, Walmgate which he then let off to private lodgers, occupying two of the upper front rooms there. His Mother taking a strong objection to such a place of residence, he removed into the house lately occupied by his grandfather where he carried on his business.

In 1823 the York Directory styled him a landscape painter and living in Walmgate but a few years after this he removed into Blake Street, No 21, nearly opposite the Half Moon Inn, where he continued the business of house painter for some time. He had, in the meantime, imparted all his
knowledge of Taxidermy to his brother in law, Mr Chapman, and was mainly the means of setting up in this business in a shop in Petergate* but his chief object of study was begging to take deep hold of his mind and the first example of his rapidly growing archaeological taste is the publication of a view of St Margaret's porch with a learned paper on the…….

*He removed from Petergate to St Helen’s Square.

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…..carvings to be seen round the arch under the title of:

An attempt to ascertain the true age of the Porch of St Margaret’s Church, York with some remarks on the Inquiry into the same subject of John McGregor, Esq being the substance of a much enlarged essay addressed to the late Richard Drake, Esq, curator of Antiquities to the Yorkshire Philosophical Society by John Browne, Artist
Printed for and sold by the author, 1827.

The principal part was written in 1825 but he made the drawings as early as 1817, i.e. at 24 years of age and read a paper thereon on July 10, 1826 to a general meeting of the York Philosophical Society. (See extract from the book in Pocket Book, 1894, pg 187).

In the year 1825 he joined the York Union Lodge of Freemasons being initiated a member on Nov 7th that year and soon gave his earnest attention to the mysteries of the craft, making himself, in due time, learned in the higher branches of Masonic lore and archaeology, the study falling in with his natural inclination for research.

He was elected J.D. 4 Dec 1826.
J.W 22 Dec 1828
S.W 7 Dec 1829
Worshipful Master 20 Dec 1830
again, ditto 5 Dec 1836
and was Secretary of the Lodge in 1838, 1839, 1840, 1841. Information obtained from Jos. Todd, Esq.

In 1834 he made drawings of the key block and bosses of the Nave from very insecure scaffolds and at great personal risk, by which he was enabled to assist in the restoration of the vault. Browne History [of the Church of St Peter, York], pg 323.

Pg 138a. [No pg 138]

[The following is crossed through]

Henry Smith, Engraver & Picture Dealer.
Born April 6, 1812, died Nov 22, 1883. Lived at 22 St Mary’s.

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Miss A Turner.

In 1900 she exhibited, in the Society of Lady Artists, 2 views of Glencoe & Boats at Chioggia, Venice. Good specimen of the colourist’s art without laying claim to any high order of merit.
Mr Thos. Deighton had a bookseller business in Pavement. *York Directory.*

Miss Perkins.

In 1890 exhibited in the Society of Lady Artists at the Egyptian Hall, London, 3 sketches of Devonshire scenery.

Miss Mabel Leaf.

Daughter of Mr Leaf, for many years manager of the York Gas Company and who himself possessed a taste for fine art and became a member of the York Arts Guild.

His daughter inherited his talent and turned her ability to practical account by making very careful drawings of the stained glass in All Saints Church, North St for illustrating the work on the Church by Rev P Shaw.

Pg 140. [Pg out of order]

[The following is crossed through]

Mr J Ridsdale Tate. [Father of Edwin]

Son of a bookbinder who lived in College Yard and was an enthusiastic antiquarian. His son, Edwin, was placed in the office of Gould & Fisher, Architects, and worked with great perseverance at his profession. In the year…..he, in conjunction with Mr Benson, Architect, brought out a volume entitled *Picturesque York*, Tate's work being, principally, the illustrations. He was also a pupil at the School of Art.

In 1884 he made a drawing of the interior of St Crux Church for which he obtained the silver medal of South Kensington. In the year…..he obtained the prize of 20 guineas for a sketch of the most picturesque architectural view in England. In the year……he obtained employment under Mr [Ferguson – see *York Artists*], Architect of Carlisle, whose work was chiefly of a kind that York had a partiality for, being restoration of old castles etc.

In 1904 his wife died very suddenly and London……

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…..ceased to have any attraction for him. His thoughts turned to his old and revered native place, therefore he packed up and returned there, taking up his abode in Clifton Dale and soon found an opportunity for exercising his passion for antiquities in the formation of an exhibition of views and people of Old York, a scheme originated by Dr Evelyn and Mr George Benson, where he afforded valuable assistance.

Ruins of St Crux Church. Photo 1886.

Sketch of Old St Lawrence Church in 1886.
1908. Mr R Tate has shown great activity in the city now that he resides here. The restoration of the Tower of St Mary’s, Bishophill is carried out under his eye. Also he has made drawings for the work in All Saints Church, North St, got up by the Rector, Rev P Shaw. He has also been making drawings of the details in Selby Abbey and, on Nov 18th, exhibited a full sized drawing of the Abbey, a powerful pen & ink work. This was exhibited in the Herald office window by the side of the pen drawing for the new South Transept of Selby Abbey by J Oldred Scott. It was a very refined drawing and made Mr Tate’s look rather rough but both had their qualities. At the Adult School Exhibition, Nov 17th, Mr Tate exhibited several pen & ink drawing, all of which are very artistically rendered, especially a lead pencil drawing of the Guildhall.
RECONSTRUCTION OF INTERIOR OF ST. MARY'S ABBEY, YORK.

(BY MR. R. BIDSDALE TATE)

This view shows the probable appearance of the north-west angle of the nave of St. Mary's Abbey before demolition. Portions of the outer walls of the west end and north aisle are remaining. The inner part of the west doorway and great west window shown in the sketch on the left, on the right of the picture is the north doorway into St. Olave's Churchyard, through which may now be seen the tomb of William agility, B.D., The period of architecture is 1250-1257. It may be recalled that Mr. R. Bidsdale Tate in his paper at the Museum a week or two ago said that during the greater part of his life he had indulged in day dreams as to the appearance of the Abbey in its full splendour, and had made many attempts at the reconstruction of its parts.

The above sketch is, however, no mere dream. Some parts of the original are still ‘in situ’ and stones found in the ground and in the neighbourhood give the clue to much of the reconstruction. As a single stone may contain a molder and addition to clarify a sketch, so a single stone may enable an architect to reconstruct a building.

DRAWINGS OF SELBY ABBEY.

There are explicated in the windows of the "Victorian Hall," Conduit street, York, two notable pictures of Selby Abbey as it will appear when completely restored. One is a fine architectural perspective by the architect Mr. Oldred Booth, showing the restoration of the tower, and also the south transept as it will be when it is completed, at an estimated cost of £8,000. The other picture is a remarkably effective pen and ink drawing by Mr. R. Bidsdale Tate, showing the whole Abbey as it will be when completed. The picture was executed by Mr. Tate in an exceedingly short time for exhibition at Lady Londesborough's sale and sale at St. Dunstan's Lodge, London, on behalf of the Restoration Fund. Amongst the many distinguished people who now and admired the sketch was his Majesty the King, who looked at it carefully and said it was a remarkably fine drawing. It is a vigorous and effective piece of black and white work, and conveys a capital idea of the grouping and noble architectural proportions of the old Abbey which, when the restoration is finished, will present a more imposing and dignified appearance than it has done for nearly two hundred years.
Ridsdale Tate.

1909. Since his return to York he has worked at antiquarian work, especially the illustrations of All Saints Church, North St and in 1907-8 he undertook the restoration of the Tower of St Mary’s Church, Bishophill Jun., and, when the Pageant was fairly launched, he has taken a most active part in making drawings for the shields & armour.

Pg 140a

Archbishop’s Palace.
On the left of the Vestibule is the Drawing Room, in it is a large painting of King George [3rd] with Lord Harcourt and a yeoman of the guard in waiting, the former holding the Cap of Maintenance, by West. Also elegant portraits of the late and present Marquis of Stafford, the father and brother of Lady Vernon.
In the Dining Room over the chimney piece is a likeness of George 1st by Sir Joshua Reynolds and on the walls several portraits of Archbishops. A full length of Archbishop Lamplugh by William Owen, RA. Hargrove’s History of York [pg 519, 521].
Archbishops Grindall & Sandys.
Dr William Markham by Sir Joshua, Allen’s History, pg 498.
Archbishops Matthew Hutton, John Dolben, and Frewen, who restored the Hall.
In 1764 Sir Joshua Reynolds painted the Archbishop of York (Drummond).
Archbishop Sir William Dawes by Kneller.
In 1778 a half length portrait of the Archbishop of York (Markham) was exhibited at the Royal Academy. See Lives of the Painters, pg 64. 
When Sir Joshua was buried the Archbishop attended his funeral, which points to him being the artist.
Vernon Harcourt is [by] Owen.
Archbishop Mountain.
   " Lamplugh, by Kneller.
   " Sharp.
   " Blackburne.
   " John Gilbert, by Hudson. (Hargrove).
   " Herring, by Hogarth.

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Archbishop’s Palace.
Pictures.

Portait of George 1st, painted by Benjamin West. [This was George 3rd. In John Ingamells Catalogue of Portraits at Bishopthorpe Palace, he gives George 1st as studio of Kneller].
Dr William Markham, painted by Sir Joshua Reynolds.

Archbishop Hutton.
Among the papers of Archbishop Drummond is the following letter from the widow of Archbishop Hutton about this picture.
My Lord.

I was yesterday honoured with your Grace’s letter. The Archbishop’s picture which is at Bishops was drawn by Wilson (not Reynolds) and never was a good one! But, if your Grace pleases to order it to be sent to me I will send it to Wilson and desire him to renew it in the best manner he can, but I question much whether he can ever make it a tolerable picture. If your Grace does not approve of it when it is done I shall be very ready to replace it with the best copy I can have taken from either of the pictures which were drawn by Hudson, one of which I have here, the other is at Lambeth.

(Complimentary remarks follow). M. Hutton, Duke Street, Jan 13th, 1763.


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Thomas Musgrove, on a grey brown background. Fred. R. Sage, Pinxit.
Cardinal Wolsey, supposed to be by Holbein.
Cardinal Kemp, copied by Mr Kemp from a picture in the possession of the Duke of Sutherland.
Archbishop Sandys and his wife, the only picture where an Archbishop’s wife appears.
Thomas Langley, has for a background a view of York seen past a large pillar, painted by Richmond.
Thompson, by Ouless, a fine portrait. He was also painted by Frank Holl but owing to the picture being criticized by some of the subscribers he sent the cheque back and put the picture in a spare room. After Frank Holl’s death it was sold and, ultimately, was purchased by the Archbishop’s son for £50.
Archbishop McLaggan, by a pupil of Herkomer, painted from the original by Herkomer and a very fine portrait. Another by Professor Richmond, rather peculiar in the expression but a portrait that will bear looking at more than once. Another a chalk drawing by Wills.
Sir William Dawes, well painted but he must have been a cavalier of an Archbishop.
Thomas Herring, supposed artist Hogarth.
realistic poetry. Strangely enough, the frill is chiselled in the Dutch manner, but touch suggests Spanish handling. Little or restoration marks a remarkable effort. Carvedly defined scroll and pen and the assuming but have a nameless charm, familiar in the period. Frankly, a master portrait.

Of the portraits of Accepted Frowen and successor, Archbishop Sterne, little is known to authorship or school. Both are portraits and conventional works. That of Frowen is a sweeping three-quarter length, a shows him with a book. He is musing, and as mused on the principles of portrait adopted by the people of Hogarth; and it probably by one of the travelling artists, we came from Holland during the latter part of the 18th century.

A splendid painting by Hudson of Job Gilbert, who became Archbishop of York in 1777, is a notable example of illuminating portrait whilst that of Archbishop Lamplough may characterised as Sir Godfrey Kneller at his best. This large work has none of the artificialities of Kneller's usual work; none of the unnatural colouring, and none of the weakness of draughtsmanship and design which characterised some of his portraits. Try a fine portrait, Lawrence must have had memory of it before him in painting a famous portrait of Kemble, now in the National Gallery, for there are some striking similarities.

The portrait is employed in the same genial manner; there is the same breadth and spirit outline, and the same penetration. Sickly many of Kneller's flattering portraits are, would wish to judge him only on the merits of a fine study of Lamplough, for there is beauty at a strange, indescribable nobility in the regular delicate face that is truthful and faithful art's first law, whilst the background, with its shadows, is an harmonious contrast to the clear well-defined head lights that throw an expanse of sublimity upon the face.

Delicate, charming, and glowing is the portrait of Archbishop John Sharp, with curling hair having much grace and tenderness, painting.
Art and religion are bound together in a most
romantic and delightful manner in the history of
this country before the 17th century. It was
not unusual for things for a grantee,
and even a bishop to have his return
of paintings in the Roman and Italian
collections of the Church in the era of the
world's greatness, which terminated at the end
of the 16th century. The ruthless vandalisms of
Cranwell resulted in the destruction or
interment of many of the most wonderful and
historical paintings, but some still remain, and
these are all the more treasured because of their
inestimable value. However interested one may be
in either statesman, poet, or preacher, it is always
a source of interest to have before one a
portrait of the man as he was. The imaginative
works of artists, the prose sketches of
Ligonier, and the skilfully woven character
studies of novelists are in themselves
unfailing for, after all, the face may be regarded
as the mirror of character.

It is, therefore, desirable, because of that
wist of us all, in whom we have an
interest-to keep before us the eternal eternal
portraits of men. At least, so believe the
philosophers of the Renaissance, who
unveiled the works of the skilful portrait painters.
We cannot take Shelley from Hogg's memoirs; and
therefore is there no portrait of him there is no
mystic infatuation about all our imaginings
of Gilbert White, which would be the
occasion dispelled if we were able to place before ourselves
some painting, even a faded
miniature, which would teach us more of the man
than all the biographies, all the elegies of
contemporaries, and all the critical essays of
those who have come after him.

At the Archbishop of York's Palace,
Bishopthorpe, there is a series of
portraits which have intense fascination, not
only for the student of ecclesiastical history,
but for all who take an interest in the
traditions and personalities of the great office
which his Grace now occupies. Some of
these pictures have their place not only in the history of
the church, but in the wider and
deeper influences of the State and national
affairs. Some of them are clothed with
a mantle of romance or with a robe of
tragedy, while others are pathetic and a measure of
indescribable sadness in the contemplation of
the lives of many of those who are not only
immortalised by their religious character by
their sphere of work, but in the
delicate shading, the closest outline and
the remarkable insight with which the
painter catches in making the pictures to
which they are faithful for all time. We know
that charming story of Sir Joshua Reynolds
who, when painting his immortal portraits, so
full of richness, noble harmony, and chaste
beauty, of Lady Cockburn, said, in
haughtily signing his name on her garment,
"I shall go down to posterity on the basis of your
ladiness's gown." And similar remarks might
have been made by the painter of some of those
immortal portraits at Bishopthorpe, although
the authorship of some of them is unknown.
We reproduce on this page a photograph of
a remarkable painting, by whom is not
known; and there are others in the collection
at the Palace beneath which non-committal
words, "Artist unknown", have to be read,
but, on the other hand, there are portraits
which, as the professional connoisseur may,
are "signed all over", even if the characteristic
signature of the artist is missing. Such an-one
is the portrait of Archbishop Markham, a
picture which we also reproduce. There was an
amusing anecdote told by Archbishop Markham
in regard to this picture. Dining one night at
the same table as Sir Joshua, who, by the way,
very properly presented the critic with his
portrait, the artist was heard to remark,
"I saw, the unhappy man who
marked you wish to know," and when he departed
from the dinner that night, he took with
him the criticised picture, spent much time
and artistic care upon rendering it into something
of more composite character, more beautiful,
more characteristic of his own immutably
power, leaving it as it can be seen in the glory of its
mature beauty in the State
Room at Bishopthorpe Palace.

SOME OF THE PICTURES.

The portrait of Thomas Wylfr, dated 1514,
is painted on panel, and shows the first
Archbishop of York, of whom a portrait exists, in
an attitude of austere contemplation. There is
much deep colouring and character in the setting,
and a red richness in the background that
gives strength to the general effect. Panel
paintings are frequently difficult to identify,
for stretched canvas permits more characteristic
than the former surface. The Early Flemish School used panels composed of several boards, which were so skilfully put together
that it is impossible to discover the seams in
the surface. The ground on which the picture
worked was composed of primed and thinly
powdered pipe clay mixed with chalk, which
was formed into a substance with boiled
painting on the skins of fish, whilst the redness of
the pipe clay rendered the shadows opaque.

We give a reproduction of the portrait
of Archbishop Edward Grindall, who restored
York in 1570 from London. After a short term
there he became Archbishop of Canterbury. The portrait is not contemporary; it is dated
1629, and is probably a copy of a period picture. It shows much skill in design, and is
reminiscent of early Venetian work.

Although it is unlikely that a Flemish or Dutch
master painted the small panel portraits of
John Sandys, the Archbishop, and his second
wife, it is more than possible that the panel
is the work of an English painter, using the
canvas of those Schools; perhaps a student of
one of the first exponents of shade designs.
There is life and power in the man, accentuated
by the richness of the black robes, and the
little work is almost Dutch in the exquisite
detail of the fell. The beard is delightfully
painted, and there is character and a touch of
humanity in the face of the Archbishop's second
wife. She had apparently a complexion fairer
than the lap of Venus Julia Aurea, and the
cheeks are outlined with that delicacy that
one finds it a Chelsea child. A print of the
Archbishop Scopes is in the dining room of the
Palace, where, centuries before, he had been
condemned to death. An oil portrait of the
Archbishop is not known. Almost all the
archbishops who have held office in York after
1533 were painted by the fashionable portrait
painters of the day, and that of Matthew Hatton,
(1594) cannot have been a flattering picture.
The artist frankly makes his cunning pigments
render a character white and puffy. There is
great skill in the drawing and tone of the sitter's
hands—frequently very badly done by the
greatest masters, of whom Reynolds may be
quoted as an example. This work by an
unknown master is splendidly preserved, and is
atmospheric and pregnant with thought, whilst
that of the famous Tobias Matthew, who
became Archbishop in 1608, and held the office
until his death in 1638, is a very remarkable
portrait. It is painted with all the vigor and
richness of a Rembrandt. The prince stands before a glowing red background,
with scarlet decorations; he is reading an
illuminated manuscript, and his now hours
humorous smile that is so real and it is
sketched with grace and knowledge. It is
unfortunate that the painter is again unknown.
The recurrent unknown artist, so often the
unacknowledged author of masterpieces
responsible for the best portraits of John
Williams, Archbishop of York from 1643 and
1680. It is probably the work of a Spanish painter, with remarkable
realistic poetry. Strangely enough, the full
frill is clipped in the Dutch manner, but the
beauty suggests Spanish handling. Little or no
restoration was it: a remarkable effort.
The courtesan's dress, the plan and pen and the un-
assuming hat have a nameless charm, not
familiar in the period. Frankly, a masterly
portrait.

Of the portraits of Accepted Fowen and his
successor, Archbishop Sterne, little is known as
to authorship or school. Both are portrait
and conventional works. That of Fowen
is a sweeping three-quarter length, and
shows him with a book. It is sparsely
moulded out with the principles of portraiture
adopted by the pupils of Hogarth, and it is
probably by one of the travelling artists; who
came from Holland during the latter part of
the 17th century.

A splendid portrait by Hubert of John
Gilbert, who became Archbishop of York in 1677,
is a notable example of illuminating portraiture,
whilst that of Archbishop LAMPLUGH may be
characterised by Sir Godfrey Kneller at his
best. This large work has none of the
artifices of Kneller's usual work; none of the
unnatural colouring, and none of the weak-
ness of draughtsmanship and design which char-
terises some of his portraits. Truly a fine portrait, Lawrence must have had
in memory sketch of it before in painting his
famous portrait of Kemble, now in the National
Gallery, for there are some striking similarities.
The paint is employed in the same generous
manner; there is the same breadth and spirit of
outline, and the same penetration. S thickly
as many of Kneller's flattering portraits are, one
would wish to judge him only on the merits of his
fine study of LAMPLUGH, for there is beauty and a
strange, indescribable nobility in the regular
delicate face that is truthful and faithful to
art's first law, whilst the background, with drapery
shadows, is an harmonious contrast to the clear,y
well-defined head lights that throw an expres-
sion of solemnity upon the face.

Delicate, charming, and glowing is the por-
trait of Archbishop John Sharp's, the study of
curly hair having much grace and tenacious
painting.

In 1745 William Hogarth had a cheery sitter in
Archbishop Herring, the seventy-eighth
Archbishop of York. Herring was a typical
Hogarth subject, and there is fame even in that.
Robust, hearty, and full of vigour, Hogarth's
portrait is characteristic of his later period.
The rough caricature which his humour caused
him to introduce between the paint and varnish in various of his portraits is happily absent, and he had
obviously sufficient interest in his work to finish it.
Altogether this portrait is delightful, and it
is pleasant to note that the pigment has not
broken and crooked, as it does in so many of his
finer pictures. The painting and modelling in
Hogarth's work; yet, although some doubt is
drawn upon the authenticity of the work, it is
hardly to be disputed that Hogarth is the
master. There is no originality or power in
the unidentifiable representation of Lancelot
Blackburne, in the style of Sir Peter Lely,
but that of Archbishop William Markham,
by Sir Joshua Reynolds shows at once the
master hand. Here Reynolds gets away from
his sentimental decorative flattery and
paints what is really a portrait. In
flowing white gown with the black drapery
there is definite movement and grace in the
standing figure. Power, learning, nose ob-
ervation, delicately suggested, yet living, are
given to the chaste moulded features beneath
the graceful powdered wig. The charac-
teristic shadows and tricks of lighting in which
Reynolds excelled are in this magnificent por-
trait.

Archbishop Edward Vernon Harcourt,
painted by Wm. Owen, and re-touched by
Jackson, is a good, easy portrait which reveals
the artist in a mood unfamiliar to those who
are only acquainted with his "angry" studies of
amusing children and thin-legged little boys.
One does not know a better Owen portrait than
this, whilst there are several other interesting
examples of the old masters and their pupils.
Thus we approach the modern era, and any
person of taste will be glad to see
George Richmond's exquisite "Archbishop
Lonely." It is Benjamin West slightly
modernised: it, without being illuminated,
sheds radiance and mellow sunlight, and has
the deeper maturity of placid reflection and

If the kindly face is painted with understanding and sympathy,
regarded, it may have faults of modelling, the
faint landscape is, perhaps, a little sketchy, but the dominating figure is
painted. It is interesting to note the charming features, the alteration in fashion of hair and
adornment. There is a curious content between this work and that of Reynolds in his
study of Archbishop Markham.

The portrait of Archbishop William Thomas
was painted by William Duesbury, R.A, it
was a present from his grateful diocese in 1806, and
cost 700 guineas, but the subject was absent.
To Mrs. Thomson, it shows the Archbishop in a
thoughtful attitude and is most finely
drawn, powerful, natural, and exquisitely
plastic. The paint is laid on the canvas with
delicacy and accuracy. The modelling and the
eyes are distinctive and pleasing; the shape of
the reposing face gentle and exquisitely,
while the flesh tints and general colouring are
handled with breadth and firmness. In
Archbishop Thomson Oorah painted the
portrait of his life-work. It is a thing in
itself.

Much the same description applies to
a replica of the portrait of Archbishop
clergyman by Sir H. Herkomer. It is
imph of modern painting, rich in color
feet in temperament, and graceful in form.

The background, reminiscent of Russia with
its fine depth, throws the figure into
lustful relief and the shading is kindly

In the State apartments and great
rooms of Bishopsthorpe Palace are
several beautiful portraits in the Loyd family:
replete and admirable in gold and oil, and
in numbers of colours, of art, and a fine
of Reynolds' gorgeous portrait of George III, with
addition of three striking background figures.
The Coronation robes are very finally painted, while
the colour is full and highly tempered, while
each of the figures is easy to be said that Rome
would not have been ashamed to paint it,
with the chiaroscuro of the morning,
as it is in the dining-room that the

is gowihed with the development of art
from the wide and mellow fields, with the
shining river and shadowless, calm land-
scape, the pale lights of Nature's chang-
ing shades, creep into the stately encircling
the pendant swells the story of other
months, and the dying sun speaks the day that is to be.

Upon the ruins of Bishopsthorpe there is arch,
ness and fragrant perfume from the vanished
trees, lights, red and yellow, in scattered
outlines fit and wave like tiny stars, and over
the palace one great that controls the whole.

Wriggling in their ancient ranks, the porticos,who with talk—may gaze and sit and


Henry Brown, Engraver.

Professor at the Royal Academy of Fine Arts at Antwerp. Born April 3\textsuperscript{rd}, 1816 in York, died and buried at Antwerp at the age of 53 years 10 months. At the graveside the following oration was delivered by Monsieur de Keyser, Director of the Academy.

“We cannot leave the side of this tomb without a solemn and eternal adieu to one who has been nearly thirty years our colleague and friend. Professor Henry Brown, who is lost to the arts and to his friends by a premature death at the age of 53 years & 10 months, was not a native of Belgium. He was born in England on the 3\textsuperscript{rd} April, 1816 at York where he was instructed by his father in the elements of the art of design. He was not 14 years old when, already without master or guide, he engraved on wood and metal with instruments which he had invented and made himself. Shortly afterwards he went to London where he found what his native town could not supply, the opportunity for serious study of art under the direction of the able professor then at the Academy. At seventeen his precocious talent had already acquired great skillfulness and his assistance was in great demand by the English masters who supplied plates on wood to the publishers in London & Paris.

In 1835, Brown, then scarcely 20 years of age, established himself as an engraver on his own account. He left England,…. 

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……..to which he never returned, and took up his residence in Paris, where he wanted the success which talent, sustained by work, never fails to achieve. Two years later we find him at Brussels, Professor of wood engraving at the Royal School of Engraving which had just been established. In the month June, 1840 he accepted the direction of the School of Engraving instituted at the Hague by King William 1\textsuperscript{st}. Henry Brown had then a well merited reputation and when, in 1841, there was established, at the re-organised Academy of Antwerp, a department for the teaching of wood engraving, the Academy selected Brown and was successful enough to secure a man who had taken rank with the contemporary masters of the art. By a Royal decree of 3\textsuperscript{rd} November, 1841 he was named Professor of the Academy. Brown remained at the Academy from that time to the end of his life. During his Professorship, and particularly the first years following his appointment, he educated numerous and talented pupils: later he had the disappointment to see the art to which he had devoted his life abandoned and fallen into decay or rather attacked and replaced by new processes of a less costly character. We allude to photography, which became a formidable competitor with and finally…. [End of crossing through]

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……..gave the death blow to wood engraving. The future of wood engraving appeared so menaced that at last the eminent artist and learned professor found himself without pupils and then, twenty years after his nomination, the professor was released, by Royal decree of 31\textsuperscript{st} Dec. 1861, from his duties in consequence of the temporary suppression of the post. Brown had found in Belgium a second fatherland. He had given to our national art all his sympathy and the greater part of his works had been illustrations of Belgian and Dutch contemporary masters. His burin, free, clear and flexible, interpreted the thoughts and sentiments of the masters he illustrated. He had in his nature a fine sense of colour and it was this which led to his constant efforts to realise in wood engraving the forcible effects which were formally considered to belong exclusively to works on copper and steel.
He has left behind him many works, now serious, now gay. We will only name a few. His contribution to the Gallerie de Versailles and to the edition of The Thousand and one Nights; the illustrations of Il Maestro de Campo, of Lord Stafford, of the Works of Zavier de Maistre, of Nova Zembla, The Lives of the Painters, after the designs of M Madou, The Belgian Constitution and the engraving of The Descent from the Cross, after Rubens, which remains one of the finest blocks of the age. After a life too short,.....

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……but well employed, Henry Brown is dead, regretted and esteemed by his colleagues and friends. Adieu, dear colleague, adieu. Extract from Yorkshire Gazette, March 5th, 1870.

Henry Brown was the son of Mr Brown, who held the appointment of custodian and school master to the Hospital of Dorothy Wilson at Foss Bridge. There is an oil portrait of Jonathan Martin, painted by H. E. Brown, in the possession of Mr George Crombie, purchased at a sale for £4-10-0.

William Brown.

Brother to the above and eldest son of Mr Brown, also an engraver. He went to Paris with Henry but they both had to fly the place on the eve of the Revolution.

In 1838 he lived, or had his office, at 31 Petergate House, 57 Stonegate.

He was apprenticed to John Dawson, a wood engraver, who lived in Dick Pullan’s house in Stonegate, then a shop, and an engraver of book illustrations. He, afterwards, entered into partnership with him. Some of the views of York Minster are signed Dawson & Brown.

Chapman, the engraver of Scarborough, afterwards on the staff of the Herald, was also apprenticed to these two.
County Hospital

In 1818, the hospital contained a painting in the Hall, intended to represent Esculapius rescuing a female from Death. Hargrove History [of York], pg 564.

Minster Library.

1731.
Dean Marsh, by will of Mrs M W Wesley, pg xxl. See notes about him, MS Cath. Pg 217.

St Saviourgate Chapel.

In the vestry are portraits of Sir J & Lady Hewley, Rev Thomas Colton, M.D., Rev John Hotham, Rev Newcome Cappe, Rev Chas. Wellbeloved, painted by Lonsdale and engraved by Cousens, painted in 1826. Vide Biograph, B2079. Copy of Mr Wellbeloved's portrait made for the Museum, another copy is placed in the Vestry in a line with the other Ministers. Engravings of Mr W. also hang on the walls of the York Institute & the Subscription Library.
Exhibited in York Exhibition for a time. Feb 1912. [End of crossing through]

These portraits were restored by Hunter & Smallpage and the frames re-gilded. See Newspaper cutting, York Churches, pg 20.

York Gas Company.

City & County Bank.

Portait of J Hotham Newton, the Chairman, ¾ length. Painted by Neuman, painted in 1855. Only a moderate production, hands bad, apparently painted from an enlarged photo.
Medical Society. Ousegate.
Portrait of Dr North, painted by George Fall in 1895.

Lodge of Freemasons.

Board Room, Insurance Company.
Picture by George Fall, view of Minster & Bootham Bar from Exhibition [Sq?]. Cost £45. Told me by Fall.

Conservative Club.
Portrait of W B Richardson, Esq, painted by Mr Goldsborough Anderson of London and presented to the Club by his widow, Jan 1910. It is a ¾ life size very cleverly painted. See Newspaper account of unveiling.

WEDNESDAY, JANUARY
YORK CONSERVATIVE CLUB
PORTRAIT OF MR W B RICHARDSON
FOUNDER OF THE CLUB

Mrs. William Benson Richardson, of Higher Barn, has generously presented a splendid portrait in oils of her late husband, Mr. William Benson Richardson, to the committee of the York Conservative Club, which institution he was the founder. The portrait, which hangs in the reading room, was unveiled last night by Mr. J. Melrose (President), and amongst those present were Mr. J. G. Butcher, K.C., Mr. H. H. Riley-Smith, Mr. W. Centes (Highcliff Hall), Alderman Foster-Kirkby, Mr. G. Potter-Kirkby, Counsellor W. Baddie (chairman of the committee), Counsellor Bailey, Mr. S. Erselton, etc.

Mr. J. MELROSE, who was received with great cordiality, said that he had been requested by Mrs. Richardson to unveil the portrait of her late husband, who was the founder of the club and was 80 years old, at the end of his life, which was 25 years after the club was formed. He (the president) was deputed by Mrs. Richardson to present the picture in the hope that it would be an incentive to all the members of the club to work, especially at that time—(applause)—and to encourage everyone who possibly could to join in the enterprise. The Terrier never failed and friend never failed (loud cheers)—and Mr. Riley-Smith (removed cheers)—to improve the city in Parliament, and he was sure that it would be so represented as it had not been represented for some time. (Applause.)

Then read the following letter from Mrs. Richardson—

Burn Hall, Escomb, 1910.

Dear Mr. Melrose,—In presenting my husband's portrait to the members of the York Conservative Club I would like to say how great a cause of gratification it is for me to do.

First-person grounds, as I would like his name to be permanently remembered in connection with the party for which he so consistently worked during a long lifetime, and for the welfare of the club, hoping that as the members recall from time to time the principles of those principles, namely, the constitutional principles of the country which the club represents, they will receive a fresh inspiration for renewed achievements and resumed victories in a righteous cause, and that the future of the club may become more successful than it has been in the past. Yours sincerely,

SOPHIA RICHARDSON.

Mr. R. H. RILEY-SMITH, who was again received with great cordiality, expressed his joy at being presented with a portrait which was a great honour to be received in this manner. He said that he had been asked to speak on such an occasion as the presentation of the portrait of the late Mr. Richardson, and that he had received such a high place in the opinion and sentiments of the Conservative party in York, that he would be glad to accept the portrait. He said that Mr. Richardson was a man worthy of the highest esteem and respect. (Applause.) He had known Mr. Richardson for many years in business, and his family knew him best. It was the wish of the late Mr. Richardson that the portrait should be exhibited in the Conservative Club in York. (Applause.) He had received the portrait as a great honour, and he was sure that Mr. Richardson would be glad to see it in the Conservative Club.

Mr. H. R. RILEY-SMITH, who was also present, said that he had received the portrait as a great honour. He said that he had been asked to speak on such an occasion as the presentation of the portrait of the late Mr. Richardson, and that he had received such a high place in the opinion and sentiments of the Conservative party in York, that he would be glad to accept the portrait. He said that Mr. Richardson was a man worthy of the highest esteem and respect. (Applause.) He had known Mr. Richardson for many years in business, and his family knew him best. It was the wish of the late Mr. Richardson that the portrait should be exhibited in the Conservative Club in York. (Applause.) He had received the portrait as a great honour, and he was sure that Mr. Richardson would be glad to see it in the Conservative Club.
De Grey Rooms.

Seascape by Carmichael. Price £65, mention on the back of it.
Fruit & flower piece by ……cleaned by Walton, 1887.

Quaker School.

Jan 28, 1914. Portrait of Mr J F Fryer, 24 years Master of the School, painted by Leon David.

St Saviourgate Chapel.

Portraits of Lord & Lady Hewley in Vestry.

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York Fine Art Exhibition.

Two pictures, date about 1856/7. Full length portraits of Rev Robert & Mrs Daniels, painted by Major Mercier who painted the portrait of the King of the Belgians. He lived at Manchester for some time. Given by Major Whalley, P. card Aug 24/03. See portrait of Drake by Mercier, pg 85.

[End of crossing through]
Bedford. Lithographic Artist & Photographer.

After Mr Monkhouse had commenced business in the lithographic printing, and been so engaged a few years, he had an application made to him by Mr Bedford to be employed as an artist on *plan work and probably the first work executed by him in York was the view of the Cathedral as seen when in flames, caused by the unfortunate clockmaker in [1840], and which had a large sale. See MS No 2, pg 206.

Afterwards several views of local places of interest were published and an important set of the churches of York with letter press description by Fawcett, also the views of the Cathedral to illustrate Poole & Hugall’s *History of the Cathedral*, 1850. See pg 108 for continuation.

*Bedford had some plans with him which attracted Mr Monkhouse’s attention and induced him to enter into an arrangement with Mr Bedford, which proved to their mutual help, Mr Monkhouse profiting by the knowledge of litho work as known by Mr Bedford and the latter becoming acquainted with light & shade work. After a three year residence in York he returned to London and joined Day & Sons, exhibiting at Marlborough House works of art manufacture and assisted Owen Jones in the production of his work on the *Grammar of Ornament*.

He had now taken up photography as a pleasure but by a curious coincidence Owen Jones took a great interest in the new art and at this time the Prince Consort was often at the studio where Owen Jones was trying out his work and on several…..

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[The following is crossed through]

William Pounden, Architect.

Born at Hull. Was grandson of Roger Pounden, a York architect. He showed an early attachment to drawing and poetry and, gaining the notice of Mason, the Poet, he was introduced by him to James Wyatt who admitted him into his office where he studied architecture and was, afterwards, a pupil of Samuel Cockerell.

Mason was, no doubt, a Hull man and, probably, the son of the vicar of Trinity Church, Hull. The poet was presented by the Earl of Holderness to the Rectory of Aston in 1755 and in the year following was collated to the prebend of Holme in the Cathedral Church of York and, in 1763, was made Residentiary Canon. [Davies] *Memoirs of the York Press*, pg 270.

Tomlinson, Architect.

Son of Mr Tomlinson, Mathematics Master at St Peter’s School. Placed as a pupil with Fowler Jones, architect, then went to London and commenced business in Great James St, Thewbald Rd, then went abroad for 3 years to better his fortunes. Returned to London and again carried on business as an architect.

For further information ask Mr Smith, son of Mr Smith, St Saviourgate.
T. White.

A water colour painter and teacher of drawing. In the Hailstone Collection, Case 1, there is a book of drawings, 36 in number, executed in Indian Ink. Indian ink tinted and ditto full coloured after the manner of the period. They comprise both figure and landscape, some local, others are views in the country. One represents the front entrance to Ettridge's Hotel with a prospect of part of Blake Street and, in front of the hotel door, a blind fiddler playing and a boy, probably his son. He was a well known character called “Blind Willie”. Another represents an old man reading the York Courant to a fruit seller. The old man's head and hands are well rendered. Both these sketches are in a monotone with a slight wash of colour. A sketch of Robinson Crusoe and his Man Friday on the strand with a decapitated head on the ground is very well portrayed, more colour being used. A view of Roseberry Topping is much more highly coloured, although the shades are, as usual, all monochrome. Then on another sketch a date of 1802, but Robinson Crusoe is dated 1801.

The mountain scenery is carefully and artistically handled. Some of his drawings were sold at the Surtees sale. No 1620, two water colour drawings of York by White, 1802.

He may have been the son of Thos. White, an engraver who flourished about 1760 and died 1776. (Bryan).

R. White mentioned by Beckwith as a painter of the portrait of Marmaduke Rawdon. Book 9, pg 72.

View of York from Heworth Mill in possession of Miss Clutton. No 125, Old York Exhibition, 1905. [End of crossing through].

T. White.

St Mary's Abbey, West Front, 1802.
Old Ouse Bridge, 1802. H A Hudson.
York from the West. H A Hudson.
St Crux Church and Market Cross, 1802. H A Hudson.
Mansion House, 1802. H A Hudson.
View from the Mount. In possession of Miss Clutton.

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H S Tuke, ARA.

In 1902 he exhibited a picture entitled Ruby Gold & Malachite
Youths bathing from a Boat.
The Run Home. Two youths leaving a ship for a run home.
1909. He exhibited a portrait of H H the Jain Sahib of Nawanager, a brilliant painting. Also a portrait of Jack Sampson, also Playmates.
1906. Pearls. Two nude girls on the beach, one handing a pearl to the other.
Sailors Yarning.

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Born in York 1858. Studied under Poynter and Legros at the Slade School. After a year spent in Italy he became a student of Jean Paul Laurens and Olivier Merson. He returned to England in 1883 and settled in Cornwall where he still resides. He exhibited in the Royal Academy for the first
time in 1879. In the permanent collection in the Leeds Art Gallery is a picture of *The Bathers* which was purchased in 1890. Vide *Catalogue of Pictures*, Leeds Art Gallery.

Mr. Tuke has been busy in the same county, and has done some excellent work in the way of flesh and sea painting, the two branches of art in which he has shown of late a special excellence and power.

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Tuke, the Quaker, lived in York in 1646 and was buried in St Dennis Church in 1655. Will. Tuke, his son, was buried in the Friends Burial Ground in 1684 (Vide Foster's Pedigree). Pedigree of Tukes see *Genealogical Pedigrees*, 3rd case, left hand. N & E Riding.

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**DEATH OF DR. D. H Tuke.**

Dr. Daniel Hack Tuke, the well-known specialist in mental disease, died at his London residence yesterday after a brief illness. He was editor of the "Journal of Mental Science" and the author of various works, including the dictionary of "Psychological Medicine," "Illustrations of the Influence of the Mind upon the Body"—a work which has passed through several editions, and been translated into French and German—and "Insanity in Ancient and Modern Life." In 1891 he was elected President of the Medical-Psychological Association of Great Britain. He recently published the results of a visit to asylums in the United States and Canada, and the exposure of the bad condition of certain institutions in the latter country has already borne good fruit. Dr. Tuke, who was born at York in 1827, was a son of Samuel Tuke, the well-known author of the work on the York Retreat for the Insane, and grandson of William Tuke, who instituted the humane treatment of persons of unsound mind at the Retreat, which he founded 100 years ago.

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[H S Tuke]

Son of Dr Daniel Hack Tuke, well known specialist and physician, born at York. Studied at Slade School under Poynter & Legros.

1880, visited Florence.

1881, established himself in Paris and studied under Jean Paul Laurens.

1883, returned to England and went to Newlyn.

1885, went to Falmouth where he fixed his abode.

He is essentially a painter's painter. Twice has he had a picture purchased by the Chantry Bequest. He is not only a leading student of form and figure, he is also a born colourist. *Magazine of Art*, June 1902, with illustrations of his pictures and more about him.
Thomas Clarkson Wilberfoss.

The following extract is taken from the Montclair N. J. Herald of July 12th:-

"Thomas Clarkson Wilberfoss, an artist, designer of unusual merit, and for many years a resident of Glen Ridge, died on June 30th, at his home on Glenridge avenue. He was born in 1826 at Welwam, near York, in England, of an old and highly respected York family. His natural artistic gifts manifested themselves in early youth. When he was 10 he went to London for training in the office of one of the greatest architects of modern times, the late J. L. Pearson, R.A. Under his master his taste was found and developed. His evenings were devoted to the study of the art objects in the South Kensington Museum, where he stored his mind with subjects for future development. To this period is due the wide range and remarkable artistic feeling of Mr Wilberfoss's after work. On leaving Mr Pearson he was engaged for a time with Mr J. Clarke, another English architect of some fame, and later he worked on his own account, designing beautiful productions in furniture, metal and embroidery, and always striving for perfection of form and harmony of colour. In 1880 Mr Wilberfoss was engaged by the firm of Cooks & Co., to come to New York city, and he spent the last twenty years of his life in the service of that firm. His designs have helped to beautify some of the most famous interiors of New York, and although even the most important of his creations do not bear his name, they commemo-rate a genius for artistic expression that had few equals in this country in its peculiar field. Like many men of talent, Mr Wilberfoss was modest and somewhat reserved, but those who knew him intimately understood the amiability of his character, at once lively, kind, genial, and hospitable. Behind his shyness there was a rare fund of humor and originality without a tinge of selfishness, and he could be a most entertaining companion."


Born 1805, died at Nunnington Oct 6th 1826. He was a pupil of J Jackson, RA and exhibited great talent as an artist and would, no doubt, have attained a high position in his profession had not his premature death at the age of 27 put an end to such hopes. Vide York Gazette, obituary 1826.

Wilson.

An oil painting of old Ouse Bridge showing St William's Chapel and old houses opposite taken from Queens Staithe in 1830, therefore from a print as Ouse Bridge was pulled down. Picture in possession of Jos. Wilkinson, Town Clerk.
THE name of Mr. William Monkhouse has been a household word in the city of York, and especially in connection with the Methodist Church, for the last 50 or 60 years. Though not a native, he came with his parents to the city nearly 80 years ago, when quite a child, and from the first he appears to have kept his eyes and ears open, and having a retentive memory, his reminiscences of the scenes and characters of three quarters of a century ago, were most interesting to the young people of the present time.

His mental characteristics were those of keen observation, fine perception, and a love of whatever was beautiful in nature or art. He was genial in disposition, and also possessed a vein of humour, which made his society ever interesting and pleasant to those who were privileged to enjoy it.

In any work that he undertook he was most painstaking and indefatigable, so that what he did was sure to be well done.

In his early business life he was a lithographer, and, in those days of business pressure—owing to the exigencies of Railway promotion—it is not a little creditable to him that he should have surrounded himself with artists like Mr. Bevan, who, under his supervision produced works of lithographic art which cannot be surpassed, if indeed they can be equalled, in the present day; and when Photography was in its infancy, he took it up with zeal, and led the way by introducing into the business such men as Mr. Bedford, whose photographic landscapes have long been pre-eminent in this country. In his later years he became himself an Artist of considerable ability.

Mr. Monkhouse took a lively interest in the School of Art in the city, commenced under the auspices of W. Etty, R.A., and he was for many years one of its honorary secretaries, which office he held up to the time of its transfer to the Corporation of the city, about five years ago. In like manner he was associated with the two Exhibitions of Art and Industry held in the city—the first in 1866, and then in 1879—and was one of the honorary secretaries of the permanent Art Institution at the time of its transfer to the Corporation. He was also a member of the Council of the Yorkshire Philosophical Society, and was ever to the front in connection with the Photographic section of that Institution.

In his association with the Methodist Church, Mr. Monkhouse was most devoted in his service. He was Secretary to the Wesleyan Day School Committee when Denominational Education was in its popularity, and had largely to do with the erection of the school premises of Priory street and St. George's. Many years of incessant care and pains connected with the working of the schools, and the correspondence with the Department of Education, were given by Mr. Monkhouse; and until the days of School Boards probably no one in the city was more familiar with the requirements of “My Lords” than Mr. Monkhouse. Again, when about 40 years ago, a scheme was undertaken for building a Preacher's House in Priory Street,
erecting Vestries behind Wesley Chapel, and new School Rooms at Centenary Chapel, and renovating New Street Chapel, Mr. Monkhouse,—along with the late Mr. L. Thompson,—acted as Secretary, and the whole was brought to a most successful issue.

His connection with the Sunday School commenced at a very early age, and he used to delight in telling how he, as a child of about four years of age, was led to the Sunday School by his father. The School at that time being held in what was known as Meek's Buildings, in Goodramgate, afterwards removed to Wesley Place, and then to Centenary, so that his connection with the same school as Scholar, Librarian, Secretary, Superintendent, and then again Librarian, continued to within three months of his death. Thus his record extended over a period of nearly 80 years in connection with the one School. A unique and most creditable experience, and one well worthy of emulation by our young people of to-day.

Besides this, in connection with his much loved Society at New Street, he filled at various times the offices of Poor Steward, Society Steward, Chapel Steward and Circuit Steward.

A pleasing feature of Mr. Monkhouse's connection with New Street was the great interest he took in the musical part of the service, though not exactly a musician himself, he was passionately fond of music, and anything relating to it had interest for him. He was almost a part of the choir himself.

All who were accustomed to meet Mr. Monkhouse in committee or other business meetings were impressed with the soundness of his judgment, and though he usually avoided the position of a debater, his utterances at the close of a debate were almost regarded as judicial in their character.

On religious and moral questions Mr. Monkhouse's views were clear and decided on what he believed to be the side of truth and righteousness,—there was nothing of uncertainty, or compromise with anything doubtful; at the same time he was liberal, and free from censoriousness with regard to others.

Perhaps the most marked feature in Mr. Monkhouse's character was his humility and unassuming modesty. Ready at all times to undertake onerous duty and service, he was willing to allow others to take the prominent place, and sometimes the credit, of what he had contributed so largely to secure.

He was of a very tender disposition, and at times found it difficult to suppress his feelings of emotion. This tenderness made him a general favourite with young people. Respected and beloved, he spent a long life in doing good, and adding to the sum total of human happiness.

Generous Offer.—Help for the Villages.—We are pleased to call attention to the following fact,—The Dringhouses "Local Benefit Harmonic Choir" are open for engagements to give 'Services of Song,' either on Sunday afternoons or on weekday nights, within ten or twelve miles around York, in order to help the Village Societies. These services will be given free of charge, both to the villages and the mission rooms in the city. Any who are willing to accept such services are asked to communicate as early as possible with the Secretary, Mr. W. Sanderson, 4, Northfield Terrace, Dringhouses.
Mr W Monkhouse.
From folio 107.8.

The title page of the *York Churches* with a view of the Minster from the stray is entirely the work of Mr Monkhouse and some of the other views that have trees in them are also his work, Mr Bedford being more an architect than landscape draftsman. In March 1888 he delivered an address to the students of Selby School of Art in the Public Rooms, Park Street, which was of a thoroughly practical kind although abounding in allusions to the higher and more aesthetic side of art work. “Seek and ye shall find” he said “is equally true of the quest for beauty. Beauty is hidden everywhere, in night as in day, in winter as in summer, in the desert and the fruitful valley, and if rocks and sands can yield it there is little fear that we shall find it in green lanes, in meadows wet with dew, under hedgerows and on hillsides.”

The lecture entitled *Reminiscences of my Early Days* was delivered on March 13th, a more lengthy account of it appears in the *Methodist Magazine*.

Lithos of York Cathedral & other views of the city were published by Mr Monkhouse for a *Guide to York*, sold by Jas. Hunton, Low Ousegate.

*Pillar of Chapter House, St Mary’s Abbey*, 1870. W.W.Hargrove.

*York Minster as seen on the night of the Fire*, 1840. In possession of W.H.Brown.

There is also one by Hulmandel in the possession of the Dean & Chapter.

*Hospitium*, 1832. Pencil drawing.

Two views of the Old Deanery by W Monkhouse in Portfolio, Hailstone Collection.

A very early Lithographer was Mr Abraham, the Architect, who produced a picture of Doncaster Church struck by lightning. See *York Artists*, [Vol 1], pg 1.
OBIITUARY.

Mr. WM. Monkhouse, 1896.

We regret to learn that the death of Mr. William Monkhouse occurred yesterday at his residence, No. 10, St. Mary's, York. Mr. Monkhouse had been for many years prominently identified with several of the public institutions of the city, and the announcement of his demise will be received with feelings of sorrow amongst a very wide circle of citizens.

The deceased gentleman was in his 84th year. His native city was Ripon, but he came with his parents to York at a very early age. On attaining years of maturity he commenced business as a lithographer, the firm being known as Monkhouse and Stead. Subsequently he became associated with Mr. William Pumphrey, formerly of York, as a photographer, and from this business Mr. Monkhouse retired about twelve years ago.

The deceased was a member of the Wesleyan Methodist denomination, and in the course of his life filled almost all the offices open to laymen in that body. He took especial interest in Sunday School work, eventually becoming the superintendent of the New-street Schools, which position he held up to within about six years ago. He also filled the office of secretary to the Day Schools Committee of the Wesleyan body in York, and in that capacity had to conduct much important correspondence with the Education Department. Mr. Monkhouse was one of those who took a leading part in promoting the first Fine Art and Industrial Exhibition in York which was held in the Bootham Asylum Field in the year 1866. Mr. Monkhouse was a member of the Council and a secretary for one of the departments, and it is interesting to note that the surplus left at the close of the Exhibition was £1,866 19s. 9d.

When the Fine Art Institution was built and the Exhibition of 1879 held in the newly-erected buildings Mr. Monkhouse was again a secretary of one of the departments; and in 1882, on the removal of Mr. William Pumphrey from York to Bath, he was appointed one of the secretaries to the Institution, a position which he continued to fill up to the year 1892, when the buildings were handed over to the city. He was also honorary secretary to the trustees of the Institution. For several years Mr. Monkhouse was honorary secretary to the York School of Art in Minster Yard, and resigned the office when the school was removed to its present home in the Exhibition Buildings, St. Leonard's. Mr. Monkhouse, indeed, devoted a very great portion of his time to the pursuit of art. He painted both in oils and water colours, and a considerable number of his pictures in oils have been hung at the art exhibitions which have from time to time been held in York during the last fifteen years. In whatever duty he undertook Mr. Monkhouse was conspicuous for his sound judgment and business capacity. His disposition was modest and unassuming. He was never known to utter an opinion without due forethought, but when he did so express his views they were sure to be worthy of attention and consideration. The deceased gentleman was a widower and leaves no children. He had been ailing for some weeks and his death was not unexpected.

THE LATE MR. WILLIAM MONKHOUSE, OF YORK.

The remains of the late Mr. Monkhouse, of York, whose death occurred on the 30th ult., at his residence, St. Mary's, were laid to rest in the cemetery, on Tuesday afternoon, the funeral obsequies being of a quiet character. Mr. Thomas Monkhouse, brother of the deceased, was the chief mourner, and amongst those present were many gentlemen who had been associated with the deceased in the various positions which he had held. The body was enclosed in a coffin of polished oak, which bore the following inscription:—William Monkhouse, died Oct. 30, 1890, aged 84 years. The Rev. W. Burrell, of the New-street Wesleyan Circuit, conducted the service, and at the graveside the deceased's favourite hymn, "Rock of Ages," was sung. Mr. John Taylor, of Coney-street, carried out the funeral arrangements. It should be mentioned that the Lord Mayor (Ald. C. A. Milward) was prevented from attending the obsequies by his magisterial duties. It was not merely in his business first as a lithographer and subsequently as a photographer that Mr. Monkhouse was familiar to many. He is remembered in connection with the Fine Art Institution, from the initiation of the first exhibition in Bootham Field—in the promotion of which he took a leading part—down to later times, having served on the council as secretary, and in other useful capacities. The School of Art had also the advantages of his services as secretary, and he was himself an artist of merit. He was a leading Wesleyan, and amongst other spheres of usefulness he filled that of a director of the York Permanent Benefit Building Society.
Charles Hardgrave.

Pupil at the York School of Art where he was especially noted for his diligence in working*. One night the modellers stayed late to take some castings of their clay models, the master, Mr Swallow, assisting, his interest in student working being quite enthusiastic. After working assiduously until after midnight and completing their work, a little bacca was suggested as a fitting finale and one of the students, chancing to remove the curtain which divided this part of the school from the central part where free hand was practised, saw a gas light and a youth hard at work under it, who, when unearthed, proved to be the little diligent student, and it has been said that diligence combined with talent has an assurance of success, so it has proved.

At the usual age he was apprenticed to be a glass painter at Messrs Hodgson’s and, having an opportunity of seeing much of M. Capronnier’s work, which was fixed in the churches by the firm, he derived a good insight into the best modern work and, after staying with the firm a few years, after his pupillage was expired, he joined the work of Messrs Powell & Sons, Whitefriars, where he has remained to the present time. And that firm, having taken up the art of mosaic and practised it with great success, the commission to cover the roof of the choir of St Paul’s Cathedral fell to their lot under the direction of Professor Richmond, RA, who prepared the design of cartoons for the work, and to this work Mr Hardgrave was placed as superintendent or clerk of works.

* C Hardgrave, at the age of 17, obtained the National Scholarship for a design for a 5 light stained glass window, representing the figure of Christ with the 4 Evangelists, with subjects under each figure, figures in the canopy and 3 subjects in the tracery. J.C.Swallow, Master.

After his term expired at the South Kensington School he took the engagement with Messrs Powell, where he has remained ever since.

He painted a portrait of his father in the Pre-Raphaelite style showing great skill as a colourist.

In the Millgate Monthly for April 1908 an article on paintings, representing the Resurrection, notices a painting by Mr C Hardgrave where the two angels are descending to the Sepulchre and names it The Angels at the Tomb. The composition has an almost Coreggioesque brilliancy of colouring.

Pictures exhibited in York.

1840. The Queen receiving the Sacrament at the Coronation, by Leslie. Exhibited The Gallery.


An English Homestead by Herring, Aug 16, 1853, at Sunter’s.

1855. Napoleon the Great, by Jones Barker, exhibited Jan. at Sunter’s.

1841, July 31. Painting of Adam & Eve, by Gillard, which has commanded the admiration of 14,000 visitors in Birmingham, will open on Monday, 2nd August, at the Lounge in Low Ousegate, admission 6d. Size of picture 11ft x 8ft, brilliantly illuminated in the evening with gas. The Lounge was Acton’s sale room.

1839, Sept. Wesley saved from the Fire exhibited at Mr Burdekin’s. This subject was suggested to (Parker) the painter by the Rev Jas. Everett, a notable Wesleyan minister. Book 17, pg 43.

1833, August. At the Masonic Hall, Blake Street, The Rejection of Christ by the Jews, painted by Benjamin West.
1850. *Pursuit of Pleasure*, N. Paton, at Sunter’s, August.
1851, March 8. Portrait of the ex Lord Mayor on view at Glaisby, painted by Samuel Walker.
1876, Jan. *The Roll Call* at Sampson’s. Book 17, pg 122.

Pg 152a.
1864. Frith’s *Railway Station* at Sunter’s, 1/-. June 18.
1816. Full length painting of Napoleon Bonaparte (French School) exhibited at the old Judges Lodgings

*Landseer Peace & War, the Maid & the Magpie, Shoeing the Horse.*
*Holman Hunt’s Light of the World, The Finding of the Saviour in the Temple*  
*Nana [Manet?], De Grey Rooms.*
*Death of Strongbow, Maclise.*

Pg 153.

[The following is crossed through]

Grinling Gibbons. (From pg 30a)
Murray, the portrait painter, gave Vertue the following account of Mr Grinling Gibbons, carver, born in Holland of English parents. Came to England about 19 years of age and went into Yorkshire, where he was first employed, and, afterwards, came to London and settled with his family at Deptford and followed ship carving. About that time the playhouse in Dorset Garden called the Dukeshouse being a-building, Mr Betterton, finding him an ingenious man, employed him to carve for him the ornaments and decorations of that house.

From letters in the Ashmole Collection, “Ashmole” has written in one that G.G. was born at Rotterdam, Ap 4, 1648. Murray’s statement is probably true, placing his arrival in England in 1667 and that he went to Yorkshire. This comes in the statement of Thoresby. The following words were used by him: For garlands he used limewood, for church work oak, for architraves cedar, for medallion portraits pearwood or boxwood.
1689, the Chatsworth carvings were executed in this year.
1678. He resided in Bow Street, Covent Garden, in which he died Aug 3, 1721. *Illustrated English Magazine*, 1893-1894, pg 1115.
[End of crossing through]

Pg 153a.

W Peckitt.
July 1746. The six houses in New Street, being roofed on the day when William, Duke of Cumberland visited York, Charles Mitley and his brother in law, Mr W Carr, called the street Cumberland Row.

The one more immediately in Davygate, (i.e. Cuthbert’s house) was built by Mr Peckitt. Hargrove *History of York*, pg 407.
Drake says that a Glass House was first erected in a lane near Marygate but the works were discontinued about the close of the 17th Century. A local halfpenny, inscribed York Glass Manufactory, is dated 1666. Hargrove, *History of York*, pg 529.

Pg 154.

William Peckitt.

He was born in April, 1731 in Husthwaite in the North Riding and commenced the art of painting and staining glass in the city of York in 1751*. As a self taught artist no man ever excelled him, either in strength or brilliancy of colour. He was a profound chymist as his admirable discoveries fully evinced: and he far surpassed the ancients in that delectable art by the largeness of the pieces of glass on which he painted. Toward the close of his life Mr Peckitt published a small book under the title of *The Wonderful Love of God to Men or Heaven opened on Earth*. The following appeared in the *York Chronicle* of Oct 15th, 1795: “Yesterday died that eminent artist, Mr William Peckitt of this city in the 65th year of his age: who by the many ingenious and noble designs which he has executed in the art of painting & staining on glass in several Cathedrals, churches, and noblemen’s seats in this Kingdom has immortalised his name on the list of artists who have done honour to this or any other country. He had the facility of reviving this favourite art, which was almost entirely lost, with the merit of an inventor: for he had no assistance whatever from any other artist in the many curious discoveries which he made. He was a kind and affectionate husband, a most tender parent and a pious Christian”. Hargrove *History of York*, pg 71.

*In 1752 William Peckitt, glass painter & stainer, made a Freeman by order. (Surtees List). In 1752 he lived in Colliergate, next door to Sandhill. See advert, pg 78a, MS No 1.

1761-2, William Peckitt, parish of St Martin’s, Micklegate, glass painter & stainer & Mary Mitley of this parish, by licence, Ap 3.

Pg 154a.

In 1780, Nov 22. He took out a patent for making stained glass, whether crown or flint or of any other sort and making the same into tables, sheets, vessels & ornaments and of producing thereby many curious works which he conceives will be of great utility*. This invention consisted in coating white glass with layers of different colours, ornamental designs being produced by cutting away the coloured layer.

Peckitt deserves to be numbered as one of the pioneers of the renewal of glass painting in the last Century.

His daughter, Harriet, was living in the city in 1816 when she wrote a letter to Dallaway complaining of the injustice which he had done to her father’s talents in his “Observations on English architects”. This letter appears in the *Gentleman’s Magazine* for May, 1817, pg 391. Peckitt’s work is mentioned in the *Dictionary of National Biography*. Letter *York Herald*, Nov 23, 1898 by Richard B Prosser, 75, Dartmouth Park Rd, London. See Miss Peckitt’s letter in the *Gentleman’s Magazine*. Rep. Book 7, pg 108.

Pg 154b.

Peckitt.

1660. Peares son of Humphra Peckitt.
1767. James, son of Christopher Peckitt, husbandman, Mary, daughter of Christopher Peckitt, Clifton, yeoman.
1770. Ann daughter of Christopher Peckitt.
1772. Sarah, daughter of Christopher Peckitt.
1775. Christopher, son of Christopher Peckitt
1769. Mary Peckitt, buried Dec 11th.
1763. William Peckitt, parish of St Martin, Micklegate, glass painter & stainer, Mary Mitley of this parish by licence. Belfrey Register, Vol 2, pg 148.

Pg 154c.
St Martin’s Register.
John Peckitt was churchwarden in 1660. He died in the “pauement” and was buried Nov 3, 1677. He had the following daughters, Margaret, Hannah, Elizabeth and….The following sons, Richard, Gilbert & William. All buried in St Martin’s. See Note Book, pg 98.

Pg 155.
In 1780, Dec 28, he took out a patent for “A new method of composing stained glass by coating white glass with colour” glass and afterwards cutting away the coloured parts. See copy of patent in York Book, Dec 98.
The armorial windows to the Saltmarshe family at Howden appear to be his work.
At Ripon are several coats of arms, apparently Peckitt’s work.
York Minster Library has coats of arms – his work.

1769. William Peckitt of St John’s, Micklegate and Sarah Rhodes of this parish. May 29. St Martin’s Register.

1791. John Croft, the glazier, married another Sarah Rhodes, both living in St Martin’s parish.

1702. John Peckitt, Merchant of Pavement, arms: az 2 bars wavy and a chief 3 bezants. Beckwith MS. Book 7, pg 68.

Pg 155a.
W R Brown, Architect.
Married at Bishophill, Simon & Mary Ann, daughter of the late Mr John Bramley of York, June 26, 1862. (York Post, June 29, 12).

Animal Painters.
Thomas Weaver, who painted a celebrated bull & a heifer. Mr Chas. Collings. Engraved Dec 18, 1812.
J C Napper painted the Stapleton ox and also litho’d it.
Will. Appleton, Darlington, engraved the Ketton ox, which was also engraved by Mr Pollard of London from a sketch by a Richmond gent.
Exhibition of celebrated short horns at Darlington. York Herald Sep 18, 1917.
William Price, the elder. Glass Painter.

Mr Dalloway in his Observations on English Architects, pg 281, says that William Price was Gyles most able scholar and successor. He first acquired fame by his painting of the Nativity after Thornhill at Christ’s Church, Oxford in 1696. He, afterwards, painted the Life of Christ in six compartments for Merton College in 1701. Winston observes that the glass does not harmonise with the old glass retained in the tracery lights yet he would be sorry to see a modern antique substituted for it. He died in 1722, and his son, William Price carried on the art with a brother named Joshua but, after the death of their father, they appear to have worked separately. William painted windows for Queens, New College, and Maudlin and Joshua painted the East window of St Andrew’s Church, High Holborn in 1718, the subject of it being the Resurrection and the Last Supper. Walpole in his Anecdotes of Painting, pg 120, says that William Price’s “colours were fine, his drawing good, his taste in ornaments and mosaic far superior to any of his predecessors and equal to the Antique,….

……to the good Italian Masters and only surpassed by his own singular modesty”.

“Price was the only painter in that style for many years in England”. He died a bachelor at his house, Great Kirby St, Hatton Garden, July 16th, 1765. Walpole says 1722. See also MS, Vol 1, pg 83.

An artist of this name is mentioned in connection with the other artists who decorated Haddon Hall. See Stately Mansions.

Charles Newstead, Architect.

Son of Newstead, solicitor of Selby. Placed as a pupil under….. then with Norman Shaw. In the year…..he entered into partnership with Mr Low and opened an office in York, and, having a good family connection, soon obtained patronage which, with his natural ability as a designer, he soon put on a sure footing. One of his early works was a Parsonage at Church Fenton but, in 1866, he was successful in obtaining the commission to erect a church at Selby, his native place, which clearly proved his ability as a church architect. The work was carried out whilst he was a partner with Mr Low. He built parsonages at Church Fenton, St Lawrence Church, York and schools. See full account of St James Church in Archaeological Journal for 1867, pg xxxi.

Mr H Moore

Died from paralysis at the High Cliff Hotel, Margate at the age of 64, having been seized with his fatal illness while on a visit to the Kentish coast. Mr Henry Moore, who was the brother of the late Albert Moore, was one of a large family nearly all of whom were boys, Albert being the 13th son out of 14 children. Their father was Mr W[illiam] Moore, for many years resident in York and himself an art student and portrait and landscape painter. In that city the deceased was born in 1831 and studied under his father. At 23 years of age a landscape Glen Clunie was hung at the
Academy and subjects chosen from the land he continued to paint until 1858 when he turned his attention to the Sea, Kittiwakes and their nests and White Calm being two of the first contributions. Launch of the Lifeboat in 1876, now in the Walker Gallery by the gift of Mr Tate. In 1855 he was elected A.R.A. Two years later an exhibition of his collected works was held at the Fine Art Society Rooms. As a delineation of the deep blue and tumble of the sea he was, in the estimation of most, without a rival. He had been a member of the Royal Society of Painters & Water Colours since 1876 and was also a member of the council of the R.A.

Acct of H Moore in Good Words, 1895, Aug or Sept.
Ditto in York Scraps for 1895, pg 26.
May 11, 1905. At a sale of pictures, the collection of Mr Merton Russell Cole, late Mayor of Bournemouth, H. Moore’s Breeze off the Isle of Wight fetched 510 guineas, Albert Moore’s Battledore, 300 guineas.

[No title. On back of photo is the following:]
Taken by S Worthington in the Guild Room
York Arts Guild.

Founded 1883 by the members of the York Life School, established 1877.

With the exception of the Life class held at the York School of Art during the latter part of Mr Etty's residence in the city, i.e. from 1846 to 1850, when a resolution was passed at a meeting on 11 Dec, that the life class be closed on account of expense. The students who attended the class would be Jas Walker, J C Moore, Theakston, John Bell, W Bowman and probably another two.

J C Moore, his brother Edwin and some of the others then started a life class in a room opposite Belfrey's Church but this soon collapsed and it was not until a new set of art workers had arisen that the necessity of resuscitating this practice of painting from the life was found desirable. Mark Hessey, George Milburn, sculptors, J Walton, S Worthington, J Windass, J W Knowles, T Dudley were interviewed and found desirous of having such an opportunity for study, therefore a commencement was made, J W Knowles offering the use of a room and light for a start and, as members were added, a still larger room and better lighting were found needful. Also, by making up a set of rules and dividing the class into nude and draped, ladies were thereby enabled to join the School and the result of the work done was an exhibition of works which was held in the Life School and opened by the Dean, June 24th, 1884, and comprised 59 oil pictures, 13 water colours, & 9 sculptures. The second exhibition of works took place in the following year and were shown in the small room of the Fine Art Exhibition in conjunction with the Summer Exhibition of Paintings gathered together by the Fine Art Committee.

52 oil pictures were shown and 4 plaster busts & medallions. 1886, the exhibition took place in the same Institution and numbered 50 works in oil and one plaster group.

1887, the members decided to abandon the method of exhibiting as a separate body but merge their works in the general exhibition. This decision was come to on account of several amateurs having been admitted members of the, now, Arts Guild, whose work did come up to a sufficient standard of excellence for exhibition, therefore each member was to take his own work to the test of the hanging Committee.

1888, another change was made this year by the affiliation of the Arts Guild with the Yorkshire Union of Artists, which ended the existence of the York Arts Guild. It had been necessitated to remove its regular work to a room in Lendal Tower, owing to charges made in the tenancy of the premises in Stonegate, also there was a lack of interest taken in the work by the junior members which made the attendance very fluctuating at the life class. A final effort was made to revive the Guild by removing again to more commodious rooms in Minster Yard, into the building called the Song School, with an excellent Life room and ante room with lavatory etc, all attached but, as the number of members could not be increased and the expenses were so, the York Arts Guild languished for a year more and then ceased to be.

June 1885.

JWK exhibited the following pictures in Exhibition.

2 Barristers
Sandsend
Lyth Hill
Old Mulgrave Castle
To the Rescue.
Painted Signs.

Thomas Beedham.

Was painting with Mr Bellerby, a house painter & decorator. Both were artistic, the latter being trained at the School of Art where he exhibited some good work in Arabesque Painting, after the Italian Masters. Beedham was a most skilful grainer and could imitate raised mouldings in oak most successfully. He also painted several Inn signs, viz. The Wagon & Horses, Gillygate, The Three Cranes, Thursday Market, The White Horse, Clifton, The King’s Head, Feasegate, and Garrick’s Head, Petergate, and, probably the best, The Punch Bowl, Lowther Street.

At the same time, William Gowland painted The Grey Mare in Bootham and The Bay Horse.

Mr Lund, Petergate, painted the head of Rubens for his own sign.

George Drummond painted the Dog & Gun for the Inn in Hungate.

Jackson painted several horses.

H[enry] Perfect painted the sign in front of their house and The Jolly Bacchus.

James Knowles, Sen. painted The Unicorn Inn and The White Swan, the latter re-painted as a picture by J W Knowles, his first attempt.

Nichol painted the very fine sign in front of J. Knowles, representing a scene with a classic temple with a figure of Time flying and drawing aside a handsome curtain disclosing the view.

Pg 161.

[The following is crossed through].

Miss Emily Barry.

Daughter of Mr Barry, Esq. of Thorpe, who, with her mother, settled in York in Duncombe Place and, already a skilled musician, took up the pencil and, after some preliminary training at the York School of Art, she entered the competition for the best type of female beauty for which a prize of a gold medal was to be awarded at the Exhibition in the year.... and succeeded in winning it. She still prosecuted her studies in art although her musical enthusiasm had prompted her to take up the more subtle study of the violin and, from time to time, exhibited an oil sketch from life. Two or three excellent studies adorned the walls of the Annual exhibition of the works of the students of the York School of Art in 1898.

Noel Morton Carter, 33 Tanner Row.

Given in White’s Directory, 1838.

Miss A Turner.

Daughter of the late Judge Turner, who turned her attention to Landscape Art and has travelled much abroad. Had an exhibition of her works in the Assembly Rooms, York on June 28th, 1899. York Book, June 1899.

Pg 161a.

Miss Mabel Townsend.

Daughter of Rev Townsend of St Mary’s. A skilful painter of flowers and still life in oils and on china.

1898, exhibited a very clever life study of a girl’s head in the Annual Exhibition of works by the students of the York School of Art, to which she has attached herself during the past years. Gibb, Ogleforth.
Came to York with Archbishop McLaggan on his appointment and, after obtaining the post of Verger at the Minster, he cultivated water colour painting for which he had a strong taste and in 1900 exhibited his first picture in the York Exhibition. He also painted a view of the N. Aisle of Choir showing the new Tablets, more especially to note the one erected by T B Whythead, Esq. to the memory of his father. In 1903 exhibited a view of Minster, £4-4-0.

1913. In the Arts & Crafts he exhibited a view of the Minster priced at £5-5-0.

AN EXHIBITION
OF
WATER COLOUR DRAWINGS
BY THE
MISSES MARY AND FANNY MIDDLETON,
WILL BE HELD IN
THE YORK FINE ART EXHIBITION (GALLERY B),
From Monday, February 7th, to Saturday,
February 19th, inclusive.
Open each day from 10 a.m. to 4 p.m.
Admission 1/- Season Tickets 2/6.

Pg 162.

Miss Fanny Middleton. See also pg 115.

A daughter of the late Rev Middleton of Brompton, nr Northallerton, who, together with her sisters, settled down in York after the death of her father, taking up the practise of water colour in an earnest manner. As her sisters, [who] had made music a special study in which one of them, Miss ..... afterwards, was a most able professor, visited Leipzig for the purpose of study, so did Miss Fanny avail herself of the advantages of foreign study. Several of her early productions are scenes in the district of Leipzig which she exhibited on her return to England. She had exhibitions in several galleries and had a special exhibition of her collected works in the De Grey Rooms for one week in Nov & Dec 1892, admission 1/-.
Feb 8, 1898

An Exhibition of Water-Colour Drawings by the Misses Mary and Fanny Middleton now open from 10 a.m. to 4 p.m. The York Fine Art Exhibition (Gallery B). Admission, 1s. Season tickets, 2s. 4d.—Advt.

1898. The two sisters took a studio in Stonegate.
1908. Exhibited drawings at the Adult School Exhibition.

Pg 162a.

Comins, Sculptor
He was a pupil of Shute of York, (probably Shout, [Master Mason]), and was engaged to remove the classic reredos at Beverley Minster in 1813 and restore the ancient screen. “The execution of this Screen is a fine specimen of the art of Sculpture in the present day and does infinite credit to the acquirements of Mr Comins, whose masterly performance in the restoration of the exterior are also conspicuous in various other parts of the building”. Poulson’s *History*, pg 261, Allen’s *Yorkshire*, pg 253.

Wolstenholme. [John, son of Francis].
1834 he carved the work about the organ in York Minster which was completed by March 24, 1834. [This must refer to John as Francis died in 1833, see *York Chronicle*].
His workshop was in the Manor House. He used the gallery between the Banqueting Room and the Council Chamber. Hargrove’s *History of York*, pg 581. [See Murray’s *Pedigrees*].

William Thornton.
Joyner & Architect, died Sept 23, 1721 and is buried at St Olave’s Church. A compartment put up in this church in his memory: “since by the ablest judges in the former kind of work he was looked upon as the best artist in England and for architecture his reparation of Beverley Minster ought to give him a lasting memorial”. Drake, pg 60.

Pg 163.

[The following is crossed through].

Francis Wolstenholme, Carver.
Resided Bootham, corner of Gillygate in 1813 and rented the Banqueting Room, James 1st Palace, for a workshop, no doubt when he carved the bosses on the roof of the choir after the fire of 1828, also the side screen of the choir. The workshop was 27 yards long. Allen’s *History of York*, Vol 1, pg 465.
1857. He carved the wood work at Escrick Church under Penrose, architect. Had his residence in Lord Mayor’s Walk in 1846. He had not much artistic feeling but in the bosses and patterns he has given a fairly characteristic treatment.
A drawing of a man, half figure, in red chalk, size about 9" x 7", framed, has on the back board John Wolstenholme, sculptor, 1801. Fairly well drawn. In possession of Mr Loadman.
In 1842-44 he carved all the bosses in the Nave from drawings made by Mr Browne, in Dec 1834 and Spring 1835, when a scaffold had been erected for the clearing of the Nave. These drawings were taken with no other view than an artist's enthusiastic desire to obtain copies of them and, as the fire of May 1840 destroyed the Nave roof these drawings proved of the greatest value.

1857 he carved the wood work at Escrick Church. Returned to Lord Mayor's Walk, the business in Stonegate being carried on by Jones.

1851. He received a medal for the 6 Stall Finials he had exhibited in the 1851 Exhibition.

He even became Band Master of the Militia. See [Knowles] *York Musicians*.

In St Olave's Churchyard are sever[al gravestones to the memory of Wolstenholmes.


John Haynes was originally a Schoolmaster but appears to have devoted himself to the arts of design and engraving before 1730. In 1731 he announced his intention “of imprinting upon copper plate a new South West prospect of the City of York with the platform of Knavesmire” (York Courant, Jan 11, 1731-2). It was published with a dedication to the two members of Parliament, Sir William Milner and Edward Thompson.

He also made drawings for the greater number of plates in Drakes *History of York*. A prospect of the Dropping Well at Knaresborough as it appears in the great frost of Jan. 1739, drawn & engraved by him, a drawing of St Helen's Church and, in 1744, he was employed by Lord Burlington to make drawings of Roman Antiquities in the Wolds which were engraved by Vertue.

In 1751 he lived in Minster Yard and had his office in Fossgate. Vide Memoir of York Press, pg 180, [Davies].


Frith writes that Mr Andrews induced him to invest in Railway shares during the fever and shortly came the collapse of the shares of £25 selling for 2/6. Mr Andrews formed a small collection of pictures, mainly under Frith's advice. Andrews had invested largely in shares and was ruined by it. “The pictures were sold at Christies and a good profit made on them but not sufficient to satisfy his creditors and this truly honourable and most amiable man died broken hearted”. Frith Reminiscences, Vol 1, pg 154.

Mr Andrews made a collection of pictures and it gave Etty great pleasure to find himself so well represented. He wrote to Mr Andrews expressing his joy that Mr Andrews had bought *Robinson Crusoe* and [that it was to be sent to York], (there I hope it will remain). It is a most especial favourite of mine. If ever you part with it pray don't do so without giving me the refusal. *Life of Etty*, [Vol 2], pg 242,

Andrews collection went up to London and was exhibited at the full show of Etty’s works in June & July, 1849, at the Adelphi.

Mr Andrews, afterwards, sold his Britomart to Lord Charles Townsend for 600 guineas.

He built the Turret at the West end of Belfrey Church, the carving was done by Bradley, (told by Mr Cole).

Mr Andrews took in Rawlins Gould as a partner, the latter built the Asylum Church in 1864. He made a pencil suggestion for the preservation of the Priory Gateway when constructing Priory St, in possession of E R Tate. No 946 Old York [Exhibition, 1905].

[End of crossing through]

Frith's Picture of Sir Roger de Coverley and the Saracen's Head.
I found many would be purchasers for the picture. It eventually became the property of a Mr Andrews of York, who had made a fortune by the Railway mania so prevalent in 1847. Frith’s Reminiscences, pg 153.

Pg 164a.

[The following is crossed through].

Thomas Drawsword. Carver. 1495, prob. [?] in the reign of Henry 7th.

He carved the beautiful screen which crosses the Chancel of St Mary Magdalen at Newark. In the Corporation records is contained an agreement, dated Dec 21st, 1508, between the Churchwardens of Newark & Thomas Drawswerd, kerver of York, releasing him from all further liability with respect to the making of “le reredos”. The carvings at Newark Church were finished in 1508. Musical Times, March 1909.

In the Fabric Rolls of York Minster is the following record: Willelim Drawsword pro les carvung wark ejusdem feretri 21/8.

Thomas Drawsworth, Sheriff of York in 1505, an artist who, in Henry 7th reign made a wooden pattern for an image of copper for the Earl of Derby. Britton’s Architectural Antiquities, Vol 2, MS 2, pg [?]. He was a contemporary of Sir John Pety who died in 1508.

Thomas Drawsworth was made Lord Mayor in 1515 and served that office again in 1523.

It is almost certain that the Screen work at the side of Archbishop Walter de Grey’s tomb is the work of Drawsworth. See account of the donors of these screens, Drake, pg 122. They were executed in the year 1487. A portion of the Screen in N. Side Chapel is in the Thoresby Museum.

He represented the city in Parliament together with Willi Neleson in the 3rd Parliament of Henry 8th. Vide Life of T Gent, pg 203.

[End of crossing through].

Pg 165.

Joseph Halfpenny.

Born May 21, 1777 [1748], died July 11, 1811. Belfrey Register. See Acct MS, No 2, pg 216.

In 1787 he was residing in Bootham and described as a limner. York Guide.

A Joseph Halfpenny was one of the first batch of Stewards of the Old Maids’ Hospital in Bootham and, conjointly with H Sotheran, was a councillor of the ward. Told by Mr Noble, Solicitor... *

*1748, Oct 6, Joseph Halfpenny of the parish of Loundsbrough and Mary Gibson of the city of York were married in York Minster. Archaeological Journal, Vol 3, pg 120, Book 12, pg 51, also Marriages in York Minster.

Joseph Halfpenny of Easthorpe in the parish of Londesbrough, yeoman, born about 1722 (the son, it is probable, of Joseph Halfpenny of the same place, yeoman) whose will bears date 27 May, 1763. In the marriage licence his wife was described as Mary Gibson of the parish of Aughton, aged 22.

That Joseph Halfpenny, the artist, was of this family can scarcely be doubted, although Hargrove states he was the son of a gardener at Bishopthorpe, but there is no account of his baptism in the register there. I may add that he was apprenticed to Thomas Chapman, painter of York, and admitted to the freedom of the city in 1770, that his first wife, Jane, was buried at St Mary’s,
Castlegate, Nov 3, 1784, aged 34, that his second wife was Frances Maria Barrett, whom he married in July 1786 and who died about 1801, and that he left, at his decease in 1811, two daughters, Margaret & Charlotte. [Archaeological Journal, Vol 3, Pg 120].


He engraved a large portrait of the Crypt at Lastingham Church and two plates of Skelton Church, and exterior and interior.

Browne says he made the drawings of the carved bosses, etc, 1803, (pg 323), [History of the Church of St Peter, York], at great personal risk, which enabled the restorer of the Nave to renew these beautiful bosses after the fire of 1840.

He drew a group of warriors from the East Window, York Minster.

Will Halfpenny lived at West End of Minster next to Brayshaw's, tea dealer, in 1792. Belfrey's Books.

Mr Halfpenny. 1747  
1751 1769 next to Todd’s.  
1753 1771  
1754 1772 surveyor.

Joseph Halfpenny 1777  
1778 churchwarden  
1780 in Stonegate but not ch.  
1781 “

Will Halfpenny 1788  
nr Minster Gates 1790 Clerk to the Vestry  
or Peter Prison 1792 Overseer, lived nr Brayshaw.

1802 late Halfpenny.

Register: Jos, son of Jos Halfpenny, painter, 1777, by Jane his wife, born 21 May.

In the tracery piece of the little window going up staircase to N.E.Turret, York Minster:

Wm Halfpenny 1767  
Easthorpe  
Co.

Scratched in the glass. See Book 5, pg 152.

Halfpenny.

1773. Jane, daughter of Joseph Halfpenny, painter, by Jane his wife, Feb 5th.


1774. Betty, daughter of Jos. Halfpenny, painter, by Jane his wife, July 7th.

Pg 165a.

In 1778 the Rate Book of St Michael le Belfrey contains Joseph Halfpenny who is assessed at £6-10-0.

1782. His name is again continued.
1799. 1800. He received £97 – 10 – 0 for *Gothic Ornaments* from Mr Todd. See his urgent bill in *York Curiosities*.

Made drawings of the carvings. See Browne [*History of the Church of St Peter, York*], pg 323.

1786, July. Mr J Halfpenny, drawing master to Miss F M Barrett, both of York. (*Yorks Mag’s, Minster Library*).

Poole & Hugall say “The work of Mr Halfpenny, entitled *Gothic Ornaments* etc, has a value far beyond that which it shares with all drawings of the details of mediaeval art from being the only authentic memorial of several parts of the Cathedral destroyed by the fire of 1829”. (Introduction). [*Guide to York Cathedral*].

Hargrove says “His father was gardener to the Archbishop. He was born at Bishopthorpe Oct 9, 1748”, - wrong – see Oct 6, 1748. Joseph Halfpenny of the parish of Loundsbrough and Mary Gibson of the city of York. *Marriages of York Minster*. Book 10, pg 153. “taught the business of house painter but turned to be instructor of drawing”.

1795. He commenced publishing by subscription.

1807. He published his *Fragmenta*.

In person he was about middle size, inclining towards corpulence and of genteel manners. He was rather reserved in company and counted the pleasures of retirement in preference to the gaieties of fashionable life. He lived in Gillygate. Vide *History of York*, pg 600, [Hargrove].

By incessant work he injured his health and depressed his spirits and died July 11, 1811, age 63. See acct of him, Book 7, pg 171.

Pg 165b.

On gravestone in St Olave’s, seen by me:

also Frances Maria Halfpenny  
only daughter of Ann Heseltine and  
wife of Joseph Halfpenny, died  
Nov 8, 1800, aged 54.

By this the account on pg 165 wants correcting.

1803, May 3.

Number xx being the last of the *Gothic Ornaments of the Cathedral Church of York*. Drawn & etched by Joseph Halfpenny. *York Herald*. Book 14, pg 112.

See T P Cooper’s account, Book 14, pg 47.

Oct 2, 1851.

Mr Joseph Halfpenny & Mr Henry Sotheran were chosen councillors for Bootham Ward. Beckwith MS. Book 8, pg 33.

Oct 2, 1706.

Willoughby Rhodes chosen councillor of Bootham Ward in place of Joseph Halfpenny who has been fined for not serving the office of Sheriff. *York Herald*.

1827, Jan 29.

Margaret, daughter of Joseph Halfpenny, died at Thorparch. *Yorks Gazette*. 
Halfpenny Joseph (1748-1811), a topographical draughtsman and engraver, was born October 9th, 1748, at Bishopthorpe, near York, where his father was a gardener at the Archbishop's Palace; died at Gillygate, York, July 11th, 1811, and was buried in St. Olave's Churchyard, near the old abbey of St. Mary's. He was apprenticed to a housepainter at York, andlaboured several years at that vocation; but, possessing taste and talent for a higher grade in the profession, he established himself in the city as a teacher of drawing and as an architectural draughtsman, in both capacities gaining a great amount of celebrity. He acted as clerk of the works to John Carr, the Yorkshire architect (1723-1807), when he was restoring the cathedral at York, and skilfully repaired some of its old decorations. From the scaffolding then erected he made those drawings of Gothic ornaments for which he is principally remembered. He designed and etched all the plates in his published works, but undermined his health by too close application and assiduity in the practice of his profession. His works were:—1. "Gothic Ornaments in the Cathedral Church of York," dedicated to the Dean and Prebendaries of York, 1775-1800. The work was published by subscription, in twenty numbers, making two volumes: price six guineas, complete. It was reprinted in 1807, under the old date, and it was again reprinted in 1831 by F. G. R. Todd, of York. The work, consisting of 175 plates, is a pictorial record of a vast number of architectural details of the cathedral, many of which perished in the fire of 1829. The "Gentleman's Magazine," in a review of the work at the time of its publication, said—"For scientific taste and correctness of execution, few artists have excelled them." 2. "Fragmenta Vetustae; or, the Remains of Ancient Buildings in York," dedicated to Sir Mark Masterman Sykes, Bart., 2 vols., York, 1807. This work, which was published at three guineas, contains 34 fine illustrations of the walls, gates, and other architectural remains of the old city, many of which, since then, have been destroyed. He drew and engraved the monument of Archbishop Bowet, in York Minster, for the 2nd vol. of Gough's "Sepulchral Montes," and an etching in the British Museum of a portrait of Henry Howard, Earl of Northampton, who died in 1614, is ascribed to him by Granger. The Grenville Library (Brit. Mus.) contains fine views of churches in Yorkshire, published in 1816-17 (after his death), by his daughters, Margaret and Charlotte Halfpenny. In the South Kensington Museum is a water-colour drawing by him of "The Bridge, Fountains Abbey, Yorkshire," 1793; and in the British Museum is a "Landscape with mansion in the distance" (1793), purchased at the sale of the Percy collection in April, 1880. He was twice married, and was survived by his two daughters. See also Redgrave's "Dictionary of Artists," "Gent. Mag." for 1809, pt. 2, p. 760; 1811, pt. 2, p. 91; Bryan's "Dict. of Painters and Engravers" (Graves's Edit.); Gough's "Sept. Montes," 2, pp. 11, 75; Hargrove's "Hist. of York," 1818, pp. 599-600; Browne's "Metropolitan Church of St. Peter's, York," 1847, p. 513; and Stephen's "Dict. of National Biog.," &c.
Joseph Halfpenny.
  He worked as a house painter for several years but, afterwards, established himself as a teacher of drawing. He acted as Clerk of the Works for John Carr, the architect, during the restoration of the Cathedral, during which time he made the drawings for his *Gothic Ornaments*, published 1775-80. He drew and engraved the monument of Archbishop Bowet for Gough's *Sepulchral Monuments*.
  In 1816 his daughters, Margaret & Charlotte, published some fine views of York’s Churches executed by Halfpenny.
  A water colour of the Bridge, Fountain’s Abbey is in the South Kensington Museum, dated 1793 and, in the British Museum, a portrait of John Camidge, dated 1791, in oils, exhibited in York Exhibition, 1905.
  View of St George’s Field in possession of George Benson.

Portrait of Darley, the vocalist, dated 1796 in possession of T B Whythead.
Archbishop Bowet’s monument in possession of B. Bushell.
Portrait of Frodsham in possession of T B Whythead.
*Layerthorpe Postern*, pen & ink work, 1782, George Benson.
568, *St Mary’s Abbey*, by William Halfpenny, George Benson.
Portrait of Mr John Camidge, date 1791, in the Freemasons’ Lodge Room.
The Cathedral etchings published at £6 – 6 – 0.
*Fragmenta Vetusta* at £3 – 3 – 0.
He made measurements of Old Ouse Bridge.

Thomas Stothard, RA.
  In life by Mrs Bray, published by Murray:

  He was the only son of a native of Stutton, nr Tadcaster, who, though of an old and respectable family, filled no higher calling in life than that of an innkeeper. Removing, in 1750, to London, he established his business in Long Acre and it was here that Thomas was born. Being of a delicate constitution he was sent, when 5 years old, to an uncle at York who placed him under the care of an aged widow living in the neighbouring village of Acomb where he gained health and it was here, at the same time, the incipient love of art manifested itself which led the way to him eventually becoming one of the greatest historical painters this country ever produced. When he was in his 13th year his father visited his native place and, returning to London, took his son with him. He was then placed in a boarding school at Ilford where he had not been a year before his father died, leaving provision for his wife and £1200 in the funds for his son. He was then apprenticed to a designer of brocaded silks. His master died before the expiration of his apprenticeship but the widow carried on the business, Stothard remaining with her for a time, but devoted his spare time to making dozens of illustrations from Homer, which he was reading. He then engaged himself to illustrate the *Novelists Magazine* and the *Poetical Magazine* and exhibited his first picture at the Society of Artists in or about 1777. His method of study in the life school was to do several studies in pen & ink of the model rather than one finished study. In 1791 he was elected an Associate of the R.A. and, that year, exhibited his picture *Confirmation* and, shortly after, the illustration of *Pilgrim’s Progress*. Amongst his works is the *Canterbury Pilgrims*,
for which he received but £60. He was made Librarian of the Academy in 1817 and produced no less than 5,000 specimens of his power and imagination, 3,000 of which have been engraved.

[Life of Thomas Stothard, RA. By Mrs Bray].

Pg 167.

[The following is crossed through].

Duncan, Joseph.

A cabinet maker by trade and worked for Taylor’s in Coney Street, took up photography and succeeded to the business of Mr Hoggard in Davygate, opposite the now Gas Works offices, the shop occupied by Mrs Arthur. From there he removed to Minster Gates and combined the photographic business with his own for some time but, turning his attention to architectural work, he ultimately allowed his former craft to fall into abeyance and, following up his more congenial work, he became one of the best architectural photographers in the North of England, the details of the architecture of York Minster and other Mediaeval buildings forming a unique collection.

He was a man of “modest retiring disposition that was content to follow his own course in a quiet and persevering spirit and was not diverted from it by the numerous fads and fancies of modern photographers”.

[End of crossing through].

Pg 167a.

Pictures of great note exhibited in York. See Antiquities, Book 4, pg 71.

1839, June. Grand Coronation picture by E T Parris, Esq. exhibited at Sunter’s Gallery.


1863, Aug 1st. Selon’s Crucifixion, ibid, pg 176.

1863, Aug 20th, Martin, 3 pictures.

1863, Nov 31. At Sampson’s, Martyrs in the reign of Diocletian and some small pictures by Delaroche.

1862, Apr 12, at Gallery behind George Inn (Victoria Gallery), Noah’s Sacrifice, Maclise. The Raft on the Rhine Bridge. Venus, Etty.

1862, Nov 22. Four of Andsell’s, at Sampson’s.

1862, July 5, Relief of Lucknow at Sunter’s.

1862, Oct 18, 8 of Faed’s. " "

1863, Dec 5. Maid & Magpie at Sampson’s, was also exhibited at Sunter’s.

1876, Jan. The Roll Call at Sampson’s.

1803. A collection of paintings was on view at the Merchant Tailor’s Hall, one being A Holy Family by Titian, lately in possession of Mr Gaillardel.

1802, Dec 14. A collection of pictures to be sold in the same Hall. A Paul Veronese valued at 600 guineas but would be sold to the highest bidder. York Gazette, Minster Library. A miniature artist was, at this date, working in the city.

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Pictures at the Festival:

Belshazzar’s Feast & Joshua by J Martin, exhibited in York.
Mr [J]. Burton.
After Mr Burton brought some pictures at about the value of £2000 he asked the man where he could get something to eat and found he could [eat] at a place round the corner for a shilling but he replied, “Oh but I won’t be there”.


Born Feb 18, 1799, died Oct 26, 1882, buried at Poppleton Church.
Mr Burton was the only son of a farmer at Bielby, in the parish of Howden and became possessed of some property in that neighbourhood, he being trained first for a farmer, but turned his attention to the sale of Knags [sic] in which line he soon became an expert, disposing of some for high prices. He also took up the breeding of short horn cattle and in these lines of business he made a small competency. In the year…… he married a Mrs Stacey, or some such name, and after her death married again, this time the daughter of a clergyman. He was particularly partial to hunting in his early days and was equally partial to cracking a joke.

In the year 1859 he came from Swinefleet to reside in Poppleton Lane at a small farmstead he purchased from…… [cont below]
See Book 15, pg 65 for description of Mr Burton.

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… and took up the art of photography as a hobby but not to be of long duration, although he would make all his visitors sitters. A latent taste for pictures was developed more surely than his photo pictures and it was here and at this time that he laid the foundation of his grand collection by the purchase of works of art. Probably a certain amount of liking for this pursuit had been evolved by seeing the collection of the Rev Isaac Spencer of Acomb, a neighbour of his and with whom he became very familiar. Also his early dealings with Mr H Smith, the York picture dealer where he would meet with other connoisseurs who were also collectors.

His early purchases were from local artists and he even sought to woo the art itself by copying works of other artists. The number of his purchases increased until he had not sufficient room to hang them, therefore he built himself a picture gallery with the most approved style of lighting and had his pictures hung according to the best light suited to each and here he loved to sit, admiring and studying the beautiful works of Phillip, Stansfield, Muller and the other…

Pg 169.
artists he had collected together, and each year saw him at the Academy and at Christmas sales, culling out a little treasure from these places or some fine art dealer, to all he being a well known character for his personal appearance was exceptional and his strong Yorkshire character equally so. The R.A.’s were also amongst those who recognised the sturdy Yorkshireman with his slouch hat and thick stick for his farmer’s training had not been without its influence in moulding his form and character and there is not the slightest doubt that the proverbial expression that a horse dealer can overreach an art dealer held good in his case when trafficking with the London Dealers. He, at all times, was very careful not to spend the penny when a halfpenny would do and used to walk from York after attending the late meetings that were held in connection with the formation of the first Fine Art Gallery, even during the winter months, rather than pay for a cab, and from all visitors to his Gallery he insisted upon their giving something to the Box, which box he kept for the poor of Poppleton & Acomb. A good joke is worth telling anent this. A certain Innkeeper, the proprietor of one of the principal hotels in the city who was well…..
known for his parsimonious disposition, one day went with a party of ladies and gentlemen from
the house of Mrs Scawin at Acomb Park to see Mr B’s art treasures, when a wag of the party, who
knew both the innkeeper and Mr Burton’s weakness in the respect of money, so arranged the exit
of the party as to leave the suave innkeeper the last to leave, but there stood Mr B with the fatal
box and no protestations or profuse thanks could move the inflexible owner of the pictures,
therefore 12/- had to be handed over, to the very great discomfiture of Mr Penrose, mine host of
the Black Swan, and the merriment of the wag and his friends who were now let into the
knowledge of this little joke. On another occasion a great landscape painter was invited to spend a
week with him but the host was so chary of fuel, it being very cold weather, that the artist was glad
to make an excuse to depart during the early part of the week he had arranged to visit him. It was
during this visit the artist asked Mr B to have a walk in the country. Mr B made an excuse that he
wanted to finish a sky which had occupied him all the afternoon, when the artist, who was a ....
[cont. pg 170].

The first picture he bought was a supposed Rembrandt and the subject The Tower of Babel,
which he purchased of Mr H Smith, but like other dabblers in art matters he found out afterwards
that Rembrandt had one less sin to answer for in picture painting. Coming in contact with Mr
Flatow, who was at that time a much less distinguished art connoisseur and dealer than he
afterwards became, being content to do a little trafficking in minor works in and about York, he
persuaded Mr Burton to leave Old Masters to those who made a speciality of them and collect and
invest his money in modern works. Mr Burton had already bought a few from local artists, viz.
Gowborough Park with Cattle, by H Moore, Dovedale by Jas. Walton and a few others, but at
Flatow’s recommendation he bought The Harvest Field by Linnell, the purchase of which was the
commencement of a series of purchases culminating in the splendid examples of C. Stansfield,
etc. Given by J Walton.

About the year 1876 he conceived a notion of bringing his pictures to York and sought after
some suitable place for their reception with a view to their permanent exhibition but, fortunately for
the city of York, he could not find a building sufficiently central and moderate in price. Therefore
these splendid works remained at Poppleton Villa until his death. Given by J Walton, Dec 3, '96.

He bought the Muller of Agnew and as the sky looked very yellow he suggested that it should be
cleaned off, at which Mr Agnew hoped he would knock the man down who touched it.

Mr Cattle told Rev Haworth that Mr Burton had little knowledge of pictures. He had taken a
coloured engraving for an oil painting and had tried to clean it as such.

The Burton Collection was bequeathed in 1883. See Exhibition Reports.

Mr Pumphrey left in 1882, portrait presented by Mrs P.
child seemed by instinct to know that it was with a friend. There is not a doubt but the daily reading of the Bible contributed to the sympathy between children and himself.

On his 80th birthday he gave £100 to the Blue Coat School. *Old Yorkshire*, Vol 2, pg 88.

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Dr Rawdon’s Bequest.

Dr Rawdon practised at his residence in Micklegate, between the Pack Horse and Dr Dolman’s, (so said Miss Harwood), and in the fifties he took up farming, clearing part of Stockton Forest and commenced the Canadian system of utilising this new land for growing the newly introduced plant of chicory. Being very intimate with Mr W Atkinson, the architect, he no doubt cultivated a latent taste for pictures and, after his retirement from the medical profession he settled down in his new house in Clifton and was one of the promoters, and attendees at, of the St Peter’s College Church where he placed a stained glass window executed by J W Knowles.

Mr Smith, chicory merchant is the only merchant now in the trade in England, all the others have gradually dropped out of it, partly through ignorance of the business and partly due to foreign competition. The foreigner will not go to the trouble of giving a first class article but is content to send what he can sell at any price. Told by Mr Smith.

His son was a solicitor in York but went in for the Bar and obtained his degree and then went for honours. He is now practising very successfully in London.

Pg 171.

John Ward, Organ Builder. From pg 24a.

Died Jan 12, 1858, aged 79. In Cemetery, [Died 12/1/1855, aged 78, Grave No 5920].

He took a delight in painting in oil and collected a number of pictures together by various artists but they were again dispersed at the sale of his effects.

Pexton, the Verger at St Mary’s, described him as a blustering man. Mr Howard told me the organ at St Michael’s was a very good instrument, especially the “Harmonic”. The organ had 7 stops in all. The St Martin’s organ went to Acomb.

Arthur Nowell.

[The following is crossed through].

Son of a Wesleyan Minister. Received his education at the Quaker’s School under Edwin Moore.

This picture of *The Expulsion* is illustrated in *Sacred Art*, [Mrs Jameson].

AN INTERESTING CENTENARIAN.—Mrs. Booth, of Wilmslow, attained the age of 101 yesterday. She was born at York, and is the head of five generations. Mr. A. Nowell, whose picture “The Expulsion from Eden” is now the property of the Liverpool Corporation, is her grandson. The old lady remembers seeing about the year 1811 seven men hung together at York for taking part in the Luddite riots. On another occasion she saw saw four men and one woman hung. Mrs. Booth has been married twice. Her eldest son is the Rev. John Nowell, a well-known Wesleyan Minister.

Lindon. 14/98
In the York Exhibition of 1900 he exhibited *Perseus & Andromeda*, a fine composition and well managed in chiaroscuro but the flesh tones are muddy and the redness of the old Master’s tones lost thereby, but it is well handled, the Serpent or Dragon is wanting in fire and is without a bottom jaw.

He has painted a portrait of Mr Morrell of the City & County Bank, which is in his possession at present.

Feb 9th, 1850, he modelled St Saviour’s organ. Book 8, pg 16.

Pg 171a.

E A Ould

A pupil of C Newstead, Architect. In the *Building News* of Feb 12, 1875 he contributed a page of well drawn sketches of Architectural studies, notably the Tower of Holy Trinity Priory, the Bell Turret of St John’s, the Postern at North Street and a part of the City walls, York.

He was also a good stage performer. He painted some panes of tile work for the St Lawrence school, then in course of erection. [End of crossing through].

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**SKETCHES IN YORKSHIRE.**

*We reproduce two sheets of sketches made by Mr. E. A. Ould, of York, and kindly placed at our disposal by him.*

*July 12, 1875*

*CHRIST CHURCH, WESTMINSTER-BRIDGE-ROAD.*

---

William Clough.

John Clough, died March 16, 1872.

William carved the tomb that is in the Nave, usually called Archbishop Roger’s. (MS No 1, pg 76a).

Pg 172.

[The following is crossed through].

Lindberg.

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**COUNTRY CAPTAIN T. H. LINDBERG. 1801.**

Among other military items communicated service correspondent, it is mentioned that ad from Malta state that Captain T. H. Lindberg, York, who is serving with the embodied Northumberland Fusiliers Militia in the Mediterranean, has painted the crest of the ‘Fighting Fift’th Main Guardroom at Malta, which is on the sights of the island. Every regimenting at Malta has its crest done so. On Captain Lindberg’s work is said to
Educated St Peter’s School and took lessons from Mr Boddy in water colour painting but did not seriously take up art until he joined the Slade school, where his enthusiasm was aroused to earnest study which was carried on after his marriage, but his connection with the Artillery Corps, of which he was an officer, claimed his attention as much as art pursuits and, having settled down in his new villa in Clifton, his London studies ceased, but he joined the York Art Guild and was a zealous member of that body. In the year…..he painted an excellent portrait of [R] Perkins, Esq, Registrar of the County Court, and painted the scenery for the annual play at his own school of St Peter’s, which he continued each year showing more and more skill in their production. He was a member of the School of Art Committee and when that school was handed over to the Corporation he was elected a member by the Fine Art Council.

1866, he painted a portrait of R Perkins, Esq.

1898, he painted a portrait of Dr Wright of Stamford Bridge, which was presented by the Chamber of Agriculture to Dr Wright. It is a ¾ figure, life size and an excellent portrait.

Pg 172a.


Probably son of the Ruddock who had charge of the Cemetery. Born……, married Miss Jackson. Carved the reredos at St Martin’s Church, Coney Street after the picture by Leonardo da Vinci where, in the Church Guide, he is described as a native of the city.
[End of crossing through].

Noble, Sculptor.

Carved the two recumbent figures of Archbishops Musgrave & Harcourt, Theakston assisting him with drapery.

[The following is crossed through].

W Bellwood, Architect.

1789, May 29, died suddenly. York Gazette. He was a councillor for Bootham Ward. Book 8, pg 185.

1782. The West end of Christ Church was built of brick under his superintendence by Christopher Dalton, mason. Rev Norcliffe’s pamphlet.

In St Crux Church is a monument to Roger Bellwood, Sergeant at Law, who died 1694, whose father was Rector of St Crux.

[End of crossing through].

Pg 172a.

Ruddock. Thrup.

Carved the reredos at St Clement’s Church and during the negotiations for it with Messrs Atkinson he stayed with Mr W Atkinson at the Mount, where they discussed art topics after dinner and the reredos at St Clement’s in particular. When retiring for the night Ruddock [Thrup] took a roll of sheeting into his bedroom and in the morning before breakfast he had sketched the reredos out, nearly full size, using the bedroom wall to hang his paper upon. Mr Atkinson (who told me) said that the drawing was most vigorous and very little had to be done by way of alterations when criticised.
Ruddock.
See if he was the son of Ruddock who was the manager of the Cemetery and whose monument is in the old part.
Mrs Ruddock kept the White Swan Inn, Goodramgate before Mrs Scawin.
George Milburn gives him great praise as a sculptor and instances some heads of his in front of Partridges Booksellers in Fleet Street. He says that a Thomas Myers, a builder, was the prototype of a lot of sculptors, Brindley and others. Told me May 21/09.
Michael Taylor, Sculptor.

Born 1760, died 1846. Buried St Laurence’s Churchyard. This portrait [above] now hangs in the Chapter Clerk’s office. On the back of it is the following account:

“A portrait of Michael Taylor, brother to my mother’s mother and uncle to my mother and great uncle to me the undersigned. Michael Taylor was born at Felton, County of Northumberland, about 1760. He was taken to York when a boy of about ten years of age to be made an apprentice to a sculptor. His master had been at Felton Castle doing some work and observed the genius of the boy and solicited his parents to allow him to take him to York with him. In York he became an admired sculptor. Several shrines etc. in the Minster are by him. King Henry VI under the organ screen and two others of these figures are from his chisel. In an artistic peak of humour he placed, with the concurrence of the Dean, the figure of a fiddler on the top pinnacle above the South entrance to the Minster. The fiddler stands to this day on his pedestal (Sep 11, 1871).

Michael Taylor was never married. He was in good circumstances. He was much in the best Society of York and the Yorkshire gentry and nobility. His father was agent for the Felton and other Northumbrian estates and was a man of property in that County. The following is from Michael Taylor’s monumental stone in St Laurence’s Churchyard, without Walmgate Bar, “in memory of Michael Taylor, a native of the county of Northumberland and for many years a skilful sculptor in this city. Died 16th day of November, 1846, aged 86 years.

On the other side of the stone “William Snowden, Sculptor, died July 5, 1832, aged 45 years”. He was a nephew of Michael Taylor and born at Greenside or Long Row in the parish of Ryton, County Durham and was brother to my mother. Michael Taylor occasionally visited his relatives in the North and was fond of his native scenery. With his effects he also left a valued library of books. In his boyhood days he had been brought up a Catholic (Roman Catholic) but his religion had been tampered with and he kept aloof from all sects till about his end when he again resumed his faith and died a Catholic. My Uncle Willie (William Snowden) also was a Catholic and died one. May this portrait be preserved by my posterity. William Newton, Sep 11, 1871.”

A monument to Rev W Richardson who died in 1821 and is buried in Belfrey Church is by Michael Taylor.

A monument in Elvington Church executed in 1823, of plain style.

A monument to Lady Mary Hore, N. Aisle, Lady Chapel. See Tom Camidge’s account of the production of the fiddler in Book 9, pg 118. In the engraving of the South Front of 1819 the fiddler is not in situ, therefore put up after that date.

See William Newton’s letter in Book 12, pg 96, copied from Newspaper cuttings in Dr Hornby’s York Minster. (Minster Library).

Portrait of Michael Taylor was obtained by Mr Hudson, Ousecliff. After his death became the property of Mr Catton at Ouse Lea and at Catton’s sale Sleight, the auctioneer, obtained it. Professor Newton, Taylor’s nephew, had it pointed out by Dicky Naylor and bought it. It is now in T B Whythead’s possession.


Etty lived in the wood house on the Mount, when not in London. He had 2 King Charles spaniels and, in a trough in the garden, he had two frogs which knew his voice and came to be fed when called. It was here he made the sketch for the Three Graces, three young ladies, sisters, being the models, names for obvious reasons not mentioned. (Misses Spurrs).

He, afterwards, bought the house in St Martin’s Churchyard and converted 2 rooms into one for a studio. He often strolled into the Courant newspaper office and had a chat with the typos. Reminiscences, Dec 26, 1882, York Herald.

In the gallery of the Louvre one of Etty’s works hangs under and near such great artists as Velasquez, Murillo, etc. Told me by Major Lindberg.

In Pictures of the Year, 1902, S.A.Storey, a R.A., in noting in Progress of Art at the R.[A]. and alluding to the early work, writes in an interesting manner on the subjects the artists chose for their pictures and the skillful manner they were painted.

Of Etty’s Youth & Pleasure he says “it is a poem as well as a picture, a beautiful piece of colour, a delightful work of art.

William Etty.

For a time it was the vogue to dispraise Etty but with all his heaviness of touch and frequent over vehemence he is one of the first great colourists of the English School.

He had one ideal, to be “Venetian”. All his strength and all his short comings lay in this effort. But if the student will look at some of his most readily accessible work in the National Gallery he will realise what a new and potent individuality and influence came into English art with William Etty and understand the emulative admiration of greater colourists than himself, Millais and Rossetti. Progress of Art in the 19th Century, by William Sharpe. B2733, Free Library.

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W. Etty, R.A.

In the Standard of April 6, alluding to the Guildhall Exhibition of pictures, commemorating the Queen’s Diamond celebration, where Etty is not represented, the writer alluded to him as “one of the noblest colourists and the finest painter of the flesh that our school has ever produced”.

Only two portraits of him have been painted. See Catalogue of Pictures, Magazine of Art, 1883, pg 419.

In the New Gallery exhibition of 1897, the Daily Graphic of Dec 31 says William Etty is represented in various moods. There is a fine specimen of his power in the vigorous drawings of the falling Mars in the Tarpeian Rock, a quaint little child’s head in a poke bonnet and a superb burst of colour in The Bather, in which the painter has been fortunate in having a more elegant and refined model than usual.

Miss Harwood told me that her portrait was introduced into one of his pictures. She was taken at Mr Nicholson’s but only the head. A Miss Singleton was one of his models.

There is also a bust of Etty by Noble, executed in 1850, i.e. a year after his death. It represents him as a man 45 years of age. It is in the National Portrait Gallery. His painting of the Judgement of Paris was exhibited in the De Grey Rooms, Nov 2, 1850 to Nov 9.

William Etty.

His mother was called Calverley and the daughter of a rope maker at Hayton, but he was a distant relation of the lady of this place, Mrs Cutler, a widow and daughter of a baronet, Sir Thomas Rudstone. Having quarrelled with her nephew, who was to have inherited the Hayton property, this lady looked out for another heir and adopted the rope maker's son, Etty's uncle. Etty's mother had 10 children, 5 of whom died in infancy. Etty went to school in Hayton and was then apprenticed to the printing trade at Hull where he read about painters and studied prints. His apprenticeship ended in Oct 1805 and, ever afterwards, he kept that day as “emancipation from slavery”.

Through his uncle, a gold lace merchant in London, he was enabled to study in London and in 1807 he was admitted a student at the R.A. and through the liberality of his uncle became a pupil of Sir Thomas Lawrence. (Of his career as a painter see his life).

1831, the Corporation wanted to destroy Bootham Bar but Etty and others interfered and subscribed £300 for the repair.

Note. A Miss Singleton of York was one of his models. Query, who was she!

1832, was the best time in his art productions. Youth at the Prow and Pleasure at the Helm. He had not been much honoured by York people, “It was therefore by no means easy for the inhabitants of an aristocratic place like York to forget the gingerbread shop”. However, he was invited by the Lord Mayor, invited to the Deanery, asked to breakfast with the Sheriff.

1834, he sold his Hylas for £168. He had a scheme for painting some important public picture for York but it came to nothing. There were only 8 subscriptions to the scheme. See next page.

1844, came to live at York and bought the house in Coney St Churchyard for £1100 and here he painted the Joan of Arc.

1847, established in his house at York. His studio in Buckingham St. was not given up but retained for occasional visits to London.

1849, the Society of Arts determined to make an exhibition of his complete works.

Etty, like Turner, was an artist of that numerous class whose faculties are almost entirely absorbed by the practical work of painting and its prodigious difficulties. Hamerton’s Portfolio Papers.

1834, Oct. He painted a head (small) of one of the Dean's sons in a hunting picture of Dogs & Horses painted by himself. Painted two sketches in oil of Mr Richardson & Mr Taylor. Query, will this be Michael Taylor. No, the Vicar Choral.

His little room in the wood house had become a production studio. The cottage on the Mount was called Frog Hall, the name being given to it on account of a frog which had taken up its quarters in the back garden, which Etty provided with a shelter and a ladder whereby it could visit its friends.

1835. He exhibited, at the Academy, a study from a York young lady who had taken his eye. He obtained the permission of her father on the condition that he presented the lady with the portrait after his use of it.

Madox Brown said that William Etty taught Millais, and all our school, 6 colours”. Masters of British Art, Millais, pg 11.
Page 176.
He used this face in many of his important works. His prices: in 1835 he obtained for *Wood Nymphs Sleeping*, £55, which in 1851 realised £500. *Nymph & Faun Dancing* for £45. For portraits £60.

1835. Gone by coach to London. Left St Helen’s Square at 8pm and at 8pm the following night arrived at Fetter Lane, Holborn.

1836. *Mars, Venus & Cupid* finished expressly for a York exhibition as their first exhibition, also *Adam & Eve*, also 6 more executions of his work, adding two more before the close of the exhibition, one, the *Family of the Forest*, sold to his friend Mr Harper for £50, again sold for £350. He now exchanged his dwelling of Frog Hall for the Abbey Cottage. (Ask Mr Ware).

1837. Writing to a friend on Feb 19th, in “Memory’s Dreams” I yet revisit the Mount, see Father’s old mill, walk up to the brow of the hill, down the pathway by the Bealby’s, see the sun set below Acomb Spire, stop and listen to the silence till the evening star glimmers and sparkles in the blue profound. Then I saunter back as far as your hospitable hearth, see the clean maiden bring in the bright brazen urn, the fire fair blazing. The cups which cheer, etc. wait for each. John sitting by and Master “Minus” on his mistress’s lap, Cicely at her loom, at a work of bright design, in colour glowing, or at her piano…..

Page 176a.
….playing some fairy music, cockatoo anxious to gain a look or notice, a bit conciliatory. Now stir the fire, John, and cast a cheerful blaze on all this pleasing scene drawn warm from nature. [Life of Etty], Vol 2, pg 60. After staying at Harper’s he removed into Blake Street. Ibid, pg 107.

After a sojourn in London retires to York, Aug 27, to a fresh house “in a quiet court leading out of Blake Street, the house in Marygate having been given up. This Blake Street residence proved much to his mind, possessing a good painting room, from the bow window of which he looked out on a tranquil courtyard, ivy covered gables and a noble portion of the Minster – could even catch the swelling tones of the organ…..He looks in at half price at the old York Theatre, where he saw, as a child, *Jane Shore* and the *Flitch of Bacon*. Or he hears the band play in the Museum Gardens several beautiful airs. [Ibid, pg 65].

1838. The lodgings at Strickland’s Court were made still more acceptable by the companionship of his niece and during the time the Cavalry were in York he dined at the Guildhall. Went to Theatre half price, a good house patronised by the Lord Mayor & Lady Mayoress, (Hudson).

Painted John Brook and Mrs Hudson, Walmgate Bar inside and outside, and studies horses for the *Pluto & Proserpine*.

1839. He painted a portrait of Mr Richardson, a Minster worthy much respected in York, to Etty a familiar object of reverence from childhood, whom at the accustomed Minster “Eagle” he had sketched in colour as long ago as 1834. [Cont on page 178a].

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Bartholomew Smith, Thirsk.

From his youth up, although following the business of a draper, had also such a love of art that he devoted nearly all his leisure to the study of landscape art and has succeeded in producing works that have been exhibited at the Liverpool Academy, York Art Union as well as contributing to the Boston Anti Slave Bazaar. Of his donations to the last, one was purchased by Harriet Beecher Stowe. His best works are, perhaps, *A Harvest Field*, now at York, an *Evening Cattle* piece, and a large view of Rivaux Abbey. He also, for many years, conducted a drawing class in connection with the Mechanics’ Institute and by his influence and example has encouraged a
taste for art amongst the rising generations of the town. Granger *Vale of Mowbray*, C533, Free Library.

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George Cubitt.

![George Cubitt, an ingenious artist of Moulton, born 1743; died at Richmond, 1818. There is a monument of him in Richmond Church, placed there by his son and only child, George, who was an artist at Chester.](image)

Born at Moulton, Yorkshire in 1743, died at Richmond Feb 3rd, 1818. Painted compositions? pictures representing Italian scenery. In the mansion at Wood End, near Thirsk, is a picture by the artist of the house, fitted into a frame which formed part of an old fashioned fireplace. The style of this painter is thought by competent judges to be hard. Vide Granger *Vale of Mowbray*, pg 297.

Amos Green, 1735 – 1807.
Born at Halesowen and married Miss Lister of York. He resided at Bridlington where he principally painted but at his death was buried at Fulford, June 10, 1807, aged 73. A monument to his memory is erected in Castlegate Church. Vide *National Biography*.

Page 178.
[The following is crossed through]

Mackreth. Lived in South Parade
In the possession of Rev W Haworth are four water colour pictures by this gentleman. They are in the style of those by Nicholson and others of that school, very grey but very highly finished, so much so that a glass is necessary to see the brush handling. Two of the pictures appear to be pastoral subjects, probably copied from Bartolozzi, another is a classical figure.

Charles Dillon.
A water colour painter who had spent much time in York about the year 1836.
Painted:
*Ousegate from Ouse Bridge*, 1836.
*York from beyond Woodman Inn*, 1836.
*Bishopthorpe Palace*, 1836.
*Minster & Theatre*, 1836.
*Stonegate & St Helen’s Square*, 1836.
*Bootham Bar & Bootham*, 1836.
*Monk Bar from Monk Bridge*, 1836.
*Blake St & Ettridge’s Hotel*, 1836.
*St Crux & All Saints’ Church*, 1836.
*Walmgate Bar & Laurence St*, 1836.
*Cattle Market & Fishergate*, 1836.
*Micklegate Bar & Blossom St*, 1836.
*York from Baile Hill*, 1836.
*St Leonard’s & Theatre*. 
1905. These drawings are in the possession of Ald. Foster & were exhibited in the Old York Exhibition, March 1905, and were much admired.

[End of crossing through].

Page 178a.

William Etty.

1842, June. I have given up my house in Blake Street and don’t mean to take another till I have one of my own and leave the Mighty Babylon for the “otium cum dignitate” of a retreat in or near York. Poor Strickland, my landlord, I am sorry to hear is now dead. I could have better spared a better man. “He was a Falstaff without stuffing”.

1837. At York, while casting a wistful glance towards London and Academy, he prolonged his stay far into November, “in hopes of a job”, an altar piece for a Roman Catholic Chapel in the neighbourhood, for which his friend John Harper, the architect, had hoped to secure him a commission. Laying himself out to obtain it – a step he had never or seldom before taken he prepared sketches and otherwise bestirred himself. Such was his veneration, he replied to a formal question from his friend as to price, for that ancient and truly poetic religion – the Roman Catholic, that were he a man of fortune or of competence even, he should esteem the Honour sufficient reward. As matters stand he would paint the picture for the lowest sum, justice to himself and others would warrant about £300 if the subject chosen required more than two or three figures, £250 if not requiring more. Disappointment was the sequel to much suspense. The Patron of the Church ultimately did not give the commission. [Life of Etty, Vol 2].

It was Everingham Church for Lord Herries. See acct of Harper.

Page 179.

Residence Pictures.

Picture of a man with fish, principally Mackerel, title Fresh Arrivals by W Pidding, was supposed to be a Snyder until it was cleaned in 1897 by Walton. It is well painted, especially the fish, but by the action of gas and heat the bitumen, which has been extensively used in the painting of it, has removed from its original position and marred much of the work.

Page 179a.

William Etty.

In 1838 he read a paper before the Council of the Philosophical Society on the Improvement in the Arts, with a view to forming a School of Art in the City and which was viewed very favourably.

On Nov 15 he writes to his brother Walter, that the Lord Mayor had pledged himself that the walls shall be finished and that Walmgate Bar be preserved. I dine with him and a few friends tomorrow and dined with the Sheriff yesterday and the day after my essay was read with His Grace at Bishopthorpe.

An iniquitous project for selling the Strays excites him to attend a meeting in opposition.

1839, Jan 7th, studies horses at Wood’s Wharfe, Skeldergate. Mrs Hudson’s portrait abused by the Newspapers. The Joan of Arc was now in all his thoughts. It was first evolved in Westminster Abbey in Henry 7th Chapel. By Sept 8 he had designed the 3 Joan of Arcs – in pen & ink. (Sketch now at Anderson’s).

1840. Made his first will at a friend’s persuasion and with some reluctance. Bequeathed to his niece £50 a year.
Appointed on the Council of the School of Design. Painted the Magdalen. Apropos of a proposition by his friend to exhibit it at York, for York’s benefit, at a York Bookseller’s, Etty writes that he knows of no serious objection but warns him that he will have to encounter the remarks of the …….cont on pg 182a.

Page 179b.

Progress of Art in 19th Century, by William Sharpe, pg 186.

Albert Moore
The strongest imitator of the Neo Classic Artists is A[bert] M[oore], an artist of a wearisome mannerism but who, at his best, achieved beautifully in that decorative art which Leighton had inspired. If the ideal of decorative art be beauty without “human interest”, without emotion, then Albert M. came nearer to it than any other modern artist has done.

There is reason in the remark made by a famous contemporary painter that Moore did not require anything but the run of Liberty’s stuffs. The women of his paintings are as lifeless as the models of fashion plates. Today his work has lost much of its charm for us, not because the public taste is finer or more exigent, but because the work is savourless, is, in fact, but glorified pattern. If Albert Moore had painted some 3 or 4 of his finest pictures only, his place in art would have been a very high one. The continuous iteration of his effects became at first a weariness and then destructive……..

Albert Moore is the poet of drapery.

Page 179c.

Albert Moore, by Alfred Lys Baldry.

Born Sept 1841.
In 1851 his father died and for 4 years afterwards his mother lived in York. In 1855 she removed to Phillimore Place, Kensington with Albert and three of his brothers.

Albert, previous to this, had been at Archbishop Holgate’s School and partly at St Peter’s School. In 1855 he entered Kensington Grammar School where he remained 2 years.

In 1858 joined the Academy Schools. The year before he exhibited, at the RA, two water colour drawings. He visited the Lake District to paint in this and the previous year.

Left the RA School after a few months trial. Formed a Sketching Society, the members meeting at each others studios, Fred Walker, W.B.Richard[?], Marcus Stone and Henry Holliday.

1859, made the acquaintance of W Eden Nesfield, Architect and with him visited Normandy. Nesfield published a book on Mediaeval Architecture with Albert Moore designing the title page, for at Nesfield’s suggestion A.M. commenced to paint ceilings which he continued in 1860-1872. He designed paintings in Coombe Abbey, St Alban’s, Rochdale, Claremont and other places.

A design, not carried out, was for the altar piece at the Dutch Church, Austin Friars. Illustrated in the book.

He also designed for the frieze for the Albert Hall but quarrelled over price, therefore it was done by Pickersgill, Marks, Yeames, Horsley, Armitage and Poynter, each doing so many square feet.

An offer was made him of designer in a stained glass studio which he declined, also the Headmastership of the Birmingham School of Art, ditto, preferring to stand by his own work.

1862, he went to Rome, spending 4 or 5 months in hand, studying painting, at which point his mother died.

His home was first in [?] Street, then in Russell Place and Fitzroy Street until 1890 when he removed to Red Lion Square where he remained 6 years. After this he took a place in Stanhope
Street for a short time and 1877 removed to the studio in Holland Lane, Kensington, where he stayed 2 years and where he painted.

Page 179d.

.....his most important pictures, especially his masterpiece Reading Aloud. 1883 he was seized with an attack of blood poisoning which with lung[?] complaint undermined his health and although he worked he did so under difficulties on account of his physical weakness for in 1890 came an internal disease, viz a tumour which soon developed and ultimately necessitated an operation which was performed in Jan. 1891, and in 1892 another was needed. In 1893 he was unable to work although determined to do so and, on Sept 15th he died at his studio in Spenser Street, Westminster, in his 52nd year and was buried at Highgate.

Whistler sums up his life thus. “Albert Moore, poor fellow! The greatest artist that, in this Century, England might have cared for and called her own – how sad for him to live there – how hard to die in that land of important ignorance and Beadledom. 

1877 Grosvenor Gallery opened.

Page 179e.

His method.

First a few pen and ink sketches, then a study of the lines in order to distribute the colour. Then came the studies from the nude in black and white chalk on brown paper, about 12” high. These sketches were exact copies of Nature and all modifications or improvements he left for further study.

Next he made a cartoon, full size, working from his life studies. He then pounced the cartoon and on this pounce he dusted charcoal to transfer it and then commenced work on the canvas putting in all the colours.

He now set to work at making drapery studies, leaving the first coat to dry. He then pinned some tracing paper over his first painting and went over all the lines and he used this for colouring in the draperies to make sure he was right in colour tone.

With the picture he painted all the figure parts with two or three coats in white lead in order to get a solid foundation so that the after tints would not soak in.

His final paintings were conducted thus. He mixed a few tints in bulk and used this as a handy method, tinting with the usual colours on his palette. He laid the colour on thickly and then quickly passed over it, save this vehicle with colour in it. His vehicle was petroleum and a little oil.

Page 179f.

He kept several canvases ready to hand for colour studies. All of them were prepared by 2 or 3 coats of white lead and over it a thin glaze coat of grey.

His water colour practice was as follows. He pounced the drawing on to the white paper and went carefully over all the lines with a lead pencil. He then rubbed the pencil marks until he blurred all the lines and produced a soft effect. Over this he put a semi wash of Chinese white and on this he put on all his colours, keeping the paper damp whilst working on it.

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Albert Moore.

Nine years younger than his brother, Henry, Mr A.M. stands as the high priest of decorative painting. England was for long the home of the picture that tells a story. That we are slowly being emancipated from this convention is due to men like Mr A.M. who cry mutely through colours that art must be decorative. Rare schemes of this colour, fanciful and inventive, glowing around low
browed women with sweet slumberous faces, folds of drapery falling about them as they fall in Greek statues with nothing to do but look graceful – this is Mr Moore’s fantasy. As a young man his art was pre Raphaelite more than anything else. He painted Nature simply and faithfully, The Goldfinch, The Woodcock, Wayside Weeds, scriptural subjects till the time came of his fresco The Four Seasons, The Marble Seat, Elijah’s Sacrifice and so on to the Pomegranite and Pansies with which he found his true self. He had learned much from the Greeks: the Japanese also avaient un peu passé par là. The hour was at hand, “the realist was gathered to the past and the idealist reigned in his stead”. It would be idle to give the titles of Mr Moore’s later pictures. One is like the other saving the positions of the figures and the scheme of his colours. “Black & White” Handbook of the Royal Academy, 1892.

Page 180a.
In the New Gallery Exhibition 1897-8, the Daily Graphic of Dec 31st notes two pictures of A. Moore’s Midsummer & White Hydrangeas. The former, with its hues of orange and lemon and grey green and its air of warmth and languor is pleasant to look upon. In the other a slight heaviness in the drawing of the nude figure somewhat detracts from its grace.

STUDIO TO LET IN KENSINGTON (formerly occupied by the late Mr. Albert Moore). Large, lofty, and well lighted; three comfortable living rooms, bath (h. & c). Rent, £110. — Apply to Mr. W. CALLINGHAM, 2 St. Mary Abbots’ Terrace, W.

475 Moore (Albert) His Life and Works by Baldry, 44 plates after Paintings, Studies and Designs by the Artist, sm fol, buckram, £2 5s 1894

Portrait & Sketch of his career, Magazine of Art, March 1895.
See Note on his Elijah picture, Scraps of Art, pg 163.
He painted the Proscenium at the Queen’s Theatre, Long Acre.
Just after Stacey Marks had painted the same at the Gaiety Theatre.
Reading Aloud now in the Glasgow Art Gallery.
A collection of the drawings and paintings by H & A Moore were shown in the Woodbury Galleries in April 1904.
“Two artists who can be ranked among our great masters”. Studio, May, 1904.
In the 1879 Exhibition at York he had a Study of Pansies, A Sofa. The property of his brother, Henry.

Page 181.
Mr J T Horsley, Miniature Painter from London. For a short time at Mrs Holmes, New Bridge St.
Profiles £1-0-0.
Miniatures £3-3-0.
Vide Yorkshire Gazette, July 1822.

Mr Raffi Scott, Artist.
Portraits, etc. at Mrs Bowman’s, Little Blake Street.
Richard Wright, Portrait Painter & Photographer in 1866.

He had his studio at 14, Spurriergate near to the Nat. Provincial Bank. Lived at Stratford upon Avon in 1841 at which time his son Orlando was born, who, when grown up to man’s estate, produced a collection of sonnets and poems. The father, finding the field too narrow at Stratford for the development of a portrait painter, removed to Birmingham where, amongst other portraits he painted was that of Mr Joseph Steene, to whom his son, Orlando, was articled as a jeweller, and George Dawson, the great lecturer. Receiving a commission to paint the portrait of the Lord Mayor of York, Ald. Evers, he came to make a temporary sojourn in the venerable city during the painting of the picture and was so impressed with the surroundings of the place that he brought his family to reside here and carried on his profession.

Amongst the portraits he painted may be specially noted that of Dr Proctor, which now hangs in the Fine Art Gallery of which he was one of the first promoters. (He received £50 for this portrait). He also painted Ralph Weatherley. He died [Dec 17th, 1884. See Knowles York Artists]. See Stonegate Notes for printed article.

1695.
Lancelot, son of Will Petty, buried Feb 14th. Belfrey Register.

1724.
Mr Will Petty from All Saints, Pavement, buried Nov 5th. Belfrey Register.

Stainforth. See Memoirs of the York Press, [Davies], pg 117.

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John Pety, Glass Painter.
Sheriff 1494, Lord Mayor in 1508. Died Nov 12, 1508. The family appear to have come from Bridlington. See Minster Glass Painters.

He was the son of Matthew Pety, who held the position of Glass Painter to the Cathedral from about 1447 to 1472.

In 1471 John Pety is first mentioned as having worked one week and one day at 3/6. In 1472 Robert is associated with him as glass painter, and Matthew, his father, seems to have died just previously.

John’s work chiefly consisted in the windows in the North Transept and the Cross Keys and wreaths for the Great Tower and, probably, much other work in the city churches. He, no doubt, inherited wealth from his father for, in the short space of time his name occurs, he could not have amassed any sum sufficient to allow such an expenditure as that attendant upon being raised to the Civic Chair which he occupied in 1508. A small window near the clock in the South Transept bore the inscription “orare pro anima Johannis Pety, Glassiarit et majoris – Ebor qui obiit 12 Novem 1508”.

In this window he was depicted in Alderman’s gown. The glass was renewed by Gyles in 1662. See Antiquities of York City, pg 69.
Robert Pety would, no doubt, continue the work of glass painting but his name does not appear after 1508 in the York Rolls.

John Dodgson was elected in the room of Sir John Pety. A Robert Pety lived in St Dennis’s Parish and was a tapiter, a coverlet weaver, and was an Alderman.

Page 182a. [Cont. from pg 179a].

……..ignorant, the sneerers, the would be serious but really impure…. In a community like York, not conversant in art, much remarks would be made. The scheme was subsequently carried out with indifferent success. The Penitent’s uncovered bosom startled the modesty of York ladies.

1842. He lodged in Gillygate, at the “Misses Burnett, one small sitting room, 2 small bedrooms, where he painted some outdoor sketches of York and was at the opening of the School of Design, “a proud day for dear old York and me”.

October. Diary records he had got the great lines of the Joan of Arc at last.

Nov. Joan of Arc commenced in charcoal, sketched in all three canvases.

1843, July. He received his Royal Highness’s commands to paint one of the compartments in the new Summer Temple in Buckingham Palace Gardens.

*The Misses Burnett had a mother afflicted by a paralytic stroke. Every morning as Etty came down for his walk before his 8 o’clock breakfast he used to step into the kitchen and ask Mistress Burnett how she did. It reminded him of home he said. He liked to use at ……

Page 182b.

…….. the Minster his old fashioned, red morocco, Prayer Book.

1844. Delivered an address to the students of the School of Art and, at the same time, offered an annual prize of 2 guineas for an original design of Stained Glass, and one from his brother, Captain Etty, “for the best drawing or painting in body colours of the wild flowers, weeds & grasses of the English hedge bottom.

1845. He took a house in Gray’s Court but he quickly discovered it to be dark and damp.

1846. Etty bought the house in Coney Street Churchyard for £1100. “open, quiet, with a pleasant bit of garden and a tranquil prospect”. He can sit looking down the river and admire the sunsets as in former times from the terrace walk of his friend Atkinson’s garden in Lendal.

1848. He removed from London to his house in Coney Street. My place in London, of which in my heart I love every stick, hole and corner, seems to have done its work.

Mr Nicholson in Bootham had also formed a collection from 50 to 60 of his works.

SUPPLEMENT.

[Unnumbered pages].

[The following is crossed through]

Peter Atkinson.

The eldest of the family of architects of that name practising in this city was born at Ripon in 1725 and was apprenticed as a carpenter, which trade he followed being employed by Carr, the eminent architect. By applying himself to the study of architecture he succeeded in obtaining the entire favour of Mr Carr and ultimately followed him as his successor in the profession. One of his chief works was the handsome mansion built for Sir John V Johnston at Hackness. He died June 19th, 1805 aged 70. Vide Will Smith’s Old Yorkshire, Vol 1.

In the obit in Leeds Intelligence, June 24, 1805 “He filled the office of City Steward and was highly esteemed for his abilities as an artist and his integrity as a man”.

Thomas Atkinson.
The architect alluded to by Precentor Venables, will be the one given in the York Directory for 1787 and living in St Andrewgate, a rather appropriately named street seeing he was designing the front for the Palace at St Andrew, Thorpe. See page 34a of this book for Thomas Atkinson’s engravings.

Peter Atkinson.
This will be the son of the above and he built the Savings Bank after the elder Peter’s death. Designed the Subscription Library opposite the Post Office in St Helen’s Square which was built on the site of some old tenements in 1811. (Vide Peacock’s Guide, 1814).
Miss Goodall will be the lady praised by the “Hermit” in the London critic’s notes. Hailstone Collection.
The New Jail, built in 1802 and completed in 1807, built by Peter Atkinson, architect and City Steward. Hargrove’s History of York, pg 161.
In Allen’s History of York he states that the work was the joint production of Messrs Atkinson & Phillips.
Atkinson & Sharp built the Concert Room and built the Residence for Dean Cockburn. Book 9, pg 119.
There were anciently two Bridge Masters as assistants to the Chamberlain, whose duty was to take care that the bridges, which in former times consisted chiefly of wood, were kept in proper repair, but those offices being discontinued in the 1st year of Charles 1st “a City Steward” was appointed to collect the city’s rents, which office is now filled by Mr Atkinson. Hargrove History of York, Vol 1 pg 338.


Queries – what year was the Retreat built. What year did Peter Atkinson die. Where is his tombstone. What was Miss Goodall’s christian name, when did she die. Was Sharp a partner with Peter Atkinson.

1805, July 6th.
Peter Atkinson, Architect, York
Begs leave to return his most grateful thanks to the nobility, gentry and his friends for the many favours conferred on his late father and himself during their partnership & etc, etc. Address North Street. Pocket Book 1907, pg 44, from York Herald.

List of Freemen, Carvers. Surtees Society 96.
Thomas Flemying
1525  Thomas Thorpp
1530  Arnaldus Wynton
   Ricardus Grief
1533  Willelmus Johnson
1536  Thomas Chambre
   Johannes Tarbutton
1538  Laurencius Shereburn
   Johannes Flemyng
1540  George Thomson
1541  Laurencius Anderson
1800.
A general view of York from opposite New Walk.
Waterworks & Ouse Bridge.
Old Market Place. This one scaled ready for enlarging or reduction.

A fine portrait of Sir Frank Lockwood in the Doncaster Mansion House. He was born in Doncaster. See Weekly Yorks Post, April 11/14.

View of Bootham Bar drawn by L M Richardson and produced in Litho by Rowney & Forster. In possession of J Hague.
A fine view of York from the West painted by Dawson in 1876, size 36x24. Illustrated in his life, pg 113.

1714.
Thoresby, in his diary, mentions a Mr Palmer, an artist who also invented an engine to raise water for Mr Duncombe of Helmsley, 80 yards up a hill without a water wheel. Pg 204.

John Smeaton, the Architect of the Eddystone Lighthouse. Given by Y.H. July 20. See MS No 1, pg 89. A Smeaton buried in St Mary’s, Castlegate.
Policeman Artist's Pictures at Harrogate.

The Earl of Harewood on Art Among the Masses.

An exhibition of pictures painted by P.C. R. T. Jones, the policeman artist of Leeds, was opened yesterday at the Northern Police Convalescent Home, Harrogate, in aid of the funds of that institution. Sixty works of Mr. Jones were on view, all of them stamped with his individuality, and revealing the remarkable talent he possesses. One, an unfinished landscape, intended for the Royal Academy, depicts a scene at Collingham, Lord Harewood's estate, and is an excellent scene of a "gorse common." "The glow of spring," a landscape study in rich dark tints, was also conspicuous; and in "A misty morning," a rock stream, shingly beach in the early hours, was a workmanlike effort. Several of the smaller paintings were gems of their kind.

At the opening ceremony, Mr. E. P. Arnold-Forster, D.L., occupied the chair, among those present being the Right Hon. the Earl of Harewood (Lord-Lieutenant of the West Riding) and the Countess of Harewood, the Right Hon. the Viscount Montaguer and Viscountess Montaguer, Mr. Joseph Heyworth (Lord Mayor of Leeds), Mr. W. Sheepshanks, J.P., Mr. W. H. Benn, J.P., Mr. W. Freeman, J.P., Capt'n and Mrs. Metcalfe, Rev. J. Cowen, Dr. C. Gibson, Mr. C. S. Charlesworth, J.P., Mr. Nimmo Watson and others.

The CHAIRMAN said that at a similar exhibition about two years ago, he attempted to draw a rough comparison between the three arts—music, poetry, and painting—with a view to determine which of the three on the whole gave most satisfaction to the public at large, and he came to the conclusion that it was painting. There were few people able to criticise high class music, and few who could appreciate the highest poetry, but everybody thought they could criticise painting. There was a kind of critic—he was one of a very humble order—who liked to see a fairly correct presentation of a place, person, or object the picture was intended to resemble. He believed that feeling, but the higher art critics accused him of all wrong; it was all a question of idealism. That might be so, but one thing he liked about Police Constable Jones' pictures was that they conveyed to him a correct and pleasant idea of places he had actually seen or could very well understand. In looking around that collection of over sixty pictures everyone must be struck with the extraordinary diligence of the person who had produced them. It was a marvel that a man who occupied the honourable and onerous position of a police constable, in a great city, could find time to do so much work.

Police Constable Jones was a living illustration of the adage that artists are born, not made. It might be thought that in order to produce what he had special advantages must be granted him by his superiors. That was not so. In spite of his position to him it should be said he was excused no part of his duty. He did his eight hours, day or night, as the case might be, yet he found time to study nature and immortalise them on canvas. It was a great honour to Police Constable Jones that the Lord-Lieutenant of the West Riding should come to open the exhibition, and it was a great honour also to the institution.

The LORD-LIEUTENANT said it was exceedingly satisfactory to him to have the opportunity of opening the exhibition, because its object was to assist an institution that had done a great deal of good. A second reason was that an exhibition like that must encourage an appreciation of art among that strata of society who, he believed, only needed opportunities to develop the love of art that existed amongst them. Nowadays those opportunities were being largely increased. There was hardly a town in the country—scarcely one in Yorkshire at any rate—that had not some temporary or permanent exhibition of works of art and objects of art, to which the people had freedom of access. He made special reference to the exhibition at Bradford, at the opening of which, in 1894, the Prince of Wales had the pleasure of associating. He did not wish to be pessimistic, but he did not think that it was the upper classes who must look for a revival of art in this country. The whole tendency of rich men—the whole evil of the present day—was that they availed themselves too freely of those mechanical appliances which had reached such a degree of perfection, but whose effect was to destroy the poetic and to vulgarise art. Painting was giving way to photography—not that he wished to disparage photography. It was the snap-shotting branch he had no sympathy with. They relied for their music on the gramophone—(laughter)—and for sculpture, what could he say—he did not think a machine could be invented to carve a statue. They were banishing the beautiful, high-stepping horses from their streets in favour of the motor, which nobody could call beautiful, however useful it might be. In America they even milked cows by electricity, a process that would abolish the picturesque milkmaid and her stool. The revival of art must come in this country—it was the same in all other countries of Europe, for nowhere had modern art sunk lower than in Italy—the revival must come from the masses, and not from what were sometimes called the classes. That afternoon they were presented with what he considered a remarkable phenomenon. The police force had in its time given many distinguished men to the service of the country, and who had deserved well of it; but he could not recall that it had ever before given birth to an artist. The most marvellous and astounding fact was that in his leisure hours Police Constable Jones should have been able to do what he had done and reach the position he had attained. He hoped the exhibition would be not only a treat to the inhabitants of Harrogate, but also be of great pecuniary benefit to the institution in whose interests it was held.
Viscount MOUNTGARRET, in a short speech, eulogised the splendid work of the orphanage, but deplored the fact that constant appeals for funds had to be made. They were always trying to touch fresh hearts and fresh pockets. Touching on the spread of art among the people, spoken of by the Earl of Harewood, he reminded those present of the liberality of the Mayor of Brighouse, who collected pictures to furnish an art gallery opened by the Duchess of Argyll. He commended that as an example that should be followed; many of them could do something on those lines in their own district. He hoped the exhibition would be of great benefit to the institution, as not only the public generally, but the police force itself contributed considerable sums to its maintenance. He especially brought to their notice the work of the orphanage. He was a great believer in heroism. If they could get hold of the children of the respectable, hard-working parents and look after them, they would be nourishing a great national asset. Surely if they thought it worth while to save the children of the criminal, the pauper, and the imbecile classes, how much more necessary and worthy was it to save the children of parents who had displayed virtues all their lifetime. (Applause.)

The speaker then referred to a recent lecture delivered in Harrogate on “The Sins of Society,” and suggested that the lecturer should next winter get up a book on the virtues of society. Many people in high places did much for the public at large, not merely for the purpose of assisting charitable objects, but with a genuine desire to do their best to improve the world.

The sum total of their efforts was little realised, but it was remarkable enough to open the eyes of the public could they be told. In conclusion, Viscount Mountgarrett pointed out there was a debt of £300 still remaining on the Orphanage, and offered to make one of twelve to give £25 each, or one of six to give £50 each, to clear off the burden. (Applause.)

Captain METCALFE moved a vote of thanks to the Lord-Lieutenant and the Countess of Harewood for their presence, and for their continued interest in the work of the orphanage.

Dr. C. GIBSON seconded, adding his opinion that the presence of the Lord-Lieutenant and the Countess of Harewood, and Viscount and Viscountess Mountgarrett, was an encouragement of genius.

The LORD-LIEUTENANT having responded, affirming his willingness at all time to help the Institution.

Mr. NIMMO WATSON moved a vote of thanks to the Chairman, which was briefly seconded by the LORD MAYOR of LEEDS, who also commended the work of the Institution, and was carried.

Mr. C. E. CHARLESWORTH, J.P., remarked that in response to the suggestion of Viscount Mountgarrett, he would be glad to make one of six or one of twelve to clear the Institution of debt. There was no force in the world like the British police force, and they ought not to allow an institution, which cared for the children of deceased policemen, many of them who had sacrificed their life in the execution of their duty, to be burdened with debt. (Applause.)

POLICE-CONSTABLE JONES’ INTENTIONS

In the course of a conversation yesterday, Police-constable Jones said he had no intention of leaving the force to take up art for a living. He had put in 18 years’ service, and had eight years yet to go before he secured his pension, and that he could not afford to jeopardise his position. Questioned as to his experiences, Mr. Jones said some people seemed to regard him as a freak, but for the most part he received nothing but kindness, from artists especially. Mr. Owen Bowen, Leeds, had given him great help and encouragement.
York Art & Artists.

Notes from Browne’s *History*, continued.

Pg 237.

1445. Master John Barton, Master Mason.
Will Cotyngham, Carpenter.
Will Plumer, Plumber.
Will Cartmell, Glazier.

Pg 240

1447. Great Tower erected.
John Barton, Mason.
Will Cotingham.
Christopher Plumer.
Matthew Pety, Glazier.

1458.
Van Asselt, a Staynour, is given in the wills of the York Register. Hailsham Collection.

1457.
John Porter, Master Mason.
Christopher Plumer, Plumber.
Matthew Pety, Glazier.
John Foster, Master Carpenter.

Expended in payment to John Chaumbre, John Payntor & William Nuttyng for amending the “Reredose” of the High Altar. 5/-.

1458.
Master John Porter, Master Mason.
John Foster, Master Carpenter.
John Plumer, Plumber.
And to John & Robert Pety for 18½ days at 18/- each.

In 1482.
Robert Pety seems to have died before date on left [1482]. Hyndley, Wynfield, Plumer and John Pety remain.

Pg 258/9.
Pd John Connyng, Carver, for working the said tabernacle 30 weeks 5½ days [£5-1-8]. (The Screen no doubt).
To Francis Foster and his assistants for working about the painting and gilding of the said image & tabernacle.

Pg 261.
William Bushell, entayler, for making 240 crockets at 16d each and for 32 gargilles at 12d.
To David Dam, carver, for 2 weeks at 6/-.
To John Huntley, 11 weeks 4 days at 3/- at same work.

Pg 265.

1499.
Hyndley still Mason.

1504.
Pd to Robert, the intayler for working 6 weeks & 5 days at ¾.

Pg 266.

1505.
Will Hyndley died. Christopher Horner, one of the principal masons succeeded him.

Pg 268/9.

1509 – 15.
Christopher Horner, Master Mason.
Pd Robert Watterton, Intayler, for 8 weeks.
Pd to John Paynter of York for painting an image of King Henry according to an agreement made, 20s. These are the figures in the Organ Screen.

Pg 270.

1518.
Pd to two painters for painting two images of the Blessed Mary with their taberrnacles and histories, one at the Red Chest and the other at the door of the North Aisle of the Choir, they finding the gold, bice, and the other colours, in gross, £10-0-0 and 20/- given by Thomas Water, Registrar, for a painting of the Blessed Virgin on the North side of the Choir.

1339.
Thomas Sampson & Thomas de Ludham were keepers of the fabric to whom Archbishop Melton gave 100 marks for the West Window glazing. Thomas Sampson was a Canon.

1312.
William de Langtoft was keeper of the fabric. (Archbishop Greenfield temp).

Pg 311.
Archbishop Lamplugh gave a fine piece of tapestry representing Moses found by Pharaoh’s daughter, God sending manna to the Israelites and Moses smiting the rod. This will be the key to the figures of Moses & Aaron painted in the churches where they could not afford tapestry.

1740.
New throne & pulpit.
Leonard Terry, Joiner
Charles Mitley, Carver
John Healey, Carver
April 28th, 1741, made agreement with the Dean & Chapter to make the two for £155-0-0.
1768.
William Peckitt painted the figure of St Peter.
Mr Carr, the Architect and Alderman was employed to make a general survey of the fabric and to furnish an estimate of the sum that would be required to affect the repairs that might be necessary. His estimate was £4,200.

1792. [Browne says about 1793].
Halfpenny made drawings of the Bosses.

Pg 319.
1804.
The rails were put round the tomb of Archbishop de Grey, cast by Messrs Round & Greensmith of London and bronzed by Hardenberg after a design by De Corte, a celebrated artist of Antwerp.

1816.
Mr Shout, Master Mason. Michael Taylor and his staff executed the carvings at the West doors.

1817.
The large pinnacles, figures and battlements on the South side of the Nave were renovated, the figures being cut by the masons of the Church.

1834.
The East Window was renovated. Mr Shout here altered the character of the carving.

1840.
Sir Robert Smirke appointed architect after the fire.

1844.
Mr Wolstenholme carved the bosses in pine from drawings by Mr Browne “at the hazard of his life” although the architect said it would have been better if the carver had been left to his own fancy and not made such strict limitations. He also carved the West doorway.

Pg 329
1845. Willement decorated the Chapter House. The Chapter House windows were redone by Barnett & Sons, Mr Browne undertaking to see it came out according to the original designs. They did the St Laurence window in the Nave.

Goldsmiths.
1313. Adam de Munkton. (Raine’s Fasti).
1314. John the Goldsmith.
1375. Will de Hovyngham.
1376. Alan de Alnwick, pg 303.
1408. Henry Wyman, (Yorkshire Artists), pg 95.
1461. Thomas Haukes.
1472. Johanni Andrew.
1475. Robson.
1481. Johanni Gorras.
1498. Hermanas.
1508. Arnaldo.
1510. Ralph Pulleyn.
1518. Christopherus Wallys.
1519. Radulphus Pullan.
1525. John Bell.
1530. Radulphus Beckwith.
    Martinus Soza.
1533. Oswaldus Chapman.
1534. Ricardus Brerey.
    Laurencius Emondson.
1537. Willelmus Hopperton.
1540. Phillipus Caverd.
1541. Johannes Lunde.
1543. Johannes Marle.
1545. Ricardus Crawford.
1546. Robertus Bekwith.
    Johannes Bargeman.
1547. Thomas Simpson.
1550. Miles Sawhell.
1551. Xpofer Hunton.
1553. Thomas Bankes.
1554. Richard Wawton
1556. William Mowrhouse.
1562. John Thompson.

1554.
    Pd to Mr Thornton for sylver paper for skottchous and for oyle and vermillion for the same iijs. iiid.
    To Richard Graves for cuttyng the scutchons, xijd
    To Thomas Paynter for payntyng the skutchons, ijs
    Payd to William Paynter for stuf and workmanships of v hundreth scotchons of the best sorte ijvjd.
    Pd for vj yerdes of canvas to the pagyant, iiijs.
    Payd to William Paynter for payntyng the canves and pagyant xvjd. Davies [Municipal Records of York in the XVth Century], pg 263.

John Alban, Painter and Alice his wife for whom 80 days pardon is granted. See Drake, pg 89, large copy. His. & Des. of Cath., pg 70.

1558.
    Armitson, paynter, painted the cloths for the Corpus Christi Play. See pg 124, MS, Minster Library.

1557.
    George Gayle, goldsmith. See epitaph in Drake, pg 86.

1569.
    Thomas Hutton.

1375.

1729.
Joseph Buckle, Goldsmith.
1724.
Thomas Wright, Carver.
1738.
James Carpenter, Painter.
[All in] St Helen’s Church Parish Register.

1782.
Rymsdyke, Miniature Painter. See “Scraps” No 1, pg 114.

An agreement with Robertus Brekeling for illuminating a Service Book. See pg 144, Minster Library MS.

1402.
Thomas Bawtry, a Textor (illuminator) was buried in St Helen’s Church, (Torre’s list).

1679.
William Busfield, Goldsmith, made the large Paten for All Saints Church, Pavement. See Camidge’s account.

1614.
Christopher Harrington, Goldsmith, buried in St Martin’s, Coney St.

The Dean gave a Roman goldsmith in his lecture “3 Epochs of York”.

See figure of Virgin & Child in Lady Chapel, E. wall.
Archbishop Egbert bestowed the choicest work of the Jeweller & Goldsmith and obtained figures sent from abroad to adorn the Minster [?][?]

Let us satisfy our own eyes with the Memorials and the things of fame That do renown this City. Shakespeare.