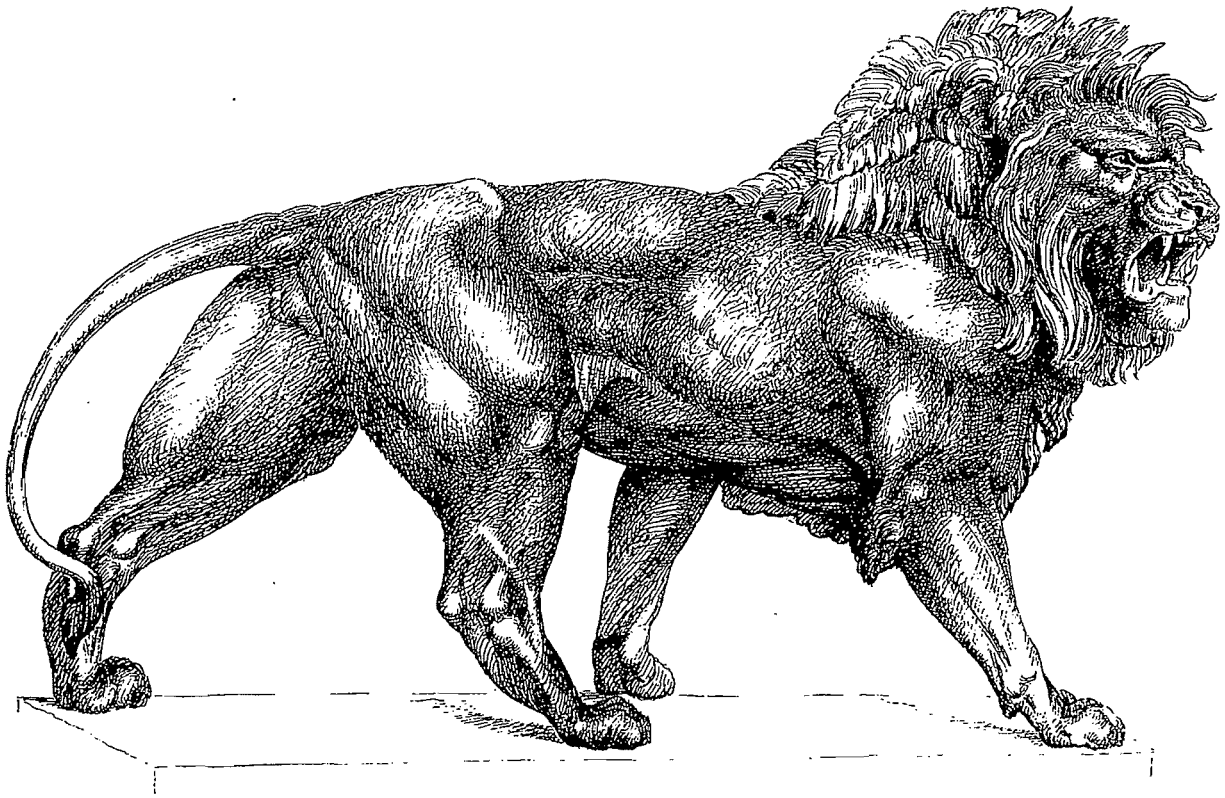


SCULPTURE AT THE ROYAL ACADEMY.

No. 3. Study of a Lion: by Mr. G. Simonds,

From an Original Sketch by the Artist.

GEORGE SIMONDS(1843–1929)
SCULPTOR

H.GODWIN ARNOLD & SIDNEY M.GOLD

G E O R G E S I M O N D S

(1843 - 1929)

S C U L P T O R



H. GODWIN ARNOLD

&

SIDNEY M. GOLD

UNPUBLISHED MANUSCRIPT

NOTICE

In June 1999 H.Godwin Arnold died. It had been his ambition to write a biography of George Simonds. I became co-author due to my contribution as researcher.

Following his death many difficulties ensued and there was still much to complete. I was not able to undertake that task and no other co-author could be found.

It would be unfortunate after all the research,if no record was kept. The Conway Library(Courtauld Institute) has kindly agreed to hold the manuscript,illustrations and sundry papers,where it can be consulted by sculpture scholars.

I have produced a few photocopied copies of the text along with selected photographs for the family and the Local Studies Library and Museum at Reading,the birthplace of George Simonds.

Reading 2002 Sidney M.Gold

UNPUBLISHED MANUSCRIPT - NOT FOR RESALE

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This work has its origin in preparations for adult education courses in the Department of Continuing Educstion of Reading University on 'William Morris, his friends, associates and influence'. A session on the Art Workers Guild referred one to this sculptor, name known in his native town, but of whom the Guild, the obvious first place to enquire had almost no record. Without the encouragement and keen support of Mr Duncan Simonds the subject might well have rested there for there were no descendants to refer to. With the interest and practical help of another collateral Mr Charles Shea-Simonds there could have been no progress. In much the same way there developed the authors' partnership with established friendship bringing together complementary talents.

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The remainder are by the authors and private owners.

CAPTIONS TO ILLUSTRATIONS

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54 Lecture diagram. Giradon's statue of Louis XIV after casting and before the gates [metal that solidifies in the vents and jets] had been cut away

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58 Group Portrait of Simonds with the first two Secretaries of the AWG Gerald Horsley and Mervyn Macartney painted by John Cooke 1909

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107 Gerd Opus 143 Bronze statuette

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115 Copper Panels for doors of dining-room Bradfield. Four of a set of ten

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119 Overdoor in Bridge Street, Reading offices of H. & G. Simonds Carved wood

120 Offices of Messrs H. & G. Simonds - now demolished C. 1909 - architect F.W. Albury

121 Malthouse at rear of London Street, Reading - now demolished

122 Pargetting on gable of the earlier Bradfield House, now part of Bradfield College

123

~~124 China Souvenir of Reading. The modeller has 'corrected' the stance of the lion~~

INTRODUCTION

On 'Hurricane Tuesday' in January 1881 the night of a great snowstorm in London a party of artists and architects, friends and disciples of William Morris, met at a house in Mecklenburg Square and initiated a group known as 'The Fifteen'. Later, in May 1884, they joined with a like-minded group of architects and established themselves as The Art Workers Guild choosing as their chairman a sculptor, George Simonds. Since the group included such well known artists as Lewis F. Day, and Walter Crane, (designers), W.A.S. Benson, metalworker, the sculptor Hamo Thorneycroft, Edward Prior, W.R. Lethaby and J.D. Sedding (architects) and the stained glass artist Henry Holiday, one must be curious as to why he was so esteemed by his peers. Simonds was chairman for two years, being followed by Sedding. The office was later styled Master which has more the 'Early English ring'. William Morris himself was later a member and Master and just as he demonstrated tapestry weaving in 1888 and paper making so Simonds in his first term of office had spoken on 'Sculpture from the different craftsmen's point of view'.[1]

The Guild's understandable early tradition of absolute privacy and consequent absence of shorthand record and published transactions meant that they had no answer to the question why Simonds might have been so chosen. He had from 1881 already been a member of 'The Fifteen' one of the groups which came together to form the Guild. His association while in Rome with Patrick Allan-Fraser's reform of the mismanaged

British Academy may have been regarded as useful experience for one who was involved in setting up a new institution. His greatest work, a colossal bronze statue of a Falconer in Central Park, New York cast in 1873 is clearly a masterpiece - but this alone does not answer the question either.

The reason must lie in a particular pre-occupation of sculptors in England in the 1880s, the technique of 'waste-wax' casting. In this the surface of the original model from which the casting mould is made is not of clay but of wax with all the delicacy and refinement of finish that such a material allows to be transferred to the casting. At that time no bronze foundry north of the Alps was capable of that practice. Much of the credit for its re-introduction to England is given to Alfred Gilbert, a later member of the Guild and an artist of altogether greater originality than Simonds, but there is no doubt that Simonds was the pioneer. He returned from Rome in 1876 having had, in the course of his continental training practical experience of that skill from 1870-73 and of bronze casting from some ten years earlier. He attempted to arouse interest at home but had no success until he found a valuable ally in Gilbert[2] and in 1885 the two were lecturing and publishing on the topic simultaneously. By that year he had exhibited regularly at the Royal Academy with marble busts and sculptures - his Dionysos of 1879 was one of the most highly regarded works of the year. So by 1884 it is evident that he must have been highly regarded for his practical and theoretical knowledge of bronze casting and also for his

artistry in marble. His election is understandable.

He was born in 1843 and was an early pupil at Bradfield College. At 1858 he was in Dresden where he trained at the Royal Saxon Academy under Professor Johannes Schilling. From there he moved to Brussels and Professor Louis Jehotte. He moved to Florence in 1864 where he formed a friendship with Professor Clemente Papi, a leading practitioner of 'waste wax' bronze casting. There followed 12 years in Rome 1864-76 where he was associated with the British Academy for artists in Rome, ultimately its treasurer and much involved in the work of bringing its affairs into order after years of decline and mismanagement. He resigned from the Guild in 1899 and retired in 1903. From 1905 he was on the board of the family brewery and from 1910 until his death in 1929 as a much loved and respected octogenarian he was chairman.3

He had married in 1876 a young American lady whom he met in Rome. Their only son was killed early in the first World War and so there are no direct descendants. A manuscript catalogue survives - which has the appearance of being a fair copy made between 1878 and 1880 after which the handwriting changes and entries are less complete. Many entries have photographs and the major works press notices. The list of 154 works has proved manifestly incomplete and at least 50 more have been added. Almost a quarter of the whole are from early years and for a cluster of Newcastle families linked by marriage and involvement with heavy industry and scientific interest. FIGURE 1 ABOUT HERE These occupy much of the list

for the years from 1862 to 1869 and are mainly portraits in the form of cameos, medallions in plaster, marble or copper, and then marble busts. Schilling was noted for the quality and sensitivity of his portrait busts and he had trained under a noted portraitist Friederich Drake. All told over 80 of Simonds' 205 works are portraits. There is also a major group of large memorial statues in public places. These latter include three particularly fine bronzes, Queen Victoria at Weymouth, George Palmer in Reading and Frederick Tollemache at Grantham all of which are vivid portraits and of which the first two certainly use the technique of cire perdue. One large marble statue destined for India is known to exist but still unphotographed but 48 of his works are known in public places and private collections or from having recently passed through the saleroom. Reading and Bradfield have 14. Illustrations of some 80 exist either contemporary or in Simonds own catalogue. Such numbers enable a judgement to be made of his merit as a sculptor and for that it must be allowed that he well deserves rediscovery.

1 Walter Crane, An Artist's Reminiscences, Methuen, 1907, pp. 223-24.

2 Reading Observer, 7 November 1891, p. 3.

3 The Hop Leaf Gazette, Vol. IV, No. 2, January 1930, pp. 180-83, H. & G. Simonds, Reading.

CHAPTER I

The Simonds Family and Businesses

In 1927 Garter King of Arms offered Christian de Woodcrythe - otherwise Woodcray, near Wokingham in Berkshire as the earliest known ancestor of the Simonds family, and a date of 1228. The family, however, tend to regard this as pious optimism and prefer to start some 300 years later.

In 1525 Robert Symondes of Erly (nowadays Earley) near Reading was assessed for subsidy.

A nephew of this Robert, Symon Symon(d)s is by Thomas Fuller writing in the 17th century credited with being the Vicar of Bray .....'Whatsoever King may reign .....' but Fuller's dates are altogether impossible depending on one man holding office for over seventy years. The family are happier not to have Simon as a direct ancestor.

Thomas Simonds of Hurst was a Page of the Presence to Anne of Denmark, the Queen of King James I and became Keeper of Windsor Great Park. Another Thomas Simonds, born in 1700 at Arborfield Cross is the earliest ancestor to be relevant. He was baptised at Wokingham, owned land at Binfield and was buried at Hurst, all within a circle of three or four miles.

William the second son of Thomas was born at Arborfield and set up a malting business in Reading with a small brewery

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Delivered 8/.

in 1774. An elder brother Thomas started the banking branch of the family. William in 1756 married Mary Blackall, daughter of William Blackall, at St Mary's Church Reading. This William Simonds died in 1782.[1]

In the grounds of Arborfield Hall are the ruins of Arborfield's old church; the churchyard is enclosed by park railings and grazed by sheep. The walls are ivy-mantled as all proper ruins should be and beneath the ivy mediaeval painted plaster still survives. In the graveyard are several substantial Simonds tombs: Henry Simonds 1772, Mr Henry Simonds 1788, Mrs Jane Simonds 1803 and two of her children. The finest is a painted chest tomb of Elizabeth Simonds 1838. Others of the family have memorials in Barkham Church, close at hand. FIGURE 2 ABOUT HERE

At his death in 1782 aged 49 William left the malting and brewing business to his son William Blackall Simonds who also inherited £1000 from his Blackall grandmother of Rotherfield Greys. Aged twenty one he married in 1783 Elizabeth May in St James' Church, Pangbourne. She was the daughter of Thomas May; her family were probably the millers of Pangbourne. Her father owned a brewery at Basingstoke, which was absorbed into the Simonds empire in 1949. FIGURE 3 ABOUT HERE

William Blackall Simonds in 1791 commissioned Sir John Soane, architect to the Bank of England to design him a house and a brewery at Reading which cost altogether £6,400. Drawings for both remain in the Soane Museum. In 1794 Soane made drawings for Simonds for an impressive group of houses to

4 1 P3 Returned 18/3

be built in London Place, Reading, probably a speculation which was not carried out. Bridge Street is given in an 1853 directory as the address of the sculptor's widowed mother and it is confirmed that the sculptor grew up in the Soane house of his grandfather at the centre of the brewery premises. The house has been regularly confused with Seven Bridges House which does (more or less) survive, but the two were entirely distinct. Pevsner has some blame for perpetuating the confusion.[2] Sir John is reputed to have been born at Whitchurch but no record has ever been found. The name is indeed found locally and he designed six works in Reading of which only the Simeon obelisk in the Market Place now remains.

William Blackall Simonds was Receiver-General of Taxes for Reading, Town Treasurer of Reading in his early thirties, and Lay Rector of Caversham. He became pessimistic about the prospects of brewing and took the initiative in founding two local banks. In the second he was in partnership with his son Henry and two cousins John and Charles, sons of his uncle Thomas Simonds II. This bank traded as J. & C. Simonds until it was absorbed after about a century by Barclays Bank in 1912. Their italianate building by local architects Henry and Nathaniel Briant, dating from 1838-39 in King Street, still bears Simonds' brass plate.

His previous venture into banking in 1791 shortly after his appointment as Receiver-General of Taxes was the formation, in partnership with another local brewer, a maltster and a haberdasher, of Messrs Micklem, Stephens, Simonds and Harris's

Bank in Market Place, Reading, which is of interest for a tenuous connection with William Morris. This firm later became Harris, Sanderson and Harris in Lombard Street. The Harris brothers who had been members of the Society of Friends in Reading before disownment (probably for paying tithes and church rates) were distantly related to William Morris (senior) father of the poet, designer and socialist, offered him a post and in 1826 a partnership.

Caversham Rectory or Parsonage, a mile or more from Reading on the far bank of the Thames was once a property of the Augustinian canons of Notley Priory which, at the Dissolution, passed to Christ Church College, Oxford. It was a half-timbered courtyard house; in the eighteenth century it was the home of a noted antiquary John Loveday who lived from 1711 to 1789. In 1799 his son, concerned even then that such proximity to the town of Reading would rob the house of quiet, sold the lease to William Blackall Simonds. Until then it had usually been known as 'The Striped House'.[3] Simonds put in hand demolition, alteration, rebuilding and refacing which transformed the building. Bay windows and battlements combined with an entrance tower to give a spurious air of antiquity. Persistent local tradition and references in Loveday family letters associate this work firmly with the name of Pugin but dates make it quite impossible that this should be the more famous Augustus Welby Northmore Pugin yet since his father A.C. Pugin also did architectural work it could refer to him. He has been credited with acting as a Gothic 'ghost' for John Nash

although according to Howard Colvin[2] the extent of this has been greatly exaggerated. A painting by Edmund Havell (senior) one of a local family of artists, shows that the alterations were accomplished by 1825. Judging from the family history the probable dates for the work are between 1809 and 1819. In 1825 A.W.N. Pugin was only thirteen: as a prodigy he was designing furniture for Windsor Castle but being born in 1812 makes work by him at Caversham out of the question. FIGURE 4 ABOUT HERE

The house passed down through three generations of Simonds - to a son Henry (1795-1874) a grandson Henry John and a great-grandson Major Henry Caversham Simonds who sold it in 1909. Local tradition credits him with spending much of his time in the Griffin public house in the village. Included in the contents of the house sold in 1930, together with Puginesque dining chairs made by Gillow's and bearing the device of the firm, was a bust of his elder brother Blackall dated 1886, signed Geo. Simonds.

William Blackall Simonds and Elizabeth had four sons. The eldest, Blackall (1784-1875) dissuaded his father from disposing of the brewery and took over the management single handed and with conspicuous success, gaining a reputation for ability, energy and foresight. After three years he retired in 1845 and handed over the management of the business to two of his younger brothers: Henry, who inherited Caversham Old Rectory, and George who together gave their initials to the brewery when it was incorporated as H. & G. Simonds Ltd. William died in 1834; Elizabeth in 1842.

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George married Mary Anne Boulger daughter of William Boulger of Bradfield House. Their children, in order, were Ellen born in 1837, Blackall the eldest son, Mary Anne who married Dr. John Shea, Medical Officer of Health for Reading, George who was to become a sculptor, Emily born in 1845 who married an artist John Collingham Moore, Ernest, born in 1847 who died in infancy and Arthur, born in 1850. FIGURE 5 ABOUT HERE Mary Anne Boulger's brother Dr Edward Boulger was House Surgeon at the Royal Berkshire Hospital at its inauguration in 1839. A younger sister Emma also married into the Simonds' family firstly to George Mellish Simonds and after his death to Henry Adolphus.

At the early death of George Simonds in 1852 a new partnership agreement was made giving his widow a one third share of the profits. The eldest son of George Simonds and Mary Anne his wife was a second Blackall Simonds, born in 1839 who died in 1905. He and another bachelor brother Arthur, together with their cousin Henry Adophus, were those on whom the management of the brewery principally devolved in the second half of the ninteenth century.

In his study of Simonds' Brewery T.A.B. Corley makes the point that the success of the firm owed much to the size of the clan, from which the partners were able to choose colleagues of particular ability. They strove hard to remain at the head of technical progress through scientific skill. Some details about other members of the family can be added with the help of T.A.B. Corley's account of the brewery.[4]

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Some made names in other fields; Henry John (1829-96), son of Henry ('H.' of 'H. & G.') was an academic and a barrister. Blackall II (1839-1905) was a civil engineer designing the building which succeeded Soane's, an early concrete building, a beer and wine store erected some time before 1876 using a novel method of construction, Portland concrete unreinforced, for walls and shallow vaults alike. This is said to have aroused much interest among brewers and engineers alike. Although he had worked in the office of the eminent engineer Sir John Fowler it does not appear that Blackall Simonds was a member of the Institution of Civil Engineers but in addition to the brewery building it is highly likely that he designed the present Bradfield House which although outwardly a small country house in a somewhat Elizabethan, gabled and mullioned style has walls and floors wholly of concrete. This was successively his home, that of George and Gertrude, and the sculptor's heir, his nephew, Stephen Shea-Simonds.

In 1885 the brewery became incorporated with capital of £500,000 and all except four of the £324,000 shares first issued owned by one or other of the three directors, Henry John (the chairman) Henry Adolphus and Blackall.

George Simonds the sculptor was born on 16 October 1843 and enrolled as No. 19 on the Bradfield College register being a pupil there from 1852-56. By 1858, at the age of 15 he was a student in Dresden and his career is described later. In 1905 his elder brother died, having stipulated that as his heir he should take the additional name of Blackall. Although the name

used in his later days therefore is George Blackall Simonds in his career as a sculptor he is usually referred to as George Simonds.

Mary, sister of Blackall and George, married in 1862 Dr John Shea who, born in London, had been appointed both House Surgeon at the Royal Berkshire Hospital and Medical Officer of Health for Reading in 1873. He died at the early age of 50 in 1887. His widow was still living in Bradfield in 1915. Their third son Stephen Shea-Simonds became George's ultimate heir in 1940 at the death of his aunt, George's widow, inheriting house and sculptures. He took the additional name of Simonds and succeeded his uncle as chairman in 1929. The sculptor's only son had been killed in France in 1914. Patrick Shea-Simonds, a grandson, died in 1994.

Five members of the family have been Mayors of Reading. The earliest was William Blackall Simonds in 1816-17, followed by his son Henry in 1824-25, Adolphus his nephew, in 1859-60, Henry John his grandson in 1866-67 and finally Blackall II in 1882-83, a cousin of Henry John and Adolphus.

Several of the family still live locally, keep in touch even to the seventh generation, and still involve themselves in local affairs.

The succession of principals of the company begins with William Simonds the founder (1733-82) and William Blackall Simonds, his son (1782-1816). There follow Blackall Simonds I his eldest son (1816-45), and then Henry Simonds and George Simonds, younger brothers. George died in 1852. Henry retired

in 1868 and his son Henry John Simonds became senior partner, chairman (1885-96) at the incorporation of the company in 1885 as H. & G. Simonds. He was succeeded by Blackall Simonds II (1896-1905) his nephew. Henry Adolphus Simonds, an octogenarian took over at Blackall's death and died in 1910. This position then went to Blackall's younger brother, also a cousin of Henry Adolphus, George Simonds who had by then retired as a sculptor. At May 1928 the company settled the business of new articles of association and in the interest of the company George relinquished his right to a life chairmanship as it was held that the unimpeachability of that office might be a drawback to the sale of the shares and debentures. 'Ever since I gave up Sculpture for business I have followed one object - to make the family in all its branches united and prosperous, an object not so unselfish as it looks as I myself benefit thereby'.[5]

From 1774 until the entry of Alfred Redman, following the acquisition in 1937 of Ashby's Brewery of Staines, the board of the company contained only members of the family - hence the change of name of Stephen Shea to Shea-Simonds on succeeding his uncle as chairman (1929-38).

The wealthy but childless Henry Adolphus persuaded a great-nephew Louis de Luze Simonds, member of a branch of the family which had emigrated to America, to return to England. In the same year 1872 Blackall went to America returning with another of the brothers to help carry on the brewery. Of these he is said to have chosen Fred because he was the best duck

shot! Louis was company secretary from 1885 and later managing director in which position he was followed by his son Frederick Adolphus Simonds (always known as 'Mr Eric'). Eric became chairman in 1938.[6]

In contrast to the succession of octogenarian chairmen, and for 40 years until death in 1953, Eric managed the company with energy and led its expansion by acquisition of breweries from 1919 with the Tamar Brewery Devonport to Pool and Sons Ltd of Penzance in 1951 as well as expanding overseas. Like several of his predecessors including Blackall Simonds (II) William Blackall Simonds and the sculptor, he was in politics a zealous Conservative.

1 E Duncan Simonds, To my sons ... an account of their Simonds descent, Unpublished MS.

2 H.M. Colvin, A Biographical Dictionary of English Architects 1660-1840, 1954, pp. 559-64.

3 Sara Markham and H. Godwin Arnold, The Gazebo and Caversham Court, Reading Civic Society and The Gazebo Trustees N.D., pp. 6-19.

4 T.A.B. Corley, 'Simonds' Brewery at Reading 1760-1960' Berkshire Archaeological Journal Vol. 68, 1975-76, pp. 77-88.

5 E. Duncan Simonds Letters from George Blackall Simonds

6 E. Duncan Simonds MS.

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CHAPTER 2

Early Years and Study Abroad

Reminiscences by Blackall and George together with contemporary photographs provide a vignette of the small country town which Reading was when they were born. Fox-Talbot, the pioneer photographer, had his studio in Reading and his photographs taken in 1845 and 1846 must constitute the earliest photographic record of any English town. Indeed Holy Trinity Church claims to have been the first church building ever photographed. The arrival of the Great Western Railway in 1840 by enabling 'biscuits, seeds and sauce (the alliterative 'beer, bulbs and biscuits' is a 20th century re-phrasing) to be carried world-wide promoted the 19th century prosperity which changed the town for ever. FIGURE 6 ABOUT HERE

When responding to the presentation in 1927 of a Chippendale clock George replied:

> I can claim to have the longest connection with the firm because I was born here. I was born just across the road. The firm was a very small affair but big oaks grow from small acorns ... We started as a mere family concern. My favourite playground as a boy was the yard where now the workshops stand. There was a

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hunters' stable and big pigsties with about forty pigs which used to be bossed by a donkey. There was also a fox kept in a barrel near the hunters' stable, kennels with pointers and I remember my uncle Harry Simonds telling me that the work of the brewery was all over by 10 o'clock in the morning. Hunting, shooting and fishing were among the recreations of our family - those in the bank as well as those in the brewery.[1]

Immediately next door to the brewery was the mason's yard of Wheeler Bros.[2] Wheeler's produced stonework and virtuoso carving for such exacting Victorian architects as Scott, Butterfield and above all Henry Woodyer and such skill could have enthused the school boy. It was in these surroundings and living in the house in the brewery forecourt that the widowed Mary Simonds brought up her family of seven children.

The younger Blackall was the first pupil on the roll of St Andrew's College - Bradfield College. The Rev. Thomas

Stevens, hunting squire and rector was the patron for the restoration of the parish church in 1847-48. This, being by Sir Gilbert Scott, amounted to a rebuilding of all except the sixteenth century brick and flint tower. FIGURE 7 ABOUT HERE A handsome new church called for a style of worship to equal it such as the village choir could not provide - Thomas Hardy's 'Under the Greenwood Tree' and his poems such as 'Mellstock Church' recall the situation. In some degree the College was founded to provide a boy's choir for full choral services twice a day. Stevens was first Warden of the school but soon a headmaster was appointed; two more changes followed rapidly before the appointment of the Rev. Sanderson. Early archives of the school were damaged by flooding and so little record remains of the Simonds brothers. George who entered in 1852 as boy No. 19 says of Rev. Robert Sanderson Headmaster 1852-60: 'He was a splendid man ... in mind and body, a true sportsman and an ideal English gentleman; he could give a joke and take a joke and yet a disciplinarian but no martinet. We all loved him. He had only to express a wish and it became law, and if he hinted that anything was bad form it was simply not done.' John Oldrid Scott (1856-58) writes: 'a more noble chief over boys never existed. His influence was very remarkable. We, one and all, I think I may say, simply worshipped him. He must have had a great sympathy with boys ... His system of "putting us on our honour" could hardly have answered in the hands of another headmaster, but it did with him.'[3]

It is worth speculating on the degree to which the

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character of the school influenced Simonds toward a career in art. From Leach's History of Bradfield College we learn that Stevens was an original and inspiring character devoted to natural history but much more relevant is that one old boy's remembrance of his first coming to the school was a vision of the Founder modelling in class the sculpture of the fable of the Hare and the Tortoise carved above one of the doorways. The 'Snake Door' so called has hinges, bell pull and all accessories wrought in the form of snakes on the spot and under the Founder's own direction[4]. Three of Stevens' daughters were artists. Suzanne has left a splendid drawing of the bearded patriarch.[4] The architect for the early buildings is reasonably assumed to be Sir Gilbert Scott. Pevsner comments that Stevens was 'no doubt not a passive client' (Berkshire p. 98). Scott's son Oldrid was a pupil. He later married one of Stevens' daughters. The 1856 dining hall, an aisled timber Gothic hall, has outstanding stained glass by the youthful Burne-Jones, made shortly before 1857 and before the establishment of 'The Firm' - Morris, Marshall Faulkner & Co. The colours are brilliant and the figures far removed from the languid, elongated knights and ladies one associates with his style. FIGURE 8 (COLOUR) ABOUT HERE William Morris wrote in 1861 to Rev. Frederick B. Guy who had been his tutor between his time at Marlborough and Oxford and was the first Headmaster of Bradfield about his 'starting as a decorator'. Blackall is recorded as a good amateur water colour painter and a keen lover of music.

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Another early pupil was Sir Edmund Harry Elton (1846-1920) Baronet, of Clevedon Court in Somerset who began a remarkable career as a potter in 1880, exhibiting at the Arts & Crafts Exhibition Society in 1889 in such company as William de Morgan, William Morris, W.A.S. Benson and Walter Crane.

George Simonds left Bradfield College in 1856 aged 13 and there follow two years about which we have little information. His Opus 1 is a small plaster medallion of 'Alice Ximenes second daughter of Sir Henry Ximenes of Dresden - executed there in 1858 before entering the Academy'. This indeed provides the only clue to his choice of Dresden for his studies. Ximenes was born in 1819; at 1841 he was in Australia marrying Anne Winstanley, second daughter of William Winstanley of Wigan. Her elder sister was married in the same year, likewise in Sydney to a musician in the orchestra of the Theatre Royal, Charles O'Flaherty. As a talented actress, the first Australian actress to succeed overseas, she had a career later in England from 1846 and in the United States from 1848. After her husband's death she began a second career as an author, Eliza O'Flaherty. Anne was a trained musician and was popular as a singer and dancer both before and after her marriage to Ximenes. Their first daughter was born in Sydney, Australia,[5] in 1848 in which year he inherited from his father Bear Place at Wargrave, some eight miles north east of Reading. Alice Georgina their second daughter was born in Dresden in 1853 the third Thekla Pauline Clotilde in 1859 and the fourth, Solita Henrietta likewise in 1860. Addresses are known in

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Dresden from 1855 to 1861 when he is described as 'rentier' - of independent means. ~~He~~ Ximenes was certainly able to travel as we find him in Jersey in 1866 for the marriage of Ida Eliza Anne, the eldest daughter and in Kensington in 1882 for that of the youngest.

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By family tradition Alice described him as a clever painter; artists had told her that he was a wonderful copyist but could not originate. He had copied most of the best known paintings in the Dresden Gallery. If we imagine him around 1852, while in Berkshire, to have been in the same social circles as George Simonds Senior, perhaps a member of the same

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We may have to insert into Chapter 2 at page 5B some such item as this

If we allow that entries in Directories could be a year behindhand for Ximenes to be recorded in 1855 could mean that he was in the city in 1854. It is now known that a younger brother of George,Mary's third son Ernest,died in Dresden on October 19 1854 and is buried in the Trinitatis Friedhof,the graveyard of St Trinitatis Katholische Hofkinde.

and perhaps more details of this can be found in time.

hunt and the school boy keen on a career in art, we can justify supposing that this is how the sculptor came to go to Dresden to study. There is not so far any evidence to support this hypothesis. The Simondses supported hunting and Conservative politics. Until the Ximenes family history is traced nothing is known of their interests. Years later a daughter of one of Simonds' cousins married a nephew of his first sitter, Alice, which suggests a continuing connection between the two families. Lilian Julietta, daughter of Henry John Simonds of Caversham, married in 1891 William Henry Ximenes Mabson son of Ida Eliza Ann Ximenes, the daughter born in Australia. The next important entry is Opus 8 of 1862 when, aged nineteen and still a student he is visiting Newcastle, clearly the start of his connection with that city.

At 1858 when Simonds started his studies Johannes Schilling, aged 30 and more than two years after returning from three years study in Rome, can hardly have had the eminence which he later enjoyed, ~~although~~ Winning the competition for the statues of the Bruhl terrace in Dresden made him famous throughout Europe and one of the principal sculptors of Germany.

Friederich Gustav Schilling (1766-1839) Johannes' grandfather after retiring as an artillery Major of the Royal Saxon artillery devoted his life to writing. A popular work was '<u>Die Gartenlaube</u>' (The Garden Villa). Julius (1791-1878)

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his son became commercial manager of the city's gasworks founded in 1828. Both men through Arnold the publisher and art dealer had contact with the artistic world of that city. At the Dresden Academy Johannes studied under Reitschel. He moved to Berlin in 1851 and joined firstly the studio of Christoper D. Rauch and later that of Friederich Drake. ~~FIGURE 9 ABOUT~~ FIGURE HERE Friederich Johann Henrich Drake (1805-~~82~~) turned from the trade of mechanic to sculpture and studied under Rauch, soon gaining a great reputation in Germany. In 1836 he made a colossal statue for the town of Osnabruch. At the Universal Exhibition of 1855 in Paris he obtained a silver medal and honourable mention for a statue of William of Prussia. The quality and sensitivity of Schilling's portrait busts is attributed to his training by Drake, and this was clearly

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passed on to Simonds. While in Rome from 1854 Schilling particularly studied Raphael and Michelangelo and also antique art.[6]

On his return to Dresden he was in 1858 appointed professor at the Academy in that city. He is described as one of the leaders of the 'Idealist' school of sculpture there. Works by him are in Museums at:-

Hamburg - Jupiter and Ganymede, Springtime

Leipzig - Phidias, Young centaur. Female Centaur. Les heureuses etoiles.

Weimar - Night with Sleep & Dreaming.[7]

His sculpture was civic art of a type hardly to be imagined in today's Britain - sculptures for public buildings and in public places and spaces, for focal points in Dresden such as an equestrian statue of King Johan in the Theaterplatz and a quadriga for Semper's Opera house. After the creation of the German Empire in 1871 he was elevated from being merely a Saxon sculptor to a national figure but he was not in tune with Prussian Imperial ideas his work being too full of fantasy, full of poetry and grace and lacking in monumentality for the offical taste. He was commissioned by the states of Saxony & Prussia, by universities, by the Royal House of Saxony, by municipalities (also in Austria), Lander and the church in Saxony. He work was purchased by museums. Private commissions for portrait busts and memorials came mainly from the upper bourgeoisie and from the nobility and indeed he was sought after as a portrait sculptor. Particularly noted are his

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Maximilian of Mexico in Trieste, two Saxon industrialists Richard Hartman and Friederich Gehe and fellow artists Gottfried Semper and Ernst Rietschel and Ernst Julius Hahnel, the last two being his early tutors.

During his active period of about 40 years as an academic teacher he trained some 50 students coming mainly from 'abroad' (i.e. from outside Saxony) who transplanted Saxon ideas on quality to many German cities, to Switzerland, to Russia, America and with Simonds, England.

Of his time at Dresden, Simonds relates in his 1883

address to students, contrasting his own training with that current in Britain:-

> With regard to the modern system, it was clear that an artist educated at a modern academy or school of art could not have the traditions or the practical teaching which were acquired in the studios of a great master of the middle ages. Being under many professors, each with his own ideas and his own style, often in direct opposition one to the other both as to theory and practice, could not fail to be bewildering to the student and prejudicial to progress. That fact was clearly recognised by the best academies of the Continent; and some of those had, besides the regular classes and courses of lectures, a number of studios, each presided over by one of the professors, who was obliged to receive as pupils a certain number of students who had passed through a regular course of study at the academy. That was the case at Dresden, where he himself received the greater part of his professional education. There were several studios for sculpture, painting, architecture, and engraving, each presided over by a professor of the Royal Saxon Academy, and receiving a larger or smaller number of pupils. The studio to which he became attached was that presided

over by Professor Schilling, whose name they had no doubt read of as the author of the great national monument which had just been unveiled in Germany. The students all worked under Schilling and learned by actual practice how large works were constructed. In England there were no such studios and no such system of instruction. The sculptor was assisted by hired workmen.[8]

FIGURE 9 ABOUT HERE

The great national monument referred to by Simonds, the 'Grosser Feldherren relief' at the Niederwald denkmal, Rudesheim incorporated 123 portrait heads, some modelled from life, of such as the Emperor Wilhelm I, Bismark, Moltke, Johann Albert and George, Kings of Saxony and Queens Amalie and Carola.

Louis Jehotte, Simonds' second master was born in Liége in 1803 into a family of medal engravers. At the Academy of St

Luke in Rome from 1823 he studied under a Belgian, Mathieu Kessels, and the Danish Thorwaldsen. He was in Paris in 1830 and then returned to Belgium in 1831. From 1832-60 he was sole professor of sculpture at the Academy of Brussels where his teaching was based on 'incessant comparison of living models and antique statues' - to arrive at ideal forms. Disagreement over re-organisation and downgrading of his post led to his resignation in 1863. It was on 7 December 1855 that he offered freely to the city of Liége the model for a statue of Charlemagne. The statue was completed and set up in 1868; the cost of 67.300 francs was met as to one third by the municipality, three fifths by the Government and the Conseil Provincial 12.000 fr. with the balance made up by the city. The statue is five metres high on a base of seven metres and represents the emperor crowned and on horseback. FIGURE 10 ABOUT HERE

In the pedestal of Romanesque style are niches with figures one and a half metres high representing Pepin de Landan called the Old, Saint Begge, Pepin de Herstall, Charles Martel and Pepin the Short and Bertrade, daughter of Caribert, Count of Laon, the two last being Charlemagne's father and mother and others his Pepin ancestors. In the chaos of the 8th century only two powers existed in Western Europe, the Frankish Army and the Papacy. For 43 years Charlemagne waged war to defend the former Roman Empire against the pagans. Having in 800 A.D. come to the rescue of Pope Leo III Charlemagne was, in St Peters in Rome, crowned Emperor of the Romans. The dignity

added nothing to his power but it reawakened the idea of the unity of the civilised world.

As a teacher, Jehotte was considered 'un professeur éclairé', training four future professors of sculpture and a dozen or so of his country's most important sculptors of the next generation. His work included, as well as subjects inspired by the antique, busts and religious subjects, Mater Dolorosa, and Virgin and Child and a communion rail for Notre Dame in Bruges, but, as in his teaching career, he received harsh criticism, his sculpture being described by one critic as 'sans charactere ni animations ... une beaute massive, sans noblesse, sans distinction, sans sentiment'. On the other hand his Charlemagne is said to be one of the most important statues in Belgium and well-loved by the local inhabitants.[9]

In the catalogue Simonds described his Opus 11, a plaster bust of the British Chaplain at Brussels, as having been 'modelled in the bronze foundry of M. Jehotte of Bruxelles while superintending the casting of his bronze statue of Charlemagne ...' from which we may judge that by the age of twenty one he had practical experience of bronze casting on a large scale although it was nearer the age of 30 that he saw his own large statue cast under the direction of Professor Clemente Papi (1802-75) of Florence.

In Brussels according to H.M. Spielmann's 'British Sculpture & Sculptors of Today' -

'... his German provenance told fatally against him for a time, until he found employment with Professor Louis Jehotte for a year in working at the model of the equestrian monument to Charlemagne now in Liege. The chief value of his engagement was the fact that the whole casting of the work was carried out in the Professor's studio - there being actually at that time no statue foundry in all Belgium where the art of the bronze caster was practised. Mr Simonds then emigrated to Rome, - where he remained for about twelve years, during the last two of which he set up a studio in London (i.e. in 1876).'[10]

This needs to be amended by a newspaper report, based no doubt on an interview with Simonds in 1891 that in 1864 he went to Florence and a few months later to Rome.

'It was during the progress of the work [New York Falconer which is dated 1871] that he had frequent occasion to visit the famous foundry of Florence then under the management of the late Chev. Papi with whom he contracted an intimate and lasting friendship and from whom he acquired much useful information concerning the ancient method of bronze casting by the wax process.'[11]

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Only one of eight works executed in the Dresden years is now known. This is in fact a later marble copy made in Rome in 1867 of an 1862 plaster original. Professor Schilling gave the subject of Adam and Eve for competition and selected Simonds' as the best. In the same year, 1862 he made a plaster medallion of Harry Bowman, the first of more than 50 commissions associated with Newcastle families. FIGURE 11 ABOUT HERE In all he made eight plaster medallions in the Dresden years.

In the years 1863-64 at Brussels he was largely working for Jehotte and the only independent work was a bust of the Anglican chaplain. There follow in Rome plaster medallions, plaster busts, a plaster bas-relief, and a few shell cameos. His first marble bust (of his mother) belongs to 1864, and marble medallions similarly.

For Rome there is a copper medallion in 1866 and a silver medallion in the same year. His first marble statue is a Persephone of 1869. Many of the Newcastle marble busts date from these years with the occasional medallion in plaster, copper, silver or marble. His first bronze statue is the 'Falconer' of 1870 followed by smaller copies. Then comes the 'Divine Wisdom' of 1871 cast 'a la Française' followed by one similar half life size version and two quarter life size replicas. It has to be said that the proportion of bronzes in all his output is relatively small; marble is by far the commoner material.

1 The Hop Leaf Gazette, 1927, No. 11, p. 556, H. & G. Simonds, Reading.

2 By the evidence of the mother of one of the authors this could have been fascinating to a child. From the dining room of her uncle's house in Winchester one went down to the stonemason's yard; she knew no house like it.

3 John Blackie C.D., Bradfield 1850-1975, The Warden and Council of St Andrews College Bradfield, 1975, p. 29.

4 Old Bradfield Boys Ed. Arthur F. Leach, A History of Bradfield College, London, Henry Froude, 1900, pp. 51 & 54-55

5 Australian Dictionary of National Biography, p. 298.

6 Dr Barbel Stephan, Der Sachsische Bildhauer Johannes Schilling, 1828-1910, Dr Phil.Thesis, Halle, May 1988.

7 E. Benezit's 'Dictionnaire des Peintres, Sculpteures, Dessinateurs et Graveurs' Vol 9 P. 376

8 Berkshire Chronicle, 20 October 1883, p. 6, col. 1.

9 Academie Royale des Beaux-Arts de Bruxelles 275 ans d'enseignement, Musees Royaux des Beaux-arts de Belgique, Bruxelles, 7 May-28 June 1987, p. 348.

10 H.M. Spielmann, British Sculpture and Sculptors of Today, 1901, p. 22.

11 Reading Observer, 7 November 1891, p. 3.

CHAPTER 3

Patrons in the North-East of England

A significant proportion of Simonds' works, nearly a quarter of the whole, is associated with patrons in the north east of England, belonging to an area stretching from Northallerton in Yorkshire to Gateshead on Tyneside. There are links of family and association with industries related to metal-working, some of the individuals are known to have had pre-Raphaelite tastes, and some Liberal politics. The network appears to originate with the Bowman family for whom 10 items are listed. R.B. Bowman of Field House, Gateshead married Ellen, the eldest daughter of Hugh Lee Pattinson a metallurgist born in Alston in Cumberland who lived most of his life in Newcastle. The second daughter married Robert Stirling Newall of Ferndene, Gateshead, manufacturer of telegraphic cables. The third, youngest daughter Margaret married Sir Isaac Lowthian Bell of Northallerton partner in Bell Brothers - iron founders of Middlesbrough - client for several buildings by Philip Webb including his own houses Rounton Grange, Northallerton of 1872, and earlier, Washington Hall (1864-67) as well as the firm's offices and works buildings. Their brother Hugh Lee Pattinson II is associated with three pieces and the sisters with five each.

The sequence starts in 1862 with Simonds' Opus 8, a

plaster medallion of Harry Bowman, 'presented to his mother' Mrs R.B. Bowman and executed in Newcastle. Simonds was then aged 19 and a student in Dresden. Presented suggests social acquaintance and this is confirmed by the next Newcastle item, Opus 21 'The Capri Girl'. This was a wedding present to Mrs Walter Johnson who was Florence, eldest daughter of Mr and Mrs Lowthian Bell of Middlesbrough and Northallerton. The catalogue says 'Presented to Mrs Walter Johnson', leaving open the question of who made the gift. It could have been Mrs Bowman her aunt, or possibly Simonds himself. There follow shell cameos executed in Rome of Mrs Bowman's three young sons.

The importance of this introduction to Mrs Bowman can hardly be over-emphasised when it is appreciated that of the whole list of 33 'opera' between No. 28 of 1866 and No. 60 of 1869 only 10 were not for those related by birth or marriage. Of that 10 four were for Vaughans, ironmasters of Middlesbrough who had business links with her Bell brothers-in-law, ironmasters in the same town, leaving only six for patrons not known to be related or connected.

Harry Bowman Brady FRS 1835-91 may be related. He was a pharmaceutical chemist of Gateshead who retired early from business and became eminent for his study of formanifera fossils of the Permian and Carboniferous eras. His parents were Derbyshire Quakers. The entry reads '1866. Harry Brady[1] of Gateshead'; this is the likely candidate.

For the following two years 1866-67 we have 11 commissions for relatives, the families of Bowman, Newall and Bell, all as

has been said linked by marriage. R.B. Bowman was a member of the Literary and Philosophical Society of Newcastle-upon-Tyne, an institution which fostered the foundation of many local societies. One such was the Natural History Society of the Counties of Northumberland, Durham & Newcastle-upon-Tyne founded in 1859 and re-founded in 1866 in parallel with the Tyneside Naturalists Field Club. Bowman was a committee member of both societies; vice-president of the latter from 1877 until his death on 24 November 1882. He was Mayor of Gateshead in 1867 and 1868. His obituaries are brief but besides describing his interest in natural history, particularly botany, mention that he was formerly a partner in the Washington Chemical Works. FIGURE 12 ABOUT HERE

This was founded by Hugh Lee Pattinson I (1796-1858) in partnership with R.S. Newall, largely to exploit his process for making magnesia from dolomite rock in County Durham. Later the firm expanded into sulphuric acid and alkalis. Later still it changed its name to Newall Insulations, making insulating and acoustic tiles from magnesia. The firm closed only recently. At the time of its founding, Washington was the only chemical works in England making aluminium for the purpose of converting it into aluminium bronze. The process lately discovered in France by St Claire Deville was wasteful but it was all that was then available. It was conducted by Isaac Lowthian Bell and is by him described in a hand-book to the[2] 1863 meeting of the British Association in Newcastle. The tensile strength of aluminium bronze wire was found to be

between that of the best iron and the best steel wire, clearly a matter of interest to Newall. Alderman Robert Stirling Newall was the inventor of a method of making electric telegraph cables and of machinery for laying them. He was one of the partners to whom Bell sold in 1874 his interest in the Washington works. He likewise was a member of the Literary & Philosophical Society. He died on 21 April 1889. FIGURE 12 ABOUT HERE

Isaac Lowthian Bell (1816-1904) began work at Walker Iron Works in 1835 and in 1844 entered into partnership with two of his three brothers, trading as Bell Bros. iron founders. He was twice Mayor of Newcastle, M.P. for the Hartlepools from 1875-80 and was awarded a baronetcy in 1885 by Gladstone. He played a part in the establishment of Armstrong College, now Newcastle University. By 1878 'I.L. Bell of Rounton' had bought from Bowman Opus 54, a marble 'Persephone', a half size replica of Opus 52. FIGURE 13 ABOUT HERE Bell with offices and works at Middlesbrough and a house, Rounton Grange, all designed by Philip Webb, Morris carpets and embroideries by the ladies of the household to Burne-Jones designs, portraits of his daughters by G.F. Watts, was clearly a man of Pre-Raphaelite tastes. His wife Lady Margaret Bell, her daughters Florence Johnson and Ada Godman were accomplished needlewomen, working embroideries for Rounton Grange. From 1865 he was a director of the North Eastern Railway Company. William George Armstrong was also at some time a director of the same company. It is from Sir Lowthian Bell and Rounton Grange that we have

the story of his asking Morris why he was pacing up and down the room muttering to himself, to receive the reply 'It's only that I spend my life ministering to the swinish luxury of the rich.' Over 20 years later Simonds in a lecture on Art Education says 'Art is not a luxury for the rich but an absolute necessity for man' which could almost be a quotation from Morris.[3]

The brother of the Pattinson sisters, Hugh Lee II, (1829-98) is also represented by silver medallions of his wife and daughter and a bronze bust of himself. William Watson Pattinson who purchased another Simonds' Persephone in 1874 was their cousin, a nephew of Hugh Lee I and a partner of H.L. Pattinson II in the works at Felling. A photograph album belonging to Ada, daughter of Sir Isaac Lowthian Bell and Margaret Pattinson, married to Major Arthur Fitzpatrick Godman, clients of Webb for Smeaton Manor, completes the circle in that it contains pictures of Bowmans, presumably cousins. Miss Bowman appears among the family mourners at Simonds' funeral at Bradfield in 1929. This must have been Beatrice Bowman, who was secretary of the Ladies Empire Club of 69 Grosvenor Street, London from 1910-47 and died in 1958.

Simonds was godfather to Beatrice Bowman who was born on 15 December 1868 at Barmston Chemical Works, the birth being registered within the month at Chester-le-Street, County Durham. Her father's name is given as Henry Bowman, his occupation as 'Manager of Chemical works'. Barmston is a mile or so from Washington. R.B. Bowman as has been noted above was

a partner in the Washington Chemical Works. Henry's wife is named as Isabella Catherine Bowman formerly Bell. She was the eldest daughter of Thomas Bell, one of Lowthian's partners in Bell Brothers, and his wife Frances Jane Johnson and so was a niece of Isaac Lowthian Bell. Ada Bell who married Arthur Godman was her cousin, so explaining the presence of Bowman photographs in a Godman family album. An 1873 medallion of Mrs W.G. Woods of Newcastle is yet another piece for a member of the Bell family. She was Frances Helen Bell, who married in 1868 William George Woods Esq of Pigsdon Northumberland, J.P. the sister of Isabella Catherine and so likewise a niece of Sir Isaac Lowthian and Lady Margaret.

Although the painter William B. Richmond and his wife were connected indirectly with Sir Thomas Hugh Bell's family through the marriage of their son Admiral Herbert Richmond to his daughter Florence Elsa Bell, their link to Simonds is far more direct for Simonds and Richmond were together in Rome in the 1860s and 70s. The painter is represented by a plaster medallion (Opus 23) of 1866, his wife by a medallion in litho stone of 1875 (Opus 102).

While it remains uncertain how Simonds and the Bowmans first found one another it is clear that a relationship that lasted from when he was a 19 year old student in Dresden until his death at the age of 86 certainly developed from the professional to the personal. The first item for Mrs Bowman was executed in Newcastle in 1862. Four years later he made portrait cameos of her three sons and a plaster medallion

portrait of the youngest. Four Bowman medallions in marble followed in 1867, all executed in Rome. As godfather to Beatrice Bowman Simonds is likely to have been in the North at her baptism early in 1868. Opus 59, a plaster bust of Mrs Newall, was executed at Gateshead in 1869 and in 1876 Simonds gives R.B. Bowman c/o Washington Chemical Works as an address where Patrick Allan-Fraser can reach him in Newcastle where he is working on Charles Mitchell's Falconer.

Four certainly and perhaps five among these first patrons were men with an interest in scientific studies. Bowman was a botanist, a member of the Newcastle Literary and Philosophical Society which has recently passed its bi-centenary and of the Tyneside Naturalists Field Club. Pattinson senior was a Fellow of the Royal Society. Brady (if correctly identified) was a Fellow likewise. R.S. Newall, according to the DNB was a Fellow of the Royal Astronomical Society being responsible for an improvement in 1871 which allowed a great increase in the size of refracting telescopes.

Dictionary of National Biography.

The next three patrons are not linked by marriage but were all involved in metal-based industries. John Vaughan (1799-1868) was the manager of Losh, Wilson & Bell's ironworks at Walker in Tyneside, in which Bell's father was a partner, before he established the firm of Bolckow and Vaughan at Middlesbrough shortly after 1839. Indeed he is said as superintendent of the mill by his character and practical knowledge about iron to have been a powerful influence on the young Isaac Lowthian Bell. Thomas Vaughan, his son by a first

marriage, was Simonds' patron commissioning 10 items. These include one Macfarlane bust, Macfarlane being his wife's maiden name and also a pair of roundels in marble, 'The Genius of Life' and 'The Genius of Death', for Gunnergate Hall, Middlesbrough. The spectacular failure of the firm led to the sale of Gunnergate Hall and these two sculptures, commissioned in 1875, were sold at Christie's in 1877 among other works of art.

A marble bust of John Vaughan was ordered in 1869 by the John Vaughan Memorial Committee for placing in the Merchants Exchange. This is now in the Dorman Memorial Museum at Middlesbrough. With a partner Henry Bolckow he built up what was, until its failure in 1876, a highly prosperous steel business. Before that date, in 1872 Edward Williams had wagered Thomas Vaughan that their firm would make a dividend of 25%. Williams won and ordered Simonds busts in marble of himself and his wife. FIGURE 14 ABOUT HERE

Charles Mitchell (1820-95), ship-builder, partner with Sir William Armstrong was born in Aberdeen where he was educated at Marischal College.[4] He was apprenticed to iron-founding and ship-building but made his career in the latter and was an expert in the building of iron vessels. At about 1840 iron ships had proved more economic than wooden vessels in spite of greater cost. Mitchell joined a newly set up yard at Walker on Tyneside, that of John Coutts. Six years later he married Anne Swan (1828-99) the third of a family of 11, two of whose brothers, Charles Sheriton (1831-79) and Henry Frederick (1842-

1908) and a brother-in-law were all associated with Mitchell in ship-building. He was invited to Russia in 1862 to undertake the conversion of their navy's wooden dockyards into an iron ship-building yard. For the success of this he was decorated by the Russian Government. He worked in Tyneside for 10 years before setting up in 1852 his own firm which in 1882 he merged with that of Sir William Armstrong. His memory is honoured as a donor to Marischal College to which he had given not less than £30,000 by the time of his death. The raising of the tower and the building of the Mitchell Hall are due to him.
FIGURE 15 ABOUT HERE

In the hall a bronze bust commemorates him; it is undocumented but the vigorous style suggests that it can only be by Simonds, and an entry in the 1897 Catalogue of the Summer Exhibition at the New Gallery in London 'No. 433 - The late Charles Mitchell LLD - Bronze' offers confirmation. Simonds is certainly recorded as having carved a marble bust of Mitchell in 1881 for £150 (Opus 136). His son also Charles Mitchell formed in 1899 at his own expense the (Newcastle) Handicrafts Company[5] and was among the members of an Art Committee set up to supervise the Art Department. This, ~~having~~ had in 1890 joined with the Durham College of Science, Newcastle, and in 1904 the two became Armstrong College, later still the University of Newcastle-upon-Tyne. Charles Mitchell junior was another early member of the Art Workers Guild. Charles Mitchell senior owned over 400 works of art which included two large Simonds pieces, Dionysos, carved in Rome in 1878-79 and

an 1876 marble version of the Falconer of 1870-73. He also owned a Walter Crane, 'the Laidley Worm', a romantic picture which was exhibited at the Grosvenor Gallery. The two by Simonds are now in the Shipley Art Gallery, Gateshead, having been formerly the major ornaments of the private gallery of his house, 'Jesmond Towers'. He also owned a marble version of Divine Wisdom (Opus 65). FIGURE 16 ABOUT HERE

Mitchell's first partner in ship-building was his brother-in-law Charles Sheriton Swan. Swan, who had been agent in St Petersburg while Mitchell was building warships for the Russians, was killed while crossing from Calais to Dover in 1878. In the mid-80s his brother Henry F. Swan was a director of Sir W.G. Armstrong, Mitchell & Co., ship builders and patented a pattern of petrol tanker. Ice-breakers were another development.

Henry, Colonel Swan, was likewise in Russia from 1862-65. By the date of his return to England Mitchell had retired to the south due to ill health and Swan took charge of the Walker shipyard. At the time of his brother's death George Barton Hunter dissolved a partnership and formed a new one on 1 January 1880 with Mitchell and Henry Swan, Hunter being Managing Director.[6] Simonds last commission for these families in Newcastle was a portrait bust in 1887 of Mrs Henry Swan. The firm of Swan, Hunter continued until 1994.

Newcastle also has two other Simonds sculptures. The Dickinson Mensa, a roundel with a portrait face in full relief is now in the basement of the University's Department of

Agricultural & Environmental Science. This was formerly the home of the Medical School; Dickinson, one of the first Bachelors of Medicine of Durham died in Africa while serving as a medical officer to the Oxford, Cambridge, Durham & Dublin mission to Central Africa. He was commemorated by a scholarship and this memorial. It is hoped to move it to the new Medical School.

The last sculpture associated with Newcastle is a monument in the cathedral to John Collingwood Bruce, LLD, DCL. Bruce (1805-92) was an enthusiastic antiquary, best known for books on the Roman Wall published in 1851 and 1863. He was a Fellow of the Society of Antiquaries and also secretary and vice-president of the Society of Antiquaries of Newcastle. FIGURE 17 ABOUT HERE

A plausible explanation of Simonds' connection with Bowman is possible. It starts in 1706 with the Quaker Lead Company which had as chief smelter Thomas Pattinson. A company originated between 1692 and 1696 in connection with mines in the north and by 1697 it was smelting lead ores bought in Alston Moor and experimenting in the extraction of silver by refining. The charter of this company passed to the 'London Lead Company', or the 'Quaker Lead Company' neither being official titles, although both were commonly used. For over a century the process used for separating the two metals was that of cupellation in which the ore is heated in a furnace, the separation depending on the different melting points of the lead and the silver. This separation is important. Smelted

lead contained silver in solution; silver in finished lead made that metal brittle and less reliable in building work; lead in silver produced a metal unacceptable for coinage. The lead extracted from ore was refined in a furnace when correct regulation of temperature separated the two metals. The Company's efficient design of furnace soon excelled all its rivals.

A later Thomas Pattinson was a retail trader and a Quaker in Alston, Cumberland, near Tynehead; his wife was Margaret Lee. He died in 1829. A son, Hugh Lee Pattinson was born in 1796. At 1825 he was assay-master to the lords of the manor of Alston, the Commissioners of Greenwich Hospital who had been granted as an augmentation of the revenue the confiscated estates, which included the mineral ground at Alston Moor,[7] of the Earl of Derwentwater who was executed after the Jacobite Rising of 1715. By 1829 Pattinson had discovered, and by 1831 had perfected, a process for separating the silver from melted lead by crystallisation of the silver; this he patented in 1833. The next year he set up in partnership with John Lee chemical works at Felling, near Gateshead. That firm closed in 1888. He made other scientific discoveries and as could be expected was another member of the Literary and Philosophical Institution. His son, Hugh Lee Pattinson II (1829-98) was head of the chemical firm at Gateshead and is himself credited with the discovery of the method of extracting magnesium from the local magnesian limestone.[8]

Hugh Lee Pattinson II was a director together with

brothers-in-law Robert Benson Bowman and Isaac Lowthian Bell. The Pattinson process, known in German as 'Pattinsoniren' enabled silver to be extracted profitably from a lower grade of ore (2 or 3 ounces to the ton of lead) than had previously been possible. Near Dresden Freiberg in Saxony had been for centuries one of the main mining centres of Germany and it is known that the 'Pattinson process' was used there. Around 1840 the silver mining of the Erzgebirge had come to a standstill, causing great misery which aroused widespread sympathy; many set out to find ways and means of helping. The use of the process could have been beneficial. Bowman, partner in the firm that held the patent could have had reason to visit on business. Expatriate British colonies tended to be close-knit and Bowman and Simonds could easily have met if both together were in Dresden. Simonds' well-attested charm of manner could well have led to the invitation to model the director's infant son.

That particular thesis has the disadvantage that the process and the patent were not new by the 1860s. An alternative thesis depends on Bowman's separate involvement with the Washington Chemical Works founded in 1843. At about 1860 this was the earliest and for many years the only manufactory of aluminium in Britain. In 1863 Isaac Lowthian Bell who had been thoroughly grounded in physics and chemistry and who had spent some time studying in Germany was lecturing to the British Association for the Advancement of Science on aluminium bronze, a new metal only recently produced in France,

FIGURE 18 ABOUT HERE regarded for a time as a very good medium for sculpture, coins and medals.9 Bowman's interest in aluminium would have been most unlikely to take him to Dresden since the process depended on the use of electricity making that district at that time unsuitable. However the young student could well have made the journey to Newcastle to learn about the new metal and its potential. There can be no doubt that the Bowmans were pleased with the medallion 'Presented to Mrs R.B. Bowman' and must have gone on to recommend him.

There appears also to be a network, in no way close knit and to a considerable extent still speculative, belonging to the British Raj in India. Opus 7 of 1862, a plaster medallion from the Dresden years, executed in Reading and presented to her mother is of Iona Muller. This and Opus 13, a plaster bust from the Roman years is of the same person with a note 'later Mrs de Brett wife of Major de Brett of her Majesty's Indian Army'. These two items appear to involve a family connection extending the length of Simonds life time. FIGURE 19 ABOUT HERE Mary Simonds, elder sister of the earlier Blackall Simonds and of George the father of the sculptor, married Adolphus Muller, merchant, of the firm of Muller and Richie, of Frankfort O.M. and Calcutta. They had sons John Simonds Muller and William Blackall Muller and a daughter christened Elizabeth Thomasina who married Harry de Brett. It is certain that she who is named as Iona in the catalogue was this cousin of George and Blackall.

The elder brother of Iona de Brett, John Simonds Muller,

likewise a cousin of the sculptor was baptised in Calcutta in 1832. He was educated at Tooting and Norwich, graduated at Cambridge and followed a clerical career, dying at Tunbridge Wells in 1912. Their father Adolphus Müller merchant, of Frankfurt OM and Calcutta was buried in Calcutta in 1840. Edward Adolphus de Brett, Iona's son born in 1867 had a long career in the Indian civil service and was a cousin once removed of the sculptor. Possibly these two might be the links to the two major Indian commissions.

The newspaper report of the funeral which mentions General E.A. de Brett appears to have confused the two sons. The younger, Brigadier Harry Simonds de Brett (1870-1965) after retirement from the Army was appointed manager of Simonds Brewery in Malta. His elder brother Edward Adolphus de Brett was not in the Army but had a long career in the Indian Civil Service. Their father H.S. de Brett born in 1834, served in the Bengal Staff Corps and was in Delhi at the time of the Indian Mutiny in 1857.

Opus 48 of 1868 is a silver medallion of Charlotte Clough, a daughter of General John Clough of her Majesty's Indian Army 'now 1878 Baroness Swift of Venice'. Opus 122 is a plaster bust of Sir William Muir K.S.I. founder of Muir College, later the University of Allahabad and the next item is his statue in marble - 'to be erected in the University' dated 1878 and 1879 respectively. In 1880 there is a marble statue for Calcutta of Raja Kali Krishna Bahadur, poet-philospher. Lastly, from 1903, there is a medallion of Miss Essex Ross Rich who was the third

daughter of Henry George William Rich, Superintendent of Indian Government Telegraphs.

At the age of 84 Simonds was in India as the guest of Sir Leslie Wilson who had been MP for Reading from 1913-22 and was then in 1927 Governor of Bombay. Wilson arranged a tour for George and Gertrude, with opportunities for falconry. Wilson was also among those present at the funeral two years later.

At the by-election in Reading in 1913 Wilson defeated Rufus Isaacs who had held the seat as a Liberal since 1904 by a record majority in a record poll. The Conservative chairman was Frederick Adolphus Simonds (Mr Eric).

Although marble statues for India must be classed as major works there is nowhere any indication of how the commissions came to Simonds. Each subject was in his own sphere a distinguished figure. Sir William Muir (1819-1905) was born in Glasgow and graduated at Edinburgh and Glasgow.[10] A grand-uncle gave his nephew's widow four writerships in the East India Company's civil service, taken up by William and his three brothers. For 39 years from his arrival in India in 1837 he was mainly involved in settling the periodic assessments of land revenue. During the mutiny of 1857 he was one of three nominated by the lieutenant governor in Agra to maintain government. At 1861 he produced a masterly minute aimed to assuage discontent and to assure the revenue. This was not implemented. In his last years in India he was lieutenant governor of the North-west provinces. He promoted the spread of both primary and university education. Returned to Britain

he was appointed principal of Edinburgh University in 1885. He had a universal reputation as an Arabic scholar and a historian of Islam. Kali Krishna Deb, Raja Bahadur the grandson of Maharajah Naba Krishna Deb the founder of the Sovabazar Raj family of Calcutta was born in 1809.[11] He was learned in at least five languages, Bengali, Sanskrit, Persian, Urdu and English. Paradoxically he stood for the preservation of Hindu rites and customs, including Sati Dafo, the wife throwing herself on to her husband's funeral pyre and also encouraged the education of women. As a member of the Landowners' Society of 1838 and later as Vice-President of the British Indian Association in 1851 Raja Kali Krishna vigourously supported the Zaminders' agitation against the land and administrative policy of the British Government. He presided over the great 'non-exemption' meeting held at the Town Hall, Calcutta on 6 April 1857, organised by the British Indian Association in support of Sir Barnes Peacock's proposed measure to bring all British-born Europeans under the jurisdiction of the Mofussil faujdari (native) courts.

He was a prominent supporter of the Mesmerick Hospital established in Calcutta in 1848. In the field of literature he obtained fame as translator of Johnson's Rasselas into Bengali and for translations into English. Raja Bahadur was a title awarded for his great learning, and he received recommendations and prizes from the German Emperor, the Maharajah of Nepal and the King of England (presumably William IV). Spielmann describes him as a poet-philosopher. An obituary refers to

'his singular capacity for composing Sanskrit verses' which won for him from our Queen her most gracious approbation. He died in 1874 and the statue is dated 1882.

Finally it should be said that the received opinion is that in Manchester the 'new money' from prosperous industry went into Old Masters. In the North-east men of the same class, conscious of their position as pioneers and leaders, put their money into contemporary art. So although Newall's collection contained at least four Turners another Newcastle collector Mr Leathart owned Holman Hunt's 1851-52 'Hireling Shepherd' and Burne Jones' 'Merlin and Nimue'. I. Lowthian Bell at Washington Hall, enlarged by Philip Webb in 1864-67 before the building of Rounton Grange in 1872, held Millais' 'The Romans leaving Britain'. Vaughan's partner Bolckow was likewise a collector of contemporary works although his tastes were not pre-Raphaelite.[12] Certainly exhibiting in Liverpool and Manchester brought Simonds only a handful of commissions in comparison with Newcastle and indeed the first Manchester commission probably came through a brother-in-law of Simonds John Collingham Moore having painted several members of the patron's family, the Heywoods. FIGURE 20 ABOUT HERE

1 Dictionary of Quaker Biography, Friends House, London.

2 British Association Papers, 1863, pp. 99-101.

3 Berkshire Chronicle, 18 May 1889, p. 2, col. 3.

4 D.F. McGuire, Charles Mitchell 1820-1855 Victorian

Shipbuilder, Newcastle-upon-Tyne. City Libraries and Arts 1988.

5 Decorative Arts Society Journal, No. 17.

6 David Dougan, Shipbuilding in the North-East, 1993, pp. 44, 61, 74-75, 89-95.

7 Arthur Raistrick, Quakers in Science and Industry, Bannisdale Press, 1950, p. 176.

8 Dictionary of National Biography

9 See also ref. 2

10 D.N.B.

11 Samsad Bangali Caritabhidhana (Translated) ed. By Anjal Basa, Calcutta, Sahitya Samsad, 1976.

12 The Athenaeum Series The Private Collections of England, 13 September, 27 September, 18 October, 1873.

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CHAPTER 4

Middle years, Rome and the British Academy

From Brussels Simonds moved to Florence and then on to Rome in 1864. Here he is likely to have moved quickly into the circle of artists at the British Academy, an institution founded in 1823 to provide training for British artists, for he made a plaster bust of A.B. Donaldson in 1874, a medallion of M.G. Brennan in 1866, together with another of W.B. Richmond in the same year. These were Michael Brennan, a member of the Royal Hibernian Academy, and Sir William Richmond RA. At 1864 Simonds shared a house with Brennan. Later he shared with another artist Keeley Halswelle who arrived in 1869.

Michael George Brennan was born in 1839 at Castlebar, County Mayo the second son of Thomas Brennan who kept a hardware shop. Artistic talent and a local reputation as a caricaturist led to his being sent to the Dublin Society's School and the Royal Hibernian Academy at 1854 or 1855. Moving to London he entered the Royal Academy's school and became connected with 'Fun' - a rival to 'Punch'. Typhoid fever led him to return to Castlebar and then, for the sake of his health he was advised to seek a warmer climate in consequence of which he moved to Rome. He exhibited as a landscape and a subject painter at the Royal Academy every year from 1865. From Rome he moved to Capri and finally, having long suffered from

consumption, on to Algiers. There he was the guest of Lady Kingston at the Campagna Kingstone. He was carefully tended by her in his illness but died on 27 July 1871. There are paintings by him in the National Gallery of Ireland and in the Kingston Collection at Kilronan Castle. Simonds Opus 19 of 1866 was a plaster medallion of Brennan.[1] FIGURE 21 ABOUT HERE

Halswelle (1832-91) although born in London was of a Scottish family. He started his studies at the British Museum but largely trained in Edinburgh. He travelled to Paris and Italy. There at first he had little success with paintings of peasants and markets but more came with landscapes and book illustration. He became an Associate of the Royal Scottish Academy in 1870. He lived in Rome until about 1878. An exceptionally beautiful painting of the Thames above Maidenhead was included in Sir Henry Tate's gift at Millbank.[2] His sudden death in Paris was a cruel loss to friends and admirers.

Sir William Richmond, although later connected by marriage with Simonds' patrons, the Bell family of Northallerton, was associated with Simonds independently and earlier. He was likewise the subject of a plaster medallion made in Rome in the same year 1866 Opus 23. He was born on 29 November, 1842, son of George Richmond, a painter. He entered the Royal Academy schools in 1857 after some early coaching by John Ruskin. He exhibited from the age of 19 onward and soon established himself as a successful portrait painter. He visited Italy in 1859 and 1860. His first wife died in 1864 and he moved to Italy where Leighton and Giovanni Costa influenced his art. In

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1865 he reached Rome and there occupied himself with sculpture, architecture and painting. His talent as a sculptor was not considered great but the study could have brought him into contact with Simonds. In 1870 he returned from Italy married for a second time. Mrs W.B. Richmond was the subject of a stone medallion portrait by Simonds, executed at Rome in 1875. Both these portraits were, at the time of the manuscript catalogue, at the artist's home in Hammersmith. Richmond's sitters included Browning, Darwin, Pater, Gladstone and Bismark.[3]

Richmond was appointed professor at Oxford in 1878 in succession to John Ruskin who had resigned but Richmond did not hold the post for long. His ambition was to paint large neo-classical scenes. He was elected A.R.A. in 1888 and a full academician in 1895. He received gold medals in Berlin in 1886 and 1891. He is represented at Birmingham by an 'Agamemnon', 'Athena' and 'Prometheus'; at Liverpool by 'Venus and Anchises' and in the collections of the Victoria and Albert Museum and the National Portrait Gallery.

The reference to Henry Holiday (1839-1927) in Simonds' 1884 paper to the Civil Engineers ~~and~~ describes his device for enlarging drawings based on a principle similar to the 'camera obscura'; an original inverted and strongly illuminated faces a lens and extending bellows at an opening in the wall of a small dark room. The image, right way up is projected on to the far wall and can be traced enlarged to a greater degree than was at that time practicable with photography. Henry Holiday with

William Blake Richmond and Walter Crane were associated in an Italianate group of English painters led by Frederick Leighton and George Howard, 9th Earl of Carlisle (1843-1911) patron and friend of Philip Webb and William Morris, the so-called Etruscan School. Holiday was later a leading stainer-glazier, the favourite artist-craftsman for a time of the architect William Burges. Burges gave support to a whole group of younger Pre-Raphaelite artists. Holiday's collaboration with him extended from 1860-67. Holiday joined Powell's of Whitefriars as a stained glass artist in succession to Burne-Jones and is considered to have designed some of their richest and finest glass. In this context one can see the usefulness of his device. At the Royal Academy schools he had been a fellow student with William de Morgan, Simeon Solomon and with W.B. Richmond.[4] He refers to visiting Rome and meeting his friends John Moore and his wife and making friends with the sculptor George Simonds and Edgar Barclay (1853-1913) a painter who had likewise been a student at the Academy in Dresden in 1861.[5]

In Simond's talk to the Civil Engineers he said 'I often talked over this project when I resided in Rome with my friend Mr Cardwell (1815-?), the sculptor, a very able mechanic and he made some attempts at the construction of an instrument of this description [for enlarging from a model], but was not very successful except in so far as to show the difficulties as well as the possibilities of the undertaking'. This was Holme Cardwell, some 30 years senior to Simonds, born in 1815. He

attended the Royal Academy schools in London on the recommendation of Chantrey and was awarded their Silver Medal in 1839. From London he went to Paris to study with P.J. David and at the Academie Royale. From Paris he went to Rome where he remained for a considerable time. He exhibited at the Academy in London between 1837 and 1856, sending from Rome in 1852 'The Good Samaritan' which had taken two years to complete and had been highly praised by Gibson and other sculptors in Rome.[6] In 1840 he showed a bust of Dr Marsh at the Birmingham Society of Artists and other works were shown in 1857 at the Manchester Exhibition of Art Treasures of the United Kingdom. The Art Journal for 1870 refers to the admirable statue of Diana exhibited at Manchester and still unsold but continues with an appreciation of his Callisto, then to be seen in Rome, with the comment 'Cardwell is the first artist who has ventured to cast his own works in bronze, a happy thought in these times.'

A late record is of 1871 when his studio at Rome which edged the river Tiber was destroyed in a great flood which destroyed one third of the city. The last reference is the use of the address 'Studio Cardwell 43 Via S. Nicolo de Tolentino' in a letter from W. Calder Marshall to Simonds dated 1879. Incidentally Gibson had also worked on the same mechanical problem of enlargement.

Mr. Benj. Baker who is also referred to in the paper of 1884 on Mechanics as having given much help in his project was the Sir Benjamin Baker (1840-1907) eminent engineer nearly

contemporary with Simonds. He was chief assistant in the construction of London's Metropolitan and District lines, having a large share in the introduction of the system there used of constructing tunnels with large cast-iron sections. He was associated with the same principal engineer, Sir John Fowler, in the design and construction of the Forth Bridge which was completed in 1890.[7] The principle of cantilevers supporting intermediate spans was evolved by Baker from his practical studies of materials and bridge design. He must have left Rome in 1869 to join Fowler as his chief assistant. Blackall Simonds had worked under Fowler but gave up engineering for health reasons and joined the family business. Fowler and Baker were called in by the Italian government in 1875 to advise after the flooding of Rome and the Campagna of 1871. Sir Benjamin Baker was knighted in 1890. In Simonds' catalogue of works Opus 147 is a bronze bust of B. Baker. This was exhibited at the Grosvenor Gallery in 1887. The 1899 memorial to Sir Joseph Bazalgette (1819-91) engineer of the Thames Embankment and of the sewage system of London completed in 1865 could be a commission to Simonds which followed from his friendship with Baker. As Baker lived for some years at 'Bowden Green', Pangbourne until his death in 1907 he must also have been a near neighbour of Simonds. This house, ~~was~~ built in 1897 and designed by an Arts and Crafts architect Arnold Mitchell had at the door a plaque 'Kid and Horseshoe' designed by Simonds.[8] FIGURE 22 ABOUT HERE

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In introducing in 1926 what was to be the house journal of the brewery Simonds wrote:

GOOD WISHES FROM OUR CHAIRMAN

When facing a new adventure it is well to have a letter of recommendation "to all whom it may concern" asking their support for our enterprise, so it behoves me as Chairman of H. & G. Simonds, Ltd., to recommend to those in our employment, and others, our new venture - THE HOP LEAF GAZETTE.

..... Given an able Editor and, what is equally important regular contributors from our home and foreign Branches and Agencies, the articles contributed might prove of great interest ..... It is impossible to trust all newspaper accounts - which are often propaganda - as to local disturbances, riots, etc. For instance, I remember when I was living in Rome, under the rule of Pope Pius IX, being much amused by reading in an English paper, of bloody revolution, a reign of terror, with the streets running blood. As a matter of fact, we were all going about our business much as usual in the daytime and sipping our coffee in the evening at the cafes. There had been a little fighting outside the Lateran Gate, in an abortive attempt to bring two or three waggon loads of arms for the would-be insurgents into

> the city. Two or three men were killed, a few were wounded and more taken prisoners by the papal Zouaves, and that was the worst that happened.[9]

The episode described is probably the seizure of Rome by Victor Emmanuel on 20 September 1870. Pius IX was Pope from 1846 to his death in 1878 ruling over Rome and the States of the Church, much hated in Rome. His reign was reckoned a failure in political terms but one of striking success in spiritual and ecclesiastical achievements.

Soon after Simonds' arrival in Rome his sister Mary and her husband John Collingham Moore settled there. They provide the link with William Blake Richmond. Moore was Richmond's friend and guide in the 1860s but it appears that Richmond then lost touch with them and the British Academy until the 1880s when he recommenced regular visits to Italy.

In responding to the vote of thanks for his 1889 lecture on 'Art Education' Simonds said that 'he had lived out of Reading for the greater part of his life but he always had such a kind reception when he came to the town that he felt he was coming home'.[10] The Royal Academy lists of exhibitors give two addresses in Rome:-

1866-73 6 Vicolo di S. Nicolo de Tolentius*, Rome

1875-76 40 Piazza Barberini, Rome

*An error for Tolentino

In the manuscript catalogue is a photograph showing the

Triton fountain of the Piazza Barberini. The setting is still recognisable today. FIGURE 23 ABOUT HERE

Walter Crane records having first met Richmond at the home of J.C. Moore in London 8 Kensington Square an address also given for Simonds in Royal Academy catalogues during some of his years in Rome. Although the Bell family were patrons of both Richmond and Simonds their introduction to the painter more probably came through George Howard [11].

Crane was in Rome from 1871-73 and again in 1880-84. He writes of the earlier visit: 'I soon found myself in quite a circle of artists, chiefly English and American who were living in Rome, chief among them was Elihu Vedder. There was also the sculptor Rinehart and Charles Caryl Coleman, John Coleman and Penry Williams'. In 1872 Crane and Vedder belonged to the same sketching club.[12]

From Regina Soria's 'Elihu Vedder, an American Visionary Artist in Rome 1836-1923' we can add some vivid details of these Roman years. That book includes a photograph of the young sculptor with artist's velvet cap and falcon at his wrist.[13] There is a report of him keeping a few sparrow hawks in his studio and his following the sport on the Campagna.[14] FIGURE 24 ABOUT HERE

Elihu and Carrie, his new wife, reached Rome in mid-October 1869. Charles Caryl Coleman, another American artist, had invited them to stay in his apartment but on arriving they found that the young English sculptor, George Simonds, who shared it with him was having the parlour coloured and it would

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not be ready untl the next day. The apartment was on the Spanish Steps and years before had been occupied by Keats who died there.[15] Vedder in his 'Digressions', autobiographical reminiscences of his time in Rome, refers to 'my friends George Simonds and Charley Coleman installed ... in Keat's apartments and we revelled I fear somewhat regardless of the poets memory for we were all desperately enamoured of our own lively lives just then'.[16]

In the late 1860s gardens and cultivated ground extended from the limited site of the old ~~lawn~~ town out to the ancient walls; all the walls still stood, all the gates were in use, all were shut and barred at night although the new government planned to make it a modern capital city like Paris.[17] Rome in the summer heat was then considered unhealthy until the coming of the autumn rain. Accordingly the Vedders left Rome each summer for Perugia taking a lease of the Ansidei villa. Bachelor artist friends - 'the Boys' or as Vedder called them - 'Carrie's followers' of English painters Percival Ball, William Davies, a travelling companion of Vedder, and Edwin Ellis who was linked many years later with W.B. Yeats as among William Blake's early commentators.[18] Life for the American artists was made specially pleasant by the presence of William and Elizabeth (Lizzie) Herriman permanent residents in Rome, patrons of the arts, always ready to help and encourage their young compatriots. Elizabeth was watchful over Rinehart in his fatal illness in 1874.[19] She bought Simonds' Opus 79 a half-sized bronze replica of the Falconer and William bought a marble

Came as visitors, among them Simonds and

version of Opus 96 Divine Wisdom 1871.[20]

Rome was then a Mecca for American artists among whom one group to which Simonds was attached included, as we have seen, Elihu Vedder, Charles (Charley) Coleman, William Henry Rinehart the sculptor and William Graham, later the friends of Whistler in Venice. There is an account of a care-free 'old fashined blow-out' given by Rinehart at the cafe 'Il Falcone' just before leaving Rome in July 1871. The company of a dozen more artists, included Vedder and Simonds with the revellers going home at dawn.[21] Simonds must have had other contacts with the American colony for the lady who was to become his wife, Gertrude Prescott, only daughter of W.C. Prescott formerly of Boston, USA, was his sitter in 1875 and he refers in 1884 to 'my friend Mr W.C. Prescott'. They worked together on the problem of enlargement from a model while in Rome and took out a patent in London in 1879 (see Appendix No. 5). FIGURE 25 ABOUT HERE

The purchases by the Herriman's have been referred to but the most important American commission of all was ~~of course~~ that of 1870 from George Kemp Esq. of New York for the colossal Falconer for that city [22] (see Chapter 5). FIGURE 26 ABOUT HERE Other American commissions included a stone medallion of Jonathan Sturges in 1875 copied in the following year for W.H. Osborn of New York and portraits of Mrs Wayland of Saratoga USA 1868 and Miss Beech, her daughter. There had been plaster medallions made much earlier, in Dresden 1858-62 of members of the Moss family of New Orleans.

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The British Academy in Rome was formally inaugurated early in 1823 by official sanction and a royal gift of £200 from King George III. Its origins lie some 50 years earlier in coffee-house gatherings of British artists in the city.[23] In 1771 the Royal Academy in London established two Gold Medal travelling scholarships to Rome. In 1797 the Council of London were thanked for having secured exemption from customs duties on books and casts required for study. In 1821 a London art student, Joseph Severn, accompanied the dying poet John Keats to Rome, tended him in his illness and saw to his burial. He stayed on in Rome and put energy and ability into the project of an academy which was achieved in 1823.

At that time there were 10 British painters and seven sculptors resident in the city according to a guide book published in 1824 by an Italian Enrico Keller; among the painters was Joseph Severn, among the sculptors the most notable name was John Gibson. The story of the Academy is of alternate light and shadow, peak and trough. This had been true even before 1823. At 1817 hopes were very high and there was a rumour circulating that the Pope was ready to offer the Prince Regent a palace to accommodate the intended Academy. By 1820 this optimism had faded and the contrast between the parsimony of the British government and the generosity of the French in the interest of French art and French prestige was being criticised.

A list of subscriptions received between 1821 and 1826 is difficult to evaluate as it includes gifts in pounds sterling,

Louis, crowns and Napoleons. It is headed by His Majesty George IV with £200, followed by William Hamilton the agent to Lord Elgin £100, The Duke of Devonshire with 100 Louis, Sir Watkin Williams Wynne giving £100, Sir Thomas Lawrence PRA £50 The Duke of Bedford £105 (one hundred guineas), The Royal Academy of London three gifts of £50 and an anonymous £200 appears also.

Charles Eastlake was at this stage a dominant figure in its affairs as, with high patronage and solid funds, these both increased. He became the first secretary, having proposed the committee which was elected from those attending. Joseph Severn was treasurer until deemed unfit by reason of artistic temperament when the post went to the former English Vice-Consul in Rome Signore Brunelli. Eastlake returned to London in 1830. The Royal Academy's support was always luke-warm and the death of Sir Thomas Lawrence in the same year removed one who had supported and protected the Roman enterprise.

In 1837 the London Academy formally reconfirmed statute I of its Charter which denied membership to artists residing outside Great Britain. If the years after 1830 were years of shadow the 1840s saw sunlight again. In 1843 the British community in Italy once more subscribed to a fund for the Academy. Queen Victoria sent £300 and the London Academy its last gift of £50. In the mid 1840s although only able to open for six months of the year the school had 25 to 30 students nightly.

Trouble came in 1853 when the committee proposed in

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addition to the life school a class for the costumed figure financed by a separate fund raised by the artists themselves. The Academy had lived by a self-denying rule by which, except for London's gifts which were spent on capital items such as lamps, subscriptions were invested as capital. Led by John Gibson the Trustees refused consent and the committee resigned as a body. Gibson then took the entire direction of the Academy into his own hands until he died in 1864 and with his secretary Mr C. Coleman ran the institution without any committee of management and with no rates being printed. Joseph Severn became consul in 1861 and this institution clearly began a period of decline. Whereas earlier it had been housed in his own palazzo with its noble view over Rome we read of it as 'retired into modest obscurity in inconvenient premises in one of the most crowded and noisiest thoroughfares in Rome'.[24]

At 1863 came a Royal Commission to examine the affairs of the Royal Academy in London and of the British Academy of Arts in Rome. The commission favoured the establishment by London of a small branch institution in Rome - but this was never done, nor was the Roman Academy given any Government sponsorship. At 1874 there was a board of inquiry to investigate why the Academy was unable to defray the cost of its life class. The annual income then scarcely amounted to £90. At 1864 when Simonds arrived in Rome the Academy was under the direction of Charles Poingdestre.[25]

This investigation was accompanied by a new appeal for

funds. The Royal Scottish Academy sent £50 and at about this date an anonymous pamphlet credits the Academy with having £2000 of capital. An article in 'Il Messagero' in 1933[26] describes Lord Leighton as having at one time being on il consiglio d'administrazione' presumably during a visit to Rome in the 1840s. The same article refers to P.A. Fraser as 'President del consiglio d'administrazione' and to his giving £1000 to finance better accommodation. We can well believe the remark in a letter of 1879 to him from William Nugent Dunbar in which Dunbar expects to see Fraser in Rome;'It will mean great satisfaction to Mr Cardwell and all the members of the Academy for your presence there sheds a halo of prosperity and peace' (see Appendix).[27]

From then until 1895 all is again obscurity when for the third time, after Sir Thomas Lawrence and Sir Charles Eastlake, a President of the Royal Academy, Sir Edward Poynter, appears as a champion and in a letter to The Times on 15 January describes the changes and improvements; - casts, life-room, library premises in the Via Margutta, a quiet street behind the Via Babuino in the artists' quarter, the interest of the British Ambassador in Rome, new regulations and a rule to admit free of charge every British artist on arrival in Rome, including ladies. The institution was by-passed at the establishment of the British School of Archaeology in 1901 and at its reorganisation in 1911 as the British School at Rome for the study and practice of Fine Arts, and for the study and investigation of the Archaeology Literature and History of Rome

and Italy. At 1921 a suggestion had been put to M.H. Spielmann a personal friend of Alfred Gilbert and a writer on British sculptors and sculptures that Alfred Gilbert should apply for the post of director of sculpture students at the Rome Academy. Three years later Gilbert himself while longing to return to England from his self-imposed exile of over 20 years in Bruges looked back to Rome where he had been between 1878 and 1884 'My early and best work was done in Rome' and toyed with the idea of the Academy.[28] However from 1919 until 1936 it flourished under Professor Antonio Sciortino but in the latter year political events forced its closure. Its papers 'in a black tin box' went to the British Embassy in Rome but were subsequently lost in the upheaval of war.[29] FIGURE 27 ABOUT HERE

In the 1830s a young man, Patrick Allan (1813-90) was a student at the British Academy. His grandfather was some time Provost of Arbroath. His father Robert Allan was a burgess and owner of a small stocking manufactory in the town. Patrick was apprenticed to his maternal uncle's law firm but chose instead to become an artist. He trained at the Trustees' Academy in Edinburgh. From there he moved on to Rome where he was acquainted with another Edinburgh student, Robert Scott Lauder, a portrait painter, and with the Trevelyans of Wallington, Calverley and Pauline, who lived in the Palazzo Cefarelli in the fashionable area above the Forum. The sculptor William Calder Marshall (1813-94) describes being at the Academy in the 1830s. He was a friend of Allan. Patrick Allan returned to

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London by way of Paris and in 1841 was exhibiting with a circle known as The Clique, a sketching club formed with, among others, W.P. Frith. In 1843 he married Elizabeth Fraser and set about reversing the decline of her family properties and fortune based on fishery, mining and landowning. He then took the additional name of Fraser.

After his marriage his professional work as an artist ceased owing to the burden of business management of the family estates, and his art-political and theoretical work increased. From 1850 he transformed Hospitalfield House which had before 1565 been monastic property into a romantic mansion in the taste of Sir Walter Scott, complete with a gallery for his collection of paintings and sculpture, largely directly commissioned from friends. By and large the Hospitalfield Collection is dominated by work from Allan-Fraser's own contemporaries; the Trustees Academy in Edinburgh during the mid-1830s, the British Academy in Rome during the late 1830s, London during the early 1840s and The Clique. The gallery contains a Simonds' sculpture 'Cupid & Panther' otherwise catalogued as 'Love in Trouble'.[30]

William Payne, Curator of the Hospitalfield Collection writes:- FIGURE 28 ABOUT HERE

> It is difficult to see Allan-Fraser as a follower of any particular aesthetic movement, although he is undoubtedly the pioneer of the Arts and Crafts

movement in Scotland. His path, however being interestingly different to the motivation of the English Movement, involves ideas of pragmatism and social responsibility considerably more calvinistic. By 1860 he had effectively assembled the aesthetic canon for the architectural agenda for the Arts and Crafts style ... materials, style and form, along with considerations of labour input to design. His circle includes most of the major players of the art world during the second half of the nineteenth century.[31]

Shortly after the death of his wife in 1873 Patrick was elected President of the British Academy in Rome under whose provision he had studied in the 1830s but which a generation or so later had declined through indecisive management. The new President breathed fresh life into the organisation despite Rome having been superceded by Paris as the great centre of art studies and he also supported it financially. At February 1875 he is named among liberal benefactors who had offered loans to enable the Academy to purchase a vacant convent on the Pincian hill although this did not proceed and improvements and a new agreement over rent enabled them to remain where they were. For a few years he spent winters in Rome as Simonds did also and the two were associated in this work of reform. The consequence is that for a few years we have day-to-day details

of Simonds' life from his correspondence with Allan-Fraser. The letters date from 1875-77, beginning in June of the earlier year, written from Kensington and ending shortly before Simonds' marriage in the winter of 1877 in London. The letters are quoted in full in an appendix.

In the first letter written in June 1875 Simonds expects to go north and will be delighted to look in on Allan Fraser for a day or two. The Falconer is still unsold.

The next document dated 6 March 1876 reads: 'The Committee of the British Academy of Art empower Patrick Allan Fraser to receive any monies that may have been collected in England for the Academy.

For the Council of the British Academy of Art in Rome

Amb de Casa Bianca
Secretary
George Simonds
Treasurer'

At May 1876 Simonds is hard at work 'with pail and whitewash brush' at 152 Buckingham Palace Road camping out in the drawing room of what was to become his home.

At July 1876 'Cupid and Panther' has reached Simonds and is to be forwarded to Hospitalfield. Next day Simonds is to go to Newcastle, giving c/o R.B. Bowman, Washington Chemical Co., Grey Street, Newcastle, as his address.

A month later in August 1876 Simonds is at Newbiggin-by-Sea. Northumberland, unwell and bathing in the sea daily on medical advice. He is at work on a medallion (probably

Non Intrusive 4/20

Sturges') - He writes 'I have seen nothing of our Roman friends except Alma Tadema of whom I have seen a good deal and like very much.' FIGURE 29 ABOUT HERE

At October 1877 Allan-Fraser plans to find a house in London and Simonds offers to help in the search. He is expecting the arrival of the marble for his Bacchus (otherwise Dionysos - purchased by Mitchell). Next year at February 1878 is a letter from Calder Marshall the sculptor to Simonds asking him to arrange for Allan-Fraser to lend his Simonds' statue. The Hospitalfield collection also contains portrait busts of Patrick and Elizabeth Allan-Fraser and a sculpture 'Psyche kneeling with a butterfly' all by William Calder Marshall as well as one by William Henry Rinehart 'Clytie with a sunflower'.

It is possible to assemble a list of a few British artists known to have been or almost certainly associated with the British Academy in Rome. J.M.W. Turner was there in 1819 before its formal establishment. George Richmond (1809-96) is the next with John Gibson, sculptor (1790-1866) known to have been in Rome from 1817-66. Joseph Severn (1793-1879) was there from 1819-41 only, returning as Consul in 1861 and remaining until his death. Robert Scott Lauder (1803-69) Patrick Allan (1813-90) William Nugent Dunbar (fl. 1839) and Thomas Desoulavy were contemporaries in the middle 1830s together probably with William Calder Marshall, sculptor (1813-94) Eugenio Latilla was there in 1842. Michael Brennan (1839-71) Holme Cardwell (1815-post 1879) Keeley Halswelle (1832-91) and Laurence Alma Tadema

(1836-1912) and John Warrington Wood (1839-84) we know were contemporaries of Simonds during some or all of his years in Rome from 1864-76, Alma Tadema returning to London in 1870. A.B. Donaldson (1840-1919) a water colour artist who was in Rome in 1868 and modelled by Simonds is also likely to belong to the circle of the Academy. Edgar Barclay 1842-1913 a painter who had also been a student at Dresden in 1861 went on to Rome. Walter Crane (1845-1915) was there between 1871-73 and again in the period 1880-84. Finally there is Alfred Gilbert (1854-1934) who studied in Rome returned to England in 1884.

1 W.G. Strickland, Dictionary of Irish Artists, Shannon, 1969, pp. 82-83.

2 Benezit, vol. 2, p. 372.

3 Christopher Wood, Victorian Painters, Antique Collectors Club, 1995, p. 437.

4 Dictionary of British Artists, Antique Collectors Club, 1976, p. 253.

5 Henry Holiday, Reminiscences of my Life, Heineman, London, 1914, pp. 124-5.

6 Benezit, vol. 2 p. 522.

7 DNB, Second Supplement, pp. 85-7.

8 The Studio, January 1898, p. 242 & illus. p.246.

9 The Hop Leaf Gazette, Vol. 1, No. 1, October 1926.

10 Berkshire Chronicle, 18 May 1889, p. 2, col. 4.

11 Walter Crane, An Artist's Reminiscences, Methuen, London,

1907, p. 177.

12 Crane, p. 129

13 Regina Soria, Elihu Vedder - an American Visionary Artist in Rome 1836-1923, Farleigh Dickinson, University Press, p. 65.

14 Journal of the British Falconers Club, The Falconer, 1927, p. 77.

15 Soria, p. 63.

16 Soria, p. 258

17 Soria, p. 66.

18 Soria, p. 90.

19 Soria, p. 156

20 See Simonds' Catalogue.

21 Soria, p. 81.

22 See Chapter 5.

23 Royal Society for the Encouragement of Arts Manufactures and Commerce, 2 December 1953, Vol. C11, Lecture by Lieut. Colonel Ion S. Munro, OBE.

24 Kathleen M. Wells, Journal of Italian Studies, The British Academy of Arts in Rome 1823-1936, pp. 92-110.

25 Simon Reynolds, W.B. Richmond An Artist's Life London, 1995, p. 38.

26 Il Messagero, Rome, 14 June 1933.

27 See Appendix.

28 Richard Dorment, Alfred Gilbert, Yale University Press, 1985, pp. 298 & 301.

29 Ion S. Munro, Op.cit.

30 Hospitalfield Patrick Allan-Fraser and his Art Collection,

National Galleries of Scotland, 1990.

31 William B. Payne, Curator, Patrick Allan-Fraser of Hospitalfield Trust, correspondence.

CHAPTER 5

The Falconer

This which is acknowledged to be Simonds' masterpiece exists certainly in three major versions. The earliest Opus 51 is dated in the catalogue 1868 but the statue itself is inscribed Rome 1873. The most important is Opus 63 the New York version, dated 1870-73 and inscribed Romae although known to have been cast in Florence as the earlier Opus number was cast in Paris. The third major version is that in marble with a falcon in electro-silver purchased by Charles Mitchell. A bronze half-life sized version Opus 79 of 1873 was sold to Mrs Herriman of Rome and New York. At 1878 two other half-size bronze 1873 copies were in the studio in London and a wax copy of the same date given to the British Academy in 1876 may be expected to have been lost after 1936.

There is more than one journalist's report from the studios in Rome. The Berkshire Chronicle quotes the Daily Telegraph early in 1870:

> Those who feel interested in hearing of indications of unusual talent being given by Reading men, will be gratified to learn that Mr. George Simonds (son of the late Mr. G. Simonds, of this town), is rapidly gaining fame as a sculptor. His latest work is 'The

Falconer', and this seems to have excited great interest and admiration. The Roman correspondent of the Daily Telegraph, in referring to the subject says:-

'I have recently enjoyed the privilege of contemplating something that is not to be seen every day even in the Eternal City - generous fosterer of the arts and rich in lofty inspirations though she be - and that is, an original modern work of undoubted genius. For the last week Mr. George Simonds, an English sculptor of whom this country may be justly proud, has seen his atelier daily crowded by fellow artists of all nations, excited to genuine enthusiasm by his latest creation, "The Falconer," in which Italians and Germans, Americans and Britons, all recognise the production of a master-hand. It is now being cast, previously to being executed in marble; but as it stood lightly, yet firmly, upon its pedestal, when I was permitted to see it yesterday, it conveyed to me the impression of being the most genial, vigorous, and life-like figure that has ever greeted me in a Roman studio. The Falconer is stepping freely and gaily forward, in the act of slipping a huge peregrine, the hood of which he holds carelessly in his right hand. He is dressed in a tightfitting slashed doublet, and long hose, and all the accessories of the noble sport are faithfully

represented, even to the gobbet of raw meat hastily thrust into his girdle, the feather garnished lure, and the long, straight cinquecento poignard. There is motion, graceful, forcible, and natural, in every limb; the head is thrown up, showing the exquisitely modelled throat, and allowing a tangle of rich, luxuriant curls to fall over the shoulders. The balance and harmony of the whole composition are simply admirable. My acquaintance with Mr. Simonds is of the very slightest; not the less sincere and unhesitating is my tribute to his unquestionable genius; and in recording it in your columns, I am only the mouthpiece of the whole body of Roman art colonists. We are not so rich in great sculptors that an achievement like that just completed by our young countryman should be passed over in silence. "The Falconer" is going to London and Paris. I venture to predict that he will make a sensation in both capitals. Other works by the same artist are already well known, and need no praise of mine to add to their fame.'[1] FIGURE 29 ABOUT HERE

The earlier works referred to are likely to include 'Cupid and Campaspe' Opus 46 noted by Henry Wreford in the Art Journal for May 1870, Divine Wisdom Opus 47 and Persephone Opus 52, from the years 1867-69. FIGURE 30 ABOUT HERE

From careful collection of the accounts given by Simonds and by reporters we can establish the sequence of events as follows. The plaster model was undoubtedly started late in 1868 for it is the fifth entry in the catalogue for that year. 1869 was a busy year which included a visit to Gateshead and so the model was probably not completed until early in 1870 when it was seen by reporters, fellow artists and Italian, German, American and British visitors. Among the Americans must have been George Kemp who commissioned the larger copy for New York which was put in hand on 30 April 1870. The New York version was despatched on 9 September 1871 to the foundry of Clemente Papi at Florence and is dated accordingly on the work. Simonds gives the dates 1870-73 which cover commencement and completion. The Trieste version which is dated 1868, the year of its commencement, was not sent to the Barbedienne foundry until 1872 being completed in 1873. Delay was no doubt caused by the foundry concentrating on the casting of 70 canon for the defence of Paris in 1870. The two 'Falconers' were therefore being cast simultaneously.[2]. The Trieste exemplification was to have gone on exhibition in Paris and London but this did not come about, presumably because of delay, caused by concentration on the New York edition. Instead it went to the International Exhibition at Vienna of 1873 where it was displayed in the Italian gallery. From Vienna it went on to be exhibited at Trieste, then part of the Austrian Empire and was there bought by the Society of Fine Arts. FIGURE 31 ABOUT HERE

Transcribed from the manuscript catalogue Simonds' notes on the statue read as follows:-

63 The Falconer

1870-73

Statue in Bronze (1) Colossal Executed at Rome

This statue which is a Replica in Colossal Size of No. 51 was executed on a special order, given by George Kemp Esq of New York City USA. It was intended as a present to that city and to occupy a site to be selected for it in Central Park. It was begun on the 30th day of April 1870 and was in progress at the same time with No. 51. The model was completed on the 2nd day of Sept. 1871 and on the 9th of the same month was despatched to Prof. Chevalier Clementi Papi of Florence by whom it was cast. The entire cost of the work was as follows:-

Photograph on page 62
The Statue was erected in Central Park New York 1876 near the Grand Fountain

(Scaffolding, tools, stand, wire etc	463.15
(Assistants - workmen	2638.40
(Formation etc	680
(Rent	1591
(Studio etc	160.30
(Hawk	20
(Travelling	412.80
(Postage etc	74.75
(Freight	182.80
(Casting	17,000.00
	Lr.23,023.20

The statue represents a youth about nine feet in height, dressed in the costume of the 14th century, with knots of riband fluttering from his shoulders and bearing on his uplifted left hand a large Falcon in the act of taking flight, with outspread wings and tail. The entire height of this group is something over 11 feet. In consequence of the complicated nature of the work and the minute delicacy of its finish the casting was a work of extreme difficulty, yet it was cast in a single piece, and when taken from the mould which was also of a single piece, without seam or joint the Bronze casting showed even the marks of the fingers and all the slightest touches of the modelling stick. It was not, therefore subjected to the process of retouching in any part, with the exception of cutting away some surplus metal from the base. The modus operandi was as follows.

A plaster piece-mould was made over the plaster model. This mould was put together and lined with wax of the thickness designed for the Statue. Into this mould so lined irons were introduced designed to support the core in its proper position. The core was then cast into the hollow filling it entirely. The plaster mould was then removed, exposing to view the wax statue containing the core. This wax model was then subjected to a careful and complete retouching, after which the work was again handed over to the founder for casting. Tubes were made, to conduct the molten metal to the base of the Statue and other tubes were provided to permit the escape of the air confined

Returned 'A' mixed 5/- now 97

within the mould. This was a work of extreme delicacy requiring great judgment and care. The final mould made of a peculiar composition called lutta was next put on in a liquid state like paint, with a brush, each coat being allowed to become quite dry before adding another. When a certain thickness had been in this way obtained, the remaining thickness of the mould was added by a composition made by Prof. Papi and moulded into small bricks.

When the mould had attained the required thickness a fire was made around it and the wax was melted out, the mould being heated to a dull red heat and allowed to cool slowly. The entire operation took place in a deep walled pit, beneath the mouth of the furnace. The pit was then filled in with perfectly dry earth so as to support the mould and the metal was run from the furnace into the tubes already mentioned, by which it was carried below the level of the work and gradually rising into the hollow space, and driving the air before it, through the vents provided therefor. completely filled the hollow of the mould. taking the most delicate impress of its varied & complex forms. The time occupied in this difficult process was about 15 months. When the work was submitted to the inspection & criticism of artists it was pronounced the most perfect specimen of Bronze Founding that had been produced in modern times. So difficult was it considered by Prof. Papi himself, that, on being requested by the Municipality of Florence to furnish some work to be exhibited to posterity as a specimen of his unrivalled skill as a founder he requested

permission to repeat the statue. Permission to execute a Replica in the same size being impossible under the contract with Mr Kemp, a life-size model was furnished in the execution of which the Prof. was engaged when he died, leaving it unfinished.

Exhibited, specially in Florence, previously to shipment

A duplicate cast was made in modern times. A patient in a New York hospital was so taken with the statue as he viewed it from his window that he had a copy cast for his private estate. This cast is now on view in a public park.

A guide to Manhattan Outdoor Sculptures says of the original:-

> Location West 72nd Crossover. Dramatically silhouetted against the sky this fanciful conception portrays a youthful falconer dressed in a doublet stretching towards the falcon poised for flight. Skillfully positioned on a natural outcropping of Manhattan schist. Scale, location and hunting theme blend into the park landscape.
> After almost 100 years in the park, the sculpture was vandalised, losing it's gauntleted arm and the falcon. Joseph Bresnan then the Parks Department Monumental Officer and sculptor Domenico Facci,

Van. 19 Lanes.

relying on photographs recreated the lost parts and the Parks Department had them cast in bronze although it took some years, the statue was reinstalled in 1982.

Dedicated May 31st 1875 signed and dated George Simonds ROMAE/MDCCCLXXI Foundry mark C PAPI 7/2J Collection of City of New York gift of George Kemp.

There was an earlier act of vandalism; 'in the 1870's as part of one of their swindles the infamous Tweed Ring painted the statue white to resemble marble.'[3]

The Central Park Conservancy of New York have provided information on the conservation work on the statue in hand in the summer of 1995:- FIGURE 32 ABOUT HERE

'The Falconer was treated with a chemical peel (called Peel-Away) and washed with low pressure water. Following review by the New York City Art Commission, a beautiful, greenish-brown patina was selected and applied using the standard patina chemicals: combinations of ferrous, cupric nitrate and black pigment. After patination, the sculpture was treated with Incralac, a lacquer coating that seals the metal from moisture and thus inhibits corrosion.'

Their correspondent adds:-

'during the conservation of The Falconer, many people in the Park would interrupt us from our work to tell us how much they

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loved the piece and its location in the Park'.[4]

From the catalogue we know of a number of editions:- the life sized Opus 51 in bronze, three half-life size versions in bronze in 1873 and one in wax. A marble copy with a falcon in electro-silver was exhibited at the Royal Academy in 1875; bought by Charles Mitchell and displayed as one of the two major pieces in his private gallery. This is now in the Shipley Art Gallery at Gateshead. Another marble copy was made in the following year and a small bronze quarter size version is known. FIGURE 33 ABOUT HERE

The almost unknown original, Opus 51 was cast in Paris by Monsieur F. Barbedienne, exhibited first in Vienna and then in Trieste in 1873 being then bought by the Societa di Belle Arti. It is gratifying to discover that this version still survives being now in the Galleria d'arte moderna del Civico Museo Revoltella in Trieste. It is No. 820 in their catalogue and was bequeathed in 1927 by Antonio Caccia. The museum catalogue describes it as 205 cm. (7'6") high, signed and dated:- 'GEORGE SIMONDS ROMAE FECE MDCCCLXXIII. The museum catalogue translated, comments that it "shows Simonds predilection for a verist style as well as his tendencies towards Romanticism's poetics and themes". The gallery have no knowledge of how it came into the donor's possession - presumably the Society dissolved or closed'.[5] FIGURE ABOUT HERE

In the steel engraving of the 1885 article[6] there is an indication of the delicate detail in the original, evident also in photographs of the Trieste copy and the silhouette is

singularly beautiful - entitling it to be called a masterpiece. Both these qualities are evident in his later major works as for example the feathers of the swans in the Swan Maiden, and the vigorous modelling of the Tollemache at Grantham. Similarly the marble version at Gateshead is most delicately detailed.

Clemente Papi was born in 1802 and died, as has been noted, before the completion of the casting in 1875 of the copy of the Falconer ordered for the city of Florence. He was Director of the Royal Foundry in Florence which was one of the few foundries in Europe to practice lost-wax casting during the middle years of the nineteenth century when indeed there were by Simonds' account none north of the Alps. A large monument to Cavour, finished in the mid 1860s, commissioned by the Council of the Commune of Milan was his work, likewise a Cain and Abel in Florence by Dupre. Simonds refers in his 1896 address to the RSA to the fact that: 'In Italy they still, in spite of the great cost, keep to the wax process for almost all of their public monuments of whatever size; and I am pleased to show you one that was cast at one pouring about twenty years ago by Papi of Florence for the sculptor Bolzico.'

Elsewhere Simonds refers to Papi's castings from natural objects. His bronze 'Crassula Portulacea' appeared in the 1850 Crystal Palace Exhibition in New York. The catalogue of the exhibition claimed that the casting of the plant, one of the most common succulent plants in America had 'been so exact that it had not been subjected to any finishing process'. In other

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words once the gates and vents had been removed after casting no further filing or finishing had to be done. An eye witness account of Papi's direct casting from nature was provided by Nathaniel Hawthorne when he accompanied Hiram Powers to Papi's foundry in 1858. The author admired several baskets of flowers which Papi had cast directly although he did not understand the process. Hawthorne wrote:-

[Papi] 'showed us some very curious and exquisite specimens of castings, such as flowers, in which the most delicate and fragile blossoms, the curl of a petal, the finest veins in a leaf, the lightest flower-spray that ever quivered in a breeze were perfectly preserved; and the basket contained an abundant heap of such'.[6]

1 Berkshire Chronicle 12 February 1870 p. 4, col. 6.

2 Pierre Kjellberg 'Les Bronzes due XIXe Siecle', Les editions de l'amateur, p. 653.

3 Manhattan Outdoor Sculptures - Prentice Hall Press NYC, Eaglewood Cliff, New Jersey, USA, 1988.

4 Correspondence in 1995 with the Central Park Conservancy, New York.

5 Correspondence with the Museo Civico Revoltella, Trieste.

6 English Illustrated Magazine, March 1884, p. 418.

7 N. Hawthorne, 'The French & Italian Notebooks', Ed. Thomas Woolson, Columbus Ohio State University Press, 1980, vol. 14, p. 434.

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CHAPTER 6

Later years London family and friends

Although Simonds lived mainly in Rome for the 12 years 1864-76 his residence there was by no means continuous. A page in the Art Journal of May 1870 by Henry Wreford refers to Simonds having lately returned to Rome after an absence of several years but this is unlikely to be exact. We know that George was in Capri in 1866 modelling his Opus 20. Michael Brennan was painting in Capri in the same year so the two young men might have travelled in company. George was in Gateshead in 1869 and back in Rome in October of the same year. He was in Newcastle and in London in 1872. An exact date for his return to London is not clear. He describes the marble version of his Opus 10 'Adam and Eve' as 'Brought with other works to studio 152 Buckingham Palace Rd. London, S.W. in 1875'.

An important work from the years 1875-76 was that alternatively titled 'The Buckley Monument' and 'The Angel Reapers', a marble wall monument for the church (now redundant) of St Thomas at Delph near Oldham. There is no indication of how the commission from George Buckley of Linfitts House came to Simonds. He had exhibited at Manchester in 1867 nearly 10 years earlier. The work was executed partly in Rome and partly in London; probably the work in Rome was on the plaster model and the completion in marble was done in London. Three angels

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are enclosed by an aedicule having elaborately ornamented corinthian columns. One angel has harvest sheaves, one an inverted torch and the third is an ascending figure with flowing draperies similar to his 'Persephone'. It was the first and only work of this type undertaken by Simonds.

In the spring of 1877 he must have been in Rome to despatch 'Eros' and 'Persephone' to the Royal Academy but ~~as~~ in May ~~in~~ that year he was at No. 152 decorating and writing to Allan-Fraser that he may even visit Arbroath. The house (which was demolished and rebuilt later) had until shortly before been the home of another sculptor Samuel Ferres Lynn who had returned to Belfast and died, aged 40 in the same year.

William, Annie and Gertrude Prescott presumably came from Rome during the autumn and took up residence in London at 20 Endsleigh Street in Bloomsbury. The wedding took place on 25 December 187~~8~~ in London at St George's, Hanover Square. Witnesses were Blackall Simonds, W.C. Prescott and Margaret Hyde Moore. From the family memorial at Bradfield churchyard we know that Gertrude was born on 17 December 1859 making her just 18 at marriage. The birth was registered in Rockingham Chester County, New Hampshire. Her father was William Chase Prescott, her mother Annie Curtis. Annie was born 3 April 1830 at Dover, New Hampshire and William on 23 October 1821. Their own marriage had been on 25 December 1849 at Merrimack, New Hampshire.

Simonds worked with Prescott on the Iconograph, a reducing and enlarging machine which they patented in 1879. George

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recalls that he commenced work on the idea in 1865, so their association may date from then, his very early days in Rome.

By June of 1878 the long awaited vast block of marble for his 'Dionysos' was finally in position at his studio and this was to occupy him and his assistants for nearly a year, being ready for the Royal Academy exhibition in April of 1879. It was also in 1878 that George commenced his 'Opera', although it was almost certainly Gertrude who did the writing, based no doubt on cuttings, notes and collections. It is unusual for painters and sculptors to give their works Opus numbers, a system more usually associated with composers, but one painter who did use this method was Alma Tadema, a personal friend of Siomonds.

At the time of the marriage the Prescotts were living in Endsleigh St but two years later came to reside with their daughter and George. At 1879 for their patent application William gave George's address, 152 Buckingham Palace Road. In the 1881 census the parents were recorded at No. 146 as boarders. In an 1882 Directory they were at No. 158 ~~presumably as owners~~. At 1892 they were at 6 Grove End Road, St John's Wood - very much an artists' quarter. William died on 16 September 1907, his address being given as Bradfield House, to which the family presumably moved after the death of Blackall, and formerly of 7 Northwick Terrace, St John's Wood, London. Annie, his wife had died in 1899.

1879 could be regarded as one of the peak years for Simonds. His order book could not have been busier, for he

modelled 'Perseus', 'Eros', 'Sir William Muir', 'Persephone' and 'La Pensierosa'. He also received a commission for a bust of the current mayor of Reading, Henry Bilson Blandy. A 'Head of a tiger' dates from this year, but by far the most important work, one that was to cause a sensation when shown at the Royal Academy was his 'Dionysos', which will be discussed in a later chapter. This major work was exhibited at his studio in Buckingham Palace Rd on 31 March and 1 April where it was seen by about 100 people each day before being moved to Burlington House. This same year Simonds also sent a marble medallion of Levi Parsons (1822-87) the American jurist, ~~no doubt his work on~~ 'The Falconer', receiving much praise from its setting in Central Park, New York, no doubt was popular with prospective American patrons. With the success of the 'Dionysos' there came a suggestion that Simonds should be elected an ARA, but there was no vacancy, and the opportunity did not occur again.

On 4 July 1879 the Anglo-American Times in reviewing the Royal Academy Exhibition in London wrote:- 'I must not forget to say that among portraits the palm for beauty so far as the subject is concerned is pretty generally awarded to the picture of Mrs George Simonds (nee Prescott) of Boston. Mr J.C. Moore has done his best and few artists could have done better to place this young lady on canvas; and it looks very pretty when she is not there'. At the Royal Academy between 1857 and 1869 Moore exhibited not less than eight portraits of members of the Heywood family of Manchester. There can be no doubt that the commission for a portrait bust of Sir Benjamin Heywood Simonds'

Opus 38 will have come from this connection. Moore painted Beresford, son of Captain Heywood, a nephew of the sitter in 1857, a daughter-in-law in 1860 Mrs Henry Robins Heywood, a grandaughter Etheldreda Sophia Anne in 1860, two grandsons and two portraits of 'Mrs Heywood'.[1]

We find the Moore family in the same circle as the Simonds' for many years. Emily, the elder sister of Blackall and George, married in 1865 at the British Embassy in Rome and later at the Anglican church John Collingham Moore. Three brothers, sons of a painter, were Henry Moore (1831-95) a marine painter, Albert Joseph Moore (1841-93) and John Collingham Moore (1820-86) all likewise painters. The Royal Academy class of 1857 which included Albert Moore and W.B. Richmond was regarded as outstanding. John who was Richmond's constant companion in Rome is described as a regular exhibitor at the Academy from 1853 until his death. There is a charming drawing by John Collingham Moore of Winifred, the young daughter of Henry Holiday tuning her violin.[2]

In the Academy's lists he is shown as exhibiting many portraits of children. These include May, Henry Caversham and Nelly, children of H. J. Simonds Esq. of Caversham. Emily Moore and Henry John Simonds were cousins. In 1875 he showed a portrait of Mrs George Simonds again and also Mrs George Simonds late of Reading and in 1879 Mrs George Simonds the sculptor's young wife. Margaret Hyde Moore, a witness at the wedding, was his sister. A son of John and Emily Moore, Arthur Collin Moore, was born in Rome in 1866 and educated at Bradfield

College. He was later a solicitor and a novelist. He was at the funeral of Gertrude, his aunt, in 1940. [3]

George and Gertrude's only son George Prescott Simonds was born 16 May 1881 and baptised on 9 July at St Giles' church in Reading as his father had been, Benjamin Baker was one of his godfathers. He was at Bradfield College from September 1890 until December 1897. He was at the Royal Military College, Sandhurst, in 1900 and a 2nd Lieutenant in the South Wales Borderers from the same year.[4] He was awarded the South African medal and five clasps in 1901 at the age of 20. FIGURE 34 ABOUT HERE .

By his own account 'on settling in England Simonds used every endeavour to induce English bronze founders to take up lost-wax casting ... the bronze founders would have continued to turn a deaf ear but he found a valuable ally in the person of Mr Gilbert who having left Rome then to settle in London and who also being practically acquainted with the wax process cast several small works in his own studio ...' As Simonds' account contains some errors of date[5] and there is uncertainty about priority between him and Gilbert the details are discussed in 'Conclusions' to endeavour to arrive at a true account. There can be no doubt that by the time of his election as chairman of the committee of the Art Workers Guild he will have been recognised as speaking on the subject from practical knowledge. It could well be that on his own return from Rome with a similar enthusiasm Gilbert sought out Simonds. We know that he worked with Onslow Ford, Thomas Lee and Conrad Buhrer on the

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process.

Alfred Gilbert was some 10 years younger than Simonds, born in 1854 and dying in 1934. He was the son of musicians, born ambitious of ambitious parents. He was a pupil at Aldenham School in Elstree from 1865-72 where the headmaster encouraged his artistic talent. In spite of parental opposition he started to train in medicine at the Middlesex Hospital but failure turned him in his true direction - the Royal Academy schools and the studio of the sculptor Joseph Edgar Boehm, Paris in 1876 and then Rome in 1878. Dates make it not impossible for him to have met Simonds for we know that George returned on occasions from London after 1876 to deal with the affairs of the British Academy and that Gilbert visited London each year between 1881 and his return in 1884. He sprang to fame with his 'Perseus Arming' a bronze of 1882 shown at the Royal Academy, confirmed by his 'Icarus' of 1884. The quality of imagination and the perfection of the casting were acclaimed. Great public works came his way - Queen Victoria at Winchester 1887, Eros, the Shaftesbury Memorial 1886-93, The Duke of Clarence's tomb at Windsor (1892-1901 and 1926-28). His aiming for perfection took his work to heights of incredible virtuosity but also fatally damaged his reputation with highly placed patrons such as King Edward VII for he seemed incapable of satisfying himself sufficiently to let a work out of his hands. Bankruptcy led to 25 years of self imposed exile in Bruges, with one final triumph in the Queen Alexandra Memorial of 1926-32.[6]

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For some years George and Gertrude had addresses in St John's Wood. St John's Wood had been a rural district of London at the turn of the nineteenth century but about that period was the beginning of development. Its proximity to London made this idyllic area attractive to artists and writers. Sir Edwin Landseer was one of the earliest artists to settle there from 1826 until his death in 1873. Another was William Frederick Yeames the painter of 'And when did you last see your father?' who lived at Grove End Road and here formed the St John's Wood Clique, a group of historical painters of the 1860s and 70s. Also in Grove End Road at No. 17 was James Tissot and in Abbey Rd, Frederick Shannon. MacWhirter, Stacey Narks, G.D. Leslie and P.H. Calderon all lived in the close-knit community.

One well known address, 21 North Bank, was the home of George Henry Lewes the writer. It was also known as 'The Priory' and was to become even better known as the salon of George Eliot when she came to live with Lewes in 1863 and stayed here until 1876: the house was decorated for them by Owen Jones. She wrote Middlemarch and Daniel Doronda in the gardens here. Wilson Barrett (1845-1904) the actor manager and dramatist was another occupier with his wife Miss Heath: they came here in 1882 and stayed until the end of 1887 when George took over probably early in 1888. Simonds was in good company here with fellow sculptors H. H. Armstead, Sir George Frampton, Sir William Goscombe John, William Colton, Henry Pegram, Bertram Mackennal and Onslow Ford all living at one time in the

area. FIGURE 35 ABOUT HERE

Edward Onslow Ford (1852-1901) was one of the fifteen 'Friends' who joined with 'The Five' in forming the Art Workers Guild. He was a student of painting at Antwerp in 1870. In Munich in 1871-72 at the Royal Academy Professor Wagmuller made clear to him the direction in which his talent lay. Thereafter he was largely self-taught. He exhibited at the Royal Academy in London in 1875 a bust of his young wife; his chance came with winning a competition to set up a statue of Rowland Hill at the Royal Exchange. His 'Henry Irving as Hamlet' is considered a finely conceived piece of realism. He was considered to excel in portrait busts. Folly, Peace and Fate are three of a series of bronze statuettes begun in the period after 1884 when he was in close contact with Alfred Gilbert. Two fine memorials by him are those to Shelley at University College, Oxford (1893) and to Benjamin Jowett at Balliol of the same year.[7]

In 'An Artists Reminiscences' Walter Crane mentions among other visitors to his home in London, Florence House, Mr and Mrs Alma Tadema, Mr and Mrs George Simonds and Mr and Mrs Lyulph Stanley. Mrs Stanley, born Mary Bell, had received as a wedding present Simonds' Opus 92, one version of his 'Persephone'.[8] When Elihu and Carrie Vedder were in London in 1900 for his exhibition they were entertained by the Cranes,[9] the Richmonds and the Alma Tademas. It is possible that Simonds could have had some connection with Crane's appointment as Director in 1897 of the Art Departments of the University

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College. In 1895 Crane had seconded the election to the AWG of the Reading artist Arthur Silver (1853-96) designer and founder of the Silver Studio (1880-1963).

In 1894 Simonds helped to found the St John's Wood Art Club. The two men who set up the club ~~afoot~~ were Dendy Sadler and John Burgess RA. A meeting was held at Dendy Sadler's home on Sunday 23 December at which it was proposed by George Simonds and seconded by Yeend King that those present, who were additionally Ernest Waterlow, Arthur Hacker, Gordon Thompson, Charles Wyllie, John Fulleylove, Edwin Bale and C.A. Voysey, form themselves into a club to be called the St John's Wood Arts Club. The group shortly added to their number and held their inaugural dinner on 30 January 1895: other members by now included Alma Tadema, Onslow Ford, Syndey Hall, H.J. Schafer, C.F.M. Cleverley, A.M. Eyre and Alfred Gilbert who later became chairman. They would meet for suppers and discussion evenings. Later they moved to premises that had been the studio, sitting room and basement of Tom Hood's old house. By 1900 substantial improvements were made and it was refurnished; it then not only catered for monthly suppers but also daily dinners. Simonds was the Treasurer for some years, retiring in 1906. Tadema was the chairman of the Artistic and Copyright Committee. Gilbert who was a close friend and neighbour of Tadema was Chairman in 1902.[10]

The painter Sir Laurence Alma-Tadema was older than Simonds by seven years, living from 1836 to 1912. Correspondence to Alma-Tadema has been destroyed, but it is

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known from the sale catalogue of his effects that he owned at least two small works of Simonds. At August 1876 Simonds wrote to Fraser 'I have seen nothing of our Roman friends except Alma Tadema of whom I have seen a good deal and like very much.' He painted a family portrait group in 1895 of George, Gertrude and their son at the schoolboy age. It was his practice to exchange with his fellow artists a painting for one of their works of art. In this case Simonds made for him a silver shield with the signs of the Zodiac.[11] FIGURE 36 ABOUT HERE

From North Bank George an Gertrude moved to Hamilton Terrace, at first to No. 61 in 1899 where Simonds got a fellow Guildsman C.F.A. Voysey to design him a studio, built in the garden and still standing as a separate dwelling entered from a side road. FIGURES 37 & 38 ABOUT HERE He appears to have retained this studio when they moved to No. 65 in the following year.[12]

C.F.A Voysey was some 14 years younger than Simonds, living from 1857 to 1941 and indeed Simonds was senior to many of the first members of the Guild. Voysey's work was highly individual and he never had a large practice; even so his commissions usually amounted to four or five houses a year until 1910. Thereafter there is very little listed; for 1919 and 1920 two War memorials with two alterations and additions is all. His work - he regarded himself as a last disciple of Pugin - was seen as reactionary in the Edwardian era of renewed classical revival and it may well have been loyalty that led Simonds to commission the design for a lodge to Bradfield House

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from him in the lean years. It is a handsome house, a rectangular plan with a steep roof undoubtedly slated although in the midst of a brick and tile county and it was fairly certainly far more costly than the client intended for it was never built.[13] There exist also drawings for two cottages at Rushall not far away, a property also owned by Simonds, likewise not carried out. FIGURE 39 ABOUT HERE

A friend of George from his days in Rome and later also of Blackall was Charles Albert La Trobe whose daughter was later to marry into the family. His father, her grandfather Charles Joseph La Trobe was born in London in 1801. For a time he was a teacher and travelled in Switzerland, Austria and America. He attracted the attention of the British Colonial Office and as a result of three accomplished reports on Negro education in the West Indies was appointed in 1839 as Superintendent of Port Phillip in Australia and in 1851 first Lieutenant Governor of Victoria. His wife Sophie de Mont Mollin died in 1854 leaving him widowed with three daughters and an only son. He returned in that year to England. The son, Charles Albert La Trobe (? - 1909) could therefore be nearly contemporary with Simonds. He it is that Simonds refers to in his 1884 paper when he writes of having received much assistance in the design of 'Polly' from Prescott, Baker and La Trobe.[14]

Charles Albert La Trobe married Carlotta Addison (1849-1914).[15] Carlotta first appeared on the stage as a child, playing parts in Liverpool and Bristol, and made her last appearance in London in 1911. Her will made in 1913 refers to

her daughter Victoria Isabel Gertrude, wife of Stephen Shea, and her son was educated at Bradfield from 1889 to 1898. He became a theatrical manager and later stage director, was a captain in the 182nd Brigade and was awarded the M.C. in 1917. He toured for some years with Ellen Terry, accompanied Marie Tempest to the USA in 1904 and acted as manager and stage director for John Gielgud's tour of 1943-45.[15]

The will of Blackall Simonds dated 15 November 1898 refers to his friend Carlotta La Trobe, wife of Charles Albert La Trobe of 37 Avonmore Road, South Kensington. Their daughter Victoria La Trobe (1877-1971) was known on the London stage as Victoria Addison. Her first appearance was in 'The Gay Lord Quex' by Pinero at the Globe on 8 April 1899; her last was in 1937 although after 1913 they were only occasional.[16] She was involved in the Three Arts Club, an organization designed 'to provide a reasonable residential Club for women workers' in the three arts of Music, Art and Drama.[17]

The biography of Blackall Simonds II is set out in the Hop Leaf Gazette for 1927 and there we learn:-[18]

> Mr Blackall was born on the 10th July, 1839, in the old House at the Brewery. At about nine years of age he was sent to a Preparatory School at Ramsgate where he remained for about three years, after which he was sent to Bradfield in February, 1850, where he was the first Boy, No. 1 on the College Register, afterwards

becoming Senior Prefect. In 1879 he became a member of the College Council and continued in that office until his death in the year 1905. He was one of the chief benefactors of Bradfield College, though to what extent no one exactly knows, for his rule was never to let his left hand know what his right hand was doing. It may however be said without exaggeration that next to the Founder, no one ever did more for Bradfield than Blackall Simonds the first Boy, still affectionately remembered and referred to as "No. 1".

Like several other members of his family he was a good Classical Scholar, and in 1860, when he was studying engineering at King's College, London, he carried off the Prize for Latin verse to everyone's surprise, as he was not on the Classical side. Shortly afterwards, he was articled to Sir John Fowler, in whose office he first met and formed a lifelong friendship with Benjamin Baker, afterwards famous as Sir Benjamin Baker, KCB, KCMG, the designer of the Forth Bridge, the Nile Dam at Assuan, the Central London Railway, and other well-known works. John Fowler was at that time engaged on his first great enterprise, the London Underground Railway, and both Mr Blackall and Benjamin Baker were actively employed in the preliminary survey, and later, in carrying out the actual work of tunnelling and laying

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down the line. Whilst so engaged they were flooded out by the Fleet sewer and had to work many hours up to their waists in filthy water, as a result of which Mr Blackall contracted a fever which nearly cost him his life. He suffered so much from the after effects that for a considerable time he was incapacitated for any serious work; eventually however he had so far recovered his normal health as to be able to join his cousins, Henry John and Henry Adolphus, in the partnership of the Firm of H. & G. Simonds. About that time he designed and superintended the erection of the concrete building along Gas Lane, one of the earliest of its kind in England. ... FIGURE 40 ABOUT HERE

In private life, Mr Blackall was a keen sportsman and rode regularly to hounds for ma(n)y years; also being fond of fishing and shooting. He was greatly interested in Art, being himself a very good amateur water-colour painter and keen lover of music.

He practised the violin very diligently and derived a great deal of pleasure from it. In politics he was an enthusiastic Conservative and it was under his leadership that the Wellington Club and other Conservative Clubs were founded, and the late Mr Murdoch first returned to Parliament as Conservative Member for Reading.

He was Mayor of Reading in 1888 when the Church

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Congress was held in our Town. He served the office of High Sheriff of Berkshire for the year 1901-02. He will ever be remembered for his sound business judgment, integrity of character and generosity of heart.[19] FIGURE 41 ABOUT HERE

At the brewery he became a partner in the re-organisation of the top management in 1868. In 1872 he went to America to return with Fred, a Simonds cousin to help in carrying on the brewery. At 1885 the company was incorporated and all except four shares held, one each, by junior members of the family who were managers were held by Henry John Simonds the chairman, Henry Adolphus and Blackall. Henry John died in 1896 aged 67 and was succeeded as chairman by Blackall, then aged 57. Blackall himself died in 1905 at 65 and was followed in turn as chairman by Henry Adolphus and George. In 'The Noted Breweries of Great Britain and Ireland' by Alfred Barnard after reference to the pleasure of the journey by South Western Railway from London 'inhaling the restoring balms with which myriads of bursting germs and blossoms were loading the soft and vernal glade' and a brief account of the transformation of the mediaeval country town into the Victorian town which it still substantially remains we read:-[20]

'Mr. Blackall Simonds, another cousin of the chairman and the remaining director, was educated as a civil engineer, and many of the new buildings and improvements at the brewery were

carried out from his designs and under his supervision - notably the concrete ale stores ... which have been much admired by engineers and architects from London and elsewhere, who have visited the brewery expressly to see them'. This he illustrated by a diagrammatic section, a four storey building four bays wide with solid walls of concrete 'firm and substantial as adamant'. Three lines of cast iron columns support extremely shallow segmental vaults somewhat after the fashion of mill buildings. The uppermost floor has two lines of columns supporting King-post roof trusses. ere was a concrete staircase and a hydraulic lift. Although drawings of the building survived in 1979 they were undated which, for a building regarded as of pioneering importance, was unfortunate. One can only say that a date before 1876 is accepted by T.A.B. Corley. The drawings did not survive the removal of archives from Reading to Bristol.

Blackall had a continuing interest in Bradfield College; by the time he left in 1857 there were 94 pupils. His obituary in the Bradfield College Chronicle of 1905 records 'so wrapt up was Mr Simonds in his affection for the College that he took up residence in the early eighties at Bradfield House, immediately opposite the College gates, and showed the liveliest interest in all the successes of the boys, whether in the field of scholarship or athletics'. He was indeed a substantial benefactor of the College over many years, and in a variety of ways, some of which are still remembered there.

The name Bradfield House at that date belonged to a house

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at the village cross-roads. Blackall was living there at 1899 but in 1901 the name was transferred to the new-built country house about a mile and a half away above the valley. At the time of his death in 1905 Blackall was living with his brother and sister-in-law at 65 Hamilton Terrace. They will then have inherited the new Bradfield House and thereafter their London address is a flat, 17 Abercorn Mansions, St Johns Wood.

1 Algernon Grover, The Royal Academy Exhibitors

2 Henry Holiday, Reminiscencs of my Life, Heineman, London, 1914.

3 Bradfield College Register

4 Bradfield College Register, 1924, p. 125.

5 Reading Observer, 7 November 1891, p. 3.

6 Richard Dorment, Alfred Gilbert, Yale University Press, 1985, hassim.

7 DNB Second Supplement Vol II.

8 Walter Crane, p. 164.

9 Soria, p. 125.

10 A.M. Eyre, St John's Wood, 1913, p. 269 ff.

11 Vera Swanson, Alma Tadema, (Needs ref.)

12 The Builder, 15 August, 1919, Illustrated in the supplement.

13 Wendy Hitchmough, C.F.A. Voysey, Phaidon Press, London, 1995, p. 233.

14 Australian Encyclopaedia, pp. 1732-33.

15 Who was who in the Theatre, pp. 11-12.

16 Who was who in the Theatre, pp. 1421-22.

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17 Correspondence from Janet Burket, Theatre Museum, London.

18 Hop Leaf Gazette, 11 August 1927, pp. 546-47.

19 There is also an Obituary in Reading Mercury, 4 March 1905, p. 7, col. 6.

20 Alfred Barnard, 'The Noted Breweries of Great Britain and Ireland', London, 1891, Vol. IV, p. 2-27.

CHAPTER 7

Major Works 1878-1902

After his return to London Simonds produced a series of major works, the years 1878-80 and 1891 being particularly busy but the last monument belongs to 1902, close to the date of his retirement at the age of 60. For most of these statues fuller details of their commissioning and history are given under the appropriate entries in the catalogue. The first of these important pieces was his Dionysos of 1878-79 begun in clay in Rome in 1873, cast in plaster in 1875 and carved in marble in London. It was considered the success of the Royal Academy Summer Exhibition, but disqualified from being bought by the Chantrey bequest by not having been executed solely in this country.

The Royal Academy catalogue gives the following account of the subject:

> Dionysos was the son of Zeus and Semele. He first united the savage tribes of India under one government accomplishing this famous conquest without bloodshed and instructing the people in the civilising arts of agriculture, especially the ~~cul~~ture of the vine and of poetry. In order to reach

India he built a bridge over the Euphrates but, arrived at the Tigris his father sent him a tiger on whose back he safely passed it, as well as other impedimenta to his journey. In India he was everywhere received with acclamations by the people who joyfully submitted to his wise and benevolent rule. Gifted by Zeus with immortality and perpetual youth he was worshipped as a type of the ever-fresh and recupertive power of Nature by the people whose happiness he had promoted.[1] FIGURE 42 ABOUT HERE

Simonds' own account in his catalogue reads:-

119 DIONYSOS

Marble Group Life Size Executed at London

For the original of this work see
No 105 entitled Bacchus Victor
begun in clay in 1873 and cast in plaster in the Spring of 1875. Material alterations and improvements in the design were made after its transfer to the London Studio, and, thus altered, it became the model for the present work.
Great efforts were made to have the work ready for the International Exhibition of Paris in 1878, and

the Prince of Wales was notified, as was desired, of the intention in this respect: but the impossibility of procuring a suitable block of marble rendered all efforts abortive, and caused a delay of another year. The only block at the quarries of Carrara, that would contain the group proved to be imperfect, and the only block obtainable at Seravezza was defective in quality, and unsuitable in shape.

In June 1878 J. Henraux of Seravezza gave notice that he had at length quarried a block sufficiently large, and of the desired quality. It was a portion of a larger block, the sister fragment of which was sent to the Paris Exhibition as a specimen of the quality of marble his quarries could produce. A committee of experts from Rome having decided that the block offered was of first quality and of sufficient size, orders were sent for its immediate despatch to London. It was landed at the Docks on the 25th day of June, and, on the following day, was transported through the City of London on a large truck drawn by seven enormous horses. Its weight was over 15 tons. Its transport occupied the entire day, and in unloading at the Studio it broke one of the gas "mains" of the street. It was moved into the Studio on Wednesday June 27 and on the 29th it had been placed in position, and the work of the pointers then commenced.

The cost of the block at the quarries was £300 St^{g} and the cost of the transportation to its place in the studio was £30.15.0.

On Monday Octr 7th the work had so far progressed that the whole figure of the God had been exposed and pointed, together with a great part of the front of the tiger, without the discovery of the slightest spot, discoloration or imperfection whatever in any part of the group, the marble proving, in all aspects, of unsurpassed purity and excellence. The following photographs taken on that day exhibit its appearance, as it then was, surrounded by the workmen employed in its execution, disposed as follows

FIGURE 43 ABOUT HERE

Andrea Carini sitting; Torquato Carini standing by the tigers head, both pointers from Rome: Augusto Simonetti, Carver from Rome, leaning over the tigers quarters; Henry Hammond of London, assistant standing behind Andrea Carini. Both the photographs introduced were taken on the same day.

On the 12th day of December the pointing was so far completed that one of the Pointers - Torquato Carini - was transferred to other work, and this was continued by Andrea.[2]

By 20th of March 1879 the pointing was completed, and the last work of the carver was done on the 30th of the same month.

The period employed in the work was apparently 275 days of which 39 were Sundays - But this must not be taken as a measure of the time employed in the execution of the work. All the men worked "overtime", amounting, some weeks, to two or three days extra for each person. The number of full days works done by the carver including "overtime" was 234 days 6 hours. The number of days work done by the two pointers including "overtime" was five hundred days 6½ hours.

The weight of the group in its finished state is about three tons.

The excellence in the quality of the marble continued until the end and no spot or serious blemish is visible. FIGURE 44 ABOUT HERE

An article in praise of the New Sculpture by Edmund Gosse in the 'Art Journal' damns Simonds' work in these terms:-

But the old school made a last and most dangerous demonstration around the extremely clever and specious 'Dionysus' of Mr. George Simonds, which held the place of honour in the Lecture Room. Here all the qualities of the French were repudiated, and the traditions of Canova insisted upon. Here was the complete negation of colour and the picturesque, here the slurring over of all detail, of everything

individual. The 'Dionysus' was surrounded all day long by admiring visitors, who declared it the only thing worth looking at in modern English sculpture. The vogue of this group among artists of the older generation was great. If a vacancy among the sculptors had occurred during the summer of 1879, it is unquestionable that Mr. Simonds would have been elected, so much were the Academicians pleased. But the opportunity failed, and it was the last time that the shadow of Gibson was to be cast over English sculpture.[3]

In this context it is therefore interesting to quote from Simonds' 1893 address to the Royal Institution in which, having commented on sudden changes in style and taste, he says 'The leaders in the revolt from the style of the eighteenth century were Canova, Flaxman and Thorwaldsen and the movement finally ended with Gibson and his followers in utter conventialism and graceful insipidity'.

Although Gosse was a personal friend of Alfred Waterhouse and his wife Elizabeth and was a visitor to their home in Yattendon his opinion of Simonds was clearly not shared by the architect, who had ben elected ARA in 1878, for, in an address to students of the Reading School of Art by the architect in the autumn of 1879 we read:-[4] 'this very town is proud to claim as her own a classical sculptor whose magnificent Dionysos (the

Indian Bacchus on his tiger) attracted so much attention at this years Royal Academy (applause)'.

The original plaster model of 'Dionysos' was given by Blackall, at that time an Alderman, to the newly opened Art Gallery of Reading in 1897 - and an early photograph shows it against a background of walls well filed with paintings in gilt frames and guarded by a uniformed attendant. FIGURE 45 ABOUT HERE Today in Gateshead children delight in touching the moist-looking nose of the marble tiger. By 1946 the Reading copy had become damaged, Victorian statuary was thoroughly out of fashion and so it was removed to the Borough Architect's depot and broken up. There is no record of the fate of the plaster 'Divine Wisdom' which the Gallery also at one time owned. If they are judged to have failed in the past in their care it must be said that they have made handsome amends in recent years; their white marble Mayors are all identified, labelled, mounted on new pedestals, and displayed in a public gallery.

In a letter of 6 March 1880 Simonds wrote to Mitchell in discussing his price for the Dionysos group, 'It is the best work I have ever produced and I cannot expect often to produce that type of figure, I shall probably never do so again. ..... I am crippled for want of money in the production of ideal works. Indeed I do not conceal from myself that unless I receive from the public more support than empty praise I cannot continue to produce work of the highest class and that it is folly for me to hope unaided to do anything to raise British Sculpture to its proper level among the arts. (The

correspondence in full is in Appendix 3.)

These years 1878-80 in particular saw Simonds concentrating on several large works, a large bronze Perseus about which little record remains, presumably a costly ideal work made in the hope of sale, and two life sized marble statues for India which were undoubtedly commissioned.

These are Opus 123 Sir William Muir, destined for Allahabad, and Opus 131 Raja Kali Krishna Bahadur for Calcutta. This latter is another masterly work. The seated figure is a familiar convention of Victorian monumental sculpture. Thomas Woolner has several fine examples. This Kali Krishna Deb can only have been executed from photographs as it is a work of 1880 and the subject died in 1874. Nonetheless it appears to be a vivid portrait as one comes to expect of Simonds but the easy, beautifully flowing lines of the draped robe make it quite outstanding among his works, one of his finest pieces. The subject, described as a poet-philosopher, has in his hands pen and scroll. It is sited between a park which forms an enclosed square and a busy street lined with market stalls, clearly being treated with easy familiarity, its plinth a comfortable resting place.

Sir William Muir is similarly reported to reside on his original site supposedly because he was not a politician or a British adminstrator for in 1950-70 the government authorities of Uttar Pradesh lined up all such public monuments beside the State Museum in Lucknow. Unfortunately the only photograph available ~~is~~ from the catalogue showing the plaster bust and

not the full length marble figure which was shown at the Royal Academy before being sent to Allahabad. FIGURE 46 ABOUT HERE

What was clearly a major work of which there is no adequate record was his heroic 'Perseus' unfinished in 1879 but in 1883 the principal attraction of the Sculpture-room at the Royal Academy Summer Exhibition. The head, Opus 118, exhibited in 1878 is described as by no means identical with that of the major work Opus 121. It is much to be regretted that the large statue is untraced. We have only a minute sketch from a report on the Academy exhibition which is closely matched by a small bronze shown in 1893. FIGURE 47 ABOUT HERE

Within these late years there were three major works for his native town of Reading, the Maiwand Memorial of 1884-86, soon followed by the 1887 Golden Jubilee statue of Queen Victoria and lastly his George Palmer of 1891. These, and several portrait busts for the town are considered in Chapter 10. They include Alderman Blandy, Mayor, 1879 and head of another brewery, Lord Beaconsfield 1882, his brother Blackall, 1886. Arthur Hill, Mayor, 1888 and Charles Murdoch MP, 1900. FIGURE 48 ABOUT HERE The artist was not 'without honour in his own country'. In recent years the town has also acquired two carved panels by him of 'The Uses of Fire'.

The unveiling of the Tollemache statue at Grantham 'An interesting ceremony' fills three and a half columns of the Grantham Journal for 12 March 1892. Tollemache, a member of the Dysart family was born in 1804 and elected for the borough where they had estates. He was first elected in 1826 and sat

until 1830, again from 1837-52 and from 1857-65, finally from 1868 until he retired at 1872. At 1865 he had announced his intention to stand down, but a public meeting recalled him with acclaim. He caught the 1.30 train from London, horses were taken from his carriage and it was drawn by stalwart volunteers accompanied by their band and at the Corn Exchange he was nominated. But 14 July 'will ever be remembered in the history of the town for the deplorable scenes of riot and disorder'. By one o'clock of polling day the crowds were uncontrollable; the polling booth was burnt and the hustings pulled down to add to the flames. The Riot Act was read. Tollemache for the Liberals conceded defeat. The election of 1868 was more peaceful and he won without a contest but retired for ill health in 1874.

The day of the unveiling was inclement and the ceremony was limited out of respect for the death of the Hon. Algernon Tollemache. FIGURE 49 ABOUT HERE The crowd was largely augmented by the men from the Spittlegate Ironworks who came pouring down the street before the steel making had concluded. Mr J.B. Bell, the Chairman of the Tollemache Memorial Committee asked as a special favour that gentlemen should not take off their hats for fear of catching the prevailing epidemic. He called on Sir Hugh Cholmeley, Bart. to unveil the statue and there followed speeches honouring the late member, who was clearly a man of independent mind and who unlike W.S. Gilbert's MPs was not one to 'vote just as their leaders tell 'em to'.[6]

Another major work of the same period is his 1891 Caritas,

a life sized figure for a new children's ward at Lincoln Hospital, the ward and the statue being the gift of Joseph Ruston, manufacturer of agricultural machinery. This is a female figure with, in the crook of her left elbow, a naked child which she is feeding from a bowl held in her right hand. A similar small boy sits at her feet, and half hidden by her skirt is a young girl. What is most unusual in this work is the swirling spiral line of the drapery almost Art Nouveau in feeling.[7] FIGURE 50 ABOUT HERE

A singularly beautiful work was his 'Hervor Alvit', the 'Swan Girl' and her companions. This was executed in 1897 in bronze and in the following year in marble, both being exhibited at the Royal Academy. The marble, after years in the open at Sacombe Park in Hertfordshire, was returned to beautiful condition and sold in London in 1996. FIGURE 51 ABOUT HERE The bronze is untraced. In the light of Simonds comments to Mitchell on the cost of creating such large works it is remarkable that we have no record of their having been commissioned and in view of the quality of the marble version it is tantalising that so fine a work as the bronze must assuredly be is unknown or lost. Taken with his 'Raja Kali Krishna' the 'Swan Girl' shows him as a fine artist.

Queen Victoria's Jubilee in 1897 and her death prompted the erection of many public memorials to her and the foundry of Messrs Singer at Frome were responsible for a number including that by Simonds at Weymouth. The unveiling on Monday 20 October 1902 is detailed in full in a report in the 'Southern

Times' of the following day occupying four full pages. There is a description of the statue, the arrival by special train of Princess Henry of Battenburg (better known as Princess Beatrice, Governor of the Isle of Wight) not long widowed, the reception at the Sidney Hall with a select luncheon party given by Colonel W.E. Brymer MP with silver from Ilsington House on display, dessert from Ilsington gardens and orchids including Cattleya Brymeriana. Meanwhile there was a luncheon presided over by the Deputy Mayor at the Hotel Burdon - then a carriage procession along the sea front - the unveiling, the coming of the rain, and the departure of the Princess by special train to Southampton. The report ends with a full column of the names of those invited to the Mayor's 'at Home' at the Sidney Hall in the evening.[8] FIGURE 52 ABOUT HERE

The report tells us that the statue was paid for by public subscription, to a cost of £800. The design by Mr Simonds was based on studies for his Reading statue designs which the Queen had herself approved at Windsor. The casting in bronze was by Messrs J.W. Singer & Sons Ltd of Frome, the stonework was by Mr S.G. Stone of Newstead Road, West Ham, in the finest white Portland stone.

Although the statue appears only anonymously in Morris Singers' history it is a fine work of which they could be proud, of higher quality than his Reading Queen, no doubt because that had to be hurried. The detail of the Weymouth statue suggests that for this also Singers combined sand and wax casting.[9]

the two techniques of

It was in 1894 that the Society of Antiquaries of Newcastle proposed the idea of a memorial to their late President and raised £500 for this purpose. This monument was 'after considerable delay' installed in the Bewicke Chapel of the nave, temporarily continuing to be enclosed by 'some most unsightly iron railings'. It was unveiled by the Earl of Ravensworth on Monday, 5 October 1896 in the presence of (to quote from the Daily Journal) a large and influential gathering of ladies and gentlemen. The total cost was about £700. 'On all sides it was regarded not only as a work of art worthy of the eminent sculptor but as also a speaking likeness of the venerable historian in whose honour it had been executed. The open book at the foot of the marble figure contains a quotation from Dr Bruce's 'The Roman Wall'.[10]

Finally tantalisingly untraced, is what may well have been an important work the 'marble pulpit with figures in low relief for a new church in London' which was in his studio at 1891. Ideally this should have been for one of the architects among his fellow Guildsmen such as J.D. Sedding, J.T. Micklethwaite or Basil Champneys but as Noel Coward probably said 'Big place, London!' Enquiries at some 50 churches have not discovered it. A possible candidate is the marble pulpit at Holy Trinity Sloane Street intended to have had metal work by Alfred Gilbert in a church designed by Sedding who was Simonds immediate successor in the chair of the Guild. The building was consecrated in 1890 and completed after Sedding's death by Henry Wilson. The low relief carving is of flowers with small

figures only at the angles. There is in the church certainly carving executed under the direction of Onslow Ford. Other Arts and Crafts men employed there include the sculptors Henry Bates and W.F. Pomeroy, Burne-Jones, Nelson Dawson, a metal worker. W.B. Richmond and Christopher Whall contributed stained glass.

It should not be impossible to rediscover such works as the 'Perseus' and the bronze 'Swan Girl'. A number of his works are carved with his name and opus number. The earliest known is the 1866 plaster medallion of Michael Brennan which has an inscription in small lettering below the curve of the neck. Portrait busts are often carved on the back, some with the initials or name G. Simonds others with monogram of interlaced G & S which also appears on his Reading statue of 'Queen Victoria'. Marble statues such as 'Eros' have his name on the plinth. His Blackall bust in terracotta less usually has a full signature inscribed in the clay. 'Raja Kali Krishna' could hardly have his name and Opus 131 more prominently displayed.

1 Royal Academy Catalogue 1879, No. 1527 as quoted in Algernon Graves Royal Academy Exhibitors 1769-1904, 1970 Reprint.

2 Other work in the studio at the time included a Bronze 'Perseus' Opus 121. Sir William Muir and a half-size 'Eros'.

3 E. Gosse, The New Sculpture, Art Journal, 1894, p. 142.

4 Berkshire Chronicle, 15 November 1879, p. 6, col. 3.

5 Correspondence from the British Council Department, the

British High Commission, Calcutta, 1997.

6 The Journal, Grantham, 12 March 1892.

7 Correspondence, M.J.O.R. Stewart, Museum Curator, Lincoln & Lowth NHS Trust

8 Southern Times - Special Edition, 21 October 1902.

9 Duncan S. James, A Century of Statues The History of the Morris Singer Foundry 1984

10 Proceedings of the Newcastle Society of Antiquaries, Vol. VI, pp. 80 & 104

CHAPTER 8

Papers & Addresses 1883-96

Not less than a dozen addresses and papers by Simonds are known, all within the years 1883-96. It is really only from papers such as this that we can gather details of his life and his artistic principles. The earliest is an address given before distributing the prizes to successful students of the Reading Science and Art Classes in the new Town Hall. The date was 11 October 1883, in the year that his brother was Mayor.[1] This was the fore-runner of the distinguished School of Art of Reading University. He refers the students to the great revival of the arts in the fifteenth century, the Renaissance, 'when art and science were curiously intermingled and the term "arte" was impartially applied to the "fine arts" as they are now called, to "mechanical arts" or handicrafts and also to "applied" and "abstract science" all of which were frequently practiced by the same individual' - a great example being Leonardo da Vinci. Continuing to quote from this 1883 address we have:-

> His advice, therefore, to young artists was to avoid competitions; if they had time to employ it in the production of some work of art the best and noblest

they were capable of, and when they had done their utmost to exhibit it. They should all work for the work's sake, not to gain praise or position or wealth, though those things were good and pleasant enough when they came in due course. It was the art and not the artist which should be paramount. Let them take firm hold of whatever they believed to be good and beautiful and try, through the medium of their work, to make that goodness and that beauty clear to others. It was only when doing that that they were truly artists. If, on the other hand, they did not work in accordance with their own convictions, but in compliance with some fashion of the day, or to fit some supposed taste of the public, they let themselves fall to the level of mere handicraftsmen, and were led when it was their duty to act as guides. There was no phase and no style of art so foolish or so debased which had not been fashionable at some time or another. That reflection was sufficient to cause them to look very carefully before committing themselves to approve any style of art which suddenly came in vogue. The public taste was very capricious. Thus one day the cry was all for the meagre forms of Early Gothic art, and the next for the sensual and realistic treatment of the modern French schools, and so on till fashion had ~~gone~~ its rounds and a purer taste prevailed for a

while. Mr. Simonds exhorted artists to be their own most pitiless critics.

On the Gothic taste it can be said that by 1883 as regards architecture the movement had passed its peak and the tide of renewed admiration for the classical was beginning to flow. In 'Patience' which was staged in 1881 W.S. Gilbert mocks in a trio for Duke, Colonel and Major as they strike attitudes 'perceptively intense and consummately utter':-

> It's clear that mediaeval art alone retains its zest
> To charm and please its devotees we've done our little best
> We're not quite sure if all we do has the Early English ring:
> But as far as we can judge, its something like this sort of thing
>
> You hold yourself like this,
>
> You hold yourself like that,
>
> By hook and crook you try to look both angular and flat .....

It is in this address that he contrasts his own training in Dresden with that then customary in Britain.

His next paper was read on 16 January 1884 to the Institution of Civil Engineers, and entitled 'The Science of Mechanics as applied to the Fine Arts'.[2] After a preamble on the pre-historic origin of art once man's basic needs were satisfied he moves to a consideration of the mathematical and mechanical knowledge essential to the achievements in sculpture and construction of the Egyptians and then runs through the story of sculpture to the period of Cellini and Michelangelo. He then turns to his main theme, the technical problems of proportional enlargement in three dimensions from a small model to a full size sculpture. He describes various machines and devices for the purpose and the devising of his own instrument 'that would take all the responsibility of measurement off the hands of the workman - an instrument which could be set to any scale, and which would tell the workman exactly where he had to cut away the marble and exactly how much'. The details of the machine are set out in an appendix. Of its usefulness he writes that 'A man working at this instrument with a boy to help him has taken as many as forty points in an hour. Ten points with the compasses would have been fair work.' In mediaeval imagery God as creator is often shown marking out the world with compasses in exactly this manner. 'If together with a measuring machine some form of rock drill could be used, it might be possible to dispense with skilled labour for roughing-out, and the sculptor might almost reach the envied condition of his brother artist the painter, who is able to do all his work with his own hands'.

His first experiments, he said in 1884, were some 18 years ago, i.e. in 1866 soon after his arrival in Rome. 'Some five or six years ago' he again turned his attention to the subject and succeeded in producing an instrument which he named the Iconograph but which his workmen christenend 'Polly, a name which has stuck to it'. On 4 January 1879 George Simonds and William Chase Prescott patented an instrument for 'Copying enlarging or reducing sculpture' - 'Polly' under a formal title (Reproduced in Appendix 4).

In 'The Art Workers Guild' by H.J.L.J. Masse Simonds is listed as having discussed 'Sculpture from the different Craftsmen's point of view' on 4 July 1884 but there is not of course any full report of that occasion.[3]

The article in the March 1885 issue of the 'English Illustrated Magazine' entitled 'The Art of Casting in Bronze' 'has steel engravings of high quality illustrating[4] Benvenuto Cellini's 'Nymph of Fontainbleau', his own 'Falconer', Bouchardon's 'Louis XV' in two diagrams showing the internal iron work and the core, and secondly the distribution of jets and vents. Finally there is the Girardon foundry in Paris 1699 showing the moment at which the furnace is about to be tapped and the metal to be run into the undergound mould of the statue of Louis XIV. Five other diagrams of the statue together with this one illustrate the Royal Society of Arts paper of 1896. FIGURES 53 & 54 ABOUT HERE. In that article Simonds refers to there being then in both Rome and Florence large statue foundries where work was carried out in a manner no way

inferior to that of the middle ages (a term by which he ordinarily refers to the Renaissance rather than the mediaeval). Indeed, he says, some of the casting made from natural objects by the late Chevalier Clement Papi are finer and more perfect than anything previously known.

The 1886 paper was read on 3 February to the Royal Society for the Encouragement of Arts Manufacturers and Commerce (to give its full title) and entitled 'Artistic Bronze Casting'.[5] Among the audience and contributing to the discussion was Mr Young of the Pimlico Foundry who had cast Simonds' works in bronze and in iron.

Before considering the main argument of the paper it is worth quoting a paragraph which re-emphasises the conclusion of the previous quotation, 'I fear it may be objected that bronze casting is not an artistic but a mechanical employment. Against this view of the case I must earnestly protest, as my own experience is that bronze casting requires quite as much artistic skill as marble carving and that neither should be in hands other than the artists own. Do not understand me as objecting to the employment of assistants in art, more especially in sculpture. I only protest against the practice of so important a process as bronze casting to be left entirely in their hands.'

Here he has greatly simplified the alternatives which are clearly detailed by Richard Dorment in his 1986 Royal Academy catalogue of the Alfred Gilbert Exhibition. The archetypal method as ~~used~~ by Cellini for his 'Perseus' and almost

certainly by Gilbert for his earliest cire perdue castings undertaken in Naples was to model in wax on a prepared core, encase this original and from it to make a cast only one mould removed from the original and unreapeatable. The indirect method also used by Cellini is the more usual and is that referred to briefly by Simonds. From a clay original a mould is made and from this a plaster replica cast. From this replica a flexible gelatine mould would enable a limited number of hollow wax copies, a maximum of about six. This means that there are three moulds separating the clay original from the finished bronze. It is likely that this indirect method will have been used for the electro-silver falcon of the Mitchell statue.[6]

He describes in detail the casting of his own 'Divine Wisdom' (Opus No. 89 of 1871). The plaster model was divided into sections to form separate castings, head, arms and coral branch and the main trunk with the tortoise on which it stands. That model was then embedded in loam to half its depth, and loam pressed against the exposed upper surface, divided again into suitable separate portions. Where loam met loam the faces were dusted with lycopodium to enable them to be separated. These piece moulds were then encased in a half-box of loam held in an iron frame. The process was then repeated for the side of the model which had at first been buried. Next a 'casting' in loam was made which, pared down to allow for suitable thickness of metal, formed the core within the finished metal casting. The provision of vents for the escape of hot air and

gases and for inlets for the molten metal is less critical than in the other process and he does not here discuss it in detail. He does however compare in detail the merits of the 'ascending' and 'descending' process. Whether the mould should be filled by descending streams of metal from the top or the alternative where the jets fill it from the bottom upward, preferring the latter. He considers the waste wax process - casting from a wax original - for safety a set of plaster moulds are formed enabling further copies still to be made. FIGURE ~~56~~ 55 ABOUT HERE

Next month in that same year 1886 on 3 March he read his second paper to the Civil and Mechanical Engineers on 'The Erection of Colossal Statues'.[7] This starts with a discussion of the probable construction of the 113 foot high Colosus of Rhodes which, since the ancients rarely if ever cast colossal works in one operation, in his view could have been built up on wooden centreing for the two legs simultaneously in the shape of an equilateral triangle. Once joined erecting the upper part in sections would have been comparatively easy. There follows an analysis of the depiction on a British Museum bas-relief of Sennacherib watching the transporting of an enormous sculptural bull by the methods he himself had seen in use in quarries in the Carrara mountains - a wooden sledge with cables belayed round posts, lever barr-sleepers laid and relaid by gangs of anxious toiling men. 'Thus from post to post they progress, shouting, swearing, working as, he believed men work nowhere else.' The bulk of the paper is devoted to the mechanics of transporting the 'Louis XV' of Bouchandon.

Five years delay caused by war meant that the erection took place after the death of the sculptor and was entrusted to a contractor M. Lherbette and accomplished successfully on 5 May 1763. Two timber travelling cranes about 47 feet in height and 80 feet in length spaced 15 feet apart formed a base on which worked a travelling timber gantry or moving scaffold from which the statue was suspended. Essentially the same method would have been familiar in the nineteenth century. He considered the 1818 reproduction by Lamot of the destroyed 'Henry IV' of Pietro Tacca in Paris which had to be sledged over rough roads by 60 horses, 70 on an incline and needed 40 men at ropes and levers for the positioning on its pedestal. He referred to 'the present day invention of hydraulic machinery (which) has rendered the erection of works of any kind a comparatively easy matter. Mr Benjamin Baker and Mr Dixon have shown the world how simply and easily an Egyptian obelisk may be placed in position.' A final section quoted later details problems in the construction of his own cast iron Maiwand lion - the pressure to complete by a due date leading to an inversion of the described order of procedure, the use of the Iconograph for enlargement and the assembly of the statue from 11 separate castings.

Walter Crane's 'An Artists Reminiscences' records the first list of speakers to the newly formed Arts and Crafts Exhibition Society in 1888 William Morris on 'Tapestry and Carpet Weaving' was followed by Simonds on 'Modelling and Sculpture'. This talk was given at the New Gallery on 8

November 1888[8]

His thesis is that we cannot make an artist who must be endowed with the poet's mind but we can teach a craft. The evening concentrated accordingly on techniques, materials and tools and he demonstrated these with the help of an unfinished clay bust of Crane. FIGURE 56 ABOUT HERE

'The original finished sketch came straight from the artists hand, literally for it is to the sensitive touch of finger and thumb that its charm is due. The bust of the President which was used for illustration was described as wholly thumb work assisted by the nail which, as the lecturer remarked is found very handy for dividing the hair, marking the finer lines etc.'

The Builder of 15 December 1888 reporting[9] on a combined meeting of the sections concerned with Architecture, Sculpture and the Allied Arts at the Liverpool Art Congress has Belcher speaking for architecture and Simonds for sculpture. In this he made large claims for the position of the sculptor in the trinity of arts of building, architecture, sculpture and painting.

In so doing he adopted a Ruskinian thesis which he never put forward elsewhere nor ever had any opportunity to practise, and is duly reproved by the editor of the journal.

The Berkshire Chronicle for 18 May 1889 reports at length[10] a lecture given in the Royal Assembly Rooms at Reading by Mr George Simonds on 'Art Education'. He questioned how far commerce, wealth and comfort were true measures of civilisation

and proposed that the three great humanising influences, poetry, art and religion were, one and the same, various expressions of the Divine spirit breathed into man by his Great Creator. Art was not a luxury for the rich but an absolute necessity to men. Money spent on art in public places, on flowers and plants was laid out at as good or better interest than that spent on Board Schools. After reading, writing and reckoning no knowledge could be more useful than drawing.

To the Royal Institute of British Architects in 1891[11] he gave a paper on 'Some aspects of Sculpture considered in Relation to Architecture', Mr Alfred Waterhouse, R.A. President, in the chair. His view is the traditional one, that ornament is of the essence of architecture. It is clear that the set of his mind is the classical tradition, discussing pediments, caryatids and Corinthian capitals; he does not adopt Ruskin's enthusiasm for the Gothic. Most of the discourse could have been given by any sensitive artist but half-way through a page and a half suddenly comes to life with a discussion of Italian statuary marbles. In the previous generation English dealers had largely imported a cheaper marble from the Bettolia quarry in Sicily - easy to work, brilliantly white, almost like sugar in appearance and not much harder, but totally unsuitable for exposure to the weather. He once had a block so rotten that it was 'only by rubbing garlic on it that I could get it to stand the chisel, for it would crumble instead of leaving a clean cut'. 'Crestola', 'Polvaccio' and 'La Mossa' were of very fine quality, close

grained, opaque and warmish in tint. Of 'Crestola' he remarks that 'in very deep under cutting, as for instance in the folds of drapery, the shadows are never really dark but of a translucent, greenish tone, like the under side of a big wave'. The whole discourse appears in RIBA Transactions Vol VII N.S. The discussion is reported in the RIBA Journal Vol VII.[11] Here, again, we have proof of his intimate, personal experience of the skills of his craft - something the importance of which he is always emphasising, and for which there can be no doubt he was esteemed by his peers and fellow artists. He does not refer to William Morris but there can also be no doubt that on this point they were of one mind.

This paper had previously been given to one of a number of congresses organised by the National Association for the Advancement of Art and its Application to Industry. We also find Simonds taking part in discussions at the RIBA in 1891 after a lecture by John Belcher on 'Sculpture and Sculptors Methods in relation to architecture' and in 1892 after a lecture by Herbert Singer on 'Castings in bronze'.[12] Belcher was an Arts and Crafts architect who was in the chair at the meeting which formed the Art Workers Guild. J.W. Singer established at Frome a foundry which Simonds praised most highly

> I am happy to be able to endorse what Mr Ford has said that those castings which are produced by Mr

> Singer by the cire-perdue process are equal to anything that has been done in any country or in any age. I have looked over them afterwards; and purposely in modelling the hair and the texture of the skin and so forth. I put a lot of work in that it would be absolutely impossible to produce at all by any other process, and I found that even the finest touches, the merest thumb-marks, the indentations of the tool were reproduced with absolute faithfulness. I never saw a finer piece of cast work and I do not believe there ever was a finer example of casting ...

Singer in his talk referred to the composition of the mould being one of those things which founders keep secret. Simonds comments 'I do not think we ought to have any secrets but the fact of the matter is that these are no such secrets after all. I believe I have something like a dozen such recipes written down and the variation between them is very small'.[13]

In a report in The Builder of 11 March 1893 we read:-

> The lecture delivered by Mr Geo Simonds on Friday evening last week at the Royal Institution on 'Sculpture apart from Archaeology' was an interesting

exposition of the methods employed by the sculptor in the carrying out of their work. The process of cire perdue was explained and illustated by diagrams and the old method of 'pointing' and the modern and more perfect and convenient instrument for the same purpose were described and illustrated practically. The sculptor also made some remarks on the aesthetic conditions of sculpture, especially in regard to the distinction between treatment suitable to marble as compared wih that suitable to bronze. The lecture which attracted a crowded audience was further illustrated by a number of lime-light illustrations of sculpture.[14]

To this account one can add that he touches with disappointing brevity on colour in sculpture which, a generation earlier, had been a contentious topic; although its use by the Greeks was recognised it was regarded as a decline from the purity of white marble. Contemporaneously Alfred Gilbert was exploiting with virtuosity all possible combinations of ivory, bronze, aluminium and other metals, and Japanese techniques for producing patination of different colours. Simonds endeavoured to point out that although no monument is so effective as a sculptural one yet it is by no means proved that a full-sized portrait in bronze of a man and his clothes ~~is~~ the most satisfactory form: and that matters

might often be improved by confining the portrait to a bust or a medallion, and allowing allegorical sculpture to complete the story'.[15] One could also include umbrellas and top hats along with clothes.

While the 1886 paper to the RSA[16] was largely devoted to casting in loam, the later 1896 one is mainly concerned with the finer process of 'waste-wax' casting.

For this second address in June 1896 on 'The Art of Bronze Casting in Europe' he was awarded their silver medal. In this later paper he refers to the little known text 'Due Trattate & c' by Benvenuto Cellini as of far greater technical value than the well known autobiography and never reprinted until 1852 at Milan. Some years previously he had obtained a perfect first edition and at his request his wife undertook the very difficult work of an English translation. This, he announced was now complete and he hoped before long to arrange for its publication but, as mentioned elsewhere, he and Navarro who had been at work simultaneously retired in favour of Ashbee. This 1896 paper is largely devoted to a detailed description of the casting in 1698 by the celebrated founder Jean Balthazar Keller of the statue of Louis XIV by Girardon, which was some 21 feet high. He describes the iron internal frame, the core and the modelling of the wax replica of the intended casting. There followed the arrangement of vents for the hot gases arising in the progress of the work, and of spouts to carry away the molten wax. Then the outer mould was built around, above ground to preserve the loam blocks from dampness. That much

completed there followed 32 days of work, nine days of firing with charcoal to melt out the wax, eight days firing with wood to bring the kiln to red heat and bake the clay of the mould and a final eight to cool. It then took 40 hours to fuse the metal for filling the mould and four more days for the molten metal to cool. He refers briefly to one of his own works as having been cast by the same 'lost-wax' process by Professor Papi of Florence and discussed the pros and cons of various other techniques and variations on the techniques employed in the work described. FIGURE 57 ABOUT HERE The paper was published in the Society's Journal for 19 June 1896 and duplicated in three instalments in the 'American Architect and Builder' Vol. LIII 1896 No. 1073 18 July, 1074 25 July, and 1076 8 August.

The accounts of discussions on papers concerned with bronze casting of his regard and respect for two of the leading founders of his day. Henry Young's firm in Pimlico was established in the 1860's. A factory for the casting of statuary was built at Thames Ditton in 1874 by Cox & Sons and by 1889 J.W. Singer at Frome in Somerset had established a foundry which early was renowned for the quality of its work, a fame which endured for the whole century of its existence. At Young's foundry were cast some of Simonds' major works - his splendid Tollemache of 1890 and the vast cast iron 'Maiwand Lion' of 1884-86 for Reading. In his 1886 Paper to the RSA Simonds refers to Mr Young's work on the lion. In the discussion Mr Young refers to his 20 years experience, and

8/17

contributed comments on the practicalities governing the thickness of the metal castings.

The Singer foundry grew from an unintended origin when John Webb Singer, a skilled watchmaker, made in 1848 a pair of cast brass altar candlesticks. These were so well received that by 1851 he had a supplementary business in church metalwork. By 1861 the work of the firm was being compared with that of Skidmore's of Coventry. In 1888 with the encouragement of Alfred Drury, Onslow Ford and Hamo Thorneycroft a new and well equipped statue foundry was added, providing opportunity not only for the customary sand casting but also for the addition of lost-wax casting. Their first major statues were cast in that year.[17] The combination of the two techniques was a usual practice with them and Simonds in his response to an 1892 talk by Herbert Singer, one of the sons of the founder who became managing director in 1899, gives credit to Singers for being the first to have made it - remarking that it was obviously not worth while to cast a man's frock coat by cire perdue. He says of a specimen of Singers' work 'I do not believe there ever was a finer example of casting'

1 Berkshire Chronicle, 20 October 1883, p. 6, col. 1-2.

2 Journal of the Insitution of Civil Engineers, 16 January 1884, pp. 1-10.

3 Masse, p. 102.

4 English Illustrated Magazine, March 1885, pp. 411-420.

5 RSA Journal Vol. 34, 1886, pp. 245-58.

6 Richard Dorment, Alfred Gilbert Sculptor & Goldsmith, Royal Academy of Arts, London 1896, p.23.

7 American Architect and Builder, 15 May 1886, Vol. 19, pp. 235-58.

8 Walter Crane, p. 302 and The Builder, 17 November 1888, pp. 256-57.

9 The Builder, 15 Decmeber 1888, pp. 425-6.

10 Berkshire Chronicle, 18 May 1889, p. 2, col. 3-4.

11 RIBA Transactions Vol. VII, N.S., pp. 195-222.
RIBA Journal of Proceedings, Vol. VII.

12 RIBA Journal of Proceedings, 17 December Issue No. 5 of Vol. VIII..

13 RIBA Journal of Proceedings, 2 June 1892, Issue No. 15 of Vol. VIII.

14 The Builder, 11 March 1893, p. 189.

15 Proceedings of the Royal Institution, 1893, Vol. 14, pp. 58-62.

16 RSA Journal Vol. 44, 1895-96, pp. 654-659.

17 Duncan S. James, A century of Statues a history of the Morris Singer Foundry, 1984.

CHAPTER 9

The Art Workers Guild

The Art Workers Guild founded in 1884 was an association of artists and craftsmen. The dominant five in the St George's Art Society which preceded it were architects in the office of Richard Norman Shaw. They were joined by 'The Fifteen', led by Lewis F. Day and Walter Crane, disciples of William Morris. Walter Crane's 'Reminiscences' gives an account of the beginnings:-[1]

> We used to meet at each other's houses or studios about once a month from October to May, the host of the evening being responsible for the refreshment of both the outer and the inner man, and he had to provide a paper or open a discussion on some subject or question of decorative art.
>
> The name 'The Fifteen' was adopted from a popular puzzle with which people were wont to exasperate their spare moments about this time - some trick with fifteen numbers and one blank in a square box. We never, however, really numbered fifteen. Some joined and some left, but we kept our meetings up to for two or three years, and should, no doubt have existed

longer, but for the ultimate but natural absorption of our members into a larger Society, which was formed in 1884, with similar objects to ours, namely, 'The Art Workers' Guild,' but which was able more effectively to raise the banner of Decorative Design and Handicraft and to gather under it a larger and wider representative group of artists. Mr. George Simonds, the sculptor, was the first Master of the Art Workers' Guild, and Mr. J.D. Sedding the second, the gifted and most sympathetic architect, whose early death was profoundly regretted by all who knew him. 'The Fifteen' was really born in a snowstorm. The first meeting was at Mr. Lewis Day's house in Mecklenburg Square, on a certain Tuesday in January, I think - known as 'Hurricane Tuesday.' In fact, Beaumont Lodge was almost buried in the drifts of snow, and, the blizzard was so severe that I did not turn out. However, there were a dauntless few who made a quorum and started the Society, which was the means of bringing forth many interesting papers and pleasant fireside discussions.

In 1889,[2] too, my term of office as Master of the Art Workers' Guild came to an end. I had been elected to the chair at the annual meeting in December 1887, and had served for two years, like my predecessors, Mr. George Simonds and Mr. J.D. Sedding. Since that time the Master has served for one year only. Our

meetings were then held in the fine old hall of Barnard's Inn, with its open timber roof dating back to the fifteenth or even fourteenth century, as some supposed. Barnard's Inn and its hall were, however, required by the Mercers' Company for their school, which according to their laws, had to be within the precincts of the City of London; so, very reluctantly, we had to find fresh quarters, which we happily succeeded in doing at Clifford's Inn Hall, which has been the home of the Guild ever since.

He lists as members in addition to himself and Day:

Mr. Henry Holiday
Mr. Hugh Stannus
Mr. T.M. Rooke
Mr. G.T. Robinson
Mr. (Now Sir) James D. Linton
Mr. E.F. Brentnall
Mr. Sacheverell Coke
Mr. J.D. Sedding
Mr. Arthur Kennedy
Mr. George Simonds
With Mr. H.M. Paget
Mr. Henry Page
Mr. Erat Harrison and
Mr. J.T. Nettleship joining later.

The account of the formation of the Guild as written by E.S. Prior and given at the AGM of 6 December 1895 is that on the evening of 11 March 1884 between the hours of 8.0 and 9.0 the Art Worker's Guild was given its name, first rules and its first Members in the Board-room of the Charing Cross Hotel, a meeting adjourned from one of 15 January. Simonds had been Chairman of the provisional Committee and was confirmed in office at the March meeting. The provisional committee had numbered the 'Five', all architects together with W.A.S. Benson, C.H.H. Macartney, Hamo Thorneycroft, John Belcher, Lewis F. Day and T. Blake Wirgman. Simonds was elected Chairman of the Guild at a meeting held at the Garden Mansion, Queen Anne's Mansions S.W. on 13 May 1884. Sedding served two years and Walter Crane also but then the rule was made of one year only as Master - perhaps from feeling that two years of the 'able yet masterful rule of John Brett might be too great a strain on him as well as on the Guild'.[4]

It is worth recording the names of the founders and their arts or crafts. They were :-

The 'Five':-	Ernest Newton	) All architects
	Edward S. Prior	) from the office
	Mervyn Macartney	) of Norman Shaw
	Gerald C. Horsley	)
	William R. Lethaby	)
The 'Friends':-	W.A.S. Benson	Metalworker
	Heywood Sumner	Designer

C.H.H. Macartney	Painter
Walter Horsley	Painter
Hamo Thorneycroft	Sculptor
E. Onslow Ford	Sculptor
John Belcher	Architect
Herbert Schmalz	Painter
John Dando Sedding	Architect
William C. Marshall	Painter
Basil Champneys	Architect
G.B. Simonds	Sculptor
Lewis F. Day	Designer
J.T. Micklethwaite	Architect
Somers Clarke	Architect
Alfred Parsons	Painter
T. Blake Wirgman	Etcher
J. McLure Hamilton	Painter
Henry Holiday	Painter
W.A. Symonds	Painter

Subjects of meetings in Simonds term of office were:[6]

1884	June 10	Processes of modelling	
	July 4	Sculpture from the different craftsmen's points of view	
	Oct 3	Painted glass	[Exhibition]
	Nov 7	Processes of etching	[Demonstration]
	Dec 5	Architecture from the different .	

		craftsmen's points of view	
1885	Jan 9	Brasswork	[Exhibition]
	Feb 6	Exposition of wood-engraving	[Demonstration]
	March 6	Painting from the different craftsmen's points of view	
	April 17	Picture frames	[Exhibition]
	May 1	The founding of bronze statues	
	June 5	Mezzotint	
	July 3	Needlework	[Exhibition]
	Oct 2	Wallpapers & Paper staining	
	Nov 6	Lacquer Work	[Exhibition]
	Dec 4	Exterior Wall Decoration	

There is a description by Sir T.G. Jackson of the AWG's meetings remembering 'Morris once giving us an evening on paper-making and bringing his paper-maker, Bachelor, who made a sheet for us in the room showing how by a dextrous handshake, difficult to acquire and sometimes, strange to say, lost again, the workman secures that interlacing of the linen fibres which makes the durable hand-made article .... The great feature of these evenings were the demonstration by which the papers were illustrated. When enamelling was the subject there was a gas stove in the room and enamels were prepared and burned. When plaster work was under discussion modelling and casting were going on before our eyes ...' It hardly needs saying that in such company Simonds' practical skill and knowledge would be well respected.

In 1886 W.B. Richmond was one of five Honorary Members elected - that entry was abolished in 1891 and alternately revived and abolished. In 1900 two Past-Masters who had resigned from the Guild, Onslow Ford and G.B. Simonds, were elected Honorary Members and in 1901 Sir Alfred Gilbert was one of two added to the list. Simonds was elected President at the Anniversary meeting in 1909.

An indirect compliment was paid to him by a much later Master, C.R. Ashbee, who wrote, 'The Masters of A.W.G. have all been interesting men. They have not necessarily been great artists. They have usually been fine craftsmen, and there has been scholarship and genius'.

> The first Master of the Art Workers Guild - I take them in the order of their service - was G. Blackall Simonds the sculptor. I know little of him, but destiny crossed our paths in a curious way. When I was working at my translation of Benvenuto Cellini's Treatises on Metal work and Sculpture, a mutual friend told me that two other friends of his, Antonio de Navarro and Simonds were working on the same job. Clearly, despite the aesthetic 'uplift' of the Nineties, there was no place for three synchronous translations of Cellini. We got into touch, and the other two, though I dare say better Italian scholars ~~and~~ better technicians than I, retired in my favour.

> The Treatises were issued in 1900, the first book printed at the Essex House Press.'

Country Meetings were part of the Guild original scheme for one day in the year to be spent in the country. In Simonds' term these visits were to Ightham Mote and in 1885 to Chiddingstone and Hever Castle. Massé notes that in dress the Guild has always been conservative. At the first country meeting George Simonds, the Master, or as he was then, the Chairman of the Committee was 'dressed in a frock coat and wore a top hat' - not really surprising when visiting the home of a Lord.[7]

In 'The Art Workers Guild 1884-1934' H.J.L.J. Masse quotes from a speech made by Simonds at the end of his term of office in which he described the character of that society:-[8]

> The A.W.G. differs from all Art societies in that it is not formed for the propagation of any one branch or style of Art. It is not a School, it is not a Club, it is not a Debating Society. In the A.W.G. I find some things of the spirit of the Studio life of Rome - that spirit that made life there so charming, and which for centuries past has drawn artists of all denominations and of all nations together in Rome, as to a University, the great Alma Mater of Art. Here

> the form of our life is modified by outward circumstances, but within these walls the spirit is the same, and we meet as in a common arena to do battle for our opinions, and to learn from one another whatever we find that is worth retaining.

The Arts and Crafts Exhibition Society could be traced in its origin to the words of Simonds as Chairman to the Annual General Meeting of the Guild at which he retired, in December 1895.[9]

This developed as an offshoot of the Guild being set up in 1888. Exhibitions were held in 1888-89-90 but thereafter only once in three years until 1914. Early exhibitions had lectures and demonstrations by William Morris on tapestry weaving, by Simonds on modelling and sculpture, Cobden Sanderson on book binding and Walter Crane on design.[10]

After his retirement as Chairman we do not find record of Simonds being actively involved in the affairs of the Guild although he did hold office in the St Johns Wood Art Club.

In January 1909 the Art Workers Guild marked, to the day, the exact 25th anniversary of the meeting on 15 January 1884 at which the Guild had originated. The occasion was commemorated by a large group portrait which hangs prominently in their Hall. This shows Simonds in the chair flanked by the two first secretaries. Beneath, in gilt letters is the inscription GEORGE BLACKALL-SIMONDS THE FIRST MASTER WITH GERALD C. HORSLEY AND MERVYN McCARTNEY THE FIRST SECRETARIES

PRESIDING OVER THE TWENTY FIFTH ANNIVERSARY MEETING OF THE ART WORKERS GUILD HELD AT CLIFFORDS INN HALL FLEET STREET LONDON ON FRIDAY JANUARY XV MDCCCIX PAINTED BY JOHN COOKE MDCCCIX-X

FIGURE 58 ABOUT HERE

McCartney was an architect of distinction, Surveyor of St Pauls Cathedral, author, and editor of the Architectural Review at its inauguration in 1905. He held one party in a dispute in 1899 which almost split the Guild. This was over Sir William Richmond's mosaics in the Cathedral. Others supported Richmond, as Master ~~that~~ wrote ~~written~~ to the Dean on behalf of the Guild; 'that in the opinion of this Society the scheme of Decoration at St Pauls proposed and partly executed by Sir W.B. Richmond has proved injurious to the Cathedral'. Richmond of course was a fellow Guildsman having been Master in 1891. Another colleague of Simonds who held that office was Onslow Ford in 1895 and in 1898 it was Thomas Stirling Lee, another pioneer in waste wax bronze casting.

1 Walter Crane, An Artists Reminiscences, p. 224.

2 Crane, p. 334.

3 Crane, p. 224.

4 H.J.L.J. Masse, The Art Workers Guild 1884-1934, Shakespeare Head Press, 1935, p. 73.

5 Masse, p. 16.

6 Masse, p. 102.

7 Masse, p. 63.

8 Masse, p. 15.

9 Masse, p. 87.

10 Crane, p. 300-2.

CHAPTER 10

The Maiwand Memorial and Other Reading Sculptures

This is popularly known in Reading as the Forbury Lion; it stands in the Forbury Garden an early municipal park made on the site of the outer court of the great Benedictine Abbey - a small Victorian public garden in almost mint condition, with alcove, fountain, mount and scroll beds still planted annually with bedding plants in Victorian style. FIGURE 59 ABOUT HERE

Since Simonds is yet one more member of that numerous clan of sculptors, bridge builders and masons of church towers who by legend have committed suicide on being convicted of error, or failure or inferiority in their work that story may be disposed of at once. The Lion was cast in 1886. Simonds died over 40 years later as Chairman of the brewery. By the age of those Reading residents who were taught the story at school it must have been told in the 1930s within 10 years of his true death from old age.

In his address to the Royal Society of Arts in 1886 he said:-

> Two or three years ago, I was modelling a study of a lion in the Lion-house at the Zoological-gardens, and although I, as far as possible, withdrew myself from

public observation, yet I was frequently questioned by visitors as to the object of my work, and its final destination. I was often amused and surprised by conversations on this subject between visitors to the gardens. On one occasion a lady and gentleman entered into conversation with me whilst I was at my work, and after I had explained to them the object of my study, and had told them that the work would finally be cast, they, evidently thinking that they had taken up enough of my time, withdrew a little way, though still looking on, and curious to know more. I overheard something of their conversation, and the lady was evidently anxious to know how the casting was to be done. Her companion explained it to her much as follows:- 'Oh! well, yes, you see, when they cast a thing in bronze, they melt the bronze, and - and pour it over it! - and then it's cast, you know.' Of course this explanation did not prove quite satisfactory either to her to whom it was given or to him who gave it, and they discussed the subject at considerable length, but without coming to any conclusion that seemed satisfactory to either of them. It was hardly the time or place for a lecture on statue-founding, so I did not join in their conversation; but I resolved that, should a suitable opportunity present itself, I would not fail to avail myself of it, and endeavour to remove some of the

> mystery with which this subject seems to be surrounded being assured that it is to the true interest of art that these matters should be more generally understood.[1]

This, as well as being amusing provides evidence in support of the accuracy of his concept. This subject of error recurs in correspondence of the local papers every few years. The theory is that the pose of the animal with legs diagonally opposed instead of together is impossible. However a spokesman from the London Zoo confirms that 'when four-footed mammals walk slowly only one foot is raised at a time, but at a faster pace the forefoot is raised just before the corresponding hind foot touches the ground; an unstable posture in which the body is supported by the limbs of one side only, and only, therefore, tenable momentarily.' FIGURE 60 ABOUT HERE

During the Afghan Campaign of 1879-80 the 66th Royal Berkshire Regiment fought at the battle of Maiwand, and but for their bravery all the British troops in Afghanistan might have been annihilated. The account in a guidebook, largely based on contemporary newspaper reports reads:-[2]

'Maiwand Memorial'

—

Of the 66th who went into action no less than 282 were left dead on the battlefield. The army lost about 1000 men, of whom 400 were British soldiers and 21 officers. The disaster, which was the result of panic among the native troops at the overwhelming numbers of the enemy, created a profound sensation in Reading, where most of those belonging to the 66th who met their tragic fate on the bloody field of Maiwand were well known. During the campaign the Berkshire Regiment lost altogether 328 officers and men. In due time it was determined to erect a County Memorial to the memory of these brave Berkshire soldiers. This fund was not completed until 1884 when Mr. George Simonds, the eminent sculptor, was commissioned to erect the memorial. The work, however, was not completed until 1886, and in the December of that year the statue was unveiled by Lord Wantage - the Lord-Lieutenant of the County - with both military and civil honours, and in the presence of the comrades and friends of the departed. The delay was due to the difficult nature of the task. The sculptor, after studying the lions in the Zoological Gardens, made about a dozen different models and then a life size model of the one selected. This was afterwards exhibited in the Royal Academy. A cast was made of this model and then sawn ~~int~~o nine pieces, and these were separately enlarged

to the full size and then put together in the studio.* The statue measures from its paw to the top of its mane, thirteen feet four inches. It is fourteen feet in girth around the chest; it is five feet round the fore-arm and a line drawn from the top of its nose down the spine to the tip of the tail measures thirty one feet. The king of beasts is represented walking forward, with head turned on one side with mane erected and snarling. It was cast by Messrs. Young & Co. of Pimlico. The tout ensemble of the figure is grand. The pedestal, which is of oblong shape, running from east to west, is made of terracotta moulded from clay, obtained in the neighbourhood and burned at Messrs. Wheeler Bros. kilns at Coley, under the personal supervision of the sculptor. The pedestal rests upon a foundation of concrete, and measures twenty-three feet two and a half inches in length, eight feet seven inches in breadth, and from base to cap it is twelve feet six inches in height. Each of the four faces bears an inscription, and the whole is surmounted by an ornamental frieze garland of laurels modelled from nature running round the top of the pedestal in festoons. On the front face is the following inscription:- 'This monument records the names and

* using 'Polly' as described in his 1886 paper on 'The erection of colossal statues'. See Appendix 5.

commemorates the valour and devotion of xi officers and cccxvii non-commissioned officers and men of the lxvi Berkshire Regiment who gave their lives for their country at Girisk, Maiwand, and Kandahar, and during the Afghan campaign, 1879-80. 'History does not afford any grander or finer instance of gallantry and devotion to Queen and Country than that displayed by the lxvi Regiment, at the battle of Maiwand, cn the 27th July, 1880. Dispatch of General Primrose'. On the rear face are the words 'Erected in 1884 by residents in Berkshire and by the comrades and friends of those whose names are here recorded.' On the other faces of the quadrilateral are inscribed the names of the 328 officers and men to whose heroism the memorial bears testimony. To support the heavy weight of the figure four piers of solid brick-work have been built in the interior of the pedestal, and one of the feet of the lion rests on each. The combination of terracotta with cast iron is very rare with a monument, but this is one of the successful exceptions. The figure itself bears worthy comparison with the recumbent lions at the base of Nelson's monument. On each recurring aniversary of the battle of Maiwand, the monument is adorned by the surviving comrades and friends of the slain with wreaths of laurel etc. No V.C.'s were awarded for

the very good reason that there was nobody left to make recommendations.

The Berkshire Chronicle for Saturday 25 December 1886 p. 4, col. 2 prints a summary of the finances:-

MEMORIAL FUND - 66TH REGIMENT

RECEIPTS

1882 to 1886

	£	s.	d.
Paid by Lieut.-Colonel Ready and others to Messrs. Cox and Co., London:- Subscriptions from officers, non-commissioned officers, and men of the 66th Regiment, and their relatives.....	559	2	9
Paid by Residents in the county of Berkshire to Messrs. Stephens, Blandy, and Co., Reading, direct, and through various Banks.....	529	10	0
	£1,088	12	9

EXPENDITURE

1882 to 1886

Advertisements.....	28	15	6
Messrs. Clayton and Bell, for Memorial Window in St. Mary's Church, Reading.	107	0	0
Mr. George Simonds, for Statue of Lion and Pedestal.....	900	0	0
The Corporation fo Reading, to form a fund for re painting the Monument..	50	0	0
Petty expenses.....	2	17	3
	£1,088	12	9

C.S. PAUL HUNTER,

Chairman, 66th Memorial Committee

Mortimer Hill, Dec 14th, 1886

Examined, together with Bankers' Pass Books and Vouchers, and found to be correct.

C.T. MURDOCH,[3]

Dec 18th, 1886

The Berkshire Chronicle of 21 December 1910 records the restoration work:-

> The work of restoring the monument which stands in the Forbury Gardens, Reading, to the memory of the heroes of the 66th Berkshire Regiment, who fell at

Maiwand has been completed, and on Tuesday the result of the restoration was first shown to the public. The restoration was undertaken at the instance of the Lord Lieutenant of the County (Mr. J. H. Benyon) and a special committee, in consequence of the serious decay of the old terracotta work. When examined as early as 1908 it was found in a very unsatisfactory condition, the face of the terracotta showing many signs of decay, and some of the names being hardly decipherable. It was decided to replace this terra cotta base with one of Portland stone, and in the summer of this year the work was commenced.

The new work consists of a pedestal or base of Portland stone, very simply treated, the design being of the Roman Tuscan order of architecture. Twelve panels of bronze, with the names of the heroes of Maiwand raised thereon, are hung to the sides of the pedestal, two larger bronze panels with inscriptions being hung to the ends of the base. A Cornish granite platform or step now replaces the old shrubbery which originally surrounded the base.

The masonry has been undertaken by the Ham Hill and Doulting Stone Co., Ltd., of Yeovil, and the bronze work by Messrs. Gardiner, Sons & Co., of Bristol. The design and supervision of the work were entrusted to Messrs. Webb and Sutton, architects, Reading.

A proposal to resite it in the 1970s as part of a project for completing a ring road aroused great opposition particularly as at that time the regiment, before amalgamation, still had its home in the town. Even to those for whom it has no personal associations of loss it remains a powerful symbol of Reading. Finally to return to the matter of the legend of the sculptor who commits suicide; there can be little doubt that this is a folk-tale that anchors itself where it can. Gordon McCulloch writing in the 'The Scots Magazine' records having found no less than fourteen similar stories in Scotland alone with suicidal architects and sculptors particularly common in Glasgow - Baron Marochetti the most eminent. In Budapest it is Adam Clark the English engineer who designed the Chain Bridge in 1842 and jumped into the Danube at the opening when a messenger boy remarked that the ornamental lions had no tongues. They were actually broken off years later, and the engineer built many later bridges in England. The architect of the Mitchell Hall and tower at Marischal College, Aberdeen is likewise said to have been driven to suicide by criticism of his building. There is a version from Czechoslovakia - and one from Ireland concerning the sculptured hounds on new gateposts of the demesne at Headfort House in County Meath. In Dusseldorf it is the designer of St Lambertus' Kirche, a church with a twisted steeple. Reading even has an earlier version recounted in Man's 'History of Reading'.[4] 'There is a tradition in the town that St. Lawrences was built by an apprentice of the person who constructed St. Mary's and that

his master was so struck with the superiority of this building over his own that in a fit of vexation he threw himself off St. Mary's steeple and was killed'. As St Mary's tower was built as late as 1553 many years after the other it is far more likely that as with Simonds, its designer died of old age.

On completion of the Maiwand Lion in 1886 Simonds received a further major commission for Reading, the marble jubilee statue of Queen Victoria. A newspaper account reads:-[5]

> The marble of the figure is from the celebrated Cava Gioja Quarry in the Carrara Mountains, and is considered to be superior to all other for the execution of works exposed to the inclemency of wind and rain. Mr. Simonds sent his most experienced workman to Italy last autumn for the purpose of selecting the finest procurable block; it was not, however, until late in the year that a perfectly suitable one could be obtained. At length this was accomplished, and orders were given for its immediate transit to England, but through the carelessness or neglect of the Carrara agents a delay of several weeks occurred; nor was it until the end of the first week in January that the block, weighing in its rough state a trifle over ten tons, finally reached Mr. Simonds' studio. Barely five months now remained for the execution of the statue and things began to look

> desperate, and soon it became evident that the statue could only be produced in time by the most unremitting labour. For fifteen hours during the day Mr. Simonds' assistants were engaged on the work; sometimes as many as four men working at the same time; the nine remaining hours were the dinner hour and from nine at night to five in the morning; these hours of peace and quiet were usually employed by Mr. Simonds himself as being the only ones when it was possible to do quiet reflective work free from the care of supervising the work of his assistant. This plan proved very effective, and the statue, which, under ordinary circumstances would have taken more than a year and a quarter to execute, has been finished in five months. From ten tons the weight of marble has been reduced to less than four, and measures nine feet one inch. FIGURE 61 ABOUT HERE

The Queen Victoria statue was followed by another commission for a public monument in Reading, a statue of George Palmer MP, founder of the biscuit manufactory of Huntley and Palmers which gave the town one of its four great nineteenth century industries, for decades the town's largest employers. This was to be erected in Broad Street, the main street of the town in 1891. FIGURE 62 ABOUT HERE

In nineteenth century philanthropic[6] tradition the Palmer

family gave numerous gifts to the town and later to its University college. William Isaac Palmer gave substantially toward the public library of 1892 and a collection of paintings to the Art Gallery. George was instrumental in founding the School of Art in 1860 and the School of Science in 1870 becoming President of those schools later. They were in 1892 taken up into the University Extension College, the origin of Reading University. To the college George Palmer gave £500 in 1892 and in 1896 a similar amount to their building fund. For the town he gave the site of St Bartholomew's Church and vicarage, a corner of the land which he gave for a park. The unveiling of the statue and the opening of the park are fully recorded in the official programme of the day's events.[7]

There were Peals on the bells of the three ancient churches of the town, a recital on the Willis organ in the Large Town Hall, an official procession, admission of Palmer to the Honorary Freedom of the Borough and speeches. Next came a grand procession beginning with two mounted police, Reading cyclists, the Biscuit Factory Football Club, Ancient Order of Shepherds (with tableau), Druids, the Mechanics Band, Reading Early Closing Association, Reading Window Cleaning Company, The Temperance Band, six Fire Engines from four brigades, delegates of the Societies for Prevention fo Cruelty to Animals and to Children, and finally carriages escorted by the B Troop of the Royal Berks Yeomanry Cavalry under the command of Lieut Pigott.

FIGURE 63 ABOUT HERE

Arrived at the park they found the gates had been closed

by the architect, Mr William Ravenscroft. Mr Palmer then unlocked with a silver key and relocked them. The Official Procession having entered made a circuit of the park and then Mr Palmer handed the silver key to the Mayor so that he could unlock the gates for the second time and declare the park open to the use of the public for ever. At six in the evening the pavilion in the park was illuminated with 1,000 coloured lamps and chinese lanterns and the whole event ended with James Pain's firework display which occupies a whole page of the programme concluding of course with a 'Colossal Fire Portrait of George Palmer Esq.' covering an area of 900 square feet and a grand Flight of large Coloured Rockets.

The Palmer statue is not the only Victorian public figure to be portrayed with umbrella and top hat. The face was considered a good likeness and in that is the equal of ~~his~~ Simonds Tollemache of the same year for Grantham. The pose of the latter is far less conventional; he is shown striding out with staff in hand and greatcoat thrown open. The Weymouth Queen Victoria of 1902 is of similar quality, far more expressive than the marble Queen for Reading which must have suffered from being carved in much less than the time hoped for.

Reading also has three other commissions by Simonds, marble busts of public figures, two Mayors and one MP. The first was of Henry Bilson Blandy, head of another Reading brewery and like Simonds a member of a well-established Reading family - five of which have been Mayors of the town. FIGURE 64 ABOUT HERE ~~This~~ This was Opus 128 of 1879.[8] Nine years later in

1888 there was Opus 152 Arthur Hill[9] FIGURE 65 ABOUT HERE and in 1890 a subscription was raised to place in the Town Hall a marble bust of Charles Murdoch late MP for the Borough. After lying ignominiously in store on a floor of brown municipal lino they are now cleaned and honorably displayed on new-made pedestals in a gallery of the handsomely renovated Old Town Hall. FIGURE 66 ABOUT HERE

In the letters of Octavia Hill is one dated 25 November 1911 [to Mrs Edmund Maurice] 'On Wednesday there will be a gathering of the family at the opening of the bath at Reading, given by his children and grand-children in memory of dear Arthur'.[10]

Also for Reading were two terracotta busts of Blackall, who had been councillor, Mayor and Freeman of Reading and High Sheriff of Berkshire. These were presented for his services to the Conservative Representation Association together with a silver cup emblematic of 'Conservatism strangling the forces of sedition' with primroses and St George slaying the dragon 'a thoroughly Conservative memorial'. They were made and presented in 1886 and presented in 1887.[11] The cup was shown at the Arts and Crafts Exhibition of 1888. The busts were to be given to the Wellington and the Constitutional Club both of which Blackall had founded. Only one is now known. It is signed and dated.

In addition to the plaster 'Dionysos' which was given to Reading Museum by Blackall Benezit records them as having a

plaster 'Divine Wisdom' of which there is now no record.[12]

FIGURE 67 ABOUT HERE

1 RSA Journal Vol. 34, 1886, p. 246.

2 Smiths Guide to Reading.

3 This is Charles Murdoch MP. See No. 187.

4 John Man, The History and Antiquities Ancient and Modern of the Borough of Reading, 1816, p. 311.

5 Reading Observer, 18 June 1887.

6 Information from Michael Bott, Archivist, Reading University.

7 Offical Programme of the unveiling of the Palmer statue and opening of the Palmer Park Frederick Blackwell, Market Place, Farrer and Sons, Broad Street, Reading.

8 Berkshire Chronicle, 25 October, 1879, p. 6, cols. 1-3.

9 Berkshire Chronicle, 19 May 1888.

10 C. Edmund Maurice, Life of Octavia Hill, MacMillan, London 1914, p. 576. The Arthur Hill Swimming Bath. Kings Meadow. Readi

11 Berkshire Chronicle 15 January 1887, p. 3.

Reading Mercury, 15 January 1887, p. 5.

12 Benezit. Vol. 9, p. 615.

CHAPTER 11

Final years and Bradfield 1906-1929

The 30 years in London from 1877 to 1907 had been very active. Between 1879 and 1891 George produced a series of major works in marble and in bronze. We know of his experiments with casting small works by waste wax and after 1884 there was involvement in the affairs of the St Johns Wood Art Club and the Art Workers Guild - holding office in each. After his term as Master there is less evidence of his close connection with the Guild but this is more than balanced by a steady output of papers and addresses and his contributing almost annually to exhibitions in Liverpool and in London to the New Gallery and others and of course to the Royal Academy. 1889 appears to have been a major commitment to affairs of freemasonry. Several of these aspects of his life demand fuller treatment separately.

From the first year of its opening in 1888 until 1900 Simonds exhibited usually one work each year at the New Gallery. This had a bias toward classicism. The sponsors included Burne-Jones, Alma Tadema, G.F. Watts and Edward Heywood, a Manchester businessman. This could possibly be the same as Edward Stanley Heywood the fourth son of Sir Benjamin Heywood whose bust Simonds carved in 1866. The Consulting Committee ~~of~~ the Gallery included Burne-Jones, Alfred Gilbert,

Hubert von Herkomer, Holman Hunt, William Richmond and Onslow Ford, three of them Simonds' associates. In 1891 the Art Journal described the New Gallery as 'that supposed haven of the genial méconnus whom the Academy drives wounded into its arms'.[1]

Elihu and Carrie Vedder were in London for his exhibition in 1900 of drawings and paintings of the Rubaiyat of Omar Khayam which had been immensely successful in Boston but here attracted little attention and praise. They were entertained by the Cranes, the Richmonds and the Alma Tademas. Blackall bought a small 1899 painting by Vedder 'Street Scene at Capri'. Gilbert's 'words of affection and admiration brought tears to Vedder's eyes'. At the time of the publication of the work in New York in 1884 Simonds had expressed his admiration by letter.[2]

George retired as a sculptor in 1903 a decision which might otherwise have been precipitated by the death of Blackall two years later. In his will Blackall required George and George Prescott to assume the name of Blackall as a surname before that of Simonds so as to be called by the name of Blackall-Simonds. It is therefore in his career as a sculptor he is rightly referred to a George Simonds but for later years George Blackall-Simonds (and GBS) is correct.[3]
'By virtue of the power vested in him as one of the Founders' Blackall appointed George to be a Founders Director of the company H. & G. Simonds. This hereditary right George later resigned, in 1928, in the interest of the company. At 1905

therefore George joined the board and served until his death, having become Chairman in 1910.

George inherited Bradfield House and he and Gertrude left Hamilton Terrace, although they retained an address at Flat J, 17 Abercorn Mansions from 1908. Some while after their leaving London the St Johns Wood Arts Club made a presentation to him.

> On Wednesday evening, a banquet was given in honour of Mr George Blackall-Simonds of Bradfield House at the St Johns Wood Arts Club. Sir Laurence Alma Tadema RA was in the chair and other well-known Royal Academicians were present. There was a very full gathering of members of the club. After the loyal toast had been honourerd, Sir Laurence proposed the health of Mr Blackall-Simonds, alluding to their old friendship of thirty years standing and the services he had rendered to the club and the profession. Sir Laurence then unveiled a bronze bust of Mr Blackall-Simonds, by the late Onslow Ford RA, which was presented to the guest of the evening, together with a silver tankard, which is a copy of an old Georgian tankard. The tankard is inscribed
>
> GEORGE BLACKALL-SIMONDS
>
> from his friends of the
>
> St John's Wood Art Club 1906

A similar inscription being on the marble base of the bust.

Should be in ... part of a ...

should be inset as [illegible]
long quote & end with [illegible]
as [illegible]

1/14

The tankard was used as a loving cup and filled with champagne. Mr Blackall-Simonds health being most heartily drunk.

Mr Blackall-Simonds acknowledged the compliment and the company then enjoyed a smoking concert and the strains of a string quartette. The occasion of the presentation was the retirement of Mr Blackall-Simonds from his office as Chairman and treasurer of the club, which he has held for 10 years which office he relinquished about six months ago being necessitated in consequence of Mr Blackall-Simonds residing in the country.[4]

George Prescott Simonds who at 1901 had been a 2nd Lieutenant with the South Wales Borderers was in 1905 serving in the same rank in the Berkshire Yeomanry. At 1909 the College register gives Bradfield House and the Brewery, Reading as his addresses indicating that he must have joined the company.[5] He rejoined the Army at the start of the Great War and died very early in the conflict, on 26 Septemer 1914, a 2nd Lieutenant of the 2nd South Wales Borderers Regiment, at the age of 33. His name is on the village War Memorial at Bradfield. In his will his address is given as Pembroke Dock, Pembroke. He left £5754.11.7. Administration was given to George Blackall-Simonds of Holly Copse, Goring Heath. Holly Copse, his parents' address, still stands and was in 1657 a Public House where King Charles I, a prisoner at Caversham Park, was allowed a game of bowls on 19 July.

In January 1909 The Art Workers Guild, as has been described, celebrated their Jubilee with a meeting with Simonds in the Chair.

11/5

The Reading Mercury, for 17 June 1922 gives two columns to an account of the War Memorial at Bradfield and its dedication. The site was given by Mrs Stevens. Major S.V. Shea Simonds was largely responsible for the details arranged by the memorial committee. The entire work was designed by Mr G. Blackall-Simonds and was carried out by local labour. On a platform with steps stands an octagonal base on which a square tapered die bears the cross. On each face is set a York stone panel with inscriptions which of course includes the name of the sculptor's son among the 44 men of the parish recorded. The whole structure is of monolithic concrete; on the face of the cross was a sword modelled on a crusader's sword unearthed in the county. This, now broken, was forged in the village smithy at Bradfield. The unveiling was by Major-General E.T. Dickson of the Royal Berkshire Regiment with ceremony of hymns by Anglican and Methodist choirs, prayers and laying of wreaths by old comrades and children of the fallen. FIGURE 69 about here

We have little direct indication of the extent of ~~his~~ George's active involvement in the management of the brewery. At October 1926 was inaugurated The Hop Leaf Gazette - the house-journal of the company for which he provided 'Good wishes from the Chairman'. At 1927 there was a presentation of a Chippendale clock and an illuminated address to the Directors on behalf of the 1200 employees of the various breweries in the company. Directors at that time were: Mr G. Blackall-Simonds6 (Chairman) Mr F.A. Simonds (Managing Director) Mr Fred Simonds, Mr S.V. Shea-Simonds, Commander H.D. Simonds and Mr J.H.

Simonds. From correspondence in his last years with Frederick Adolphus Simonds, the much younger managing director, a cousin, we can certainly know of his close interest in the affairs of the business and his care for its well being and prosperity. He reports and comments to his cousin on the proceedings and decisions of the board. On a personal note he adds,'You have a certain toughness and tenacity which I have always held to be one of the chief and best characteristics of the Simonds clan'.

By family tradition George did not abandon sculpture entirely but went on 'filling room after room of the house' but only a few works of these last years are known. Most likely they were mostly dispersed at the sale of the contents. A new departure appears to have been wood carving; attributed to him is panelling in the Headmaster's house and in the second chapel at Bradfield College and very probably a fireplace overmantel and doorcase in the brewery board room for he is said to have designed the room.

Falconry was an enthusiasm from early years at least from his 20s in Rome, perhaps earlier. Minute Books of the British Falconers' Club add some formal record of his involvement in the sport in his final years. His keeping a few trained sparrow hawks in his studio in Rome has been referred to already. Some 50 years after his Roman years he presided over the inaugural meeting of the Club on the feast day of St Martin 11 November 1927 with Sir Theodore Cook elected as Honorary Secretary. The 10 other gentlemen then present were:-
Major Stanley Allen

Major E. Charlton-Hume

Captain Robert Awdry

Captain Gilbert Blaine

Sir James Kingston-Fowler

H.D. Knight Esq.

Basil C.R. Langford Esq.

Robert Newall Esq.

Sir George Noble, Bart

Lt Colonel D.C. Philpot.

The aims of the club included encouragement of Falconry in every way including publicity through 'The Field'.

At 12 July 1928 by invitation of the President members dined at the Cafe Royal. Minutes of the Meeting of 11 November 1927 were read and approved. 'The President however, who originally desired to pay the full expense, insisted on paying for all the wine and cigars consumed, a proposal accepted with acclamation by all present'!

The President proposed for election as members:- Lt Col R.A. Appleby, Maidens Hotel, Delhi, India and J.E. Moulsdale-Mellor. As Honorary Members he proposed Colonel Newab Sir Umar Hayat Khan KCIE, Shuhpur, Punjab and Colonel Stephen Bidulph, Srinagar, Kashmir (and Lahore in cold weather). All were elected.

At the Annual Meeting of the Club held on 25 July 1930 Sir Umar Hayat Khan proposed that a letter of condolence should be sent to Mrs Blackall-Simonds 'on the death of her husband and our late President Mr George Blackall-Simonds'.[7]

Freemasonry was another long-continued interest. He was initiated in Globe Lodge of London No. 23 in 1877 at the age of 34 remaining a member until his death, being Worshipful Master in 1882. He was a founder and first Worshipful Master of the Arts Lodge No. 2751, London in 1899. He was likewise a founder and first Worshipful Master of Old Bradfield Lodge No. 3549, London in 1911 for Old Boys and past and present masters. He joined Grand Stewards Lodge being Grand Steward in 1889. He was appointed Past Assistant Grand Director of Ceremonies in 1901, exalted in the Robert Burns Chapter No. 25, London. He susbcribed to the three Masonic Institutions.[8]

Like others of his family, including his elder brother, Simonds was a zealous Conservative in politics; for many years he was Chairman of the Conservative Association. In 1882 his terracotta bust of the late Lord Beaconsfield was unveiled by Charles Murdoch, MP for Reading. It is probable that Murdoch, and another local figure whose bust he also carved for Reading Town Hall, Arthur Hill, were personal friends also but the one single certain name in the field of politics is Sir Leslie Orme Wilson born in 1876, Unionist MP for Reading from 1913-22, Parliamentary Assistant Secretary to the War Cabinet. He served in the Army from 1895-1901 - being severely wounded and mentioned in despatches in South Africa and again from 1914-16 likewise wounded and mentioned. From 1923-28 he was Governor of Bombay and as such he was able to arrange a tour for George and Gertrude, with opportunities for falconry. Later still 1932-46 he was a Governor of Queensland. His home was at

Waltham St Lawrence, Berkshire.

'Bradfield 1850-1975' by John Blackie describes work by Simonds in the buildings of the school:-[9]

> In 1926 Beloe (headmaster) had moved out of Bradfield Place into the present Headmaster's house, Crossways, immediately opposite College gateway. This house, originally a row of cottages, had been converted and enlarged by George Blackall-Simonds and had become a place of quite outstanding charm and spaciousness though one which is increasingly difficult to run in modern conditions. ..... 'The chancel [at Bradfield College] is the most successful part of the [Chapel] interior. It is broad and has three rows of stalls on each side of a roomy central aisle. The sanctuary has four steps and there is a reredos of carved oak extending to the whole breadth of the chancel, the work of George Blackall-Simonds (1852-6)[10] and originally in his study at Crossways.'
> The Sculptor owned much of the ground now belonging to the college, of which he was a considerable benefactor for many years.

The present Bradfield House was built in 1901. It is a moderate sized country house of eight bedrooms in a mildly

Elizabethan style with gables and mullioned windows with leaded lights. That the walls and floors are of concrete suggests FIGURE 35 ABOUT HERE that it was Blackall's own design. In a letter dated 23 June 1929 George writes 'when we left England in January [This was a voyage taking in Tristan da Cunha] I was too ill to be able to do more than to hand over my incompleted plans to Michael Waterhouse; who kindly enough undertook to carry them out and has done so very well indeed; but the building firm who have taken the contract are very ignorant of all that appertains to reinforced concrete dwelling houses ... 11 The large room added then to the garden front of the house was in a severe classical style with flat roofed porticos on square columns and windows of shallow segmental form above. FIGURE 70 ABOUT HERE

In the same month he wrote 'We had Nell & Frank Caulfield for Saturday to Monday and Nell and cousin Gertie have planned fearful changes in our garden scheme which may or may not be a great improvement. Meanwhile my building goes on dreadfully slowly ... it looks like confusion worse confounded'. 12

In the garden of the house at Bradfield is a small domed classical rotunda similar to eighteenth century examples at Stowe or Studley Royal. This, which, could well be to the sculptor's own design, formerly contained the 'Eros Victor' or 'Little Hercules'. Following an attempt to steal the statue which was abandoned after damage the owner decided to sell it and it was to be seen in London in 1993. FIGURE 71 ABOUT HERE

George and Gertrude took over the house in 1907. From

1911-20 it was occupied by Mrs Mansell Jones but George and his wife return in 1924 having been at Holly Copse, Goring Heath. His widow is at a different house, Rushall, from 1931. She died in 1940. There is an advertisement for the sale of the house, cottage and 16 acre grounds in 1972 but it was earlier perhaps around 1958 that sculptures were sold. Some were bought by Mr Gilbert Child-Beale to be set up in the memorial park which, as the last of his family, he created at Pangbourne. He died in 1967 at the age of 99. Mrs Shea-Simonds (1877-1971) grand-daughter of the first Lieutenant Governor of Australia was well known in theatrical circles in her younger days as Victoria Addison. It is said that Mr Child-Beale 'always spoke of her with a twinkle in his eye'. The wife of a nephew of Blackall and George she was Mr Gilbert's near contemporary, nine years junior. 'Such a pretty girl she was.'

The 1921-22 village War Memorial at Bradfield to George Simonds design is remembered as having been cast in shuttering - presumably using 'no-fines' concrete. At hand are cottages said also to be of concrete.

The only autograph letters by Simonds known to survive apart from those quoted later to Mitchell and Allan-Fraser are the dozen or so written between 2 January 1928 and 12 July 1929 to Eric (Frederick Adolphus) then managing director. These, which have already been referred to, combine accounts of George and Gertrude's activities & cousinly advice to the younger man who had had two bouts of pneumonia to follow his doctor's

advice and instructions, reporting on matters to do with re-organising the brewery company and personal reflections.[10] One begins:-

'My dear High Sheriff,

I would have liked to come into Reading today to witness the pomp and ceremony of your escorting the Judge from the station to the Law Courts and to have heard the trumpets braying in proper time and place but it is so cold [the month was May!] that I put on an extra woolly shirt, (making 4 in all) and sat down to write up many months of letters ...'

Another, a year later is brief:- 'Herewith I return a cheque with many thanks for yours. I am very tired and my feet hurt. Love to Amy. Thine. The Chairman'. A third is signed:-

Your affect. cousins

Mr & Mrs Chairman

G.B.S. and G.B.S. [13]

At 2 January 1928 George and cousin Gertie were on board the P. & O.S.N. Co. SS 'Ranchi', off Crete.[14]

> The boat is most comfortable and as we form part of the company at the Captain's table; we have very good table companions, a certain old boy, who is I believe the father of the house of Lords, Dunedin to whit, a most interesting old man, a law lord and one of the best of raconteurs with a very charming wife much younger than himself ... There is also my old friend

Sir Hugh Bell and granddaughter ... FIGURE 72 ABOUT HERE At 25 February they are at Marseille on the return journey. In India they have enjoyed the trip arranged by Sir Leslie Wilson, visiting Bombay, Delhi, Udaipur and Agra, but all letters home have failed to arrive. They have no definite plans beyond 1 March but had thought of going to Algeria for two or three weeks and having a look at the Sahara and the old Roman cities and perhaps see something of Arab Falconry, though I dont think it is up to much ... The Simonds I.P.A. seems to be fairly popular on board and was in perfect condition. I had a bottle now and then and on leaving the ship I left behind my substantial marks of appreciation to all the bar men and especially the chief steward of the dining Saloon with whom I held long discourse in the merits of our beer compared with others for sea voyages and hot climates - on the whole I made several converts to milk stout including the Dunedins, Lady D, in particular took to it very kindly. 15

George died on 16 December 1929 at the age of 86. Gertrude lived for a further 10 or 11 years.

The small number of letters from George to his younger cousin adds some names of friends. The first, a friendship of some 60 years standing is that of Sir Hugh Bell, likewise

voyaging to India in the company of a granddaughter, who may have been Pauline Trevelyn. There are Dr and Mrs Cassidy, 'the latter is one of the dearest and sweetest of women'. There is also Chas Gow, Miss E Gow and her sister Mary, Mrs Sydney Hall, with the death of two of these and Gertie helping the survivor to dispose of the house in London and surplus furniture and to settle her in a flat elsewhere. These three, Charles, Mary and their sister were children of an artist, James Gow. The house was probably in Grove End Road. There is a reference to the death of 'our still earlier friend Sir John Thorneycroft in the I. of Wight'. Thorneycroft was of course another engineer and an eminent naval architect. He was the elder brother of the sculptor Hamo Thorneycroft; their three sisters were painters. Both their parents and their maternal grandfather were all sculptors. John had started as a draughtsman in the shipyard of Palmers of Jarrow-on-Tyne and had then gone onto Glasgow building ships for the Russian navy. The implication is that he was an older friend than the Gows who had been neighbours in London. The link could be either through sculpture or even Newcastle shipbuilding.

The Hop Leaf Gazette has an obituary which tells:¬16

> ... In 1877 Mr. Blackall-Simonds married the only daughter of the late Mr William Prescott, of Boston, USA. When he returned from Rome he practised in London. Retiring in 1903, he joined the Board of

Directors of H. and G. Simonds Ltd. He was elected chairman of the company in 1910 and occupied that position until the time of his death.

He was a keen Mason, was an officer of Grand Lodge and founder of the Arts Lodge and the Old Bradfieldians Lodge. For more than fifty years he was a member of the Club Lodge.

In politics he was a Conservative and for many years occupied the position of president of the Reading Conservative Association.

He took a great interest in all kinds of sport, in which his wife shared, and particularly in that ancient form of sport, falconry, on which he was probably the oldest surviving authority. He was a member of the Falconers' Club, which for many years had its headquarters at Shrewton, on Salisbury Plain. Quite recently he presided at the annual Falconers' Feast in London.[17]

Very keen regarding small river craft, he could handle one of the racing boats with outstanding skill.

He retained his activities of mind and body to the end. At the age of 84, in company with his wife, he paid a visit to Sir Leslie Wilson, then Governor of Bombay, who arranged a tour for him, and owing to the hospitality of one of the ruling princes he had ample opportunity of taking part in his favourite sport of

falconry.

He lost his only son, Lieut. George Prescott Simonds, of the 2nd Batt. South Wales Borderers, in the first few weeks of the Great War.

Mr Simonds' charm of manner and old-world courtesy won for him numerous friends, while his goodness of heart made him beloved by all at the Brewery.

At the annual meeting of the company Mr Eric described George Blackall-Simonds as 'of all loyal subjects the most loyal in the realm'.

In his will George appointed as his two trustees Gertrude and John Hayes Simonds. Legacies of £250 went to John Hayes Simonds, £1000 to his nephew Stephen Victor Shea, £500 to his nephew and godson Robert Perceval Shea, £100 each to nieces Dorothy Shea, Mary Gamber, Margaret Hyde Moore, and to his goddaughter Beatrice Bowman. All his real estate was left to Gertrude during her life and after her death to Stephen Victor Shea Simonds.

He was buried in the family vault in Bradfield churchyard. The funeral was on 20 December. The service was conducted by the Rural Dean of Reading Canon F.J.C. Gillmor and the Rev. R.D. Beloe late headmaster of Bradfield. Family mourners numbered 18. Others present, many of whose names appear elsewhere in this work, included Sir Leslie Wilson, General E.A. de Brett, Mr & Mrs Michael Waterhouse and Captain La

Trobe, Mr & Mrs R.S. Newall, Mrs Muller. Flowers were sent by Sir Hugh and Lady Bell. Mrs Norman Cookson (nee Newall) Laurence and Anna Alma Tadema, Henry, Alice and Beatrice Bowman, Elspeth and Kenneth Grahame, not to mention his various associations and societies, Old Bradfieldians, Conservative and Unionist Club, St Johns Wood Arts Club, Art Workers Guild, Falconers, Freemasons and numerous departments of the brewery as well as the Building Operatives, Bradfield House. That some friendships had extended over two generations and 60 years confirm the summing-up that he was indeed greatly loved.

As a widow Gertrude had as her address in 1931 Rushall, Bradfield. From the previous year there is a pamphlet published by her:-

A Pamphlet concerning

Three

of the

Noble Army of Martyrs

ARCHBISHOP CRANMER

BISHOP RIDLEY

BISHOP LATIMER

Copies can be had gratis by writing to

MRS. BLACKALL-SIMONDS

BRADFIELD HOUSE BERKS and

MISS WATNEY

BUCKHOLD, PANGBOURNE, BERKS

(ALL RIGHTS RESERVED)

1930

Her will made in 1937 leaves 10 legacies of £100 each - to one of her trustees, to members of the Shea and Shea-Simonds families and to others who are probably friends. Bailiff, chauffeur and second gardener have £50 each. Two annuities for life follow, possibly to lady companions. To the parish church of Bradfield she leaves her freehold cottage occupied by the churchwardens. All else goes to her nephew Stephen Shea-Simonds. FIGURE 73 ABOUT HERE

A short obituary in the Hop Leaf Gazette of 1940 described her as having lived in Bradfield for very many years, taking a keen interest in everything connected with the life of the village. She had left it for Keswick only a few weeks before she died. Among the family mourners was her nephew Mr Arthur Collin Moore. Some years later in a most detailed will he disposed of family portraits:-[18]

> To my cousin Barbara Agnes Davis - portrait of my mother aged about 20 by my father J.C. Moore - small study of my Aunt Gertrude Simonds in wedding dress by J.C. Moore - portrait of my mother in old age by Susanna Stevens (Crayon).
>
> To Frederick Adolphus Simonds of Audley's Wood Basingstoke - portrait of my grandmother Mary Ann Simonds (nee Boulger) eldest sister of Mrs Henry

Adolphus Simonds painted by my father in 1869 or 1870 - miniature portrait of a Simonds ancestor - small portrait (watercolour) of Emma Jane Simonds (nee Usborne) wife of Blackall Simonds painted by Noel Carter in 1839 [This is an earlier Blackall Simonds who rescued his father's business of the brewery and retired from it in 1845] - small water colour portraits (painted together) of my Aunt Ellen and her brother Ernest (who died in infancy as children).[19]

1 Art Journal, 1891, p. 185.

2 Soria, p. 158.

3 E. Duncan Simonds, MS letters of GBS.

4 Berkshire Chronicle, 20 October 1906, p. 5, col. 2. It is likely that this is the same as the bust now in the Hall of the Guild

5 Bradfield College Register, 1924, p. 151.

6 The Hop Leaf Gazette, 11 August 1927.

7 The Falconer, Journal of the British Falconers Club, 1987, p. 10-13.

8 Correspondence from the Library and Museum of the United Grand Lodge England, Freemasons Hall, London.

9 Blackie, 1975, p. 147.

10 These are his years at the College

11 E. Duncan Simonds

12 Nell was Helen, daughter of Henry John Simonds of Caversham

13 E. Duncan Simonds

14 E. Duncan Simonds

15 E. Duncan Simonds

16 The Hop Leaf Gazette, Vol. VI, No. 2, January 1930, p. 180-81.

17 The Old Hawking Club was the predecessor of the BFC and it was this group which had met at Shrewton.

18 All wills quoted are held at the Principal Probate Registry, Somerset House, London.

19 Ernest was born in 1847 and is commemorated together with his parents in a stained glass window depicting six miracles and episodes in the life of Christ in the Lady Chapel of St Giles church in Reading.

CHAPTER 12

Conclusion

Simonds' catalogue runs to 154 works and research has extended that total to a probable 205. Marble accounts for 95. Bronzes number 34 of which the number specifically listed as cire perdue includes the new York 'Falconer' of 1870-73, the 'Queen Victoria' statuette of 1886, the face and hands of 'George Palmer' 1891, the plaque on the 'Tollemache' monument of the same year and the 'Briseis', a statuette of 1898. It is highly probable that there are others. 'Gerd' undated, 'Tollemache' perhaps in part like the contemporary 'Palmer', the small 'Lion' shown in 1886, the small 'Falconer' of the same date, and three other late statuettes, 'Perseus', 'A Slight Entanglement' and 'Scarf Dancer'. FIGURE 74 ABOUT HERE

Plaster accounts for 34, almost all being from the first 10 years. Terracotta accounts for seven after which there is a miscelleny of materials, cameos from the first years, silver, copper, brass, wood carving, cast iron. Of all these some 50 are still known to exist, some eight have been exhibited in recent years or passed through sale rooms and 36 have been seen by the authors.

To be seen in public places such as parks and squares, in art galleries and in the University and Cathedral of Newcastle and the Mitchell hall at Aberdeen are about 20 works.

Considerable enquiry discovered the Trieste Falconer and the Raja Kali Krishna in Calcutta but there are important works in marble and bronze of which there is no knowledge of their present whereabouts. These include a large bronze 'Perseus' and the bronze 'Swan Girl'. Of the marble 'Sir William Muir' at Allahabad it has not been possible to obtain any illustration.

The quality of such works as his marble 'Swan Girl', the 'Dionysos' at Gateshead from Charles Mitchell's collection, the bronze statue of Frederick Tollemache at Grantham, the Mitchell bust at Aberdeen and the Collingwood Bruce monument in Newcastle Cathedral leave no doubt of his quality as a sculptor and the late small bronzes are beautiful and refined. Just as C.R. Ashbee found in the Art Workers Guild something of the spirit of the studio life of Rome so in his work has been seen a Roman quality.

It has been clearly enough established that his detailed practical knowledge and skill in bronze casting were sufficient to earn Simonds the esteem of his fellow artists and craftsmen and to that degree he was a man after the style of William Morris. There is no evidence from his lectures and addresses of his being a disciple of Morris but his work for the Bell family who certainly were patrons of Morris, Webb and Burne-Jones, for they had Webb houses, works and offices, Morris carpets, Burne-Jones tapestries and embroideries, portraits by G.F. Watts and Richmond and Simonds portrait busts and medallions puts him on a similar footing. He can hardly be classed as a Pre-Raphaelite artist; his taste was for the

Italian and classical rather than for the mediaeval or gothic but from a few late works it is clear that he was ready to experiment towards something similar to the style of the New Sculpture of the end of the century. His portrait busts not only show the sitter almost always in contemporary costume but are outstandingly vivid, toward which his training by Schilling, who was both much sought after for his skill and the quality of his portrait busts and who had been trained by Friederich Drake who had similarly a high reputation in that field, must have contributed very strongly.

Then it is necessary to assert his position in the matter of the re-introduction of waste-wax casting. The credit for this is ordinarily given to Alfred Gilbert but the evidence somewhat undermines this.

Concerning the reintroduction to England there are uncertainties, discrepancies and contradictions in the several accounts such that it is important to try to establish the true sequence. In his 1986 catalogue of the Alfred Gilbert exhibition at the Royal Academy Richard Dorment has Boehm and Gilbert lecturing at the Academy as early as 1883 and quotes The Times critic commenting in May, 1884 with reference to Gilbert's 'Icarus' on 'the crispness and sharpness of a cast produced by cire perdue which is beginning to be preferred by the most accomplished sculptors to the ordinary method of casting in sand'.[1]

The annual reports of the Academy have no mention of Gilbert lecturing there in 1883-86 nor of him as a visitor at

that time. Boehm was indeed a visitor there during those years and on 26 February 1885 gave a lecture on 'Bronze casting as applied to sculpture'. As this appears to coincide with the publication of Simonds' article on the subject in the English Magazine this could well be the event referred to.[2] In his newspaper interview at November 1891 we read :—

> 'On settling in England Mr Simonds used every endeavour to induce English bronze founders to take up this interesting and artistic process but for years although he wrote and published articles on the subject besides delivering lectures on it at the Society of Arts and the Art Workers Guild, illustrating these lectures with examples cast by himself in a little furnace set up in the corner of his old studio in Buckingham Palace Road'. Probably his efforts would have been unavailing and the bronze founders would have continued to turn a deaf ear but Mr Simonds gained a strong ally in the person of Mr Gilbert who having left Rome about then to settle in London and who being also practically acquainted with the wax process cast several small works in his own studio and delivered a course of lectures on the subject at South Kensington. The interest in British sculptors in this process was now thoroughly awakened and it became clear that any founder who could take

> the matter up and work it successfully would take the highest rank in his own art, besides securing a lion's share of work. Mr Singer of Frome and Mr Buhrer of London both went into it seriously and successfully and at the Frome foundry works are now cast by either process, or as in the case of George Palmer statue, by a combination of both'.[3]

If this account is correct Simonds could have been showing examples of waste-wax casting from his own furnace at 1 May 1885 when the Art Workers Guild had an evening on the 'Casting of Bronze Statues'. The question of which works he showed to the RSA in February 1886 is considered later.

At 1896 Simonds put it as:- 'for years we (Gilbert, Ford and himself) were unable to awaken any interest in the subject but at last I was asked by the editor of the English Illustrated Magazine to write an article on bronze casting which was published in 1883. This was followed curiously enough for there was not pre-arrangement by a most interesting lecture at the Royal Academy by the late Sir Edgar Boehm assisted by Mr Alfred Gilbert'.[4] As the lecture by Boehm is confirmed at February 1885 and the article appeared in an issue dated March Simonds or the reporter has clearly misplaced the events by two years.

Simonds refers to a report made in 1884 by Lord Granville to the Foreign Secretary in Gladstone's government by John

Lumley later Baron Savile of Rufford on Bronze casting in Belgium by the Society Anonyme des Bronzes. Lumley served in various embassies, Berlin, Washington, Constantinople and Moscow where he was elected a member of the Russian Imperial Academy. In 1879 he was moved to Brussels and finally after 42 years service came to be British minister in Rome from where he commenced some valuable excavations. He was a trustee of the National Gallery and may be supposed to have reported with authority. Again we find Simonds slightly in error. There was in Brussels from 1859 a 'Compagnie Anonyme des Bronzes which later became La Compagnie des Bronzes and which introduced cire perdue to Belgium from 1879.[5]

We next have from Dorment 'Gilbert himself tells of experiments in setting up his own home-made foundry in Lee's studio where the extreme temperatures required for the process forced him and his friends Lee and Onslow Ford to stoke the fires of the furnace for ninety eight hours at a stretch and nearly ended in his death from exposure to such heat'. As early as 2 April 1885 he explained his delay in replying to a letter from H.M. Spielmann. 'I have been away from my studio for some time past working in my foundry in the "Cera perduta" system of casting and I have been entirely taken up by them and so thoroughly absorbed that I have been obliged to neglect everything else'.[6] This was Thomas Stirling Lee (1857-1916) best known for six carved panels in the south side of St George's Hall, Liverpool of 1882-85. His reliefs on the bronze doors of the Adelphi Bank in Liverpool of 1892 were cast by his

friend Conrad Buhrer in 1892.

Mr Conrad Buhrer, sculptor and bronze caster was a Swiss and had lived for nearly 60 years in this country, where he arrived soon after completing his studies at the Ecole des Beaux Arts, Paris. It was in Paris that he met Alfred Gilbert whose sister he married. For some years he worked with Gilbert in London. Buhrer experimented with the cire perdue system of bronze casting and cast several works for his contemporaries Lord Leighton, Alfred Gilbert, Harry Bates and other sculptors of the time. He also opened a school of modelling in Chelsea known as the Onslow College of Art. He had a particularly vivid sense of character in his own portrait busts, combining great detail with vigorous technique and never failed to achieve an admirable likeness. He exhibited at the Royal Academy and the Grosvenor Gallery.

Simonds ascribed to Gilbert a course of lectures at South Kensington which is ordinarily interpreted to mean the Royal School (now College) of Art. They have no records to confirm this ascription and it is certain that they were not given at the Victoria and Albert Museum. Gilbert indeed lectured at the Royal Academy in February in March 1901, an inspiration to his students impossible to pin down on paper but that is later than the time Simonds was speaking of.[7]

When we consider individual works the evidence again is problematical. Simonds had used the wax method on a large scale 10 years before Gilbert's celebrated 'Perseus' of 1883. That was cast by cire perdue probably in Naples and it and the

next work justly brought him acclaim. His 'Icarus' shown in 1884 at the Royal Academy was similarly cast in Naples by Sabatino de Angelis, possibly in 1882 and its superb quality was instantly recognised.

Dorment writes 'One might make a case for the figure of Zeal c. 1886, [belonging to the Fawcett monument in Westminster Abbey and unveiled 29 January 1887] as being the first of Gilbert's cire perdue bronzes cast in England and therefore the first in the English revival of the technique in the late 19th century for in Gilbert's own words :-

> The Fawcett Memorial was entirely cast by cire perdue 'an art hitherto unpracticed in England, in fact this monument is to the best of my belief the first complete work ever produced in England by the process. The casting and design are my own work'. Thus the small scale of the figures was dictated in part by Gilbert's first use of cire perdue in England, the casting done in his own foundry since facilities to cast larger works by the process did not yet exist.[8]

At February 1886 Simonds showed in his lecture to the RSA on bronze casting two or three small statues incuding a small 'Falconer',[9] which is probably that given the number 161 in the

new catalogue. There was also a little statue from Mr Young's studio. He refers to joints so nearly invisible that it took Mr Young half an hour to find them again. This suggests that the piece was Opus 149 'Small Bronze Lion' for the major work in cast iron was certainly made in sections by Youngs 'With regard to the statuette of the lion it was the first study, for the memorial to the 66th Regiment'. We have to accept that this model was cast by the wax method since Simonds refers to it in answer to a question on that subject. Although undated in the catalogue it must belong to 1885 or very early in 1886. In his British Sculpture and Sculptors of Today M.H. Spielmann illustrates a bronze statuette by Simonds 'Gerd' or the 'Northern Aurora'.[10] This Opus 143 is undated in the catalogue and neither Simonds nor Spielmann nor exhibition catalogues define the technique employed. However it lies in the catalogue between the dated marble group of 'Cupid & Campaspe' exhibited at the Royal Academy in 1885 and the terracotta busts of Blackall presented in January 1887 which allows us to hazard a date of 1885-86 for the bronze. Again it is tantalising that so exquisite and potentially important a work remains undiscovered and not fully recorded.

The next work in sequence in bronze is Opus 150 a 'Small Bronze Queen' which can be shown to date almost certainly from late in 1886. It was shown at the New Gallery in 1888 (No. 312) 'HER MAJESTY THE QUEEN EMPRESS OF INDIA. Bronze sketch for the statue erected at Reading - cire perdue'.[11] The commission for the Jubilee statue of the Queen for Reading came

shortly after the completion, at January 1886, of the 'Maiwand Lion'. In the autumn of that year there was an expedition to Italy to find a suitable block of marble but owing to accident and delay the block did not arrive until January 1887 and the work had to be compressed into the five months between then and June. A model had already been approved by the Council and a more finished one shown to the Queen for her approval. All this forces the date of the bronze earlier until it at least competes with c. 1886 for Gilbert's first.

The next confirmed use is the Singers' casting of the plaque for the pedestal of the 1891 'Tollemache' statue at Grantham. The statue was cast in the same year as the George Palmer for Reading where it is clearly stated that the two techniques were combined using the wax method for the face and hands alone.[12] The two methods had first been used in combination by Singers for Onslow Ford's 'General Gordon' 1889-90. We can be certain that the last large bronzes 'Perseus' 1879, 'Hervor Alvit' 1897 and 'Queen Victoria' 1902 for Weymouth will not have been cast solely by the wax method in view of Simonds' opinion that for large works above life size 'the game was not worth the candle'. The Weymouth statue could use it in part for the figure and for the small attendant dolphins on the base but the other two works being unknown cannot be judged. It is however probable that it was used for the minature 'Perseus' (Opus 120) of 1878. Two other small works from 1893-98 dated only by their appearance at exhibition the 'Scarf Dancer', 'A Slight Entanglement' FIGURES 75 & 76

ABOUT HERE are almost certainly waste wax castings and this is certainly the case of the 1898 'Briseis' shown at the New Gallery and so described in that catalogue.

Italy was clearly a major influence on his taste and style. In his discourses he used the term 'middle ages' to refer to the Renaissance; his architectural illustrations and designs for monuments are Florentine. FIGURE 77 ABOUT HERE The English classical sculptor John Gibson had died in 1866 in Rome but Lawrence MacDonald was still resident and the influence of Canova was strong in the years of Simonds residence there. Even after his return to England Simonds' work retained the devotion to the Ideal which is the hallmark of Neo-classicism. His study under Jehotte has been shown to have run in that direction. In his 1883 address to students he is critical of the changes of taste by which the Gothic of the thirteenth century was succeeded by a fashion for the sensual and realistic treatment of the modern French schools and as we have seen he was not uncritical of the school of Gibson.

Against Gosse, already quoted with reference to the 'Dionysos' must be set the evidence of the late works. The bronze statuettes 'Scarf Dancer' and 'A Slight Entanglement' suggest that he went on exploring - not unsympathetic to the new movement. The inscription panel to the 'Tollemache' statue has a pair of somewhat Art Nouveau flourishes. While the seated pose of the 'Raja Kali Krishna' is in a well known classical convention Gosse's words 'the complete negation of colour and ~~the~~ picturesque, the slurring over of all detail of

every thing individual' could hardly be less true. The face is powerfully individual and the draped robe gives unusual disinction and elegance.

In 'The New Sculpture'[13] Susan Beattie does allow him a place for his firm advocacy of autograph bronzes. It is worthwhile to quote him exactly [14] ' ..... original works. These can only be produced by the wax method by the artist himself or at least under his own immediate care and supervision'. Alfred Gilbert could not have been more specific. Clearly however Susan Beattie's description of Simonds as 'essentially a late neo-classicist working in a dry academic style' cannot be supported by the evidence. His 'Scarf Dancer' has been compared with Lord Leighton's 'Needless Alarms' of 1885-86 and interpreted as showing Continental influence. His 1891 'Caritas ' for Lincoln has swirling lines not unlike Art Nouveau. His copper repousse panels of nymphs at Bradfield are similarly progressive but his vigorous 'Frederick Tollemache' and above all his 'Raja Kali Krishna' refute entirely such a summing up. We are left with the clear conclusion that he was ready to experiment and open to new ideas and that as well as being the creator of one extraordinary work, the 'Lion' and two masterpieces 'Dionysos' and the 'Falconer' he was the author of several fine memorials and public monuments, the creator of some beautiful statuettes and an excellent portrait sculptor. Possibly because he retired from the art at the age of 60 in 1903, which was a turning point in the movement toward modern developments in

sculpture, and continued to live on to the age of 86 in 1929 he fell into obscurity. All the art press fail to record his death or his achievements. It is hoped that by placing this book before the reader it will arouse anew a greater interest in the work of an otherwise forgotten artist.

In his book 'Victorian Sculpture' Benedict Read writes 'It is possible Simonds could claim primacy among English artists in the revival of the lost-wax casting method; he certainly claimed that whether working in bronze or marble, the artist ought to be able to carry through all the stages of production and not be at the mercy of technical assistants.[15] He gives as his opinion that Simonds is technically and artistically a key sculptor of the late nineteenth century in Britain, on a par with Alfred Gilbert but his work is almost entirely unknown and therefore unappreciated.[16]

If therefore this study contributes to making his name and his work appreciated, his status as a pioneer confirmed, to have asked the question with which we started - 'Why was he esteemed by his peers?' will have been justified.

1 Richard Dorment, Alfred Gilbert Sculptor and Goldsmith, Catalogue of Exhibition at the RA, London, 1986, Wiedenfeld and Nicholson, p. 57.

2 Correspondence with the Librarian RA 1997.

3 Reading Observer, 7 November 1891, p. 3.

4 RSA Journal, 19 June 1896, p. 3.

5 Correspondence from Musees Royaux dex Beaux-Arts de Belgique, Brussels 1947.

6 R. Dorment, RA Catalogue, p. 58.

7 R. Dorment, p. 210-211.

8 R. Dorment, Alfred Gilbert Sculptor and Goldsmith, Paul Mellon Centre for Studies in British Art, Yale University Press, New Haven & London, 1986, p. 67.

9 RSA Journal, February 1886, p. 259.

10 Speilmann, p. 22.

11 New Gallery Catalogue, 1888.

12 Reading Mercury, 28 July 1887

13 S. Beattie, p. 250.

14 S. Beattie, p. 185 quoting from RSA Journal, 1886, p. 249.

15 Benedict Read, Victorian Sculpture, p. 357.

16 Benedict Read, MS letter to author.

SUMMARY LIST OF WORKS

BY

GEORGE SIMONDS

1. Alice Ximenes
2. Alice Moss
3. Adolph Von Seckendorf
4. May Moss
5. Ella Moss
6. S.L.Moss
7. Iona Muller
8. Harry Bowman
9. Head of a hound
10. Adam & Eve
10. Adam & Eve
11. Rev Drury
12. Mrs George Simonds
13. Iona Muller
14. Blackall Simonds
15. A.B.Donaldson
16. Christ and the Money Changers
17. L'Allegra
18. La Pensierosa
19. M.G.Brennan
20. Mary Ross
21. The Capri Girl
22. E. Massey
23. W.B.Richmond
24. Ada Latilla
25. Nina Simonds
26. Mrs Julia Simonds
27. Henry Simonds
28. Henry Bowman
29. Hugh Bowman
30. Walter Bowman
31. Walter Bowman
32. R.S.Newall
33. R.S.Newall
34. R.S.Newall
35. Hugh Bell
36. Charles Bell
37. Harry Brady
38. Sir Benj Haywood
39. Phebe Newall
40. Hugh Bell
41. Henry Bowman
42. Hugh Bowman
43. Walter Bowman
44. Henry Bowman
45. Amy Newall
46. Cupid and Campaspe
47. Divine Wisdom
48. Charlotte Clough
49. Mrs Wayland
50. Miss Beech
51. The Falconer
52. Persephone
53. Divine Wisdom
54. Persephone
55. John Vaughan
56. John Vaughan
57. Thomas Vaughan
58. Mrs Thomas Vaughan

59. Mrs R.S.Newall
60. Hugh Lee Pattinson
61. L'Allegra
62. La Pensierosa
63. The Falconer
64. La Pensierosa
65. Divine Wisdom
66. Edward Williams
67. Mrs Edward Williams
68. Thomas Bell
69. I.Lowthian Bell
70. Mrs W.G.Woods
71. Mrs Henry Bowman
72. Mrs Hugh L. Pattinson
73. Miss Mary Pattinson
74. Dickenson Memorial
75. Miss N.Vaughan
76. Miss Kate Vaughan
77. Miss N.Vaughan
78. Miss Kate Vaughan
79. The Falconer
80. The Falconer
81. The Falconer
82. The Falconer
83. Divine Wisdom
84. L'Allegra
85. La Pensierosa
86. The Falconer
87. Persephone
88. The Falconer
89. Divine Wisdom
90. Divine Wisdom
91. Divine Wisdom
92. Divine Wisdom
93. Persephone
94. Persephone
95. Persephone
96. Divine Wisdom
97. Wm Bulkeley Hughes
98. Miss Hughes
99. Love in Trouble
100. Eros Victor
101. Gertrude Prescott
102. Mrs W.B.Richmond
103. The Genius of Life
104. The Genius of Death
105. Bacchus Victor
106. Jonathan Sturges
107. Jonathan Sturges
108. The Buckley Monumant, Angel Reapers
109. Lion Rampant
110. Love in Trouble
111. The Falconer
112. Divine Wisdom
113. MacFarlane of Middlesborough
114. Lion Rampant
115. Jonathan Sturges

116. Love in Trouble
117. Eros Victor
118. Perseus Liberator
119. Dionysos
120. Perseus
121. Perseus
122. Sir William Muir
123. Sir William Muir
124. Hon Levi Parsons
125. Persephone
126. La Pensierosa
127. Eros Victor
128. Henry B.Blandy
129. Head of a Tiger
130. Medusa
131. Raja Kali Krishna Bahadur
132. Uses of Fire (1) Fire and Food
133. Uses of Fire(2)
134. Uses of Fire (3) Fire and Faith
135. Dr Arthur Leared
136. Charles Mitchell
137. Mrs Henry Swan
138. Lord Beaconsfield
139. Memorial to the 66th Regiment
140. Banjo Boy
141. Cupid and Campaspe
142. Little Fortune
143. Gerd (Aurora Borealis, Northern Borealis)
144. Emerson
145. Blackall (1)
145(A) Blackall (2)
146. Silver Cup
147. B.Baker
148. R.W.Emerson
149. Small Bronze Lion
150. Small Bronze Queen (Queen Victoria)
151. Large Queen (Queen Victoria)
152. Bust of Hill
153. Large Fortune
154. Door Boss
155. Persephone
156. Falconer
157. Medusa (Dead Medusa)
158. Lions
159. Lions
160. Charles Mitchell
161. Small Falconer
162. Walter Crane
163. The late Frederick Tollemache
164. The Late Frederick Tollemache
165. George Palmer
166. Caritas (Charity)
167. Pulpit
168. Four Seasons
169. Mermaid and Sea Lions
170. Perseus the Destroyer
171. Portrait study

172. Head of a Lady
173. Silver Shield
174. John Collingwood Bruce
175. Blanche Hannington
176. Slight Entanglement
177. Springtime
178. Hervor Alvit
179. Kid & Horseshoe
180. Scarf Dancer
181. Hervor Alvit
182. Breseis
183. Sir Joseph Bazalgette
184. Hawking
185. Song & Dance
186. Music
187. Charles Murdoch
188. Anemone
189. Queen Victoria
190. Study of a young girl
191. Essex Ross Rich
192. Panels on dining room door at Bradfield
193. War Memorial, Bradfield
194. Rams head dish
195. Bradfield House, extension
196. Little Hercules
197. Childs Head
198. Reredos, Bradfield College Chapel
199. Panelling, Bradfield
200. Overdoor & Fireplace, Reading
201. Memorial, Bradfield (Simonds family)
202. Pargetting, Bradfield
203. Crossways
204. Venus

CATALOGUE

OF WORKS BY

GEORGE SIMONDS
(1843 - 1929)

CATALOGUE

Catalogue of sculptures and other works by George Blackall-Simonds.

Simonds' Opera is dated 1878 and continues until 1888. He gave each work an Opus number starting with Alice Ximenes as Opus No. 1 modelled when he was 14 or 15 continuing as far as Door Boss, Opus No. 154, effectively covering the first 30 years of his working life.

Catalogue numbers 1 to 154 correspond with Simonds' own opus numbers. He lays out his Opera with the following particulars (1) Opus number (2) Title (3) Date (4) Type and material e.g. bust in marble (5) size (6) where executed, and finally (7) which can include various notes, such as replica 1, 2 or 3 etc., purchaser, where it is currently situated, where exhibited, short note about the owner or sitter and reference to press reports. Many of the works have photographs, although this is far from consistent. Some dates are out of sequence.

His major works such as the Falconer and Dionysos have much more detail including press cuttings and these are described in separate chapters in the book.

Each page in the original catalogue has a number. However in this transcription these, which are used in Simonds' own cross-references, have been omitted to avoid confusion with page numbers in this book. The authors have generally followed

the pattern laid down by Simonds, using his spellings, capital letters, underlining and his mistakes, such as stating that certain works were exhibited at the Royal Academy in a particular year, when he may be in error by a year.

Probably Simonds wrote the basis of the text, but the handwriting is not his. For example Opus 12, Mrs George Simonds, refers to his mother and Opus 14, Blackall, refers to his brother, but the handwriting is probably that of Gertrude, making a fair copy from original notes. As an American she used their way of spelling words such as color, traveled and modeled. From Opus 120 the detailed entries cease and only short titles and materials are given and from Opus 130 onwards the handwriting changes, to what would appear to be Simonds' own. This dates from 1880 and corresponds with Gertrude's pregnancy and the subsequent birth of George junior in 1881.

Research has shown that Simonds did not include every work even up to 1888, these along with those executed after that date have been allotted editorial numbers. The additions, numbers 155-205 are in chronological order based mainly on inscriptions, exhibition dates, contemporary writings and reports. Simonds' own notes are transcribed in type, the authors' notes are in italics (or as decided by the editor).

1. 1858 (Op.1) ALICE XIMENES OF DRESDEN

Executed at Dresden

The first work modelled. Portrait of a young girl, 5 years ~~of~~ age - the 2d. daughter of Sir Henry Ximenes of

Dresden. Executed before entering the Dresden Academy.

Price 10 Th.

This medallion was sold by auction at the sale of Sir Henry's effects.

Purchaser unknown.

Alice later became Mrs John Powell Williams. The family home was Bear Place near Wargrave, Berks. In 1891 Simonds' cousin's daughter Lilian Simonds married Alice's nephew William Ximenes Mabson. Her sister Ida b. 1847 (Mrs Mabson) was born in Australia, Thekla (1859) and Solita (1860) were both born in Dresden, as she was also.

Medallion in plaster

Small size

2. 1858 (Op.2) ALICE MOSS OF NEW ORLEANS, U.S.A.

Executed at Dresden

Portrait of a young girl 8 years of age - the daughter of S.L. Moss Esq. to whom it was presented and by whom it was taken to the United States.

Medallion in Plaster.

Life size.

3. 1859 (Op.3) ADOLPH VON SECKENDORF OF DRESDEN

Executed in Dresden

Portrait of a son of Baron von Seckendorf. Eight or ten Replicas were made and sold for about 3 Th. each. They are now in the United States and elsewhere unknown.

Medallion in Plaster

Life size.

4. 1860 (Op.4) MAY MOSS OF NEW ORLEANS USA

Executed in Dresden

Portrait of a daughter of S.L. Moss of New Orleans. This medallion was destroyed.

Medallion in Plaster

Life size

5. 1861 (Op.5) ELLA MOSS OF NEW ORLEANS USA

Executed in Dresden

Portrait of a daugther of S.L. Moss Esq of New Orleans.

Three replicas were made, all of which are in the United States.

Ella Moss, daughter of S.L. Moss, artist, was born 1844 at New Orleans, studied in Europe ~~and~~ in Belgium and Germany, portrait painter studied with Sohn in Dusseldorf. Exhibited at various American exhibitions.

Medallion in Plaster

Life size

6. 1862 (Op.6) S.L. MOSS OF NEW ORLEANS, USA

Executed in Dresden

Portrait now in the United States

Medallion in Plaster

Life size

7. 1862 (Op.7) IONA MULLER OF ENGLAND

Executed in Reading

Portrait. In possession of her mother, to whom it was presented

A cousin of the artist; her mother was Mary Simonds. Rev. J.S. Muller was one of the officiating clergy at the wedding of George's sister, Mary Ann, in 1862 to John Shea. Earlier Mary Simonds had married Adolphus Muller, merchant of Frankfurt and Calcutta. Their daughter Elizabeth Thomasina who married Harry S. de Brett could have been known as Iona.

Medallion in Plaster

Life size

See also Op.13 FIGURE 78 ABOUT HERE

8. 1862 (Op.8) HARRY BOWMAN OF NEWCASTLE ON TYNE

Executed in Newcastle

Portrait. Presented to his mother - Mrs R.B. Bowman

Medallion in Plaster Gilded

Small size

9. 1863 (Op.9) HEAD OF A HOUND

Executed in Dresden

Broken by accident

Terra Cotta

Life size

10. 1862 (Op.10) ADAM AND EVE

Executed in Dresden

Bas-relief in Plaster

Half life size

10. 1867-9 (Op.10) ADAM AND EVE

Executed at Rome

Sicilian Marble

Same size

Modelling Expenses	£3	0	0
Casting	1	0	0
Marble	4	0	0
Sawing		18	0
Pointing	20	0	0
Carving	45	0	0

Mason's work (mouldings)					5	10	0
Polishing					1	0	0
	Porterage		3	0			
Incidentals	Boxing	1	0	0			
Carriage to London		1	0	0	2	3	0
					£82	11	0

This piece represents the expulsion of Adam and Eve from Eden

Brought with other works to Studio 152 Buckingham Palace Road, London S.W. in 1875.

The original sketch of this subject was designed at the Royal Academy of Dresden, under Prof Schilling. He gave the subject to his students for a competitive composition. He decided this to be the best and recommended that it should be carried out in detail on a larger scale. It was consequently modeled in his Studio and cast in plaster.

Size 45½ inches long by 37½ in high

The marble version is now at Bradfield.

11. 1864 (Op.11) REV DRURY OF BRUXELLES

Executed at Bruxelles

Rev Mr Drury was British Chaplain at Bruxelles; and tutor to Leopold 11, the present King of Belgium. Portrait.

This was modelled in the Bronze Foundry of Mr Jehotte of Bruxelles while superintending the casting of his bronze statue of Charlemagne now to be seen in the Square d'Avroy, - the principal promenade of Liege

This is William James Joseph Drury MA of Trinity College, Oxford. Chaplain from 1829 until his death 7 February 1878.

Bust in Plaster

Life size

12. 1862 (Op.12) MRS GEORGE SIMONDS OF READING

Executed at Rome

Portrait of my mother. In possession of Mr J.C. Moore of London (a brother in law).

Exhibited. Royal Academy 1865

Born Mary Anne Boulger she married George Simonds in 1836 and died in 1870.

Bust in Marble

Life size FIGURE 79 ABOUT HERE

Exh. Royal Academy 1866 (not 1865 as above) (No. 1031) as a bust of a lady.
Manchester 1866.

13. 1862 (Op.13) IONA MULLER OF ENGLAND

Executed in Rome

Portrait. In studio 152 Buckingham Palace Road, London. S.W. Now Mrs De Brett - wife of Major De Brett, of Her Majesty's Indian Army

Bust in Plaster

Life Size

See also Op.7

14. 1862 (Op.14) BLACKALL SIMONDS OF READING

Executed at Rome

Portrait of my Brother. In studio 152 Buckingham Palace Road, London S.W.

Bust in Plaster

Life size

See also Op.145

15. 1864 (Op.15) A.B. DONALDSON OF LONDON

Executed at Rome

Portrait. In possession of Mr Donaldson. Exchanged for two water-color pictures by that artist

Exhibited at the Royal Academy Exhibition of 1865

Bust in Marble

Life size

Andrew Brown Donaldson (1840-1919) was born in London, nephew of Professor Donaldson a well-known architect. In later years he mostly exhibited water-colour landscapes. After training which included the Royal Academy schools he visited Italy more than once. He was in Florence, Rome and Venice in 1864-66 and went again in 1868 to Rome and Venice. It is likely he would have attended the British Academy at the same time as Simonds therefore.

Exh. Royal Academy 1866 (No. 882) not 1865 as above as

Bust of a gentleman. FIGURE 80 ABOUT HERE

16. 1865 (Op.16) CHRIST AND THE MONEY CHANGERS

Executed in Rome

Bas Relief in Plaster

25in long by 21 in high

The subject matter has been taken from St John 2. 14.

FIGURE 81 ABOUT HERE

17. 1866 (Op.17) L'ALLEGRA

Executed in Rome

Exhibited at the Manchester Exhibition of 1866, Purchased by Henry Bessemer of London for £60.

Replicas. Same size - Op 61 - Op 84.

This bust differs from the later copies in having a wreath of blossom around the bust. See also the next

Bust in Marble

Life size FIGURE 82 ABOUT HERE

Exh. Manchester 1866.

18. 1866 (Op.18) LA PENSIEROSA

Executed in Rome

Exhibited at the Manchester Exhibition of 1866. Purchased by Henry Bessemer Esq. of London for £60.

Replicas Same size - Op 62 - Op 64 - Op 85 - Opus 126

This bust differs from later copies as they are without the wreath of dried stems of the first version. This and Op.17 above were offered at Manchester at £120 for the pair.

Bust in Marble

Life size

Exh. Manchester 1866.

19. 1866 (Op.19) M.G. BRENNAN OF ROME

Executed in Rome

Mr Brennan was an artist and member of the Royal Hibernian Academy of Dublin. He died in Algiers. The Medallion is now in Studio 152 Buckingham Palace Road, London.

Exhibited at Exhibition of Royal Academy London 1877

Michael G. Brennan died in 1871.

Medallion in Plaster

Inscribed G. Simonds Fec Roma 1866

Life size

Exh. ~~Roy~~al Academy 1877 (No. 1420)

20. 1866 (Opus 20) MARY ROSS OF CAPRI

Executed at Rome

This was modelled at Capri. It remained in the possession of her mother until the death of the latter. Supposed to

be still in the house they occupied.

Medallion in Plaster

Life size

21. 1866 (Op.21) THE CAPRI GIRL

Executed in Rome

Presented to Mrs Walter Johnson eldest daughter of I.

Lowthian Bell Esq. as a wedding present.

Now in her possession at Northallerton.

Mrs Johnson was Florence Bell and sister of Mary, Hugh and Charles who all figure in the list of patrons or subjects. Mrs R.B. Bowman, born Ellen Pattinson, was their aunt.

Medallion in Marble

Life size

22. 1866 (Op.22) E.MASSEY Esqr OF ENGD

Executed at Rome

Son of Sir Edward Massey of Pembrokeshire Engd in whose

possession the medallion now is. Price £5

Edward Taylor Massey, a member of the fourteenth generation from the Norman Conquest of a gentry family, purchased the Cottesmore Estate near Haverfordwest in 1839. The first of 13 children Edward Hugh Hamon Massey was born in 1836

Cameo - Shell

Small

23. 1866 (Op.23) W.B. RICHMOND OF LONDON

Executed at Rome

Portrait of Mr Richmond the Artist. It is now in his

house at Hammersmith. Price £5

This must like No. 19 be a portrait of a fellow artist in Rome. Richmond was later connected with the Bell family of Northallerton. One of his sons married a grand-

daughter of Sir Isaac Lowthian Bell.

Medallion in Plaster

Life size

Private collection FIGURE 84 ABOUT HERE

24. 1866 (Op.24) ADA LATILLA OF ROME

Executed at Rome

Portrait in Alto-relievo, Now in Rome

The sitter can probably be identified as Ada Caroline Latilla, daughter of Eugenio Latilla, baptised at Newman Street Catholic Apostolic Church, St Marylebone on 27 March 1836. Eugenio had an Italian father and an English mother, was a member of and exhibited at the Society of British Artists. His sister married an American painter James E. Freeman who later moved to Rome. Simonds could have met the uncle of Ada in Rome through the British Academy there. At 1868 a Miss Latilla appeared on London playbills as for instance in W.S. Gilbert's 'La Vivandiere' based on a Donizetti opera.

25. 1866 (Op.25) NINA SIMONDS OF CAVERSHAM

Executed at Caversham

Portrait of daughter of Henry John Simonds Esq of

Caversham. Presented to her mother

Nina died an infant

Bust in Plaster

Life size

26. 1866 (Op.26) MRS JULIA SIMONDS OF CAVERSHAM

Executed at Caversham

Portrait of the first wife of Henry John Simonds Esq of

Caversham. Now at Caversham. Price £20

This is Julia Pilati (d. 1874), mother of Nina, another daughter Lilian married William Ximenes Mabson in 1891, see Op.1. One branch of the Simonds family owned Caversham Court, Caversham near Reading. As Caversham Old Rectory, otherwise 'The Striped House' it had been the house of John Loveday, a noted antiquary. The lease of

the house was for sale in 1799, alterations were made some 20 years later by the purchaser, Mr William Blackall Simonds when the house was given a more Gothic dress probably by A.C. Pugin. Major H. Caversham Simonds put the house up for sale in 1909. H.J. Simonds was the artist's cousin.

Bust in Plaster

Life size

27. 1866 (Op.27) HENRY SIMONDS OF CAVERSHAM

Executed at Caversham

Portrait. Mr Simonds was of the Firm of H & G Simonds of Reading and father of the present Henry John Simonds Esq of Caversham in whose possession the bust now is. Price £20

H. of H. & G. Simonds, uncle of the sculptor

Bust in Plaster

Life size

28. 1866 (Op.28) HENRY BOWMAN OF NEWCASTLE

Executed in Rome

Portrait. This cameo and the two following - Nos 29 & 30 were set in a bracelet owned by Mrs R.B. Bowman of Newcastle. Price £5.5.0

Cameo, Shell

Small

29. 1866 (Op.29) HUGH BOWMAN OF NEWCASTLE

Executed at Rome

Portrait. Part of a bracelet, with No 28 and No 30. in possession of Mrs R.B. Bowman. Price £5.5.0

Cameo, shell

Small

30. 1866 (Op.30) WALTER BOWMAN OF NEWCASTLE

Executed at Rome

Portrait. This with No 28 and No 29 formed a bracelet in possession of their mother Mrs R.B. Bowman. Price £5.5.0

Cameo, shell

Small

31. 1866 (Op.31) WALTER BOWMAN OF NEWCASTLE

Executed at Rome

Portrait of the third son of R.B. Bowman Esq. A ¾ face.

In possession of R.B. Bowman.

Medallion in Plaster

Life size

32. 1866 (Op.32) R.S. NEWALL ESQ OF GATESHEAD

Executed at Rome

Portrait. Now at Gateshead. Price £21

Robert Stirling Newall, engineer, astronomer and manufacturer of wire rope for submarine telegraph cables married in 1849 Mary, another daughter of Hugh Lee Pattinson (senior), sister of Mrs R.B. Bowman.

Medallion in Marble

Life size FIGURE 85 ABOUT HERE

33. 1866 (Op.33) R.S. NEWALL OF GATESHEAD

Executed at Rome

Portrait. In possesion of Wm Newall Sr Esq of London.

Price £16.0.0

Medallion in Copper

Life size

34. 1872 (Op.34) R.S. NEWALL OF GATESHEAD

Executed at Rome

Portrait. In possession of Richard Johnson Esq of Manchester.

Medallion in Copper

Life size

35. 1866 (Op.15) HUGH BELL OF NORTHALLERTON

Executed at Rome

Portrait. Mate to No 36. In possesion of I. Lowthian Bell Esq of Rounton Grange. Northallerton. Price £26.5

Exhibited. At Exhibition of the Royal Academy of London 1867

Replicas op 40

Thomas Hugh Bell, born 10 February 1844, ironmaster and colliery owner was the second baronet. He was given a cosmopolitan education similar to his father's and was a progressive Liberal in politics and a liberal employer. Like his father he employed Philip Webb to design his house Red Barns (1868-70) at Redcar in Cleveland. His second wife Florence Evelyn Eleanore Oliffe is better known than himself. She wrote many books and plays and is outstanding for 'At the Works' a study published in 1907 in which she was assisted for 30 years by women colleagues, of the lives of the wives of the men working in the Middlesbrough Ironworks. Whereas the ironmasters of South Wales are remembered with hatred, relations in the North east seem to have been more paternalist.

Medallion in Marble

Life size

Exh. Royal Academy 1868 (No. 1102) not 1867 as above

36. 1866 (Op.36) CHARLES BELL OF NORTHALLERTON

Executed at Rome

Portrait. Mate to No 35 In possession of I. Lowthian Bell

Esq of Rounton Grange, Northallerton. Price £26.5

Charles Lowthian Bell (1855-1906) was the second son of Sir Isaac Lowthian Bell and brother of the above.

Medallion in Marble

Life size

Exh. Royal Academy 1868 (No. 1107 called here C. Lewthian Bell)

37. 1866 (Op.37) HARRY BRADY OF GATESHEAD

Executed at Rome

Portrait. Now in Mr Brady's possession at Gateshead on Tyne. Price £26.5

Exhibited. at exhibition of Royal Academy London in 1867

This is probably Henry Bowman Brady (1835-1891) pharmaceutical chemist who retired early from business and became an authority on Foraminifera (fossils of the Permian and Carboniferous eras). Brady, a Fellow of the Royal Society, left books and money to that body. Hannah Bowman, his mother was of Monyash, Derbyshire. Henry, his father was a physician: both were Quakers.

Medallion in Marble

Life size

Exh. Royal Academy probably 1869 (No. 1274 or 1313) not 1867 as above

38. 1866 (Op.38) SIR BENJ HAYWOOD OF MANCHESTER

Executed at Rome

Posthumous Portrait. Now in possession of his son Arthur Haywood Esq of Manchester. Price £63

Exhibited At exhibitions in Manchester in 1867

Sir Benjamin Heywood (1793-1865) was a Victorian representative of a long established Lancashire family. Their tradition was Presbyterian, later Unitarian and they were bankers. He was educated at Glasgow University in the days when Oxford and Cambridge were closed to

Dissenters, was active in the founding of the Manchester Mechanics Institution in 1824, and for 20 years was its President. He wrote 'The improvement of the working classes is an object of paramount importance and it is the duty of every man to mark out for himself some sphere of active usefulness to his fellowmen. I would select the furtherance of this object for mine'. In the Reform Bill election in 1831 he was elected without opposition for Lancashire but retired in the following year. He was F.R.S and twice Vice President of the British Association. He died on 11 August 1865. Another Benjamin Heywood, likewise a banker took the chair at a public meeting in 1814 in Liverpool which set up the Liverpool Royal Institution, a more middle class establishment which ultimately merged in the new Victoria University. There can be little doubt that this commission came to Simonds through John Collingham Moore, his brother-in-law, who painted portraits of at least eight members of the Heywood family.

Bust in marble

Life size

Exh. Manchester 1867 FIGURE 86 ABOUT HERE

39. 1867 (Op.39) PHEBE NEWALL OF GATESHEAD

Executed at Rome

Portrait. In possession of her father, R.S. Newall of Gateshead.

Price £50

Exhibited At exhibition of Royal Academy in 1868

Marble Bust

Life size

Exh. Royal Academy perhaps 1873 (No. 1423), but not 1868 as above

40. 1867 (Op.40) HUGH BELL OF NORTHALLERTON

Executed at Rome

Portrait. In possession of Mr Bell himself. Redcar Coatham. Price £26.5

Replica of No. 35

Medallion in Marble

Life size

41. 1867 (Op.41) HENRY BOWMAN OF WASHINGTON

Executed at Rome

Portrait. Now in possession of Mr Bowman himself. Price £20

Replicas Same size Op 44.

Medallion in Marble

Life size

42. 1867 (Op.42) HUGH BOWMAN OF GATESHEAD

Executed in Rome

Portrait. Presented to his father R.B. Bowman Esq

Medallion in Marble

Life size

43. 1867 (Op.43) WALTER BOWMAN OF GATESHEAD

Executed at Rome

Portrait. Presented to his father R.B. Bowman Esq

Medallion in Marble

Life size

44. 1867 (Op.44) HENRY BOWMAN OF WASHINGTON

Executed at Rome

Portrait. Presented to his father R.B. Bowman Esq

Replica of No 41

Medallion in Marble

Life ~~size~~

FIGURE 87 ABOUT HERE

45. 1868 (Op.45) AMY NEWALL OF GATESHEAD

Executed at Rome

Posthumous Portrait. In possession of Mrs R.S. Newall at Gateshead, to whom it was presented

Medallion in Marble

Life size FIGURE 88 ABOUT HERE

A sister of Phoebe (No. 39), she died young

46. 1867 (Op.46) CUPID AND CAMPASPE

Executed in Rome

'Cupid and my Campaspe play'd
At cards for kisses; Cupid paid
He stakes his quiver; bow and arrows,
His mother doves, and team of sparrows;
Loses them too; then down he throws
The coral of his lips, the rose
Growing on's cheek (but none knows how)
With these crystals of his brow,
And then the dimple of his chin;
All these did my Campaspe win
At last he set her both his eyes;
She won, and Cupid blind did rise'

(John Lylly (1550-1603)

This group still remains (1878) - in an unfinished state

Notices of the Press &c (See 'Estratto dall'Album Artistico')

A Group in Plaster

Life size

The same group was carved ½ life size in marble in 1885

Op.141

Henry Wreford reported visiting Simonds' studio at Rome in May 1870 and where after commenting on 'The Falconer' states that he 'has several other works of considerable merit in his studio, as 'Cupid and Campaspe playing at cards for Kisses'. The idea is taken from the drama of Alexander and Campaspe, as quoted by Percy: the group waits for a purchaser.

Ref. H. Wreford, Art Journal May 1870 p. 141-2.

FIGURE 89 ABOUT HERE

47. 1868(Op.47) DIVINE WISDOM

Executed at Rome

'I alone compassed the circuit of Heaven

and walked in the bottom of the Deep

In the waves of the sea, and in all the Earth

and in every People and Nation I got a possession'

(Ecclesiasticus Ch XXIV. v5-6)

Divine Wisdom was modeled on a special order from Richard Attenborough of London, for a Bible Subject. It was delivered to him in 1868, and was sold by him to Gen Studd of Oxton Park Exeter for £200,

Op. 47 was sold to Richard Attenborough, who then sold it to Gen. Studd
Op. 53 was sold to I. Lowthian Bell
Op. 65 was sold to Charles Mitchell
Op. 83 was sold to an unnamed collector of New York, USA
Op. 89 is now in a private collection
Op. 90 was presented to Mrs Thomas Vaughan of Middlesboro'
Op. 91 was sold to a stranger to go to USA
Op. 92 was presented to Mrs Mary Stanley on the occasion of her marriage. She was I.L. Bell's second daughter
Op. 96 was sold to W.H. Herriman Esq of Rome formerly of the United States

This was one of Simonds most popular creations Op. 112 still in the studio in 1878

According to Benezit's Dictionnaire there should be a copy in Reading Museum, but like the destroyed 'Dionysos' (see Op. 105) this might have been a waxed plaster version. Mayfair in 1878 describes this piece as 'a female figure, partly draped, standing on a tortoise, and looking with an expression of pensive resignation on a globe...'

The biblical text appears as an inscription on the base of the first version.

The Exemplifications

General Ordo	Special Ordo			Date	Description
	Marble ½ Life Size	Bronze ½ Life Size	Bronze ¼ Life Size		
Examplar	1			1868	op 47
Replica 1	2			1869	" 53
" 2	3			1871	" 65
" 3	4			1873	" 83
" 4		1		1871	" 89
" 5			1	1871	" 90
" 6			2	1871	" 91
" 7			3	1871	" 92
" 8	5			1873	" 96
" 9			4	1875	" 112

Statuette in Marble

Half Life size

Ref. Mayfair 2 April 1878 Estratto dall'Album Artistico

48. 1868 (Op.48) CHARLOTTE CLOUGH

Executed at Rome

Portrait of a daughter of General Clough of Her Majestys

Indian Army.

Now - Baroness Swift of Venice. In Studio 152 Buck^{m} Pal

Rd. London

Charlotte Clough was born 1846 and married 1871, as Baroness Swift she wrote poetry and articles. 'The Daisy Chain' published at Venice in 1884 is by her.

Medallion Electro-silver

Life size

49. 1868 (Op.49) MRS WAYLAND OF SARATOGA, USA

Executed at Rome

Portrait, In possession of Mrs Wayland at her house in Saratoga New York, U.S.A. Price £31.10

Medallion in Marble

Life size

Exh. Royal Academy 1869 (No. 1274 or 1314) See next

50. 1868 (Op.50) MISS BEECH OF SARATOGA U.S.A.

Executed at Rome

Portrait of a daughter of Mrs Wayland of Saratoga. New York. U.S.A. Since married to

This medallion is still in the possession of Mrs Wayland.

Price £31.10

Medallion in Marble

Life size

Exh. Royal Academy 1869 (No. 1274 or 1314) See above

51. 1868 (Op.51) THE FALCONER

Executed in Rome

A photograph (in the Opera) of the preparatory clay sketch about 8 inches high shows the original design from which the finished statues were subsequently elaborated. This was the first version of Simonds' masterpiece. At the closing Winter Exhibition in January 1890 of the Grosvenor Gallery 'Works of Art Illustrative of and Connected with Sport' was shown a model for Simonds' New York 'Falconer'.

This work was the original from which were subsequently made the Colossal Falconer of Central Park New York as well as several replicas in bronze and in marble. It was cast in bronze by F. Barbedienne of Paris in 1872 at a

cost of 3,500 Francs. The casting was in progress in Paris at the same time as the work of the colossal replica was going on in Florence. The first public Exhibition at which it was shown was the International Exhibition in 1873 where it occupied a prominent position in the Italian Gallery. The sum of £600 was offered for its purchase but was not accepted. The Government of Austria having by telegraph requested permission to transfer it to the Exhibition about to be opened in Trieste, it was granted and it was accordingly exhibited in Trieste in 1873 immediately after the closing of the exhibition in Vienna. It never left Trieste and was purchased by the Society of Arts of Trieste and is in that city (for details of this see Chapter 5).

The Exemplifications

General Ordo	Special Ordo						Date	Description
	Bronze Life Size	Bronze Colossol	Bronze ½ Life Size	Wax ½ Life Size	Marble Life Size	Marble ½ Life Size		
Exemplar	1						1868	Op 51
Replica 1		1					1872	" 63
" 2			1				1873	" 79
" 3			2				1873	" 80
" 4			3				1873	" 81
" 5				1			1873	" 82
" 6					1		1874	" 88
" 7						1	1876	" 111
" 8	(no credited work, possibly written in error)							

Op. 51 is still in Trieste
Op. 63 is in Central Park, New York
Op. 79 was in the possession of Mrs W.N. Herriman of Rome
Op. 80 was in 1878 still in the studio at 152 Buckingham Palace Rd, London
Op. 81 was in 1878 still in the studio at 152 Buckingham Palace Rd, London

Op. 82 was presented to the British Academy of Arts in Rome in 1876
Op. 88 was sold to Charles Mitchell and is now in the Shipley Art Gallery at Gateshead
A small bronze version is in a private collection.
This leaves several versions unaccounted for.

Statue Bronze

Life size

Exh. International Exhibition, Vienna 1873
Trieste 1873

Ref. Berkshire Chronicle 12 February 1870 p. 4 col. 6
Henry Wreford, Art Jounral, May 1870, p. 141
Album Artistico 1874
Susan P. Casteras & Colleen Denney (eds) 'The Grosvenor Gallery' 1996 p. 62

52. 1869 (Op.52) PERSEPHONE

Executed at Rome

This statue was executed on a special order given by Richard Attenborough of London and was sold by him to a person at present unknown. It was consequently never publicly exhibited although its replicas have been.

The Exemplifications

General Ordo	Special Ordo			Date	Description
	Marble Life Size	Marble ½ Life size	Marble Bust		
Exemplar	1			1869	Op 52
Replica 1		1		1869	" 54
" 2			1	1874	" 87
" 3	2			1874	" 93
" 4		2		1874	" 94
" 5		3		1874	" 95

Op. 52 was sold originally to Richard Attenborough, and then to an unknown purchaser
Op. 54 was sold to R.B. Bowman and now in the possession of I. Lowthian Bell Esq.
Op. 87 Presented to Blackall Simonds in August 1878
Op. 93 Sold to Charles Lees Esq of Worneth Park, Oldham
Op. 94 Sold to W.W. Pattinson
Op. 95 Sold to Edward Gotto of London

See also Op. 125 and 155
It is possible that the original was in the possession of a member of the Richardson family another Newcastle business family in the 1930s living in Kendal.

Statue in Marble (1)

Life size

Ref. Album Artistico Rome 1874

53. 1869 (Op.53) DIVINE WISDOM

Executed at Rome

Life size

1st replica of Op 47 which see

Sold to I. Lowthian Bell Esq of Rounton Grange, Northallerton. Price £200 Statuette in Marble

Half life size

54. 1869 (Op.54) PERSEPHONE

Executed in Rome

See Op 52 of which this is the 1st replica in this size

Sold to Robert B. Bowman of Newcastle upon Tyne. Now in the possession of I. Lowthian Bell Esq of Rounton Grange, Northallerton (presumably in 1878)

Statue in Marble (1)

½ Life size

Exh. Royal Academy 1876 (No. 1412) "The daffodil! the daffodil!"

Possibly the version sold at Sothebys 14 November 1979 (Lot 140). Here described as 'a white contraposta Figure of Persephone, the goddess holding a bunch of narcissus, signed indistinctly, 97 cm'. That differed from the original in being without the flower in her right hand.

55. 1869 (Op.55) JOHN VAUGHAN OF MIDDLESBORO'

Executed at Rome

Portrait. This bust was executed on the order of The John Vaughan Memorial Committee of Middlesboro', and now stands in the Merchants Exchange of that town.

John Vaughan was another 'captain of industry' born in 1799 in Worcester, son of a Welsh ironworker. The son followed father's trade at Dowlais, then at Carlisle and finally Tyneside from about 1832. With Henry Bolckow as partner he built up a highly prosperous works. He was made the third Mayor of Middlesbrough. He died at Gunnergate a millionaire.

Bust in Marble

Life size

Now in the Dorman Memorial Museum, Middlesbrough

56. 1869 (Op.56) JOHN VAUGHAN OF MIDDLESBORO'

Executed at Rome

Portrait 1st Replica of Op.55. In possession of Thomas Vaughan, brother [cancelled and corrected to son] of John at Gunnergate Hall.

Bust in Marble (2)

Life size

57. 1869 (Op.57) THOMAS VAUGHAN OF MIDDLESBORO'

Executed at Rome

Portrait. In possession of Mr Vaughan at Gunnergate Hall, Middlesboro'

Thomas Vaughan's collection included Opera 56, 57, 68, 76, 78, 103, 104 & 113.

Bust in Marble

Life size

58. 1869 (Op.58) MRS THOMAS VAUGHAN OF MIDDLESBORO'

Executed at Rome

Portrait. In possession of Thomas Vaughan at Gunnergate Hall, Middlesboro'

Bust in Marble

Life size

59. 1869 (Op.59) MRS R.S. NEWALL OF GATESHEAD

Executed at Gateshead

Portrait. Now in Rome

Mrs Newall was formerly Mary, youngest daughter of Hugh Lee Pattinson (I) (1793-1858) and sister to Hugh Lee Pattinson (II) (1829-1898)

Medallion in Plaster

Life size

60. 1869 (Op.60) HUGH LEE PATTINSON OF NEWCASTLE

Executed at Rome

This bust was cast in Bronze by F. Barbedienne of Paris at a cost of 800 Francs.

Exhibited at the Exhibition of the Royal Academy London, 1870 and was noticed in the journals of that year.

Hugh Lee Pattinson I was a noted metallurgist, discoverer of a process for separating silver from lead. His son Hugh Lee Pattinson II (the subject of the bronze bust) was, as were other of Simonds' patrons, a Tyneside captain of industry, a principal of H.L. Pattinson & Co., Chemical Works. The firm closed in 1888. His sisters were married to R.B. Bowman, R.S. Newall and I.L. Bell.

The Building News commenting on the RA exhibit 'No 1098 in bronze by Mr G. Simonds is more striking on account of its method of treatment than for other reason. The title should surely have been H.L. Pattinson in the character of Hercules'

Bust in Bronze

Life size

Exh. Royal Academy 1870 (No.1098)

Ref. Building News 15 July 1870

61. 1869 (Op.61) L'ALLEGRA

Executed at Rome

See Op 17 of which this is the 1st Replica. Sold to

Richard Attenboro' of London. Present possessor unknown.

This is likely to be Major Richard Attenborough, colliery owner and ironmaster who had collieries in Wales and Staffordshire, ironstone quarries in Northamptonshire and lead mines in Wales, was a Reading town councillor and landowner, and director of Reading Ironworks. See also Op. 52 and Op. 64.

Bust of Marble

Life size

62. 1870 (Op.62) LA PENSIEROSA

Executed in Rome

See Op 18 of which this is the 1st Replica. Sold from the

studio in Rome to of Liverpool

Bust in Marble

Life size

63. 1870-73 (Op.63) THE FALCONER

Executed at Rome

This is Simonds' masterpiece commissioned for Central Park, New York by George Kemp Esq of New York. Replicas exist in marble and in bronze and at various scales. The account and the collection of reviews and newspaper cuttings in the catalogue is extensive. The statue was cast in Florence under the direction of Professor Papi. The original, Op. 51, was bought for Trieste by the Societa di Belle Arti. This is now in the Civico Museo Revoltella di Trieste, acquired in 1927, a bequest of Antonio Caccia. It has not been possible to trace its full history. In his paper to the Royal Society of Arts on the subject of the 'The Art of Bronze Casting in Europe' (19 June 1896) Simonds refers briefly to a large statue cast entirely at one pouring by Papi at Florence for the sculptor Balzico and briefly also to the casting of his own. He refers to the great expense of 'waste wax' casting - and his view while it was essential for work up to life size, where the touch of the artist is of great importance, above that size it was not usually 'worth the candle'.

See Chapter 5 for Simonds' own account

George Kemp (1826-93) was a New York businessman, making his fortune in property and investments. He retired in 1867 and travelled in Europe. He married Augusta Tryon.

Statue in Bronze

Colossal

Ref. Art Journal 1870
Manhatten Outdoor Sculptures. Prentice Hall Press, New York
Italia Artistica n.d.

Stands on a rocky eminence in Central Park, New York.

64. 1871 (Op.64) LA PENSIEROSA

Executed in Rome

See Op 18 of which this work was the 2nd Replica. Sold to

Richard Attenborough of London. Present owner unknown.

Bust in Marble (3)

Life size

65. 1871 (Op.65) DIVINE WISDOM

Executed at Rome

See Op 47 of which this is the 2nd Replica in this size: sold to Charles Mitchell Esq of Newcastle, in whose possession it now is.

Mitchell, born in Aberdeen, moved to Tyneside and established a shipyard: Mitchell & Swan. He and William Armstrong amalgamated their two firms in 1882. He was notable for directing much of his wealth to financing the arts in his adopted city as well as generosity to his native Aberdeen. As a collector he owned four of Simonds' works of which two are now in Shipley Art Gallery, Gateshead. There was also a marble bust of Mitchell (No. 136).

This version of Divine Wisdom appears in a photograph of the hall at Jesmond Towers taken before the gallery was built. In the sale catalogue of Jesmond Towers in 1926 it was wrongly titled 'Lady riding on a Turtle' 46" high statuary marble figure (four fingers broken)

Statue in Marble

Half life size

Ref. Sale Catalogue of Jesmond Towers by Alderson and Garland 1926.

66. 1872 (Op.66) EDWARD WILLIAMS ESQ OF MIDDLESBORO'

Executed at Rome

Portrait. This Bust was the result of a wager between Mr Williams & Thos Vaughan that the Company (Bolckow Vaughan & Co) would make a dividend of 25% the following year. They did make the Div & Williams won the bet. The Bust is in his possession.

Vaughan has appeared above (Nos. 55 & 56). Henry Bolckow was Middlesbrough's first Mayor and MP and likewise was a collector and donor to their town. He joined Vaughan in 1839. Between 1869 and 1875 the firm claimed profits of £1,659,000.

Bust in Marble

Life size FIGURE 90 ABOUT HERE

67 1872 (Op.67) MRS EDWARD WILLIAMS OF MIDDLESBORO'

Executed in Rome

Portrait. This Bust was ordered as a companion to the last (Op 66) and is in the possession of Mr Williams

Bust in Marble

Life size FIGURE 91 ABOUT HERE

68. 1873 (Op.68) THOMAS BELL OF NORTHALLERTON

Executed at Rome

Portrait. In possession of Mr Bell at Crosby Court - Northallerton.

Thomas Bell II (1817-1894) was the brother of Sir Isaac Lowthian (Op. 69), John and Henry, all sons of Thomas Bell I (1784-1845) and the father of Isabella Bowman (Op. 71 and Frances Helen Woods (Op. 70).
Crosby Court was the home of Thomas Bell II

Bust in Marble

Life size

Exh. Royal Academy 1873 (No. 1423). (Called here Portrait bust, it could also depict the next, Sir Isaac)

Now in the Laing Art Gallery, Newcastle. Given in 1925 by Mrs Bell. FIGURE 92 ABOUT HERE

69. 1873 (Op.69) I. LOWTHIAN BELL ESQ OF NORTHALLERTON

Executed at Rome

Portrait. In the Poseession of Mr Bell at Rounton Grange - Northallerton.

Sir Isaac Lowthian Bell (1816-1904) was created a Baronet in 1885, married Margaret, daughter of Hugh Lee Pattinson. Worked in the family ironworks and later with his father-in-law at Washington. Mayor of Newcastle 1854-55 and MP for Hartlepool 1875-80. He employed Philip Webb to design

him his new house Rounton Grange at Northallerton 1872-76.

Bust in Marble

Life size FIGURE 93 ABOUT HERE

70. 1873 (Op.70) MRS W.G. WOODS OF NEWCASTLE

Executed at Rome

Portrait. In the possession of W.G. Woods Esq, her husband.

She was Frances daughter of Thomas Bell, wife of William George Woods of Grimstone, Yorks.

Medallion in Marble

Life size FIGIRE 94 ABOUT HERE

71. 1872 (Op.71) MRS HENRY BOWMAN OF WASHINGTON

Executed at Rome

Portrait. Still (1878) uncompleted

Mrs Bowman was born Isabella Catherine Bell, and sister of the above. In 1868 Simonds was godfather to her daughter Beatrice.

Medallion in Plaster

Life size

72. 1872 (Op.72) MRS HUGH L. PATTINSON OF NEWCASTLE

Executed at Newcastle

Portrait. This portrait was electro-typed by Elkington of Birmingham. It is now at Scot's House Gateshead on Tyne.

Between 1793 and 1915 there have been no less than five Hugh Lee Pattinsons. This must be Isabella Shield the wife of Hugh Lee II. Miss Mary Pattinson (Op. 73) was their daughter.

Medallion - Electro-Silver

Life size

Exh. Royal Academy 1872 (No. 1462) (called here Portrait of a lady - silver medallion, it could also refer to

the next Op. 73).

73. 1872 (Op.73) MISS MARY PATTINSON OF NEWCASTLE

Executed at Newcastle

Portrait. This portrait was a companion piece ot the last (Op.72) and was Electro-typed by Elkington of Birmingham at the same time. It is likewise at Gateshead on Tyne.

The lady is now the wife of Adrian Hope of the Royal Army.

It is to be assumed that she was the daughter of Hugh Lee Pattinson II and Mrs Pattinson as above. Adrian Hope was a grandson of Sir John Hope 4th Earl of Hopetoun.

Medallion - Electro-Silver

Life size FIGURE 95 ABOUT HERE

Exh. Royal Academy 1872 (No. 1462) (see note above)

74. 1873 (Op.74) DICKINSON MEMORIAL

Executed at Rome

Portrait. This medallion was in Alto-Relievo, of oval form about ¼ length. It was an order from the Dickinson Memorial Committee, and is now in The College of Surgeons at Newcastle upon Tyne.

The college building later became the Department of Agriculture & Environmental Science of the University. When the Medical School moved an attempt to move the memorial was made which resulted in breaking the surrounding inscribed plaque. John Dickinson M.B. Dunelm, was one of the first three students to obtain the licence in Medicine of the University of Durham and one of the earliest graduates in Medicine. He died at Chibisa, Rivershire, at the age of 31 while serving as a doctor with the Universities' Mission (Oxford & Cambridge in cooperation with Dublin and Durham) to Central Africa.

Tablet in Marble.

Life size

Now at ~~N~~ewcastle University.

75. 1873 (Op.75) MISS N. VAUGHAN OF MIDDLESBORO

Executed at Rome

Portrait of the eldest daughter of Thomas Vaughan Esq of Middlesboro'

Now in studio in London

Medallion in Marble

Life size

Exh. Royal Academy 1877 (probably No. 1428 or 1433)

76. 1873 (Op.76) MISS KATE VAUGHAN OF MIDDLESBORO'

Executed at Rome

Portrait of the second daughter of Thomas Vaughan Esq of Middlesboro'

Now in studio in London

Medallion in Marble

Exh. Royal Academy 1877 (Probably No. 1428 or 1433)

77. 1873 (Op.77) MISS N. VAUGHAN OF MIDDLESBORO'

Executed at Rome

Portrait. This medallion was electrotyped by ..... at Rome

It is now in possession of her father Thos Vaughan Esq, at Gunnergate Hall, Middlesboro'

Medallion Electro silver

Life size FIGURE 96 ABOUT HERE

78. 1873 (Op.78) MISS KATE VAUGHAN OF MIDDLESBORO'

Executed at Rome

Portrait. This medallion was electrotyped by ..... at Rome. It is now in possession of her father Thos Vaughan

at Gunnergate Hall, Middlesboro'

Medallion Electro-silver

Life size FIGURE 97 ABOUT HERE

79. 1873 (Op.79) THE FALCONER

Executed at Rome

See Op 51 of which this is the 1st Replica in this size.

In the possession of Mrs W.H. Herriman of Rome: - formerly of the U.S.A.

Statuette in Bronze (1)

Half life size

80. 1873 (Op.80) THE FALCONER

Executed at Rome

See Op 51 of which this is the 2 Replica in this size.

It is now in the studio, 152 Buck^{m} Pal Road, London S.W.

Statuette in Bronze (2)

Half life size

81. 1873 (Op.81) THE FALCONER

Executed at Rome

See Op 51 of which this is the 3d Replica in this size.

It is now in the studio, 152 Buck^{m} Pal Road, London S.W.

Statuette in Bronze (3)

Half life size

82. 1873 (Op.82) THE FALCONER

Executed at Rome

See Op 51 of which this is the 1st Replica in this material.

Presented in 1876 to The British Academy of Arts at Rome

Statuette in Wax

Half life size

83. 1873 (Op.83) DIVINE WISDOM

Executed at Rome

See Op 47 of which this is the 3rd Replica in Marble

Sold from Studio at Rome to ..... of New York City. U.S.A.

Statuette in Marble (4)

Half life size

84. 1873 (Op.84) L'ALLEGRA

Executed at Rome

See Op 17 of which this is the 3rd Replica. Now in Studio in London

Bust in Marble

Life size

85. 1874 (Op.85) LA PENSIEROSA

Executed at Rome

See Op 18 of which this is the 3rd Replica

Sold to Holbrook Gaskell Esq of Much Woolton - Cheshire

Holbrook Gaskell. Born 1813 J.P. 1851

Bust in Marble (4)

Life size

86. 1874 (Op.86) THE FALCONER

Executed at Rome

This bust is a Replica of the head of The Falconer, Op 51 in marble

It is ~~in~~ the Studio in London

Bust in Marble

Life size

Exh. Walker Art Gallery, Liverpool 1880 (No. 1076)

£157-0-0

87. 1874 (Op.87) PERSEPHONE

Executed at Rome

This bust is a Replica of the head of Op 52 - which see

Exhibited at Dudley Gallery 1878

Presented to Blackall Simonds Esq of Reading, August 1878.

Replicas Same Size Op 125

Bust in Marble (1)

Life size

Exh. Dudley Gallery 1878

88. 1875 (Op.88) THE FALCONER

Executed at Rome

In this statue the Falcon was Electro-silver

Exhibited at Royal Academy Exhibition in 1875

Exhibited at Royal Aquarium Exhibition in 1875. Silver Medal Awarded

Sold to Charles Mitchell Esq of Jesmond Towers, Newcastle.

The price was £425. This statue appears in photographs of Mitchell's gallery at Jesmond Towers. It was in Mrs Mitchell's sale in 1926. Bought by G.L. Collins and given by him to the Shipley Art Gallery in the same year.

Statue in Marble (1)

Life size

Exh. Royal Academy 1875 (No. 1324)
Royal Aquarium Exhibition 1875

Ref. Illustrated London News 29 May 1875

Correspondence at Shipley Art Gallery, Gateshead

Now in the Shipley Art Gallery, Gateshead.

89. 1871 (Op.89) DIVINE WISDOM

Executed at Rome

See Op 47 of which this is the 1st Replica in Bronze.

Now in Studio 152 Buckingham Palace Road. S.W. London

Statuette in bronze (1)

Half life size

Ref. Royal Society of Arts Journal Vol. 34 p. 245 ff 1886

90. 1871 (Op.90) DIVINE WISDOM

Executed at Rome

See Op 47 of which this is the 1st Replica in Bronze of this size.

Presented to Mrs Thomas Vaughan of Middlesboro'.

Statuette in Bronze (1)

Quarter-life size

91. 1871 (Op.91) DIVINE WISDOM

Executed at Rome

See Op 47 of which this is the 2nd Replica in Bronze of this size.

Sold at Studio in Rome to a stranger to go to the United States.

Statuette in Bronze (2)

Quarter-life size

92. 1871 (Op.92) DIVINE WISDOM

Executed at Rome

See Op 47 of which this is the 3rd Replica in Bronze of

this size.

Presented to Mrs Mary Stanley, on the occasion of her marriage.

Mary was the second daughter of Margaret Pattinson and Sir Isaac Lowthian Bell and married Hon. Edward Lyulph Stanley later Lord Sheffield. Ths Stanleys were visitors at the London home of Walter Crane. W.B. Richmond painted her portrait.

Statuette in Bronze (3)

Quarter-life size

93. 1874 (Op.93) PERSEPHONE

Executed in Rome

See Op 52 of which this is the 1st Replica of this size.

Sold to Charles E. Lees Esq of Worneth Park. Oldham

Statue in Marble (2)

Life size

94. 1874 (Op.94) PERSEPHONE

Executed at Rome

See Op 52 of which this is the 2nd Replica of this size.

Sold to W.W. Pattinson Esq, of The Felling Gateshead on Tyne

Statuette in Marble (2)

Half-life size

95. 1874 (Op.95) PERSEPHONE

Executed at Rome

See Op 52 of which this is the 3rd Replica of this size.

In Studio 152 Buck^{m} Pal Rd. London S.W.

Sold Octr 1878 to Ed^{d} Gotto of London and delivered to him at 'The Lodge' Hampstead.

Edward Gotto (1822-1897) was a civil engineer specialising in drainage. In partnership with Frederick Beesley he executed drainage schemes from Evesham to Rio de Janiero. He lived at 'The Logs', Well Rd., Hampstead with his wife Sarah from 1868 until his death. He is famous in that district for having built their ugliest house - a fantasy monster - 'a formidable atrocity!'

Statuette in Marble (3)

Half-life size

96. 1874 (Op.96) DIVINE WISDOM

Executed at Rome

See Op 47 of which this is the 4th replica in Marble.

Sold to W.H. Herriman Esq of Rome formerly of the United States.

Hospitalfield has a number of photographs of Simonds' pieces. One is inscribed:-
'Divine Wisdom' by George Simonds Sculptor
40 Piazza Barberini Rome
Height 3' 9¾"

Of this statue there are three examples in England, one in Devonshire and two in Durham and one in the United States.

G.S.

(This would appear to date the note and the photograph not later than 1874.)

Statuette in Marble (5)

Half-life size

97. 1874 (Op.97) WM BULKELEY HUGHES OF PLÂS CÔCH. ANGELSEY

Executed at Rome

Portrait. In possession of Mr Hughes at Plâs Côch.

Anglesey

William Bulkeley Hughes born 26 July 1797. Educated at Harrow. Barrister, High Sheriff for Anglesey and M.P. for Carnarvon 1837-1859 and from 1865 until his death on 9 March 1882. He took an active interest in railway enterprise in Anglesey and Carnarvonshire and for many years was Chairman of the Llandudno Improvements Committee. William Bulkeley Hughes was 19th in male

descent from Lowarch Cwrmmwd Menai, founder of 2nd Noble Tribe of North Wales and Powis. Llowarch ap Bran was 8th in descent from Roderick the Great, King of all Wales. The bust was given by the family to Llandudno Library in the 1960s and is now believed lost.

Bust in Marble

Life size FIGURE 98 ABOUT HERE

98. 1874 (Op.98) MISS HUGHES OF PLÂS CÔCH, ANGLESEY

Executed at Rome

Portrait. In the possession of her father at Plâs Côch, Anglesea.

Sarah Elizabeth Hughes (d. 1933) was the daughter of the above. Lady of Grace of St John of Jerusalem. Married 1876 Sir Charles Hughes-Hunter of Plâs Côch. Though Simonds dates this bust as 1874 it is inscribed on the reverse

MDCCCLXXIII Fecit
George Simonds Romae

Bust in Marble

Life size FIGURE 99 ABOUT HERE

Private Collection

99. 1874 (Op.99) LOVE IN TROUBLE

Executed at Rome

"Ah me! for aught that ever I could read, Could ever hear by tale of history"

"The course of True Love never did run smooth"

(Midsummer nights Dream Act 1 sc 1)

This group was sold to Richard Attenborough of London in 1874

Exhibited at The Royal Academy Exhibition, London, 1875.

Replicas - same size Op 110 Op 116

In the 1875 Royal Academy Exhibition it is entitled as Cupid and Panther 'The course of true love never did run

smooth'

Group in Marble (1)

Three-fourths life size

Exh. Royal Academy 1876 (No. 1335)

Ref. The Academy July 1876

Illustrated London News 29 May 1876

See also No. 110

100. 1875 (Op.100) EROS VICTOR

Executed at Rome

This piece has been the victim of a series of misfortunes. The First Block of marble selected for it proved worthless when partly pointed and was worthless. The Second Block also proved worthless met a similar fate. The Third Block was finished and the statue was exhibited only to be soon afterwards broken.

When being removed from the Studio for exhibition in May 1877 the flooring gave way and it was precipitated from its pedestal head foremost breaking the left arm and the branch of foliage in several places and seriously injuring a woman who stood in its way. It was nevertheless repaired. On its way to the Paris exhibition in 1878 it was again broken and again it was repaired. While returning from Paris it was a third time broken - partly in old and partly in new places.

"For valor is not love a Hercules
Still climbing trees in the Hesperides?
Subtle as Sphynx; as sweet and musical,

As bright Apollo's lute strung wih his hair".

(Love's Labor Lost Act IV sc 3)

Exhibited at The Royal Academy Exhibition in London in 1876

Exhibited at The International Exhibition at Paris in 1878

Now in Studio in London

This remained at Bradfield in a little domed temple until 1993 when after an attempted theft it was sold in London by Messrs Carlton Hobbs.

Statue in Marble (1)

Life size

Exh. Royal Academy 1876 (No. 1409)
International Exhibition, Paris 1878
Edinburgh Loan Exhibition 1886 (No. 1778)

Ref. The Athenaeum 3 June 1876
Illustrated London News 3 June 1876
Album Artistico. Rome 1874

See also Nos 112, 127 & 196

101. 1875 (Op.101) GERTRUDE PRESCOTT OF BOSTON. MASS. U.S.A.

Executed at Rome

Portrait. The only daughter of W.C. Prescott formerly of Boston U.S.A. Now Mrs Geo Simonds. Presented to her mother.

Exhibited at The Royal Academy Exhibition of 1877

Bust in Marble

Life size

Exh. Royal Academy 1877 (No. 1428)

Ref. The Athenaeum 26 May 1877

102. 1875 (Op.102) MRS W.B. RICHMOND OF LONDON

Executed at London

Portrait of the wife of W.B. Richmond. artist and now in the possession of her husband.

Exhibited at the Exhibition of The Royal Academy 1877

Medallion in Lithographic stone

Life size

Exh. Royal Academy 1877 (No. 1426) (executed in Neapolitan lava) FIGURE 100 ABOUT HERE

103. 1875 (Op.103) THE GENIUS OF LIFE

Executed at Rome

This work and Op 104 were a special order given by Thos Vaughan Esq of Middlesboro', to match two similiar bas-reliefs of Night and Morning by the American Sculptor Reinhardt. They were sold to a Mr Cooper by Christie Manson and Woods in 1877. at a sale of works of art belonging to Mr Vaughan.

Exhibited In plaster casts-at The Royal Academy Exhibition in London 1877

With Op. 104 it appeared in London at Christie's for a second time in 1996 and later with William Agnew.

Bas-relief in Marble

Quarter-life size FIGURE 101 ABOUT HERE

Exh. Royal Academy 1877 (No. 1431)

Ref. The Athenaeum 26 May 1877

104. 1875 (Op.104) THE GENIUS OF DEATH

Executed at Rome

(for details see Op. 103)

At one point Vaughan and Co. was said to be the largest iron masters in the world, but in 1876 in what was probably Middlesbrough's most spectacular business

failure, his empire collapsed. On his failure Thomas Vaughan removed to Ugthorpe Hall near Whitby, living in seclusion, then at Loftus Hall and finally at Saltburn. He married in 1858 Catherine Jane only child of Capt. Duncan Macfarlane of Glasgow and Oban (see Op. 113) and they had two daughters.

Bas-relief in Marble

Quarter life size FIGURE 102 ABOUT HERE

With No. 103 in a private collection.

105. 1875 (Op.105) BACCHUS VICTOR

Executed at Rome

This group in plaster was the original of the Group which has since been put into marble as Opus 119 of this series, entitled _____ While in the plaster, and yet in its imperfect state it was seen and criticized by artists and representatives of the press - both at Rome and in London. After the final touches had been given to the work preparatory to carving in marble, it was not visited for the purpose of criticism until the final marble group was nearly completed. So many alterations were made and so large a period of time elapsed between the modelling in clay at Rome and the final carving in stone, that the latter has been assigned its due chronological order and relation as a product of the London atelier

This group must be the one that eventually came to Blackall Simonds. It was later entitled Dionysos (see Op. 119). In October 1897 he offered it to the newly erected Art Gallery at Reading, it was duly accepted and was therefore amongst the very first works of art to go on display. By 1946 having been damaged it was removed to the Borough Architect's yard and destroyed (an old photograph survives).

Group in Plaster

Life size

Ref. Album Artistico Rome 1874
Mayfair 2 April 1878
Berkshire Chronicle 9 October 1897
Berkshire Chronicle 23 October 1897 p. 6.

106. 1875 (Op.106) JONATHAN STURGES OF NEW YORK

Executed at Rome

Portrait. Now in New York, in whose possession is unknown.

Jonathan Sturges (1802-1874) an American merchant and philanthropist involved with the tea and coffee trade, banking and railroads and patron of the arts. His youngest daughter Amelia was the first wife of J. Pierpont Morgan.

Medallion Lithographic stone

Life size

See also Nos 107 and 115

107. 1875 (No.107) JONATHAN STURGES OF NEW YORK U.S.A.

Executed at Rome

Portrait. This is a copy of No 106 and likewise went to New York.

Medallion in Marble

Life size

108. 1875 (Op.108) THE BUCKLEY MONUMENT

1876 (Op.108) "THE ANGEL REAPERS"

Executed at Rome & London

This was a memorial tablet designed on the order of Geo. Buckley Esq, of Linfitts House, Delph. Size 45 x 52 inches. It was erected in 1876 in the Old Church at

Delph. and was supported by two Corbels representing Cherubs heads.

The following is a photograph of the original sketch from which this work was modeled

(here follows a photograph)

"Let both grow together until the harvest; and in the time of harvest I will say to the reapers, Gather ye together first the tares, and bind them in bundles to burn them:- but gather the wheat into my barn"

(Matthew XIII. 30)

Delph, close to Oldham, is just over the county boundary in Yorkshire. The memorial remains, in good condition. The inscription beneath is as follows:

In loving memory of
John Edward Buckley J.P.
of Linfitte House
who died on 7th May 1874
William Henry Buckley
of Broadhead
who died on the 11th February 1854
and Sarah Buckley their sister
who died on the 9th June 1851

The text above the tablet is:-

So shall the Just on the earth be gathered to their Father's store

Tablet in Marble (sketch probably in plaster)

Life size FIGURE 103 ABOUT HERE

In situ

109. 1875 (Op.109) LION RAMPANT

Executed at Rome

This work and Op 114 were mates. They were a special order from Osman Barrett Esq of Gloucestershire and

were designed as ornaments of the Gate Posts at the entrance to his estate. They were made of Monterombolo, taken from an Old Etruscan quarry, now owned in part by Mr Barrett.

The figures are now in the position for which they were designed.

This would have been Osman Barrett, Coal proprietor of Bradley Grove, Longhope, Mitcheldean, Glos. They do not survive.

Figure in Marble (2)

Life size

110. 1875 (Op.110) LOVE IN TROUBLE

Executed at Rome

"Ah me! for aught that ever I could read,

Could ever hear by tale or history".

"The course of true love never did run smooth" (Midsummer Night's Dream Act 1 sc 1)

See Op 99 of which this is the 1st Replica

Sold to Patrick Allan Fraser Esq of Hospitalfield, Arbroath Co. Scotland, known as The Laird of Monkbarns.

Exhibited at The Royal Scottish Academy of Edinboro', in 1876

Exhibited at The International Exhibition of Paris in 1878.

Patrick Allan-Fraser of Hospitalfield had studied 'under the association' of the British Academy of Art in Rome. He became its President around 1873.

Group in Marble (2)

Three-fourths life size

Exh. International Exhibition of Paris 1878
Royal Scottish Academy of Edinburgh 1877 (No. 694)

See also No. 99 and references and No. 116

Now at Hospitalfield House, Arbroath

111. 1876 (Op.111) THE FALCONER

Executed at Rome & London

In this statuette the Falcon was electro-silver (this is written in a different hand)

Statuette in Marble (1)

Half life size

Exh. Earls Court Loan Exhibition 1879 (No. 498)

112. 1875 (Op.112) DIVINE WISDOM

Executed at Rome

See Op 47 of which this is the 4th Replica in this size.

Now in Studio in London (1878) This piece differs slightly from those which preceded it. It was made from a new model taken from a hand made copy in wax, and was carefully re-examined and re-touched in the Studio at Rome before casting

Exhibited at the Dudley Gallery Ex^{n} 1878

Statuette in Bronze (4)

Quarter-life size

Exh. Dudley Gallery 1878

113. 1875 (Op.113) MACFARLANE OF MIDDLESBORO'

Executed at Rome

Portrait. Executed on an order from Thomas Vaughan Esq of Gunnergate Hall, Middlesboro' in whose possession it now is.

This represents Mrs Vaughan's father. The piece was sold in 1993 by Tennants of Leyburn.

Bust in Marble

Life size FIGURE 104 ABOUT HERE

See also No. 104

114. 1876 (Op.114) LION RAMPANT

Executed at Rome

The mate of Op 109

Figure in Marble (2)

Life size

See No. 109 for details

115. 1876 (Op.115) JONATHAN STURGES OF NEW YORK U.S.A.

Executed at Rome

Portrait. See Op 106 of which this is the 2nd Replica in Marble. It was executed on the order of W.H. Osborn Esq of New York U.S.A. to whom it was sent in 1866.

(1876 was probably intended)

William Henry Osborn married Virginia daughter of Jonathan Sturges

Medallion in Marble

Life size

116. 1878 (Op.116) LOVE IN TROUBLE

Executed in London

See Op 99 of which this is the 2nd Replica

Group in Marble (3)

Three-fourths life size

Exh. Newcastle 1878

117. 1878 (Op.117) EROS VICTOR

Executed in London

"For valor is not Love a Hercules

Still climbing trees in the Hesperidies.

Subtle as Sphynx: as sweet and musical.

As bright Apollo's lute strung with his hair"

(Love's Labor Lost Act IV sc 3)

Exhibited at the Dudley Gallery Exhibition 1879. London

Statuette in Marble (1)

Third-life size

Exh. Dudley Gallery, London 1879
New Gallery 1888 (No. 313)
See also Nos 100, 127 & 196

118. 1878 (Op.118) PERSEUS LIBERATOR

Executed in London

This work was made on the order from Charles E Lees Esq of Oldham.

Its execution gave rise to the idea embodied in Op 120 which was commenced while this was yet in the hands of the carver.

Exhibited at The Royal Academy Exhibition. London 1878.

Bust in Marble

Heroic-size

Exh. Royal Academy 1878 (No. 1432)

Ref. Sussex Daily News 12 April 1879
The Times 12 June 1878
The Academy 15 June 1878
London Mayfair 2 April 1878

119 1878-9 (Op.119) DIONYSOS

Executed at London

For the original design of this work see. No 105 Entitled Bacchus Victor - begun in clay in 1873 and cast in plaster in the spring of 1875

The catalogue includes on page 112 a photograph of the sculptor and his assistants, complete with their signatures:-

Andrea Carini	1st pointer
Torquato Carini	2nd pointer
Augusto Simonetti from Rome	Carver
Henry Hammond of London	Tool maker & studio man
George Simonds	

On page 113 is a photograph of the sculptor in front of the work, taken at the same stage of the work and a note in the hours of work

Carver	234 days 6 hours	) including
Pointers	500 days 6½ hours	) overtime

The weight of the group in its finished state was about three tons. On page 114 is a photograph of Jam the animal from which the sketches for the tiger were made. The animal was the property of his late Majesty King Victor Emanuel of Italy. Kept in his gardens at Turin and named after a dealer in wild animals named Jamrach. Jamrach the animal dealer has an entry in the DNB.
Simonds also held a private view of the statue at his studio 152 Buckingham Palace Road on 31 March and 1 April 1879, when about 100 people visited each day, before it was removed to Burlington House on 3 April for the Royal Academy Exhibition.
See Chapter 7 for Simonds account in detail.

Marble Group

Life size

Exh. Royal Academy 1879 (No. 1527)

Ref. Academy Notes 1879
The World 21 May 1879
Reading Mercury 21 May 1879
Reading Observer 10 May 1879
Daily News 8 May 1879
The Times 3 May & 6 June 1879
The Athenaeum 7 May 1879
Pall Mall 10 June 1879
Illustrated London News 21 June 1879
The Examiner 1879
Saturday Review 31 May & 7 June 1879
The Architect 7 June 1879
The Anglo American Times 4 July 1879

The British Architect 8 August 1879
Daily Telegraph 23 May 1879
The Globe 30 May 1879
The Graphic 7 June 1879
Aberdeen Journal 16 April 1879
Sussex Daily News 12 April 1879
Gosse, E. 'The New Sculpture' Art Journal 1894 p. 142
Correspondence at Shipley Art Gallery, Gateshead

Sold to Charles Mitchell in 1880 See Appendix 3

Now in Shipley Art Gallery, Gateshead.

At this point Simonds detailed entries cease and only the short titles and materials are given.

120. 1878 (Op.120) PERSEUS

Executed at London

Statue in Bronze

Two-thirds life size

121. 1879 (Op.121) PERSEUS

Executed in London

On page 108 - Op. 118 refers to the larger work and quotes a press notice 'Mr George Simonds is prevented by unforeseen circumstances from completing his grand and colossal figure of Perseus'. The 'Art Journal' for 1883 says of this 'Perseus' by George Simonds 'A colossal statue full of action representing the Greek hero in act of unveiling the Medusa's head. The principal attraction of the Sculpture-room in this years exhibition'.

Statue in Bronze

Heroic-size

Exh. Royal Academy 1883 (No. 1673)

Ref. Art Journal 1883
The Times 21 May 1883 p. 4
The Years Art 1884 plate 6

122. 1878 (Op.122) SIR WILLIAM MUIR OF LONDON

Executed in London

Bust in Plaster

Life size

For further details see next

123. 1879 (Op.123) SIR WILLIAM MUIR OF LONDON

Executed at London

Sir William Muir (1819-1905) was born in Glasgow. His grand uncle secured posts in the East India Company's civil service for William and his three brothers. He served there for 39 years. At 1857 he was summoned by Lord Canning to become secretary to the government of the North-west Provinces. From 1868-74 he was Lieutenant-Governor during which time he consolidated and amended their land laws. The college, later University of Allahabad was instituted by him. He had a high reputation as a scholar of Islam. There is no indication of how this commission came to Simonds - a possible link could be his aunt and cousins the Mullers and De Bretts who resided in India, this could similarly apply to his statue of Raja Kali Krishna Bahadur (No. 131). The DNB refers to a bust of Muir at Edinburgh. This is the work of Charles McBride.

Statue in Marble

Life size

Exh. Royal Academy 1880 (No. 1570)

Ref. The Times 28 June 1880 p. 5

In situ at Muir College, Allahabad

124. 1879 (Op.124) HON LEVI PARSONS OF NEW YORK

Executed in London

Exhibited at The Royal Academy Exhibition. London 1879

Levi Parsons (1822-87) an American lawyer, jurist and railroad president, building the Missouri, Kansas and Texas railroad. In 1850 he was elected judge of the San Francisco district. He endowed Union College and the public library at Gloversville, New York in 1880.

Bust in Marble

Life size

Ref. The Times N.D. in Simonds' Catalogue

Exh. Royal Academy 1879 (No. 1458)

125. 1879 (Op.125) PERSEPHONE

Executed in London

Bust in Marble

Life size (small also written in at a later date)

Exh. Walker Art Gallery, Liverpool 1880 (No. 1046)

£105.0.0

126. 1879 (Op.126) LA PENSIEROSA

Executed at London

Bust in Marble

Life size

127. 1879 (Op.127) EROS VICTOR

Executed in London

Statuette in Marble

Half Life size

See also Nos 100, 117 & 196

128. 1879 (Op.128) HENRY B. BLANDY MAYOR OF READING

Executed at London

Henry Bilson Blandy, head of another brewery in Reading, Blandy Hawkins & Co., later absorbed into the Simonds empire, was Mayor of Reading in 1871-73 and 1878-80. He appears in a painting of the first Council Meeting in the new Town Hall designed by Alfred Waterhouse in 1875. The bust is in the building still; a collection was made for commissioning the work. The Berkshire Chronicle gives two columns to the occasion of the presentation of a bust (incomplete) to the Mayor in his third year of office and to mark the silver wedding of the Mayor and Mayoress. She was presented with a bracelet and the Mayor received an illuminated address. Four earlier members of the family have been Mayors of the town.

Bust in Marble

Life size FIGURE 107 ABOUT HERE

Exh. Royal Academy 1880 (No. 1538)

Ref. Berkshire Chronicle 25 October 1879 p. 6

In Reading Town Hall

129. 1879 (Op.129) HEAD OF TIGER

Executed in London

Designed for the gateway at Bourne Place, Bexley.

Bourne Place was described in 1798 as 'recently erected'. It was considerably altered in 1875 by its then owner John Flower Jackson JP (b. 1819) to designs by Col. Robert Edis, the architect of Fitzroy Sqaure in London. All was demolished in 1933 to make way for the Black Prince public house.

Done in Terra Cotta

Life size

Exh. Royal Academy 1880 (No. 1548)

130. 1880 (Op.130) MEDUSA

Marble head

Heroic size

Exh. Royal Academy 1881 (No. 1547)

See also No. 157

Starting with this the entries are in a different handwriting which would appear to be Simonds' own. It is likely that the earlier items are a fair copy made up from note books, illustrated generally but not invariably with photographs, and including press notices. Quite possibly this was Gertrude's work. There is the occasional American spelling 'water-color', 'traveled', 'modeled'.

131. 1880 (Op.131) RAJA KALI KRISHNA BAHADUR

One authority, Dr Mary Steggles, states that there was a general competition for the statue for which sculptors from England sent models which was won by E. Edward Geflowski who had recently completed several works for the city. Between 1867 and 1894 he exhibited at the Walker Art Gallery, Liverpool, the Royal Academy and various other London exhibitions, including a Garibaldi and an Edwin Waugh at Liverpool. He was also responsible for carving the figures for the restored reredos at All Souls College chapel, Oxford in 1872. However the report from

Calcutta is that soon after the death of Kali Krishna in 1874 a committee was formed, which included Sir Edward Bayley, William S. Seton Karr and Alexander Grote to erect a statue to his memory. Simonds' work was exhibited at his studio on Parliament Street in February 1882 and then shown on the banks of the Thames for two weeks. When brought to India the statue was placed at the centre of Beadon Square, Calcutta (now renamed Rabindra Kanan) where it can be seen to this day. The exquisite work of the sculptor shows Raja Kali Krishna attired in a toga sitting on a couch.

The pedestal is inscribed:-

Raja Kali Krishna Bahadur
in token of
respect and admiration for his profound scholarship
his large hearted benevolence
and his devoted loyalty to the British Crown
Born 1809 A.D. Died 1874 A.D.

On one side of the statue is carved
George Simonds - London - 1882
OPUS CXXXI

This statue was probably on its way to India by the time of the opening of the annual exhibition of the Royal Academy in April 1882.
However exhibited that year was a cast from the marble statue. It has been suggested that the flat top to the head and the 'fez' imply that a separate turban has been lost.

Marble statue

Heroic size

Exh. Royal Academy 1882 (No. 1573)

Ref. Correspondence from British Council Department, British High Commission, Calcutta and Dr Mary Steggles.

Situated at Rabindra Kanan, Calcutta FIGURE 105 ABOUT HERE

132. 1880 (Op.132) USES OF FIRE (1) FIRE AND FOOD

This and No 134 were acquired by Reading Museum and Art Gallery. Both have Opus numbers in Roman numerals and Simonds monogram

Relievo stacciato

Small size

Exh. Joanna Barnes Fine Art, London 1995

Now in Reading Museum and Art Gallery

133. 1880 (Op:133) USES OF FIRE (2)

Possibly lost

Relievo stacciato

Small size

134. 1880 (Op.134) USES OF FIRE (3) FIRE AND FAITH

See No 132

Relievo stacciato

Small size

Exh. Joanna Barnes Fine Art, London 1995

Now in Reading Museum and Art Gallery

135. 1881 (Op.135) DR ARTHUR LEARED

A posthumous bust, presented by his widow to the Royal College of Physicians, London. It is signed, dated and numbered. Arthur Leared (1822-71) graduated at Dublin, from practice in London he went to Smyrna to serve as Physician to the British Hospital during the Crimean War. In 1860 he published a notable work 'The Causes & Treatment of Imperfect Digestion'. He travelled to Iceland and wrote a book in that language, to America and to Morocco where he identified the site of the Roman town Volubilis.

Marble bust

Heroic size

Exh. Royal Academy 1881 (No. 1560)

Ref. G. Wolstenholme & D. Piper 'The Royal College of Physicians, London. Portraits' p. 257 & illustration.

In the Royal College of Physicians, London.

136. 1881 (Op.136) CHARLES MITCHELL ESQ

This ~~was~~ owned by Charles Mitchell and appears in photographs of the hall of Jesmond Towers before the

gallery was built. Cost £150. There is also a bronze bust - see No. 160.

Marble bust

Life size

Ref. Correspondence at Shipley Art Gallery, Gateshead.

137. 1881 (Op.137) MRS HENRY SWAN

In 1883 William Armstrong and Charles Mitchell joined as partners in shipbuilding, the former of warships, the latter in merchant ships. Henry F. Swan was a director and patented a pattern of petrol tanker. On 1 January 1880 Henry Swan and George Burton Hunter joined in a ship building partnership. Mrs Swan whom he married as his second wife in 1878 was the former Kate Isabel Dawes of Kenilworth.

Marble Bust

Life size

138. 1882 (Op.138) LORD BEACONSFIELD

The Berkshire Chronicle records the unveiling in 1889 at the Beaconsfield Conservative Club, Reading the terra cotta bust of the late Lord Beaconsfield by Mr Charles Murdoch MP for the Borough (see No. 188) Mr Blackall Simonds, the artist's brother was in the Chair 'The cast was taken two days after Lord Beaconsfield died'.

Terra cotta

Life size

Ref. Berkshire Chronicle 26 January 1889

139. 1884-86 (Op.139) MEMORIAL TO THE 66TH REGIMENT

The Berkshire Regiment was largely wiped out at the battle of Maiwand in Afghanistan on 27 July 1880. The memorial one of Reading's chief landmarks, commemorates the men and officers who died. It is said that no Victoria Crosses were awarded as there were too few survivors to testify. The lion measures 31 feet from nose to tail-tip and was cast by Young & Co. of Pimlico in nine sections. Bronze tablets record the names of those who died. Local legend insists that the sculptor, convinced of error in the pose of the lion's legs committed suicide. He died 40 years later as chairman of the brewery. The memorial was unveiled in 1886 by Lord Wantage.

FIGURE 106 ABOUT HERE

The terracotta pedestal with names and wreaths and pilasters to Simonds' design decayed and was later renewed in stone with bronze panels in 1909-10. (See Chapter 10)

Simonds made numerous pencil sketches of lions at the Zoological gardens before the model was made. The Builder uses as an illustration to the 1884 Royal Academy exhibition report a drawing by Simonds of the final design.

See also No. 149 and 158/159

? — Cast Iron

Heroic size

Exh. Royal Academy 1884 (No. 1776) (A life-sized sketch at the Zoo)

Ref. Reading Mercury 11 October 1884, 29 July 1885, 25 December 1886, 30 January 1886
Reading Standard 27 November 1909
Berkshire Chronicle 21 December 1910
The Builder 31 May 1884 & illustration

Situated within the Forbury Gardens, Reading.

140. 1884 (Op.140) BANJO BOY

Terra Cotta

Heroic size

141. 1885 (Op.141) CUPID AND CAMPASPE

'Cupid and my Campaspe played at cards for kisses - Cupid paid'

See also No. 46

Marble Group

½ life size

Exh. Royal Academy 1885 (No. 1972)

142. No date (Op.142) LITTLE FORTUNE

No details given, see also No. 153

143. No date (Op.143) GERD

The Goddess Gerd, the Northern Aurora

In Norse mythology Gerd was the daughter of the Gian Gymir. The god Freyr, twin brother of the goddess Freya one day climbed into the seat of Odin from which he could see into all worlds. Northwards into the underworld he saw a beautiful maiden coming out of her father's hall. Her arms were so white that their radiance lit up air and sea and Freyr overcome by desire for her could neither eat nor sleep. She had to be threatened with the sword and wrath of the gods before she would consent to meet the god in a grove in nine nights time to become his bride.

Simonds' statuette is undated but in the catalogue it falls between work of 1884 and 1888, the period when he was experimenting with bronze. 1876 saw the opening of Wagner's Festival Theatre at Bayreuth and the publication of William Morris's 'Sigurd the Volsung' suggesting a high tide of interest in legends of the northmen.

Bronze

Small size

Exh. Walker Art Gallery, Liverpool 1894 (No. 1295) The Aurora Borealis £250.0.0
New Gallery 1894 (No. 433)
Earls Court Loan Exhibition 1897 (No. 469) when it was owned by Mrs Stephen Ralli

Ref. M.H. Spielmann, 'British Sculpture & Sculptors of Today' p. 22 illus. FIGURE 107 ABOUT HERE

144. No date (Op.144) EMERSON

It is just possible that this refers to William Emerson (1843-1924) President of the Royal Institute of British Architects who was the architect of the Anglican Cathedral at Allahabad and of Muir College (1874-86), where Simonds' statue of Muir is sited, though more likely to be another version of R.W. Emerson at No. 148.

Bronze Bust

Life size

145. 1886 (Op.145) BLACKALL (1)

Simonds in his index to the Opera numbers Blackall as 145 twice.

This is Blackall Simonds (1839-1905) brother of the sculptor, who had been councillor, Mayor and Freeman of Reading and High Sheriff of Berkshire. The Berkshire Chronicle of 1887 gives an account of a presentation to him for his services to the cause as Chairman of the Conservative Registration Association, which consisted of a 'piece of plate together with a replica of the bust of yourself, which had been placed in the reading room of the Wellington Club' (where the preoceedings were taking place, making two busts together). The Reading Mercury adds that the busts were of terra cotta with marble pedestals.

Later in replying Blackall Simonds said 'one of the busts of him he should place in the reading room of the Wellington Club and the other in the reading room of te Constitutional Club. The beautiful cup he should keep as a memorial of their appreciation of his humble efforts, and he very much appreciated the kind feeling of the committee in arranging to give him the work of an artist whose works he so much valued'.

Terra Cotta

Life size

Ref. Berkshire Chronicle 15 January 1887 p. 3
Reading Mercury 15 January 1887 p. 5

145(A)1886 (Op.145) BLACKALL (2)

This bust appears to be the one placed in the reading room of the Constitutional Club (see above) in January 1887. The club, whose President was H.J. Simonds closed a couple of years later and the bust returned to the Simonds family.

This bust is signed and dated 1886, but has no marble pedestal.

Terra cotta, bronzed.

Life size FIGURE 108 ABOUT HERE

Ref. as above

Private collection

146. 1886c (Op.146) SILVER CUP

At the first Arts and Crafts Exhibition of 1888 Simonds showed a silver loving cup. This would be part of the presentation to Blackall Simonds in 1887 (see No. 145 above). The Chairman in his address continued ... 'Then

there was a loving cup and he thought they would say it was a very pretty cup indeed. The gift was all the work of local talent designed by the eminent sculptor Mr George Simonds the brother of Mr Blackall Simonds, the bust was also the work of that gentleman ... he would then explain the design of the cup. All round the base were primroses, the emblem of Conservatism, out of the primroses rose two beautiful female figures representing the spirit of Conservatism strangling the serpent of sedition. Then there were the shamrock, the thistle and the rose, typical of the Union, the whole surmounted by St George, the patron Saint of England in the act of slaying the dragon. That was a thoroughly Conservative memorial, full of Conservative sentiment from base to summit and it was a credit to the artist as a work of art and ingenuity.'

The Reading Mercury in addition describes the cup as a massive and handsome silver loving cup, one side is Mr Simonds' coat of arms and on the other a suitable inscription. The handles are formed of two female figures. They also incorrectly call George, the cousin of Blackall.

Silver

Exh. Arts and Crafts Exhibition Society 1888

Ref. Berkshire Chronicle 15 January 1887 p. 3
Reading Mercury 15 January 1887 p. 5

147. No date (Op.147) B. BAKER

This is Sir Benjamin Baker (1840-1907) one of the engineers of the Forth Bridge and a long time friend of the Simonds' family. He also resided at Pangbourne just a few miles from Bradfield. Baker was godfather to George Prescott Simonds, son of the sculptor.

Bronze bust

Exh. Grosvenor Gallery 1887 (No. 396)

See also No. 179

148. No date (Op.148) R.W. EMERSON

Presumably the poet Ralph Waldo Emerson (1803-82). Like the Prescotts, he was a Bostonian.

Bronze

See also No. 144

149. No date (Op.149) SMALL BRONZE LION

Simonds received the commission for the Maiwand Lion Memorial at Reading in 1884 (No. 139). In 1886 he showed at the RSA a statuette of a lion. Simonds comments 'that the joints were so well managed that, Mr Young having forgotten where they were, took them half an hour to discover them'. This reads as though it was the model for the cast-iron Lion which was certainly cast in a number of segments. Alma Tadema owned a Simonds 'cast of a lion' which appearsd in the sale of his effects in 1913, which could well be this piece.

'Conclusions' gives reasons for dating this to 1886

See also Nos 158/159

Bronze

Exh. Royal Society of Arts 1886

Ref. Royal Society of Arts Journal 5 February 1886 p. 259
Hampton & Son Sale Catalogue of Alma Tadema's Estate. June 1913 (Lot No. 1036)

150. No date (Op.150) SMALL BRONZE QUEEN

Probably the same as 'Her Majesty The Queen, Empress of India', a bronze sketch for the statue erected at Reading, which was exhibited at the New Gallery in 1888. It is likely to have been this model that the Queen saw, when giving her approval for the next (No. 151). It was still in the possession of the artist when it was shown at the Manchester (Jubilee) Loan Exhibition of 1887.

See 'Conclusions' for reasons for dating this late 1886.

Bronze - Cire perdue.

Exh. Manchester (Jubilee) Loan Exhibition 1887 (No. 550)
New Gallery 1888 (No. 312)

Ref. Reading Mercury 30 July 1887, p. 2

151. 1887 (Op.151) LARGE QUEEN

This is the statue of Queen Victoria, unveiled by the Duke of Cambridge on 27 July 1887 which stands outside Reading Town Hall. 'In this work Mr Simonds has endeavoured to realise a faithful portrait of Her Majesty; the face especially has been very carefully studied, and is considered to be an excellent likeness'. The inscription on the back reads 'Erected to commemorate the completion of the fiftieth year of Her Majesty's Reign, June 20th 1887, Arthur Hill, Mayor'. On the front of the pedestal is

151. 1887 (Op.151) LARGE QUEEN

This is the statue of Queen Victoria, unveiled by the Duke of Cambridge on 27 July 1887 which stands outside Reading Town Hall. 'In this work Mr Simonds has endeavoured to realise a faithful portrait of Her Majesty; the face especially has been very carefully studied, and is considered to be an excellent likeness'. The inscription on the front of the pedestal is "Victoria D:G: Britanniar:Reg:Indiae Imp:Fid:Def: MDCCCLXXXVII". That on the back reads "Erected to commemorate the completion of the fiftieth year of Her Majesty's Reign, June 20th 1887, Arthur Hill, Mayor". See Chapter 10 for further details. Inscribed on the plinth with the monogram G.S. 1887.

Marble

Monumental

Ref. Reading Observer 18 June 1887 p.2
Reading Observer 25 June 1887 p.5
Reading Mercury 30 July 1887 p.2
The Times 28 July 1887 p. 6

In situ, outside Reading Town Hall at the head of the Market Place.

152. 1888 (Op.152) BUST OF HILL

This is initialled G.S and inscribed Op. 152 and is a bust of Alderman Arthur Hill, Mayor of Reading from 1883-87. He was the half-brother of Octavia Hill.

Marble Bust

Life size

Ref. Berkshire Chronicle 19 May 1888

On a pedestal in Reading Town Hall

153. 1888 (Op.153) LARGE FORTUNE

The Builder says of this piece 'the bronze figure of Fortune kneeling on one knee and spinning a teetotum on a tray. There is a Greek repose and simplicity in the figure, but it is rather devoid of special character and expression'

Bronze

Exh. Royal Academy 1888 (No. 1913, with a Latin quotation from Juvenal)
Ref. Years Art 1889, illustrated.
The Builder 9 June 1888 p.407

See also No. 142

Ref. Years Art 1889, illustrated.
The Builder 9 June 1888 p. 407

See also No. 142

154. No date (Op.154) DOOR BOSS

Copper

From 154 onward the pages are blank and there are no further Opus numbers.

155. 1880 PERSEPHONE

Ideal head. Study of a statue of Persephone. This could relate to Op. 52 of 1869.

Exh. Walker Art Gallery, Liverpool 1880 (No. 1046) £105.0.0

156. 1880 FALCONER

Study for a head of a statue of The Falconer in Central Park, New York. This could be Op. 86 of 1874.

Exh. Walker Art Gallery, Liverpool 1880 (No. 1976) £157.0.0.

157. 1887 MEDUSA

The dead Medusa. Possibly this identical with No. 130 of 1880

Exh. Walker Art Gallery, Liverpool 1881 (No. 1427) £128.0.0.

158 & 159 1884-85 SKETCH OF LION

At the Reading Fine Art Exhibition of 1885 at Reading Art Gallery Simonds showed two 'Sketches of Lions for Reading' at £10.10.0 each. In his address of 1886 to the RSA he refers to having 'two or three years earlier modelled a study of a lion in the Lion-house at the Zoo'. These two could be finished versions of the same, preparatory to a small bronze Lion (Op. 149 and the final work Op. 139).

Plaster ?

Ref. Catalogue of Reading Fine Art Exhibition 1885

160. 1885 CHARLES MITCHELL ESQ LL.D

At Aberdeen University he gave money for a tower; in the hall is a bronze bust which, from its vivid style and texture must certainly be Simonds' work. An inscription at the entrance to the college courtyard reads:

'Alexander Marshall McKenzie R.S.A., LL.D. was architect of the Mitchell Hall and tower and these buildings. Finished A.D. MCMVI'

McKenzie is yet another artist falsely reported to have taken his own life - in this case because of alleged criticism of his buildings as 'a wedding cake in indigestable grey icing'.

What appear to be the same bust and marble plinth are seen in photographs of Mitchell's new gallery dated c.1885 (see No. 136).

Bronze bust

Life size FIGURE 109 ABOUT HERE

Exh. New Gallery 1897 (No. 433)

In the Mitchell Hall, Aberdeen University.

161. 1885 SMALL FALCONER

Simonds refers to showing at the Royal Society of Arts in January 1886 a small replica of the large statue which had been cast in one piece by Professor Papi.

Bronze

¼ life size

Exh. Royal Society of Arts 1886

Ref. Royal Society of Arts Journal 5 January 1886 p. 259

Private collection

162. 1889 WALTER CRANE ESQ

Walter Crane (1845-1915) was a longstanding friend of Simonds, being associated with him at St Johns Wood and the Art Workers Guild. Crane was also Director of the Fine Art Department of Reading University College from 1898-1915.

Simonds showed an unfinished clay bust of Walter Crane at a lecture to the Arts & Crafts Exhibition Society in 1888.

The bronze bust was placed in the hall of the Art Workers Guild.

Bronze

Life size

Exh. Royal Academy 1889 (No. 2141)

Ref. The Builder 17 November 1888

In situ in the hall of the Art Workers Guild, London.

163. 1889 THE LATE HON FREDERICK TOLLEMACHE

Study for the head of a statue to be erected at Grantham. 'At a meeting held at the George Hotel, Grantham on November 18th 1889 Mr Bell chairman, the secretary read correspondence with Mr Geo Simonds, The Priory, St Johns Wood, London and reported that the Honourable Algernon Tollemache had invited the sub-committee to see a bust in clay of the late Mr Tollemache prepared by Mr Simonds which was very satisfactory to them and the family'.

There is also in Grantham Museum a marble bust of Tollemache inscribed W. Chas. May Sc 1889, another Reading sculptor.

Clay bust

Life size

Exh. Royal Academy 1890 (No. 2014)

Ref. The Journal (Grantham) 12 March 1892

164. 1891 THE LATE HON FREDERICK TOLLEMACHE

Statue to be erected at Grantham.

More than life size this shows the MP striding out, hat in hand, staff in the other, great coat thrown open - a vivid portrait. The Tollemache family were Lords of the Manor and Frederick Tollemache was MP for many years. This statue weas cast at the Eccleston Foundry imm Pimlico. It cost over £1,700 and weighed 3½ tons. It was unveiled by Sir Hugh Cholmeley on 12 March 1892. The Plaque on the pedestdal records that it was 'Erected by friends who revered his memory irrespective of political opinion'. The figure is 10' 10" high; the pedestal is a block of gret granite from Loch Awe on a base of rough Aherdeen granite supplied by Messrs Whitehead of a size two feet smaller in each direction than the sculptor wished as the

Town Council would not permit otherwise. The building work was by Mr G. Priest of Grantham. The bronze memorial plaque was cast by the wax process in the foundry of Messrs Singer at Frome. In the lead case in the base were a sealed copy of the Grantham Journal, coins of the Mint, and the names of 96 contributors of £1 and upwards and upward of 200 whose amounts varied from threepence to ten shillings.

Bronze

Heroic size

Exh. Royal Academy 1891 (No. 1953)

Ref. Art Journal
The Journal (Grantham) 12 March 1892

In situ at St. Peters Hill, Grantham, Lincs.

165. 1891 GEORGE PALMER

George Palmer a founder and head of Huntley and Palmers, biscuit manufacturers, Mayor Reading 1857-58 and MP for Reading 1878-85. The bronze statue shows him standing in a characteristic pose holding hat and umbrella in his right hand while the left grasps the lapel of his coat. Owing to traffic congestion the statue was moved in 1930 from Broad St to Palmer Park, itself one of Palmer's many gifts to the town. This was cast by Messrs Singer of Frome using cire perdue for the face and hands.

Bronze

Heroic size, stands on tall granite pedestal

Ref. Reading Observer 7 November 1891 p. 3
The Illustrated Sporting and Dramatic News 14 November 1891 p. 296
Official Programme of the unveiling November 1891 (Blackwell Farrer & Co.)

In situ at Palmer Park, Reading.

166. 1891 CARITAS

Caritas - a statue of Charity for Lincoln Hospital is mentioned in a newspaper report of the unveiling of the Palmer statue as being then (November 1891) in Simonds' studio built two years earlier in the garden of his house in St Johns Wood. Joseph Ruston, an industrialist, life governor and benefactor of Lincoln Hospital offered on 2 February 1891 to build a new ward for children. This cost £4,700 and included the statue which is reported to have

cost £300. It was installed in October 1892, removed in 1984 on demolition of the ward and sited in the courtyard of a new ward later, being lifted by crane over the top of the buildings to a new site. It is possible that the commission of this work came about through Ruston's firm, Ruston and Hornsby having a subsidiary works at Grantham where Mr James Hornsby and Mr William Hornsby were both invovled in the matter of the Tollemache memorial.

Marble

Life size

Ref. Stamford Mercury 27 February 1891
Reading Observer 7 November 1891 p. 3

In situ in Lincoln Hospital

167. 1891 MARBLE PULPIT

The newspaper interview on the occasion of the unveiling of the Palmer statue at Reading mentions that as well as the Tollemache statue and Charity, Mr Simonds is engaged on a marble pulpit with figures in low relief for one of the new churches in London. Within the period 1885-95 there appears to be some 50 to choose from. Ideally this would be in a church by one of the architects in the Art Workers Guild. In some ways the best candidate is J.D. Seddings' Holy Trinity, Sloane Sq. of 1888 by Simonds' successor as Master, completed by Wilson, with a marble pulpit having a band of carving and intended also to have had metalwork by Gilbert.

Ref. Reading Observer 7 November 1891 p. 3

Present whereabouts unknown.

168. 1891 FOUR SEASONS

Panel for mantlepiece, four figures in copper low relief under the compartments of an arcade indicated also in very low relief

Low relief

Copper repousse

Exh. Royal Academy 1891 (No. 2062)

Ref. The Builder 6 June 1891

169. 1892 MERMAID AND SEA LIONS

... 'The sculpture this year is not very important the most notable thing is Mr Simond's fountain, with a mermaid on the top playing on a pipe, and sea lions grouped symmetrically. This is a variation from the usual form of aquatic subject for a fountain, the mermaid indeed is a well-worn piece of furniture in fountain design, but this is not the conventional mermaid, but a figure treated and modelled in a very spirited manner especially in the bold curves of her double fishtail (they make mermaids' extremities double now - see Mr Jacomb-Hoods picture in the South Gallery).'

Marble Fountain

Exh. New Gallery 1892
Earls Court Loan Exhibition 1897 (No. 493)

Ref. The Builder 30 April 1892 p. 339

170. 1893 PERSEUS THE DESTROYER

Apparently a small replica of Op. 121 of 1879.

Bronze statuette - probably cire perdue

Exh. Walker Art Gallery, Liverpool 1893 (No. 1220) not sold
New Gallery 1893 (No. 424)

Private collection FIGURE 111 ABOUT HERE

171. 1894 PORTRAIT STUDY

Plaster bronze

Exh. Walker Art Gallery, Liverpool 1894 (No. 1282) not sold

May be the same as the next

172. 1894 HEAD OF A LADY

Portrait study

Exh. New Gallery 1894 (No. 416)

Ref. The Times 28 April 1894 p. 10 col. 1

Could be the same as above (No. 171)

INSERT

174. 1896. **JOHN COLLINGWOOD BRUCE M.A LLD**

Recumbant effigy in Newcastle Cathedral. Bruce (1805-1892) was one of the most respected antiquarians in Newcastle and his work on the Roman Wall published in 1851 has remained a classic of research, he was also secretary and vice-president of the Society of Antiquaries of Newcastle. Shortly after his death in 1892 a committee of that society was formed to raise money for a suitable memorial to be placed in St Nicholas Cathedral. Charles Mitchell who had been Simonds patron and owned several of his works at Jesmond Towers was on that committee and it was at his instigation that Simonds was given the commission. £700 was raised for the monument.
It was unveiled by the Earl of Ravensworth on October 5th 1896. The memorial which occupies the centre of St Margarets Chantry, better known as Berwicks Porch (it was later removed to the Ascension Chapel) is a Renaissance alter tomb. The lower part is a sarcophagus of the grey marble commonly known as Sicilian marble. It is ornamented at the foot with the coat of arms of the Bruce family, while at the corners there are pieces of arnament consisting of poppy leaves and poppy heads, symbolical of the peaceful sleep of the subject. The sarcophagus is supported by four lions feet. On the top of the sarcophagus is a bier richly carved of white statuary marble. On the bier is a recumbant figure of Dr Bruce in his doctor's robes, his hands crossed on his breast.
At the foot there is a fragment of a mural tablet that was found by Dr Bruce buried in the walls of a farm house, together with an open book, on the leaves of which is engraved a quotation from the third edition of his 'Roman Wall'
The inscription reads.

IN MEMORIAM
Johannis Collingwood Bruce. LL.D D.C.L.
Viri annibilis Civis optimi egregii Juvenum Praeceptoris
Strenui Rerum Antiquarum Indagatoris Atque
Interpretis Et Auctorvin
Prosortim Qui Historiam Valli Romani Tractaveront
Inter Primos
Habiti Idem Christi Fidelis Discipulus Sei Pietatem
Omnibus
Benevolentiam Pauperibus Atque Aegrotis Auxilium
Diligentisaime Proestabat. Nat.MDCCCV
Ob:
MDCCCXCll

Sir Gainsford Bruce in his address at the unveiling spoke of his father and his connection with Charles Mitchell adding that Mitchell 'had spent many hours indeed he might say days in Mr Simonds studio and he knew the labour and pains he had bestowed upon his work. When he said that Mr Simonds had succeeded in satisfying the aspirations of these members of the family who knew his father best he thought they would all feel that his art had not missed the mark'
The Newcastle Daily Chronicle adds that 'It was agreed on all sides that Mr George Simonds, the eminent sculptor had not only succeeded in producing a magnificent work of art but also a speaking likeness of the venerable historian.

It is signed and dated 1896.
Marble
Life size
In situ

Ref. Benedict Read 'Victorian Sculpture' p.355 & illustration
Newcastle Daily Chronicle October 6 1896 p.4
Newcastle Daily Journal October 6 1896 p.6
St Nicholas Cathedral Magazine Sept,Oct & Nov 1896.
Proceedings of the Newcastle Soc of Antiquities Vol Vl pp 80 & 104

173. 1894 SILVER SHIELD

The Catalogue Raisonne by Vern Swanson of Alma Tadema's works includes at 1895 his Opus CCCXXI - Portrait of the sculptor George Simonds and his family. The artist traded this portrait for a silver shield of the signs of the Zodiac completed the previous year. At this time Laurence Alma-Tadema was extremely interested in astrology and was probably involved in the shield's creation or design. The present whereabouts of both shield and portrait are unknown. The portrait probably passed with her chattels under the will of Gertrude Simonds to her nephew Stephen Shea-Simonds. There appears to be some confusion about this item. Swanson's Catalogue Raisonne refers to a silver shield; one of his sources - Ethel McKenzie McKenna's article in 'The Temple Magazine' 1896 giving a description of the artist's house in St Johns Wood has hanging on the studio door 'a superb brass shield, a gift from the sculptor'. This appears to be identical with - Central Decoration for the Studio Door of L. Alma Tadema, Esq RA (Brass Repousse) exhibited at Liverpool in 1898.

Exh. Royal Academy 1898 (No. 1846)
Walker Art Gallery, Liverpool 1898 (No. 1443) not sold

Ref. V. Swanson, 'Biography and Catalogue Raisonne of the Paintings of Sir Laurence Alma Tadema' London 1990
The Temple Magazine 1896

174 1896 JOHN COLLINGWOOD BRUCE M.A. LL.D

Recumbent effigy in Newcastle Cathedral. Bruce (1805-92) was an antiquary known for his work 'The Roman Wall' 1851, the figure lies on a sarcophagus detailed in Simonds' customary Florentine style. It is signed and dated 1896. Originally installed in the Bewicke Chapel of the south aisle of the nave it was later moved to its present site against the south wall of the south choir aisle. The figure is of white marble, its sarcophagus and brackets in pale grey.

Marble

Life size

In situ

Ref. St Nicholas Cathedral Magazine No. 117 September 1896, No. 18 October 1896, No. 119 November 1896
Benedict Read, 'Victorian Sculpture' p. 355 & illustration

175. 1896 MISS BLANCHE HANNINGTON

James Hannington (1847-85), Bishop of Eastern Equatorial Africa, born at Hurstpierpoint near Brighton was murdered together with his attendants in Uganda. Blanche was his wife's name and that of one of his daughters.

Portrait bust

Exh. Walker Art Gallery, Liverpool 1896 (No. 1165) not sold
New Gallery 1896 (No. 468)

176. 1896 A SLIGHT ENTANGLEMENT

Bronze statuette on inscribed marble base.

Exh. New Gallery 1896 (No. 434)
Joanna Barnes Fine Art 1996

Ref. The Builder 2 May 1896 p 378

Private collection FIGURE 117 ABOUT HERE

177. 1896 SPRINGTIME

'a pretty nude in bronze in a rather affected attitude'

Bronze

Statue

Exh. Royal Academy 1896 (No. 1914)

Ref. The Builder 20 June 1896 p. 526

178. 1897 HERVOR ALVIT

The Swan Girl and her companions; from the Volund Saga.

A valkyrie, Hervor and Hlaoguor were the daughters of King Hloover, who with Olrun are described as being swan maidens who can fly with the aid of their swan-shifts.

The Builder commented:-

'Among other figure subjects in the Central Hall which deals with subjects of imagination is Mr Simonds's bronze of the "Swan Girl", a nude figure grouped with two swans, this is graceful especially as viewed from the right side of the figure, where the head and shoulders make very charming lives, but it strikes us that the sculptor had followed too literally the figure of a rather thin and ill-developed model, the torso is poor and the upper arms lean and the sentiment of the work is rather spoiled thereby. The object of the nude figure is surely beauty before any thing else, where beauty is wanting the raison d'etre of the figure is wanting.'

Bronze group

Life size

Exh. Royal Academy 1897 (No. 1938)

Ref. The Builder 22 May 1897 p. 454

179. 1897 KID AND HORSESHOE

For Sir Benjamin Baker (see No. 147) Arnold Mitchell an arts and crafts architect designed a house at Bowden Green near Pangbourne, Berks. This had at the front door a cast panel (iron?) designed by Simonds incorporating a kid, a horseshoe picked up on the site by one of the future occupants of the house and various private allusions.

Ref. The Studio Jan. 1898 p. 239 ff & illustration

Now lost

180. 1897 SCARF DANCER

Bronze statuette, 12". Signed and dated George Simonds 1897.

Exh. New Gallery 1898 (No. 479)
Joanna Barnes Fine Art 1996

Ref. Leighton and his sculptural legacy (catalogue Joanna Barnes Fine Art, 1996, p. 58)

181. 1898 HERVOR ALVIT

The Swan Girl and her Companions.

This beautiful group was at Sacombe Park, Herts. until 1993 when it was sold by Christie's and subsequently by Crowthers of Syon Lodge.

Marble group

Life size

Exh. Walker Art Gallery, Liverpool 1898 (No. 1461)
£1,200.0.0
Royal Academy 1898 (No. 1810)

Private collection

182. 1898 BRISEIS

During the 10 year Trojan War the Achaeans sacked neighbouring villages and divided the spoils. Achilles gained the girl Briseis. Agamemnon's prize was Chryseis the daughter of a priest of Apollo. To avert a plague sent by the god he was ordered to return her, but in her place he took Briseis from Achilles his best friend. The

plague ended but Achilles angrily stayed in his tent and refused to fight. Briseis wept for love of Achilles.

Bronze statuette, cire perdue

Exh. New Gallery 1898 (No. 472)
New Gallery 1900 (No. 460)

Private collection

183. 1899 SIR JOSEPH BAZALGETTE

A bronze portrait head in an Italianate marble memorial which is likely on stylistic grounds to be Simonds' design and work also. This depicts symbols of the engineer, the pick-axe and spade are seen intertwined with wreaths and foliage. It is inscribed:-

Joseph Bazalgette C.B
Engineer of the London Main Drainage System
and of this Embankment
Born 1819 Died 1891

He also designed the bridges at Putney, Battersea and Hammersmith. Above the bust in large lettering is the motto 'Flumini Vincula Posuit'

Bronze within a marble surround

Heroic size FIGURE 112 ABOUT HERE

Ref. Benedict Read, 'Victorian Sculpture'
p. 355 & illustration
Arthur Byron, 'London Statues'
p. 67 & illustration

Situated at the Victoria Embankment, London

184. 1899 HAWKING

Bronze statuette

Exh. Walker Art Gallery, Liverpool 1899 (No. 1338) £70.0.0

185. 1899 SONG AND DANCE

Design for a fountain
'Mr Simonds's curious design for a fountain called "Song and Dance" is original and pleasant enough; it is based on a triangle plan and consists of a gilded female figure placed aloft in the centre and playing on an old fashioned bow instrument while three flamingoes dance solemnly at the three angles of the triangle. No doubt the subject arose from a wish to work into sculpture the peculiar form

and movement of the flamingo, an experiment worth trying although fails to see what connection the birds have with the fountain. It is a graceful and original fancy; however we should have liked it better if the centre pedestal had presented a formal design and not a piece of naturalistic rock work; and there is nothing to show whence the water flows, an important detail in a fountain and which should always form a point in the design'.

Exh. Walker Art Gallery, Liverpool 1899 (No. 1418) not sold
Royal Academy 1899 (No. 1905)
Royal Academy 1901 (No. 1815) 'Decorative group for a fountain'
Walker Art Gallery, Liverpool 1903 (No. 1422) not sold 'Decorative group for a fountain'

Ref. The Builder 24 June 1899 p. 612
The Builder 15 June 1901 p. 577

186. 1899 MUSIC

A winged figure with a flute above swirling waves. The Builder commented 'Mr Simonds panel under the title "Music" sufficiently explains itself. It is executed in gesso duro and is on small scale and about 2 ft in height'.

Exh. Walker Art Gallery, Liverpool (No. 1351) £50.0.0
New Gallery 1899 (No. 447)

Ref. The Builder 29 July 1899 p. 110-111 & illustration
FIGURE 113 ABOUT HERE

187. 1900 CHARLES MURDOCH M.P.

Charles Townsend Murdoch (1837-98) was MP for Reading 1886-92 and 1895-98. The local paper records that 'the marble bust subscribed for by friends and constituents of the late esteemed member for Reading is complete'. It was considered an excellent likeness. The piece is initialled G.S. and dated MCM.

The bust is now in the Town Hall, Reading along with two others by Simonds: H.B. Blandy (Op. 128) and Arthur Hill (Op. 152).

Marble

Life size

Ref. Berkshire Chronicle 27 October 1900
Reading Standard 5 January 1901

In situ, Town Hall, Reading.

188. 1900 ANEMONE

The wind flower

Statuette

Exh. Royal Academy 1900 (No. 1974)

189. 1902 QUEEN VICTORIA

More than life size on a stone pedestal with dolphins and coat of arms. Cast by Messrs Singer of Frome. Unveiled by Princess Henry of Battenburg (Princess Beatrice). Signed indistinctly on plinth, badly worn.
See Chapter 7 for further details

Bronze

Monumental

Ref. Southern Times, Special Edition, 21 October 1902

In situ at north end of the Esplanade, Weymouth.

190. 1902 STUDY OF A YOUNG GIRL

Bust

Exh. Royal Academy 1902 (No. 1697)

191. 1903 MISS ESSEX ROSS RICH

Evelyn Essex Ross Rich was the third daughter of Henry George William Rich, Superintendent of Indian Government Telegraphs. Three years later on 17 October 1906 she married Hugh Lenox. She is described as having been a most beautiful woman. The medallion gives her age as 17.

Silver medallion, inscribed Essex Ross Aetat XVII (much rubbed)

Small size 1¼" diameter

Exh. Royal Academy 1903 (No. 1793)

Private collection FIGURE 114 ABOUT HERE

192. 1903-04 PANELS FROM DINING ROOM DOORS AT BRADFIELD HOUSE

Ten panels in copper repousse, now heavily overpainted in brown, represent four seasons, mask and garlands, signed

with initials and dates of 1903 and 1904. The Ionic door surrounds could well be to Simonds design also.

Copper repousse

Exh. Royal Academy 1903 (No. 1852)
Walker Art Gallery, Liverpool 1903 (No. 1497)

Ref. The Builder 11 July 1903 p. 45 FIGURE 115 ABOUT HERE

In situ

193. 1922 WAR MEMORIAL, BRADFIELD

This memorial cross stands at a road junction to the west of the village. On a plinth with steps each side is set a tapering square base with inset stone panels carved with the names of the dead, including the son of George and Gertrude.

Concrete (no-fines) with a smith wrought iron sword, now damaged. The entire work was designed by Simonds, and carried out by local labour.

Ref. Reading Mercury 17 June 1922, p. 2

In situ

194. 1925 RAMS HORN DISH

Oval dish wih ram's head handles, gadrooned bowl and rams leg feet.
Signed Geo Simonds
Dimensions approx:- Length 10"
Width 5½"
Height 3½"
Simonds had no formal training as a silversmith and never registered his own mark.
See also No. 146

Private collection FIGURE 116 ABOUT HERE

195. 1929 PLANS FOR EXTENSION BRADFIELD HOUSE

In a letter of 23 July 1929 Simonds refers to being too ill when he and Gertrude left England in January to do more than hand his incompleted plans for additions to the house to Michael Waterhouse to carry out. Michael was the grandson of the celebrated Alfred Waterhouse and continued the practice in the third generation. His home was the family house at Yattendon, not far from Bradfield. The extension involved the addition of a large room or gallery in classical style to the south front of the gabled house. It was designed with flat roofed porticos with square

columns on south and east sides having above them segmental lunettes. The south side now has two modern conservatory bays substituted for that portico.

Ref. E. Duncan Simonds. Letters from Simonds to 'Mr Eric'

196. No date LITTLE HERCULES

A small version of the marble statue Eros Victor (Op. 100)

See also Nos. 117 and 127

Private collection

197. No date CHILDS HEAD

A small marble head

Marble

Private collection

198. No date REREDOS, BRADFIELD COLLEGE CHAPEL

In the chapel at Bradfield College is a carved oak reredos and panelling extending to the whole breadth of the chancel. Designed in the Elizabethan or Jacobean style.

Oak FIGURE 117 ABOUT HERE

Ref. John Blackie 'Bradfield 1850-1975' 1975, p. 147

199. No date PANELLING, BRADFIELD

In the Headmaster's office at Bradfield College are panels of carved oak, formerly from the study at 'Crossways', Bradfield. Designed in the Elizabethan or Jacobean style.

Oak

Ref. John Blackie 'Bradfield 1850-1975' 1975, p.147

200. No date OVERDOOR AND FIREPLACE SURROUND, READING

If a previous attribution is correct he could also have carved an overdoor and fireplace surround in the classical style of William Kent for the board room of the brewery offices in Bridge St, Reading, designed by F.W. Albury for according to Mr Duncan Simonds the room was designed by George Blackall Simonds. The fireplace had gone by 1991 as the building became increasingly vandalised and all was demolished in 1994. FIGURES 118 ABOUT HERE

201. No date MEMORIAL, BRADFIELD 119

120

The Simonds family memorial beneath a yew tree in Bradfield churchyard with the names of Blackall, George and the Simonds and Prescott parents is certain to be to his design also. This is in an Italianate style and has the family coat of arms under a pediment.

In situ

202. No date PARGETTING, BRADFIELD

The pediment above the bay window on the Headmaster's House at Bradfield has a cherub's head and scrolls in pargetting likely to be Simonds' work since he is known to have converted the house. See No. 203.

Plaster

In situ

FIGURE 121 ABOUT HERE

203. No date CROSSWAYS, BRADFIELD

A house, previously a row of cottages, was converted and enlarged by Simonds to a 'place of quite outstanding charm and spaciousness'

See also No. 199 and 202

Ref. John Blackie 'Bradfield 1850-1875' p. 147

204. No date VENUS

Hampton & Sons Sale Catalogue of Alma Tadema's estate includes as lot number 1025 a terra cotta figure of Venus by Simonds.

Terra cotta

Small

Ref. Hampton & Sons Sale catalogue of June 1913.

There may be other works still to be traced. Mr Beale is said to have purchased sculptures from Bradfield House. This will have been between setting up the Child-Beale Garden Trust at Lower Basildon, Berks. in 1956 and his death in 1967. None appear to be in the garden now and there have certainly been changes.

FIGURE 122 ABOUT HERE

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APPENDIX 1

SIMONDS CHRONOLOGY

1811 3 October Mary Anne Boolger born at Bradfi

1843 Born 6 October, the second son of George Simonds (the 'G' of H. & G. Simonds)

1850 St Andrews College, Bradfield opened. Elder brother Blackall pupil No. 1

1852 George senior died. George junior pupil No. 19 at Bradfield until 1856

1854 19 May Ernest, third son died. Buried at Dresd

1857 At Dresden

1858-63 Studying at Dresden under Professor Johannes Schilling

1862 In Newcastle to make a medallion for Mrs R.B. Bowman. Also visited Reading

1863-64 In Brussels studying under Louis Jehotte

1864 Probably in April left Brussels for Florence (where he met Professor Clemente Papi). Moved to Rome later in the year

1865 In Rome. Start of experiments on enlargement and reduction from models. Emily Simonds married in Rome to J.C. Moore

1864-76 Worked in Rome where he met his wife Gertrude Prescott only daughter of Mr William Chase Prescott of Boston USA

1867 'Cupid and Campaspe', his first large work modelled in Rome - carved many years later

1868 His first 'Falconer' began, cast in Paris in 1872 by Barbedienne.

1869 In Gateshead for Opus 59 Mrs R.S. Newall and probably for baptism of his god-daughter Beatrice Bowman. Lodging at 26 Piazza di Spagna, Rome

1870 Started work on the New York 'Falconer'
Death of his mother

1872 Opera 72 & 73 were executed at Newcastle. Stayed in London at address of brother-in-law J.C. Moore

1873 Completion of the New York 'Falconer'. The Trieste Falconer exhibited in Vienna and later at Trieste. The New York 'Falconer' exhibited in Florence

from 3 11 March

1875 Professor Papi of Florence died before completing another replica of the 'Falconer' for the city of Florence.

1875-76 Prepared a studio in London at 152 Buckingham Palace Road. Corespondence with Patrick Allan-Fraser. Proposed to go north in July.

1876 Treasurer of the British Academy in Rome.

1877 25 December - Marriage in London to Gertrude Prescott Start of propaganda for waste-wax casting. Joins Freemasons.

1878 'Dionysos'. Resumed experimenting with 'Polly'. Catalogue of Opera begun

1879 'Dionysos' exhibited at studio and Royal Academy * With W.C. Prescott patented the Iconograph

1881 16 May. Only son George Prescott Simonds born. Joined the '15', precursor of the Art Workers Guild.

1882 Statue of Raja Kali Krishna for Calcutta

1883	Address on 11 October to the Reading School of Art prizegiving, the first of a dozen papers and addresses
1884	Formation of the Art Workers Guild. Simonds elected first Chairman and held office 1884-85. 4 July. Address to AWG on 'Sculpture from the different craftsmen's points of view'
1884-86	'The Maiwand Lion'
1885	An article on bronze casting published in the 'English Illustrated Magazine'
c1885-6	He refers to as having worked with Alfred Gilbert and Onslow Ford on waste-wax casting. Probable date for his own first statuettes
1886	Lectured to RSA and Civil Engineers
1888	Moved to Priory Studios, 21 North Bank
1891	Four important works. 'George Palmer', 'Frederick Tollemache', 'Charity' and marble pulpit
1894	Formation of St Johns Wood Art Club Chairman and Treasurer until 1906

Chap 5
19 leaves

1895 Painting of family group by Alma Tadema

1896 Lecture to RSA on 'The Art of Bronze Casting in Europe' for which he received their silver medal.

1896-1906

1899 Resigned from the AWG. Made an Honorary member in the following year and President at a Jubilee meeting in 1909

1900 Moved to Hamilton Terrace

1902 Queen Victoria, Weymouth, his last major work

1903 Is given as the date of his retirement, but by family tradition he is recollected as continuing to work 'filling room after room of the house'

1905 Death of Blackall. George and George Prescott Simonds required to take additional name of Blackall. George appointed to board of brewery

1907 Moved to Bradfield House where William Chase Prescott died 16 September

1910 Appointed Chairman of H. & G. Simonds

1914 Family address, Holly Copse, Goring
26 September Death of 2nd Lieut George Prescott Blackall-Simonds in France.

1927 11 November. Feast of the Falconers Club.

1928 Cruising with Gertrude to India and Tristan da Cunha

1929 Will dated 20 November. 16 December GBS died. Burial at Bradfield 20 December

1937 9 January - Will of Gertrude Blackall-Simonds

1940 12th July - Death of Gertrude at Keswick. Burial at Bradfield

A1

APPENDIX 2

CORRESPONDENCE AT HOSPITALFIELD

56 Bedford Gardens,
Campden Hill,
Kensington W
June 16th 1875

My dear Mr. Fraser,

Many thanks for your kind letter and for the information it contains. I have booked a little money for the Academy since I have been in Town but very little still every little helps. I do not know who can have been such a duffer as to write the article you complain of in the Cosmopolite - it is a great pity people will not mind their own business is it not? I am glad you are so pleased with the Falconer in the R.A. Yes it is a pity that Poingdestre and Halsewell have been so high hung but for all that their pictures hold their own well and I think the Romans have not made at all a bad show this year.

I am glad to hear that you are fairly well under weigh with your building and I hope all will go to your satisfaction - I hope to be going north at the beginning of next month and shall be delighted to look in on you for a day or two if you can have me. Let me know what date will suit you best and I will make all my plans accordingly - Would you like me to write to Leghorn about the Clytie?* I will do so with pleasure unless you wish it. Did you not get a Bill of Lading? The forwarding business is rather troublesome if you are not used to it. I think you need not be uneasy the cases are probly all right. I have had several bids for the Falconer but not sold him yet and I am almost afraid that I have over staid my market, I am now making designs for a monument but do not expect anything will come of it.

With Kindest regards
Yours truly I remain
George Simonds

* 'Clytie with a sunflower' now at Hospitalfield. Inscribed and dated: William H Rinehart. Sculp. 1. Rome 1874

152 Buckingham Palace Road,
S.W.
May 16th 1876

My dear Mr. Fraser,

Many thanks for your long and interesting letter and for the cheque for £9 : 0 : 0 which I received safely. I am very sorry to hear such a bad account of your health - you really must take care of yourself. I am sure you must have been imprudent on the journey either in travelling too fast or in some other way. I am sorry to hear this story of Halswelle and the more because if it is substantiated I fear it will be our duty to take very severe notice of it. Indeed I think that we should ask him to resign his membership. It may be no particular distinction to belong to the B.A. of Arts in Rome but at least its members are assumed to be honourable men at least in so far as their work is concerned.

I think however that we should simply do what the R.S.A does and wait and see what that is.

Thank you very much for your permission to retain for a while the little group I have been doing for you - I will not keep it very long but I shall be very glad to be able to show it to some of my friends -- My place is in a fearful state and goodness knows when I shall be able to feel that it is presentable but I hope for the best and have been working manfully with pail and whitewash brush and am going to begin papering and painting in a day or two and if I can only get the late occupants effects out and my own in I shall be a better and a happier man - I am camping out in the drawing room at present - The bell hanger has been doing a deal of work and so has the carpenter and locksmith - The gas and water are the next considerations and much needs doing in both departments at first I shall only do up and furnish the kitchen and entrance hall and the dining room and studio, and garden in fact what visitors can see and the rest must wait until I can make a little money - I am only allowed £40 by the landord for repairs and it needs nearly £200 to do it properly

With kindest regards I am
Yours very truly
George Simonds

c/o Mrs. Allen
Rock House,
Newbiggin-by-the Sea
Northumberland
Aug 17th 1876

My dear Mr. Fraser,

Please forgive me for not having sooner answered your kind letter. I put it off from day to day hoping to be able to tell you that I was coming but now I fear I must put off my visit until later on as I am not quite up to the mark and the doctor insists on my doing three weeks sea bathing - I do not intend to take more than a fortnight however as I cannot spare the time - Now what about the exhibition is it Edinburgh or Glasgow that I am to send your little group to and can you tellme who is the agent and when the works have to be sent in - I have not yet heard from my people in London that they have cleared the case but I suppose they must have done so e'er this - I hope you are having good sport with the grouse. I wish I were with you as it is very dull here and very quiet I have brought a medallion with me to carve in order to have some occupation but I spend most of my time in the open air - I have got a nasty sort of sore throat that has been hanging on for a considerable time it goes away for a day or two and then returns and I have been unable to shake it off but I expect the sea air and bathing etc will get rid of it for me.

Of course you are still up to your eyes in building and I shall be glad to hear how it is all getting on. Please remember me very kindly to Lyall when are we to hear him in London?

I have seen nothing of our Roman friends except Alma Tadema of whom I have seen a good deal and like very much. I thought Halswelle was not in England

With Kindest regards
believe me dear Mr. Fraser
to be yours truly
George Simonds

P.S. I address this to Hospitalfield as I do not know your other address

In 1877 Exhibit No. 694 at the Royal Scottish Academy was 'Cupid & Panther' by Simonds, lent by P.A. Fraser Esq. HRSA, Arbroath.

152 Buckingham Palace Road,
S.W
Oct 30th 1877

My dear Mr. Fraser,

Many thanks for your kind and welcome letter. I was wondering for some time past what had become of you and whether you were going to return to Rome this winter or not.

I am glad to hear that you propose to spend the winter in London and I shall be most happy if I can assist you in finding such a house as you describe. I do not know of any such but I think if you would not mind devoting a couple of days to the search that we could certainly find what would suit you. With regard to myself I have of late been able to do little or no work as my whole time and attention has been taken up by other matters. I should however have continued to send to Dundee only that I never received the invitation to exhibit there. I suppose that your friend the Provost must have forgotten it.

My house is now about complete and is I think rather pretty. I have spent a deal of time and a lot of money over it and I am to be married in February or perhaps even sooner. I have been to Rome since we last met and I have brought back one of my men with me to London. I am expecting everyday to hear of the arrival of a block of marble for my Bacchus and I am myself preparing for new and important work, it will be hard lines indeed if I do not manage to do better than hitherto. Orders I am very sorry to say are very rare and I have never had less to do in my life and if I did not hope against hope the prospect would be indeed far from a brilliant one for a man about to marry.

I send you a photo of my latest work in marble which is now erected in Delph church in Yorkshire. The corbels which support the whole and the tablet bearing the inscription is not here given. *

The work has been a good deal admired by those of my artist friends who have seen it and is very pleasing to the gentleman who ordered it and I must confess I think it might have been worse.

I suppose you will soon be in London so I will keep all further news till you come and I shall be delighted to help you to settle down here and to look for houses with you.

In the mean time dear Mr. Fraser believe me to be

with kindest regards
Ever yours most truly
George Simonds

*Opus 108 ~~of~~ 1875

19 March - 2 A L

The items referred to in this correspondence can reasonably be identified as:

16 June 75	The Falconer (marble) Op. 88 Sold to Charles Mitchell (see Appendix for correspondence)
16 May 76	Love in Trouble Op. 110. It is possible that Allan-Fraser had seen Op. 99 in Rome in the previous year, a work with the same title.
17 August 76	The medallion is probably the 1876 copy of the 1875 Op. 106. Jonan Sturges of New York, this is Op. 115 a second replica made for W.H. Osborn of New York.
31 July 76	This again refers to the piece still at Hospitalfield.
30 October 76	The tablet for Delph church is the Buckley Monument "Angel Reapers" of 1875-76 Op. 108 erected in St Thomas' Church

1st Draft App 3

APPENDIX 3

In the archives at Shipley Art Gallery there remains correspondence relating to Charles Mitchell's purchase from Simonds for his gallery at Jesmond Towers. The letter reads as follows:-

152 Buckingham Palace Road,
S.W.
March 6th 80

My dear Mr. Mitchell,

There is no fear of your offending me by your offer of £1000 for Dionysos. On the contrary I thank you for your kind appreciation of my work and for your offer to purchase it. I got your letter yesterday morning and have slept on it before coming to a determination.

The facts of the case are these - I was advised by persons of experience to ask £5000 for the group in the R.A. and I did so. I confess, rather against my own judgment. Yet inspite of the price, so I was told the other day by a member of the R.A. the Academy would have purchased it out of the Chantrey Fund but they found that under the will they were unable to do so as the work was partly executed abroad - Trade was as you know exceedingly bad and although I had several enquiries after it they were without practical result - I can say most sincerely that I had rather see it in your house than in almost any other - not only on account of your constant kindness to myself but also because I should like it to be in company with the Falconer and with Wisdom - But £1000 is barely sufficient to cover the cost of the marble, workmans wages and contingent expenses leaving nothing for my work.

I do not think that the years of labour that I myself spent on it should count for nothing and when I think of the great, I may without vanity, say the extraordinary success my work has in this Academy I do not feel I should be justified in accepting £1000 for it. It is the best work I have ever produced and I cannot often expect to produce that type of figure. I shall probably never do so again - It is now either in Paris or at least en route for that town to be exhibited at the Salon. Trade is fast improving and I shall still hope to be able to dispose of it on moderate terms so as to leave me something of a profit. At the same time constantly moving it from place to place is a considerable expense and trouble - And I am crippled for want of money in the productions of other ideal works - Indeed I do not conceal from myself the fact that unless I receive more substantial support from the public than empty praise I cannot continue to produce work of the highest class and that it is folly for me to hope unaided to do anything to raise British Sculpture to its proper level among

the arts - I had made up my mind to accept a very low sum for the group and if I get a bid of £2000 at Paris I shall accept it. In the mean time I should be glad to be rid of all anxiety and to know where his final home is to be. I therefore make you the following offer - Dionysos is at your disposal on these terms.

You shall pay me £2000 less £500 discount which will bring it down to £1500 net of which £500 is to be paid on or before the 1st prox., £500 on delivery of the group at Jesmond Towers (which would probably be about August) And the balance of £500 at any time most convenient to yourself prior to May 1st 1881. In return for this I will undertake to ensure the safe delivery of the group to you and to put it up for you in your house free of cost after the close of the Paris Salon. If this suits you I will send word to my Paris Agent that the work is not for sale - If not I am sure you will take my offer in the same spirit in which I receive yours, the fact being that I should much like you to have the work but as a matter of mere necessity I cannot let it go for less than £1500. I should wish the nominal price to be at least £2000 because it would injure me if it were known that from £5000 I came down to £1500 so that in selling I should receipt for two or three thousand whatever might be the actual sum received and will call the difference discount

With kind regards
and wishing you a pleasant trip
to the sunny south
I am yours faithfully
George Simonds

There exist also receipts to Chas Mitchell Esq. in Simonds' hand for:-

No. 39 £425 in full payment for the statue of the 'Falconer' Opus 88 (dated August 7th 1876)

No. 185 £525 in full payment for 'Dionysos' Opus 119 (dated Oct 19th 1880) endorsed on back 'Final for Dionysos'

No. 192 £150 in full payment for Bust of himself in marble Opus CXXXVI (dated April 6th 1881)

APPENDIX 64

A.D. 1879, 4th JANUARY. N° 45.

Copying, Enlarging, and Reducing Sculpture, &c.

LETTERS PATENT to William Chase Prescott and George Simonds, both of Buckingham Palace Road, in the County of Middlesex, for the Invention of "IMPROVEMENTS IN APPARATUS BY MEANS OF WHICH SCULPTURE AND OTHER SOLID OBJECTS MAY BE COPIED, ENLARGED, AND REDUCED."

Sealed the 1st July, 1879, and dated the 4th January 1879.

PROVISIONAL SPECIFICATION left by the said William Chase Prescott and George Simonds at the Office of the Commissioners of Patents on the 4th January 1879.

WILLIAM CHASE PRESCOTT and GEORGE SIMONDS, both of Buckingham Palace Road, in the County of Middlesex. "IMPROVEMENTS IN APPARATUS BY MEANS OF WHICH SCULPTURE AND OTHER SOLID OBJECTS MAY BE COPIED, ENLARGED, AND REDUCED."

The improvements consist of a bed plate furnished with two or more revolver tables working on axles and supports thereon, and connected by a metal band or otherwise in such manner that the exact amount of

horizontal movement of either table is imparted to the other, these tables being intended to support the work or works to be copied, enlarged, or reduced.

At or near one end of said bed plate is placed a standard capable of adjustment both vertically and horizontally as desired, and furnished with a gimbal bearing carrying a long bar or carrier, which is furnished with two or more adjustable pointers, capable of being slided and adjusted on the said bar to a scale which may be marked on it. Said bar is also furnished with pulleys, one or more with counter weights for supporting the bar in horizontal equilibrium or otherwise by means of attachments fixed in the ceiling or in other convenient place or structure. The pointers are so constructed as to have a joint parallel movement when desired. All the parts may be of metal or of metal and wood combined.

Prescott & Simonds' Improvements in Copying and Enlarging Sculpture, &c.

SPECIFICATION in pursuance of the conditions of the Letters Patent filed by the said William Chase Prescott and George Simonds in the Great Seal Patent Office on the 3rd July 1879.

WILLIAM CHASE PRESCOTT and GEORGE SIMONDS, both of Buckingham Palace Road, in the County of Middlesex. "IMPROVEMENT IN APPARATUS BY MEANS OF WHICH SCULPTURE AND OTHER SOLID OBJECTS MAY BE COPIED, ENLARGED, AND REDUCED."

The object of our Invention, which we call the iconograph, is to enable the operator therewith to define from given models according to any mathematical scale, either of equality, of increase, or of diminution, the forms and relative dimensions of solid bodies. The Invention consists of certain machinery or apparatus composing the above instrument, which is made and used as follows, reference being had to the Drawings hereto annexed, in which Figure 1 is a side view; Figure 2, plan; Figure 3, section at Z, Z; and Figure 4, section at X, X. Two tables (A), (A), or other means of support, each capable of movement around its own axis in a plane common to or parallel with that of the other. An inflexible bar, tube, or girder of any shape or material, which we call the radial arm (B)

moving around a fixed point in its fulcrum (a) which lies in its longitudinal axis of construction. This motion is effected by the aid of a joint, hinge, socket, gimball, or other equivalent means of motion and support (b) located at or about said centre of motion. The said radial arm possesses also the quality of partial or complete revolution around its said longitudinal axis. Two or more pointers (C), (C), each consisting of a carrier (c) and a point (d), the former working on the radial arm in such a manner that the axes of motion of the pointers are parallel, and intersect the axis of the radial arm at right angles. The said pointers possess a circular movement on their own axis of motion, and may be constructed with the capacity for being lengthened or shortened according to the requirements of the scale adopted. They are so coupled together as to ensure perfectly equal angular movement, which is accomplished by means of a rod (e) or rods, or by any of the methods of coupling prescribed for the tables. As many pointers are provided as there are tables in use, one pointer being opposite to and working above and in connection with each table. The centres of motion of the tables (A) and of the radial arm at its fulcrum (a) all lie in the same vertifcal plane, and the rotary movement of the tables must be for working purposes through the same number of degrees on the arcs of circles struck from their centres of motion. The movements of the tables may be independent, in which case such movements will be measured from fixed

points, or on a vernier scale, or they may be simultaneous and automatic, in which case the uniformity in angular velocity is obtained by the use of a belt, chain, cord, wire, or ribband of steel (f) or other metal, or by means of gearing, friction wheels, or endless screws working on worm wheels or on racks. That portion of the pointers (C) called the points (d) may be either straight, curved, or angular in shape, according to the requirements of the work, and of any convenient length, subject to the condition that their respective lengths measured form their respective centres of motion of their carriers shall be to each other distances of the respective centres of motion of the carriers from the centre of motion or fulcrum (a) of the radial arm (B). The distances from the centre of motion or fulcrum (a) of the radial arm to the centres of motion of the several pointers (C) must be the same as are the distances from the same centre of motion or fulcrum (a) to perpendiculars projected above the centres of the respective tables opposite to and belonging to such pointers respectively. For the purpose of fixing the radial arm (B) at any given angle of elevation or depression, and of raising and depressing it through short distances while the work at or near a special point is in progress a compound pulley or system of pulleys may be employed, with or without a micrometer attached to and connecting the radial arm (B), with a fixed point (b) above

the fulcrum (a), the counterpoise being a weight attached to the cord after the latter has passed over the last upper pulley, and a break or stop may be placed upon the lower pulley of the system, or a counterweight may be attached to a prolongation of the radial arm beyond the fulcrum, or a movable arc may be employed, connecting the radial arm and the column, supporting its fulcrum with a worm wheel or break or other well known means of arresting motion. The distances between perpendicular lines projected from the centres of motion of the tables and of the radial arm determine the relative proportions between the given model and the required replica. When it is required to produce an exact copy without enlargement or diminution the tables with their supports, connections, or means for producing and regulating their motions remain as stated. The radial arm has its general line of direction vertical instead of horizontal. Its fulcrum or centre of motions is in a plane vertical to or parallel with the plane in which lie the tables and their centres. The pointers work on an inflexible cross-bar, which is at at right angles with the radial arm, and at the the same time parallel to the common vertical plane or planes, in which are the centres of motion of the tables nad the radial arm. This cross bar is firmly

held by a sliding frame, which frame is capable of motion upwards or downwards on the radial arm, and of being fixed at any given point. The cross bar has one motion only, videlicet, a circular or revolving motion around its own axis within the grasp of its supporting framework. The attachment connection and action of the pointers are the same as above described, except that in this case they are of equal length, and their points when moved describe equal and similar arcs. The radial arm has but one motion on its fulcrum, videlicet, in a plan perpendicular to and at right angles with the common plane or planes in which lie the centres of the table and its own fulcrum or centre of motion. When in use it is made to approach or recede from the work in progress on the tables, and is when required held in place either by guis, along which it works, and to which checks are attached for determining its stops, or by pulleys working in its plane of motion, or so adjusted as to cause it to move and remain therein. Having described the nature of our Invention we claim, the combination of two or more revolving tables with an inflexible rod or radial arm supporting movable pointers, or an inflexible cross bar, substantially as described, and for the purposes named. Also, the combination of the inflexible cross bar with the radial arm for supporting the pointers, substantially as described, for the purposes named. Also, the combination of two or more pointers working on a radial arm or on a cross bar moving on such radial arm, and operating above and in

connection with two or more revolving tables, substantially as described, for the purposes named. Also the steel belting or ribband, operating to produce automatic motion in the tables, substantially as descibed, for the purposes named.

In witness whereof, we, the said William Chase Prescott and George Simonds, have hereunto set our hands and seals, this Third day of July, A.D. 1879.

WILLIAM CHASE PRESCOTT (L.S.)

GEORGE SIMONDS. (L.S.)

LONDON: Printed by GEORGE EDWARD EYRE and WILLIAM SPOTTISWOODE, Printers to the Queen's most Excellent Majesty.

For Her Majesty's Stationery Office.

1879.

APPENDIX 5

The Iconograph in use

In his 1893 Lecture to the Royal Institution, as reported in the American Architect and Building News Simonds described in detail the construction of the Maiwand Memorial.

> In the construction of the lion of which I have just spoken I adopted the plan of working from a carefully-prepared model of life size. A duplicate cast of this model was obtained, which was divided into eleven pieces - namely, four legs, one tail, one hindquarters, one middle piece, one forequarters, one head, one lower jaw and tongue, and one man-hole cover in the back.
>
> These pieces were all fitted to each other by means of key pieces, to avoid any possible error. They were all enlarged separately, the necessary measurements being obtained by the aid of the 'iconograph,' which I had the honor to describe to you on a former occasion. As the description of the enlargement of one part will do for all, I will briefly describe the manner in which the body was constructed, and the precautions taken to insure a

perfect fit between the parts. The body consisted of three parts - namely, the hindquarters, the middle piece, and the forequarters. The pieces in the small model were divided by straight transverse joints, fitted to each other with keys. The forequarters were the first piece constructed. The small model was set up on end, the vertical section, or joint, thus becoming horizontal, and serving as a base. Beneath this base was arranged a plaster seat or chuck, which, being cast, naturally took exactly the imprint of the keys, besides showing perfectly on its upper surface the true section of the body. The model was then removed leaving the chuck properly centreed on the reducing table of the iconograph. A precisely accurate copy of this chuck was then made in plaster on the enlarging table, the keys, however, in this instance, being made of gun-metal, accurately fitted in pairs, one of each pair being embedded by its shank in the plaster of the chuck. It is obvious that any two objects of whatever varying form that might be constructed on this chuck must have the same base section, and the same arrangement of keys; these latter, however, being male and female, must be reversed. The method of reversing I need not enter into, as being too simple a matter to need your attention. It will suffice to say that the accuracy of the joints is absolutely dependent on the chucks.

On these chucks the iron framings of the models were erected, and the models themselves constructed in plaster. This method was adopted with all the pieces, and with perfect success, the joints and keys coming together with great accuracy. The lion was then erected in my own studio, being suspended by means of chains from a scaffold erected for that purpose. It was then taken down again, and piece by piece delivered to Messrs Young and Company's foundry. The middle piece of the body was, however, permanently cramped onto the forequarters to be cast with it in one piece. The construction of colossal statues is quite as much an engineering problem as their erection, though the latter has received more attention from engineers, and, indeed, from the public. This is natural, as the process of construction is carried on very quietly in the seclusion of the studio, whereas the work of erection is usuallly conducted in the open air, and under the public eye. In the former, the work goes slowly, sometimes alomost imperceptibly, and is often not very intelligible, save to the initiated. It includes a variety of processess not unfrequently spread over a number of years: whilst the progress is rapid and the result striking when the work is that of erection, so that the latter is apt to be

remembered, whilst the former remains unknown or is forgotten.

19 March : Appx

APPENDIX 6

Inscriptions at Bradfield

Left-hand Panel

In Loving Memory of
AMY MARIAN Eldest daughter of
JOHN SHEA and MARY ANNE his wife
Died July 10th 1902 Aged 33
Love is the fulfilling of the law

Also of
STEPHEN VICTOR SHEA-SIMONDS
Major 9th London (Queen Victorias) Rifles
of Bradfield House
Third son of the above
JOHN and MARY ANNE SHEA
and nephew of
GEORGE BLACKALL SIMONDS
Died at Bradfield House
on May 13th 1955
in his Eighty first year

Centre Panel

In Loving Memory of
BLACKALL SIMONDS
of Bradfield House
Eldest son of the late
GEORGE SIMONDS of Reading
and MARY ANNE his Wife
Daughter of the late
WILLIAM BOULGER
of Bradfield House
Born July 10th 1839 Died Feb 26th 1905

Also of
GEORGE BLACKALL SIMONDS
of Bradfield House
Second son of the above
Born Oct 6th 1843 Died Dec 16th 1929

Also of
GERTRUDE his Wife
Born Dec 17th 1859 Died July 12th 1940
VICTORIA ISABEL GERTRUDE
Wife of
STEPHEN VICTOR SHEA-SIMONDS
Born Nov 21st 1877 Died April 9th 1971

19 March

Right-hand Panel

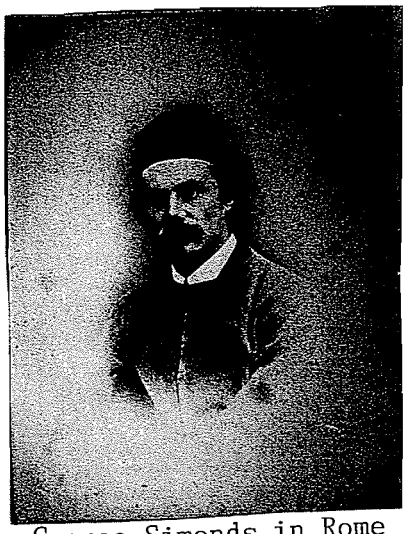
In Loving Memory of
ANNIE CURTIS PRESCOTT
Born April 3rd 1830
at Dover, New Hampshire U.S.A.
Died in London Dec 26th 1899

Also of
WILLIAM CHASE PRESCOTT
Born Oct 23rd 1821
At Gilmanton, New Hampshire U.S.A
Died at Bradfield Sept 16th 1907
Also of
GEORGE PRESCOTT BLACKALL-SIMONDS
Lieut. 2nd Regt S.W.B.
Born London May 16th 1881 Only son of
GEORGE and GERTRUDE BLACKALL-SIMONDS
of Bradfield House, Berks.
Killed Sept 26th 1914 at Lendresse in France
Where now he rests in peace

I L L U S T R A T I O N S



Cat No 165 George Palmer



George Simonds in Rome



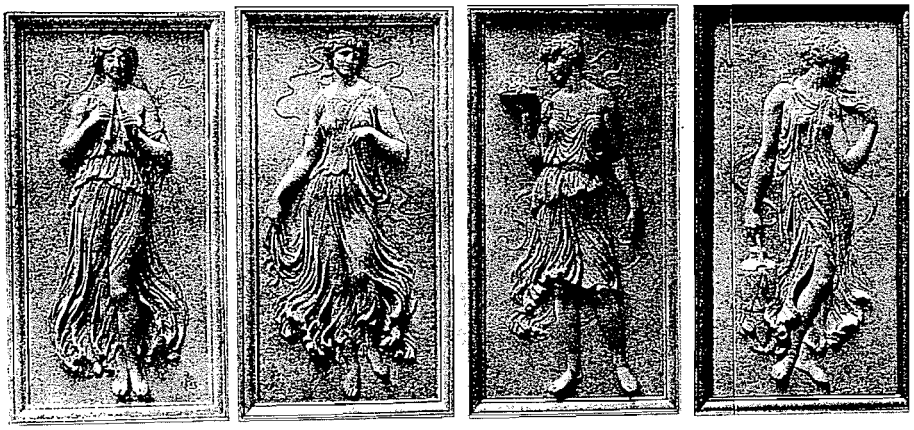
Cat No 63 The Falconer,New York



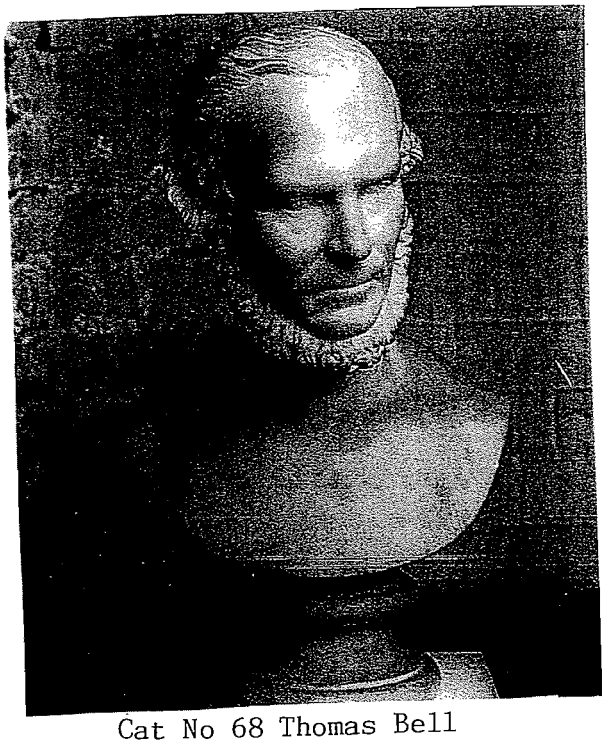
Cat No 51 The Falconer,Trieste



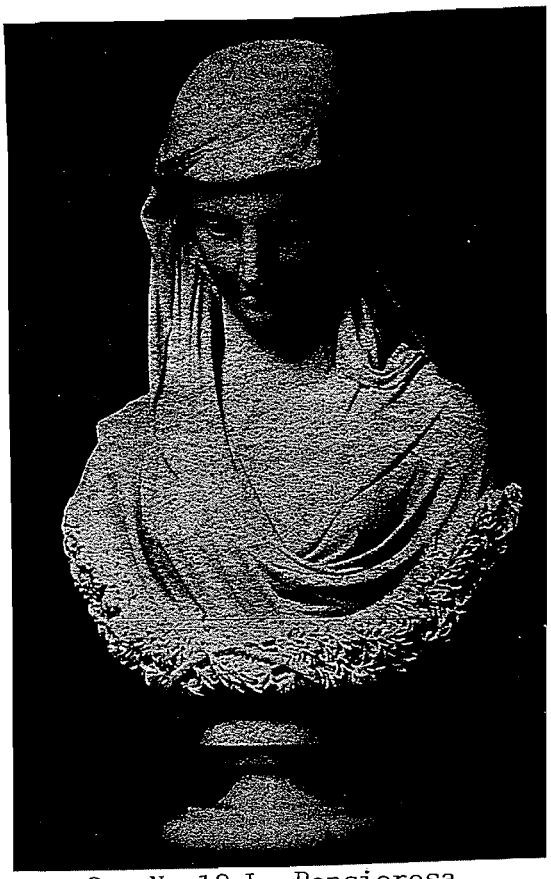
Cat No 101 Gertrude Prescott



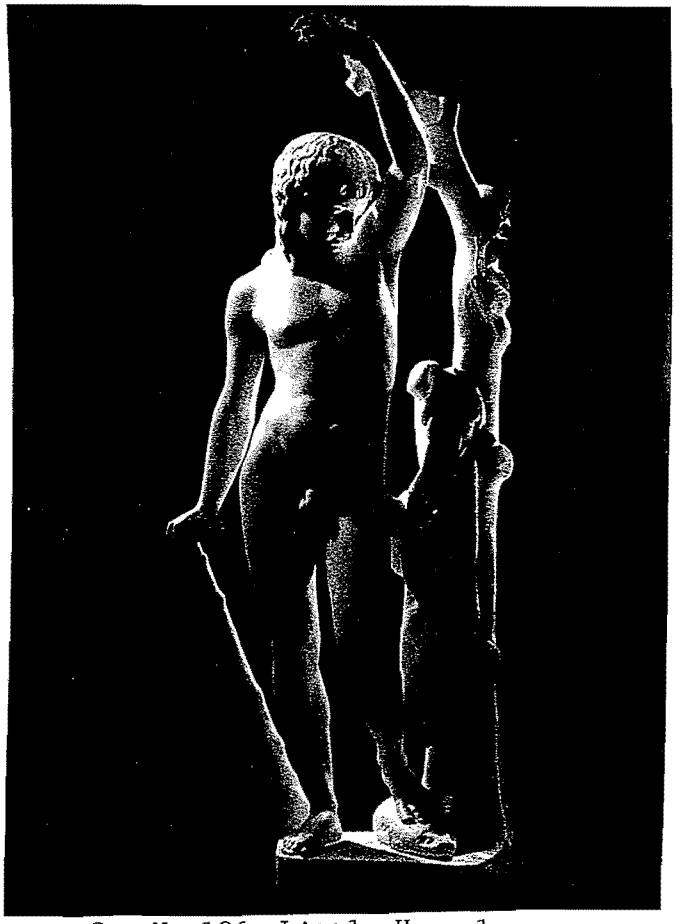
Cat No 192 Door Panels at Bradfield



Cat No 68 Thomas Bell



Cat No 18 La Pensierosa



Cat No 196 Little Hercules



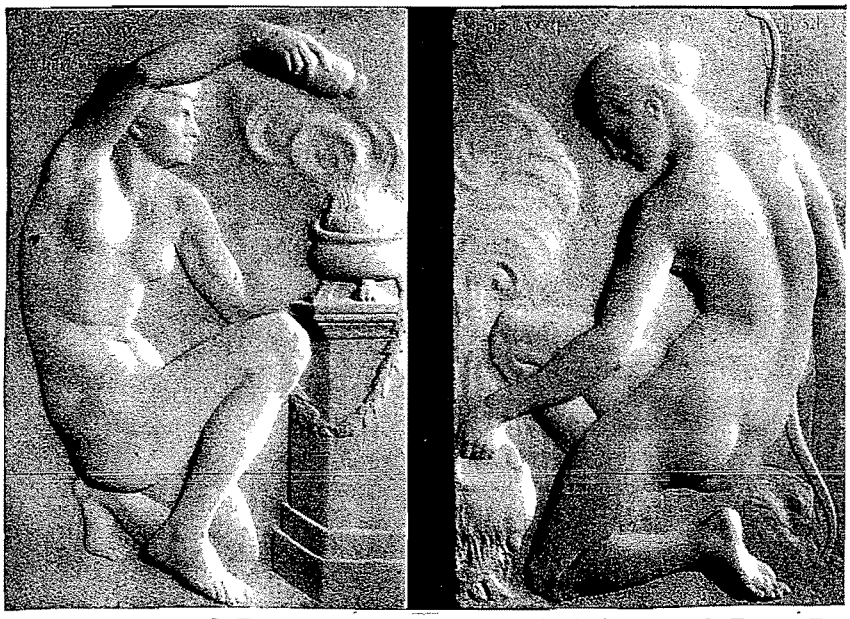
Cat No 164 Tollemache



Cat No 73 Mary Pattinson



Cat No 52 Persephone



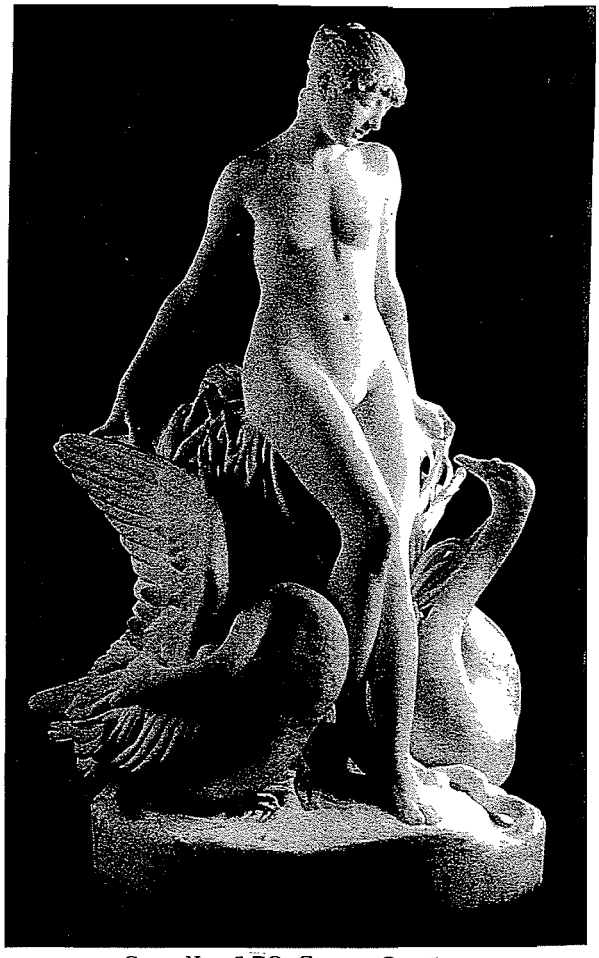
Cat No 134 Uses of Fire,Faith Cat No 132 Uses of Fire,Fo



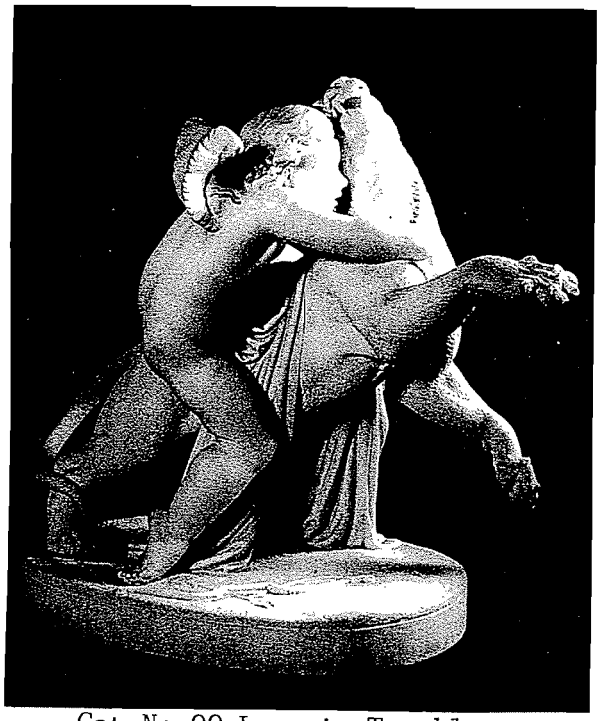
Cat No 119 Dionysus



Cat No 131 Raja Kali Krishna



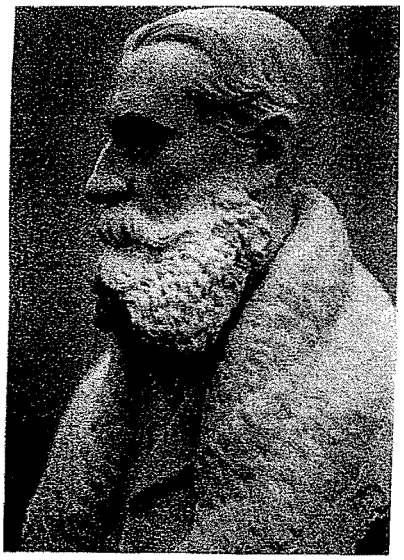
Cat No 178 Swan Girl



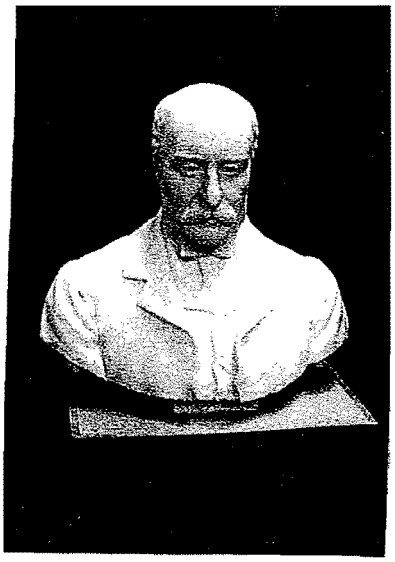
Cat No 99 Love in Trouble



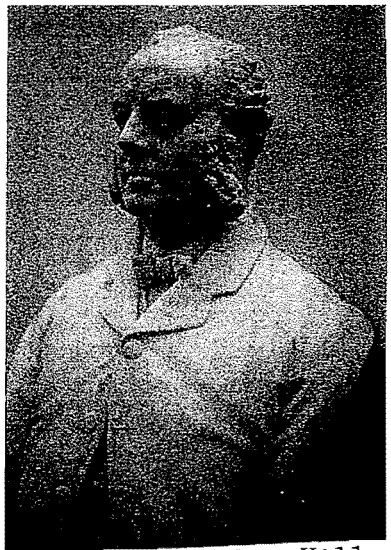
Cat No 174 John Collingwood Bruce



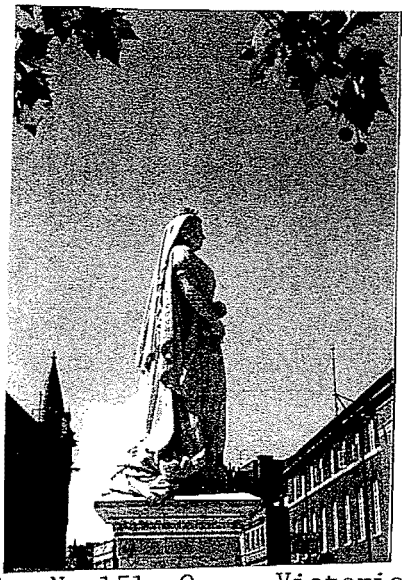
Cat No 128 Henry Blandy



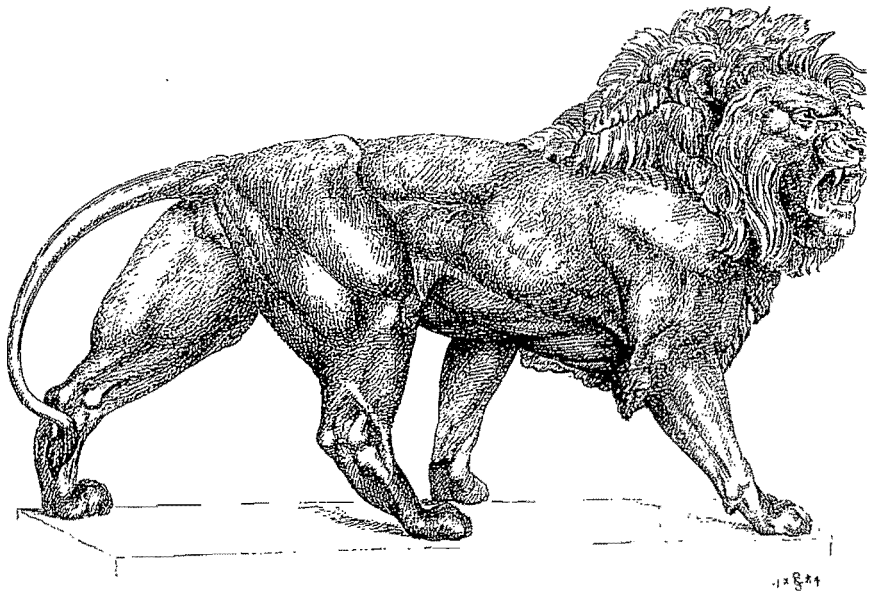
Cat No 187 Charles Murdoch



Cat No 152 Arthur Hill



Cat No 151 Queen Victoria, Reading

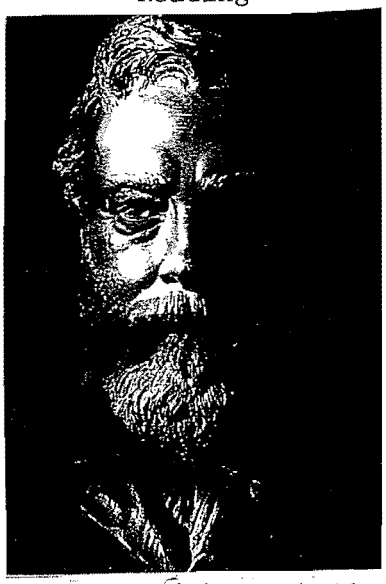


SCULPTURE AT THE ROYAL ACADEMY.

No. 2. Study of a Lion at Bay. C. Simonds.

From an Original Sketch by the Artist.

Cat No 139 Maiwand Lion,Reading.A Study and front cover.



Cat No 145(A) Blackall



Cat No 139 Maiwand Lion,Reading