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THE ARTS CLUB
AND
ITS MEMBERS





THE LOUNGE AT DOVER STREET

AND
ITS MEMBERS

BY

WITH ILLUSTRATIONS BY MEMBERS OF
THE CLUB

Non ebur neque aureum
Mea renidet in domo lacunar.

HORACE.

TRUSLOVE AND HANSON, LTD.

1920

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NOTE



HAVE to thank those friends who have so kindly assisted me with their criticisms and reminiscences in the production of this work. No doubt there are others who could and would have done likewise had I known precisely to whom to apply. I am also indebted to the artists who have permitted me to reproduce their drawings.

I have collected from various sources numerous references to both the club houses and to former members, and have drawn much information from the invaluable "Dictionary of National Biography."

G. A. F. ROGERS.

ARTS CLUB

August 1920

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PART I
THE CLUB



THE ARTS CLUB

I

THE FOUNDATION OF THE CLUB



IN accordance with Dr. Johnson's definition of a club as "an assembly of good fellows meeting under certain conditions," the Arts Club was founded in 1863 for the purpose of facilitating the social intercourse of those connected, either professionally or as amateurs, with Art, Literature, or Science. The number of members was originally fixed at 250, but was afterwards extended to 400, then to 450, and finally to 600. Foreign artists and literary and scientific men whose usual residence is out of the United Kingdom might be elected honorary members for a limited period, a privilege of which a number of foreign artists—especially Belgian—were glad to avail themselves during the war period from 1914 to 1918. At various times the Club has elected under this Rule such representative men as Mark Twain, Bret Harte, Henry M. Stanley, Gustave Doré, Jules Claretie, the two Coquelins, Bastien le Page, Benjamin Constant, Rodin, Rossi, Joachim, and many others. The Rule was also sometimes applied collectively as when in 1879 "Les Sociétaires de la Comédie Française"

and in 1881 "The Gentlemen of the Saxe Meiningen Dramatic Company" were admitted to Honorary Membership of the Club. There is a definite limitation of sex in the second, but I cannot find from the records whether it applied to the first case. Many foreign artists, architects, musicians, and literary men who have been settled in England have from the earliest days of the Club been elected ordinary members as will be seen from the list of names which appears later on.

The majority of the members have always been painters and architects; sculpture, literature, and journalism have been well represented, and so long as the Club was located in Hanover Square, where the next house in Tenterden Street was occupied by the Royal Academy of Music, there was always a numerous contingent of the Professors of various branches of the musical Art. Science, too, has been much in evidence in the membership, especially in the departments of experimental chemistry and zoology.

The founder of the Club was Mr. Arthur J. Lewis, an amateur artist of considerable merit, whose pictures were often to be seen at the Royal Academy exhibitions, and who was for many years in touch with a numerous group of artists and literary men. He gathered together at his chambers in Jermyn Street a body of part-singers, most of whom were artists, who were trained and conducted by John Foster, an Alto, one of the Gentlemen of the Chapel Royal. From 1858 to 1862, so long as they met in Jermyn Street, they were known as "The Jermyn Band," but after Arthur Lewis's marriage with Miss Kate Terry and removal to Moray Lodge, Kensington, in the latter year, the title was changed to "The Moray Minstrels." Among the most regular attendants were Frederick Walker, A.R.A., who designed the cards of invitation; Charles Keene, whose correct ear, fine voice, and enthusiastic support of the institution made him a valuable member; Stacy Marks, R.A., who, in addition to assisting in the set programme, would afterwards sing comic songs and preach a very amusing American sermon; Du Maurier, whose French songs

were much appreciated; and "Tom" Angel who could sing hunting songs with inspiring choruses. These gatherings were, naturally, very popular and largely attended, invitations being eagerly sought after. The proceedings opened with a programme of glees and part songs by "The Moray Minstrels"; then came a good supper, which always began with oysters when in season, and the evening wound up with an impromptu miscellaneous entertainment to which members and visitors were called upon to contribute according to their ability.

The following account of these gatherings was contributed by Mr. Arthur Severn to E. R. and J. Pennell's "Life of James McNeill Whistler":

"At Arthur Lewis's parties on Campden Hill there were charming gatherings of talented men of all kinds with plenty of listeners to applaud. It was at these parties that the Moray Minstrels used to sing, conducted by John Foster, and when they were resting any one who could do anything was put up. Du Maurier and Harold Sower used to sing a duet 'Les Deux Aveugles,' Grossmith half-killed us with laughter (it was at these parties he first came out), Stacy Marks too was always a great attraction; but towards the end of the evening when we were all thoroughly in accord about everything there used to be drowning yells and calls for Whistler, the eccentric Whistler! He used to be seized and stood up on a high stool where he assumed the most irresistibly comic look, put his glass in his eye, and surveyed the multitude, who only screamed and yelled the more. When silence reigned he would begin to sing in the most curious way, suiting the action to the words with his small, thin, sensitive hands. His songs were in *argot* French, imitations of what he had heard in low *cabarets* on the Seine when he was at work there. What Whistler and Marks did was so entirely themselves and nobody else, so original and quaint that they were certainly the favourites."

The idea of the Club seems to have originated in the first instance out of the association of a number of artists and others in the Artists' Rifle Corps, which was formed in the early days of the volunteer

movement. Arthur Lewis himself was an enthusiastic volunteer, and frequent meetings were held to discuss matters of interest to the Corps, first at his chambers in Jermyn Street, and afterwards at the quarters in Old Burlington House occupied as Drill Hall, Armoury, and Mess-room. It was not long before it was suggested that these gatherings might be developed into a permanent club for social purposes; the original intention being that the fraternity should be contented with very simple fare and with wooden benches and tables and sanded floors in a house to be found somewhere in the neighbourhood of Fitzroy Square, then the principal artists' quarter of the town.

As a result of the quarrel between Thackeray and Edmund Yates, whose cause had been chivalrously championed by Charles Dickens, the two latter seceded from "The Garrick," and they now threw in their lot with the little group which was actively endeavouring to found a new club. It was soon evident that the number of men willing to join was sufficient to justify a more ambitious scheme, so, after a somewhat prolonged search, the lease was acquired of No. 17, an old Georgian mansion in the north-west corner of Hanover Square, of which the following description is given in the "Memoirs of Thomas Armstrong, C.B.": "The hall and staircase were of admirable proportions, and all the rooms on the first floor were sumptuously decorated. In two of them were painted ceilings said to be the work of Angelica Kauffmann, one of them a copy of Guido's Aurora, and there were fine mantelpieces of coloured marble, excellent in design and well executed." When, later on, the Club removed from Hanover Square to Dover Street, one of these mantelpieces was bought by a generous member and transferred to the new house, where it is still much admired. Another of them adorns a mansion in Scotland.

Hanover Square was built about 1718, and named in honour of George—the first King of the Hanoverian dynasty—who had recently come to the throne. It at once became fashionable. The houses were of handsome and substantial exterior, and the interior decorations were carried out in an elaborate manner. The first settlers were people of



A MANTELPIECE AT HANOVER SQUARE

distinction, including several of Marlborough's old generals. They soon began to agitate for the removal of the gallows from Tyburn to "somewhere near Kingsland," as the rabble which attended the frequent executions came betwixt the wind and their nobility. Strype reports a rumour "that the common place of execution at Tyburn shall be appointed elsewhere for the removing any inconvenience and annoyance that might thereby be occasioned to Hanover Square or the houses thereabouts." The agitation, though strongly supported, was unsuccessful.

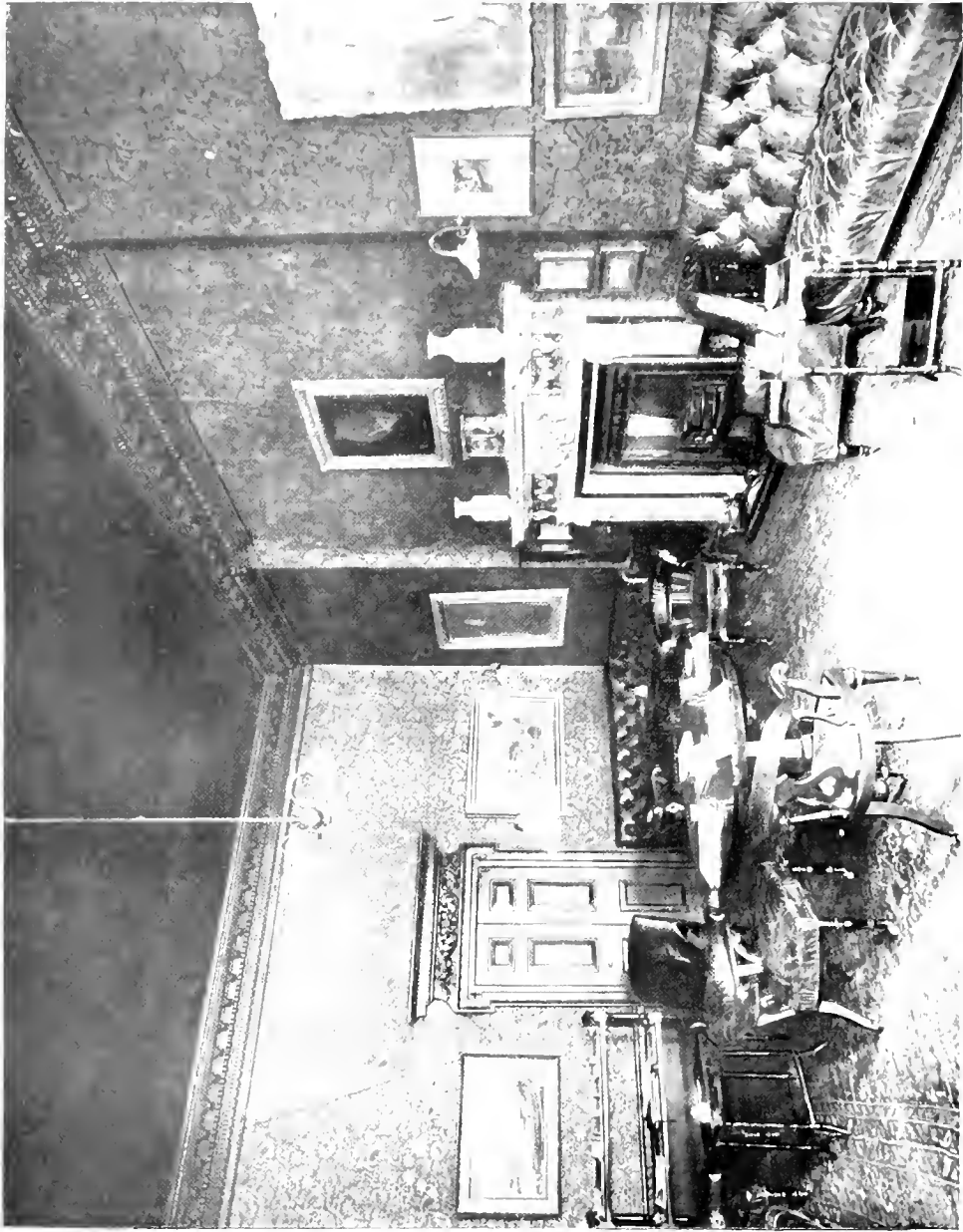
II

NO. 17 HANOVER SQUARE FROM 1718 TO 1863



THE house, No. 17, was in the first instance occupied by Sir Theodore Janssen, a Dutchman who had come to England in 1680, where he had a very successful career as a merchant. He was naturalized in 1685, was elected Member of Parliament for Yarmouth, and having rendered considerable services to the governments of King William and Queen Anne, was created a baronet by her in 1714. He was one of the Directors of the South Sea Company, was involved in the ruin of that speculation, and having been held responsible for the misappropriation of large sums of money was expelled from the House of Commons, committed to the custody of the Sergeant-at-Arms, and his house was sold.

The freehold was for several generations the property of the Dashwood family of West Wycombe Park, Bucks. Francis Dashwood, a junior member of an old West Country stock, was a prosperous Turkey merchant and an alderman of the City of London. His son Francis, Member of Parliament for Winchelsea, was created a baronet in 1707. His successor, Sir Francis, was notorious as one of the most dissipated rakes about town, and is mentioned as such in Horace Walpole's letters. He founded "The Hell-Fire Club" in 1742, which met at the Abbey of Medmenham, situated on the banks of the Thames between Marlow and Henley, where the Rabelaisian motto of the club, "*Fay, ce que voudras,*" may still be seen over the door-



A DRAWING ROOM AT HANOVER SQUARE

way. The Franciscans, as they styled themselves in honour of their founder, included Charles Churchill, the author of the *Rosciad*, John Wilkes, Bubb Doddington, afterwards created Lord Melcombe, Lord Sandwich, Paul Whitehead, and others, and rumour attributed to them orgies of dissipation, obscenity, profanity, and sacrilege which were probably exaggerated in consequence of the mystery which surrounded them.

To counterbalance these little eccentricities Sir Francis had generous qualities, and it is to his credit that he was one of the few defenders of the unfortunate Admiral Byng, and moved to petition the King for a reprieve of the sentence of death to which the Admiral had been condemned by the court martial held at Portsmouth for not having done all in his power to relieve St. Philips and to attack the French fleet.

Soon after his accession the young King, George III, had summarily dismissed the Newcastle and Chatham administration and had commissioned Lord Bute to form a cabinet. The intense unpopularity of Bute made men of ability unwilling to serve under him, and he had to be content with very inferior material. He was at a loss for a Chancellor of the Exchequer and offered the post to Dashwood who accepted. It at once became evident that he was completely incompetent, his financial statement in the House of Commons was so hopelessly confused and absurd that it was received with laughter, and he himself exclaimed that the boys in the street would point at him and say "There goes the very worst Chancellor of the Exchequer that ever was." To cover his retreat from the House of Commons and from his official position, the old Barony of Despencer was revived in his favour. This barony, which had been created by writ of summons in 1357 and was consequently descendible to heirs general, had passed through females into the family of the Fanes, Earls of Westmoreland. The seventh Earl died very conveniently in 1762, without issue, and Sir Francis Dashwood then became one of the co-heirs to the barony in right of his mother, Lady Mary Fane, the

eldest daughter of the fourth and the sister of the seventh Earl. The problem of getting rid of the inefficient Chancellor of the Exchequer was thus simplified; the barony was confirmed to Sir Francis in April 1763, and he was kicked upstairs as Lord Despencer.

Francis was at that time living at his house, No. 17 Hanover Square, where, on his accession to the peerage, his friend, John Wilkes, who had succeeded to the colonelcy of the militia regiment which Francis had raised some years before, called to offer his congratulations; and no doubt they had some amusing recollections of the old days at Medmenham to talk about.

Although the square had then been in existence for nearly half a century and was the residence of many fashionable families, building operations had not spread much beyond it, and it was still only on the outskirts of town, the adjacent country being very open. So much so that, as recorded in A. M. W. Stirling's "Coke of Norfolk" (who was born in 1754, created Earl of Leicester in 1837, and died in 1842): "One of the earliest recollections of little Tom Coke was being hurried to the window of the house in Hanover Square to see a fox killed by a pack of hounds kept by his godfather, Mr. Archer, in Essex. The whole chase swept into view from the present direction of Oxford Street, and the fox was killed immediately in front of Mr. Wenman Coke's house."

Lord Despencer died in 1781, when the barony again went into abeyance, though the baronetcy still survives.

In the previous year Mrs. Jordan, as a very young girl, had entered on her long career on the stage; and ten years later she became the tenant of No. 17 Hanover Square. In the heyday of her youth and beauty Mrs. Jordan was unquestionably the most popular actress of her time. Hazlitt says of her: "As an actress in comedy Mrs. Jordan can have had but few equals; to hear whose laugh was to drink nectar, who talked far above singing, and whose singing was like the twanging of Cupid's bow. Her person was large, soft, and generous like her soul."

Charles Lamb's tribute to her in his essay "On Some Old Actors" is equally enthusiastic. "Those who have only seen Mrs. Jordan within the last ten or fifteen years can have no adequate notion of her performance of such parts as Ophelia, Helena in 'All's Well that Ends Well,' and Viola. Her voice had latterly acquired a coarseness which suited well enough with her Nells and Hoydens, but in those days it sank with her steady melting eye into the heart. Her joyous parts—in which her memory now chiefly lives—in her youth were outdone by her plaintive ones. There is no giving an account how she delivered the disguised story of her love for Orsino. It was no set speech that she had foreseen, so as to weave it into an harmonious period, line necessarily following line to make up the music—yet I have heard it so spoken, or rather read, not without its grace and beauty—but when she had declared her sister's history to be a 'blank' and that she 'never told her love' there was a pause as if the story had ended—and then the image of the 'worm in the bud' came up as a new suggestion—and the heightened image of 'Patience' still followed after that, as by some growing (and not mechanical) process, thought springing up after thought, I would almost say, as they were watered by her tears. So in those fine lines:

Write loyal cantos of contemned love—
Hollow your name to the reverberate hills

there was no preparation made in the foregoing image for that which was to follow. She used no rhetoric in her passion; or it was nature's own rhetoric, most legitimate then when it seemed altogether without rule or law."

Mrs. Dorothea, or Dora Jordan as she always signed herself, was not married. She was the daughter of an Irish actor named Bland, and was born near Waterford in 1762. She went on the stage at a very early age, and after performing with no marked success in Ireland and in several English country towns for a considerable period, she obtained an engagement at Drury Lane in 1785. About the year 1791 she made the acquaintance of the Duke of Clarence, afterwards King

William IV, and without leaving the stage she lived with him for the next twenty years, and had by him a family of four sons and five daughters. The eldest son, who was born in Hanover Square in 1794, was created Earl of Munster on his father's accession to the throne. The Duke and Mrs. Jordan lived happily at No. 17 Hanover Square when in town, and at Bushy Park in the country, and were on friendly terms with the other members of the royal family. Thus, on the Duke's birthday, a large party was given at Bushy Park, which was attended by the Prince of Wales and the Dukes of York, Kent, and Cambridge. The Prince led Mrs. Jordan to the dining-room, where she took her place at the top of the table with the Prince at her right and the other royal dukes on each side, the Duke of Clarence being at the bottom of the table. The populace was permitted to enter the grounds and behold the royal party at dinner. The children of the host and hostess were brought in afterwards and admired by the Prince and the other guests.

The Duke of Clarence was always in debt, and was constantly on the look out for a lady of large means with a view to matrimony, and it was probably because he thought he had found the desired person that in 1810 he suddenly broke off his connection with Mrs. Jordan. She was acting at Cheltenham when she received a letter from H.R.H. asking her to meet him at Maidenhead in order that they might bid each other good-bye. The blow was quite unexpected, and it was with the utmost difficulty that she was able to go through her part; in fact, during one scene she was so overcome that she burst out crying, and the actor with whom she was going through the performance invented, on the spur of the moment, a few words to cover her confusion. After it was over she was put into a travelling chariot in her stage dress to keep her appointment with the Duke. She states that they had never had the semblance of a quarrel but had always lived happily together; that he loved her and his children, but that money was the cause of his action. From the Duke himself and from all the members of the royal family she had never experienced any-

thing but kindness. She adds: "the Duke has settled on me and his children the most liberal and generous provision, and I trust everything will sink into oblivion."

There was a good deal of controversy between the friends of the respective parties as to the sufficiency of the annuity, but as it amounted to £4,000 a year for herself and her daughters it seems to have been quite enough. Unfortunately, Mrs. Jordan was generous to a fault, and practically ruined herself by her improvident gifts to the various members of her family. Hence she became involved in pecuniary difficulties to such an extent that she had to give up her house and take refuge from her creditors in France, where she died under melancholy circumstances in 1816.

The Dashwood baronetcy and estates descended after four generations to Sir John, who died in 1863 and was succeeded by his nephew Sir Edwin.

III

NO. 17 HANOVER SQUARE FROM 1863 TO 1896¹



AMONG the original members we find painting represented by Leighton, Poynter, Prinsep, Stacy Marks, Frederick Walker, Whistler, and Arthur Severn; architecture by A. W. Blomfield and Horace Jones; black and white drawing by Charles Keene, John Tenniel, and G. Du Maurier; music by Jules Benedict, Henry Leslie, and Langton Butcher, and letters by Charles Dickens, Lord Houghton, and Edmund Yates. Of these the only survivors are Langton Butcher and Arthur Severn. The former does not often come to the Club now, but Mr. Severn is still, after more than fifty-six years, a constant and ever welcome frequenter. An interesting talker, full of anecdote, humour and reminiscence, he takes his share in the life of the Club, and is always ready to join in a game of billiards or pool, when his accurate eye and steady hand make him a formidable antagonist for players who are many years his juniors.

The organization of the Club was soon completed; the first meeting of the Provisional Committee, with Thomas Hughes in the chair, took place in March 1863, and the first General Meeting was held on the 12th of June in the same year. The Club was thus launched on a career which—in spite of some inevitable fluctuations—has been one of steady prosperity.

With such a number of interesting personalities as original

¹ The lease of the house was then acquired by the Arts Club.



SCENES OF CLUB LIFE.

ELECTION OF AN HONORARY MEMBER.

Reproduced by the special permission of the Proprietors of "Punch."

members, the house in Hanover Square soon became a centre for many notable gatherings, and we find frequent references to it in the memoirs and recollections of artists and others throughout the whole period of its existence; and in several instances artist members have used its rooms as the background of their pictures in "Punch," as Du Maurier has done in the drawing reproduced on the opposite page, in which portraits of Charles Keene, Frederick Walker, and others are recognizable.

Charles Keene was, as already stated, an original member. With a rooted dislike for general society he made constant use of "The Arts," where he felt himself quite at home and at liberty to do as he liked. Many of his habits were decidedly peculiar, but the Club at that time was perhaps especially indulgent—and in fact encouraging—to individuality. Keene's life was latterly divided between his studio and his club. He slept and worked at his studio and spent his hours of recreation principally at "The Arts." He generally dined there on Saturday night, which was then, as now, the great gathering night for members and their friends. Stacy Marks in his "Pen and Pencil Sketches," says: "Charles Keene had some odd little habits. When dining at 'The Arts,' or at any public resort, he objected to conversation and took no part in it, but would prop his newspaper or book against the water-bottle and read as he ate. At 'The Arts' he would have his after dinner coffee placed on the hob till it was nearly boiling, when he sipped it with gusto as he smoked his seventeenth century pipe of 'dottles,' or, failing 'dottles,' tobacco of prodigious strength."

"Dottles" are the remnants of tobacco left at the bottom of the pipe after it has been smoked down as far as possible. This is of course thoroughly saturated with nicotine, but, when taken out and dried, is again smokable, though of a fearful and wonderful strength which would be too much for any ordinary smoker. The little seventeenth century pipes are still found in considerable numbers wherever foundations of buildings are dug in the centre of the London area.

One very popular member of the Club, who has himself written in praise of "Individuality," still uses them.

G. S. Layard in his "Life of Charles Keene" gives the following account of him as a member. "The Arts Club was founded in 1863, and Keene was one of the original members. Up to the last he was a constant frequenter of the house in Hanover Square, and there would from time to time entertain a friend or two. On November the 4th, 1877, he writes that he was entertaining a Major L—— and that he had asked Du Maurier and Tenniel to meet him, 'I'm not used to the rôle and it's rather nervous work.' On the 11th he writes with much glee: 'My dinner went off very well. We dined at the Saturday *table d'hôte*, where the craft muster in some strength and make a lively party. My friend, the Indian Major, praised the Mulligatawny soup, and he wrote to me afterwards: "I do not know when I have enjoyed an evening more than last Saturday at your Club. I was very happy to make the acquaintance of Tenniel and Du Maurier, and a more cheery party altogether than yours I have seldom met."'"

Walter Crane, in his book "An Artist's Reminiscences," gives the following description of Keene's appearance about 1863. "A tall figure, in a Glengarrie cap on the side of his head, in a short velveteen jacket, loose tie, and ample peg-top trousers, smoking a short pipe. Rather close, curly hair framed a somewhat sallow visage, with contemplative eyes. Add a moustache and small Imperial, and you have the appearance of Charles Keene at that time."

Algernon Charles Swinburne just missed becoming an original member; he was elected in 1864, several of his immediate associates having already joined. Edmund Gosse, in his "Life of Swinburne," says: "Swinburne, whose movements in London were extremely precise, was accustomed to spend a part of every day in the Club, where he wrote his letters, enjoyed the conversation of his friends, and occasionally entertained strangers. In a life so monotonous as his the Club was a wholesome and an important element of daily change."

"Poet in print as well as on canvas, Dante Gabriel Rossetti some-

times delivered in 'The Arts' Club smoking room those discourses emphasized by the eloquent Italian gesture that proclaimed him a natural leader. Thither also came his brother William Michael Rossetti, the art critic, for the most part silent, but sometimes readily discussing to a little circle the experiences and observations, foreign and British, of which his comments were the well-weighed outcome. These were not members of 'The Arts' but they were its frequent visitors, and the Club became the intellectual centre of the Swinburne company. Unfortunately, during the summer of 1870, in circumstances which were widely related at the time, he had a difference with the Committee of 'The Arts' and was asked to resign. He considered that he had been harshly treated and from that day forth Swinburne never consented to be a candidate for any public or private body of men."

The circumstance to which Mr. Gosse so discreetly alludes is well known throughout the Club and was matter of public notoriety at the time it happened. Swinburne, when leaving the club one day, could not find his hat, and after an unsuccessful search for it hastily came to the conclusion that it had been taken away by some member. In an access of intense irritation he collected a number of other hats and assuaged his wounded feelings by jumping on them. On inquiry of the Hall Porter it was found that in a fit of absent-mindedness he had come into the Club without a hat.

Swinburne was an unrivalled master of vituperation, as a cabman who had driven him to the Club discovered to his confusion. There was a difference of opinion on the question of a fare, and the cabman became sarcastic and aggressive, but Swinburne turned on him an unbroken stream of abuse, colloquial and classical, which was irresistible. The cabman stared with amazement at the frail figure and sensitive face, his eloquence died down to "Well I'm damned," and he drove off crestfallen.

Thomas Hughes, the author of "Tom Brown's Schooldays," and Charles Dickens, both original members, were intimate and were

drawn together by a common bond of sympathy in their admiration of the character and work of Dr. Arnold. Dickens was anxious to meet Dr. Stanley, Dean of Westminster, who, like Hughes, had been educated by Dr. Arnold at Rugby, and had written his life. Hughes knew Stanley, and in 1864 he arranged a dinner at "The Arts" to bring his two friends together.

In 1875 Randolph Caldecott showed at the Club some small groups in terra-cotta on which he had been engaged. The invitation card was a humorous pen drawing in which the artist is shown as holding up the badge of the Club, the head of Leonardo da Vinci with a halo of stars, which had been originally designed by Sir Frederick Burton and redrawn for "The Arts" by Sir E. J. Poynter (see Blackburn's "Memoir of R. Caldecott").



CLUB BADGE

In 1878 Millais became a member, mainly in order that he might take the chair at the dinner given by the Club to Leighton on his election as President of the Royal Academy. In his speech, when proposing the health of the guest of the evening, Millais said that on one occasion just after Thackeray

had returned from a trip to Rome, they met at "The Garrick," when Thackeray said "Millais, my boy, I have met in Rome a versatile young dog called Leighton who will one of these days run you hard for the Presidentship." Millais was never a great frequenter of clubs and rarely appeared at "The Arts," though he kept his name on the books until his death in 1896.

A tragic incident in connexion with the Hanover Square house is mentioned in Martin Hardie's "Life of John Pettie, R.A." "George Paul Chalmers, R.S.A., was present at the Royal Scottish Academy banquet on the evening of the 15th February, 1878. From the banquet he went to 'The Arts' Club, spoke with eloquence of Corot, and left somewhat hurt at the lack of sympathy shown to his remarks by his

fellow artists. An hour later he was found lying unconscious at the foot of some area steps, whether by an accident or outrage will never be known. The mystery that hung about his death enhanced the emotion of his friends. Few men have been mourned more sincerely."

For many years, in fact almost to the outbreak of war in 1914, it was the custom to hold high revel on the election of a member of the Club to the Royal Academy, when many of the Academicians and Associates with the newly-elected one would adjourn to "The Arts," where champagne, cigars, and congratulations would be forthcoming, and Schütz Wilson, who was endowed with a gift of facile and somewhat florid oratory, was always ready to mount a chair or table and deliver himself of a humorous and appropriate speech. These orations were carefully prepared, and in cases where the chances of several competitors were rather nicely balanced, it was Wilson's custom to prepare suitable remarks for each one. In these circumstances, he was always on tenterhooks to obtain the very earliest information as to the result of the election. Occasionally, though very rarely, the unexpected would happen, and a candidate would be successful for whom no preparation had been made. This was unfortunate, but Wilson was an orator who could, with well constructed and sounding phrases, make the most of a very few facts, so that, though there was perhaps less than usual about the career and the art of the victim, there was more of mere compliment to fill up the measure. Amusing incidents sometimes happened on these occasions, as the new R.A. was frequently by no means so practised a speaker as Wilson, and there was a marked contrast between the glib eloquence of the one and the halting periods of the other; and instances have even been known where the hero of the evening, after providing unlimited champagne and cigars, endeavoured unsuccessfully to steal out of the Club while the attention of members was engrossed with Wilson's speech.

These gatherings were, of course, very popular and are often

alluded to by artists and others who have published their reminiscences, as for instance by G. D. Leslie, R.A., in his "Inner Life of the Royal Academy," and by Stacy Marks who, in his "Pen and Pencil Sketches," thus describes the scene: "On an Associate election night 'The Arts' Club in Hanover Square is in a state of great excitement. Many of the members of the Royal Academy are also members of 'The Arts,' indeed, it has been jokingly affirmed that in order to be received into the Academy fold it is necessary as a preliminary measure to belong to the Club. The first detachment from the Academy brings the news of 'who's in,' which is quickly spread by the waiters throughout the Club, the largest room of which is filled with an expectant crowd—

To hear our only orator expound
The hero's merit and themselves to drain
At his expense a bumper of champagne.

Our only orator is one of the earliest and best known members of 'The Arts,' with ready flow of eloquence and an aptitude for humorous simile and allusion. He is to make a speech on the occasion as he has done on twenty others, to propose the health of the new A. R. A. Champagne is brought in magnums, order called, glasses filled; the orator springs to his feet and in a flow of remarkable eloquence renders homage to the power of the hero or heroes of the hour, wilfully exaggerating their artistic achievements. Rounds of laughter and applause greet him as he sits down, while the newly-elected rises to respond, and though 'the words of Mercury are harsh after the songs of Apollo,' the recipient of the honour says his few sentences with simplicity and modest manliness."

The lines quoted are from the following poem written by J. M. Horsburgh in 1892, in which the little peculiarities of many of the best known members are cleverly hit off. Several of these members are still with us, but, in the course of twenty-eight years, a still larger number of them have fallen out of the ranks.



"PORT, SIR?"

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AN R.A. ELECTION NIGHT AT THE ARTS CLUB

Ho there! the magnúms, for our member 's in!
 Dost hear the tumult and the clattering din?
 Ho, Heathcote, Ho! Spare not the bins to-day
 The Club's triumphant in a new R.A.
 And thou, sweet friend, to whom a child I turned,
 Nor felt my infant passion wholly spurned,
 Now link thyself with me, O quickening Muse,
 And through my veins thy finer strength infuse.
 So filled with thee as with a living flame,
 I may divine and to the world proclaim
 The fashion of the masters gathering round
 To hear our only Orator expound
 The hero's merits and themselves to drain
 At his expense a bumper of champagne!

Of all the noble crowd here congregate
 First the great Wilson¹ will I celebrate,
 The patron of the Muses and the Stage
 The master of jocosest verbiage,
 Who loves not Latin, but with Goethe soused,
 Sees daylight through the second part of Faust.
 Long live, friend Schütz, our orator to be,
 The Arts without thee were no Arts to me.

There David² sits, the darling of the Club,
 At home in palaces or in a pub,
 Braw, bonnie Scot who Southern rascals spurns,
 His frame on haggis fed his soul on Burns;
 Who 'neath the "chutch's" moralising spire
 Provokes the village parson to inquire
 Into the meaning of the true Ideal
 Quite undistinguishable from the Real.
 To him the timid songsters look for meals
 And e'en a snipe about his easel steals;

¹ Schütz Wilson.

² Sir David Murray, R.A., still "the darling of the Club" and annually elected its chairman.

THE ARTS CLUB

Intent he paints, no prey to phantasies
 Transferring nature to his canvasses.
 And scores from summer to the sad year's fall,
 "A thirty break," says Fildes,¹ "no fluke at all."

The sterner things of life have moved thee, Fildes,
 To explore poor human nature's sombrer wilds.
 Methinks I see a longing in thine eye
 To paint a Crucifixion ere thou die.
 Our hearts are wrung by thee; thou hast the power
 To paint the clouds that on the spirit lower,
 The hopeless watching through the long, long night,
 The hopeless breaking of the morning light,
 The father's agony, the wife's despair,
 Their only joy dying unconscious there,
 The wistful look of sorrow-lifting power
 Oh! will it snatch from death this fading flower?
 But, Fildes, it was not ever thus with thee
 In those old days of haleyon Italy,
 When Venice lent her brightest, loveliest form,
 And smiling took our northern hearts by storm.
 Careless amid her flowers she smiles on me
 A soft bewitchment of the phantasy.

All hail, Sir Richard!² That good honest face
 Makes my heart leap and brightens all the place;
 His gently swelling corporation sways
 As many a handshake his slow step delays.
 What stroke of fortune can his soul abate?
 Did'st hear the sofa crack beneath his weight?
 Wast once Adonis, sayest thou, then Apollo,
 And end a Satyr? Nay, I do not follow.
 Here girls! quick crown him with the leaves of vine,
 See down his beard trickles the blood-red wine,
 A Bacchus now, all mirth and glorious laughter
 We are the Satyrs who are dancing after
 Like the grand revellers of long ago
 When men as Gods and Gods as men did show.

¹ Sir Luke Fildes, R.A.

² Richard Beavis, R.W.S.

But still this tumult, cease this ribald talk;
 Who's there? The Vice, I know his stately walk.
 His hopeful youngster safe ensconced in bed
 Tom Angel shows an awe-inspiring head.
 A youth of seventy, who rules the Post
 Where London's Fashion congregates the most,
 He rules us too and who says rules us badly
 Excepting Wolferstan and Basil Bradley?
 Iron his hand; this makes it extra hard,
 He's pawned the velvet glove and sold the card.
 No moody man, but mighty passionate
 If —— should vex him with his silly prate;
 But like a summer storm, his passion done,
 He shines out on you like the summer sun.

Marcus Apollo Belvedere Stone
 Stands there erect in all his glory shown;
 No hand's more cunning with the brush to trace
 The lines of beauty on a Virgin's face;
 Or mark the passion that her breast must fill
 If Sylvia's lord bends not to Sylvia's will.
 Nor are the dreaded Fates to him unkind;
 Buyers abound, for in his scenes they find
 A sweet suggestion of their youthful loves
 The soft green foliage of our English groves.

Good evening to you—what, is Fisher¹ there?
 Emerging softly from the easy chair
 Wherein he delicately takes his ease,
 A Gallic novel open on his knees.
 The dusky pipe, the smiler, close at hand,
 Sweetest of stimulants to converse bland,
 A shrewd adviser he to old and young,
 Maxims galore come tripping from his tongue,
 "Life is but short - live your allotted span
 Nor be a nuisance to your fellow man.
 'Tis not enough that you should early rise
 To be successful you must advertise."

¹ W. Fisher.

THE ARTS CLUB

A man inimitably composite,
 A neat epitome of dainty wit,
 And holds devoutly—well I'll lay the odd—
 A pretty girl's the noblest work of God.

Michael Angelical majestic brow,
 Incomparable Stacy,¹ where art thou?
 What companies soe'er thy presence boast
 There Wit prevails, there Humour rules the roast.
 Shun not the haunts of yore, shun not the scene
 Where thou the welcomest hast ever been.
 Beloved of all, dear Stacy, most of me
 Wit, poet, painter, genial Trinity!

Now tremble ye Directors of the House
 As 'fore the cat trembles the timorous mouse;
 For Nevill² comes to make your gambols cease,
 The great conspirator against your peace.
 A man of arguments whose spacious soul
 Is centred on the blessed word "control";
 And while he's righting our domestic hash
 Domestic Architecture yields the cash;
 Eager alike to back his dinner bills
 Or limn some cottage 'mid the Surrey hills.
 A restless, learned Antiquary too,
 Adores the old, but execrates the new;
 Who'd swear as sure as if he'd been in Hell
 The Devil's Punchbowl is a cattle well,
 And in especial prove to your dismay
 That Aulus Plautius marched "The Pilgrim's Way."

But whence this odour of the briny sea,
 These Ocean murmurs stealing over me?
 Such as King Neptune in the days of yore,
 The wave's controller comes our Henry Moore.³
 Inimitable master of the brush
 Whether in calms or in the wild waves rush;
 Sea changes 'scape not thine unerring glance
 Thou *preux Chevalier* of Knightly France!

¹ H. Stacy Marks, R.A.

² Ralph Nevill, F.S.A., F.R.I.B.A.

³ Henry Moore, R.A.

Comes brother Albert¹ with a footstep fainter,
 The delicate but disputatious painter.
 Nay but I love thee, nor will quit thee so;
 In thy fine fancy doth all Beauty grow,
 These bud and blossom for the world's delight
 In the rich softness of thy "Summer's night."
 Not all thy arguments can this disprove,
 Happy thou mak'st us and thou hast our love.

What mighty man is laying down the law,
 Potent in wisdom, potenter in jaw?
 The magic tones of Blackburn² rend the air,
 Enraptured listeners throng about his chair.
 Peripatetical, eclectic sprite,
 Profound expositor of Black and White;
 Who with the fortune that he's saved on Art
 Owns a thatched house and drives a donkey cart.
 And as the bee buzzing from flower to flower
 Absorbs the essence of some higher power,
 Flits round the painters and will still contrive
 To suck their brains to keep himself alive.

Ah, William Murrell,³ medicine man and friend
 Smooth thou the path to my predestined end;
 If racked with torments by Angina keen,
 Expand my pulse with nitro-glycerine.

And gently puffing there reposes Brent,⁴
 Lapped in the sunshine of his own content.

But why doth sparkling Crace⁵ such silence keep?
 His little life is rounded with a sleep.

But Overend's⁶ eyes from slumber rudely broke
 Like two black diamonds glitter through the smoke,
 True connoisseurs of every kind of barque,
 From conning towers back to Noah's Ark.

¹ Albert Moore.

³ William Murrell, M.D., F.R.C.P.

⁵ J. D. Crace.

² Henry Blackburn.

⁴ Algernon Brent.

⁶ W. H. Overend, R.I.

THE ARTS CLUB

He'd draw the ships which fought at Salamis
 Or the last ironclad which went amiss.
 Pespicious draughtsman, in whose hand it lies
 To cheer the simple, to instruct the wise.

The melancholy Black,¹ a worthy sinner,
 First buys Cedulae and then damns his dinner,
 The spirit probing Archer² questions why,
 And dear Macallum³ gurgles in reply.

“Too true,” says Tommy G.⁴ in solemn sadness,
 “Some men are born to grief, others to gladness,
 Some take their whisky cold and others hot,
 Some men revoke at whist, others do not :”
 O Aristotle, Plato, Socrates,
 Ye priests of Metaphysic mysteries.
 And all ye Wise whom after ages bore,
 Give place, I say, to Cooper's simple lore,
 No subtler truth have ye revealed, I wis,
 Some men do that and other men do this. !

And is it possible I thee forget,
 Thou prince of pedagogues, Professorette?
 Old Cocker's friend and our own pocket swell,
 Dear, dapper, spiteful, charming Jeffrey Bell!⁵

And many a one besides is gathered there
 Blackhaired and gray, the dull, the debonair,
 Prolific Barker,⁶ haloed by his daughters,
 The magisterial phiz of Justice Waters⁷
 The octogenarian and young Pilleaus⁸
 Episcopalian Tucker,⁹ waxen Hughes.

But silence, hush! all hearts expectant beat
 As Wilson rises slowly from his seat,
 Dumbly we sit, mouths open, ears attent,
 “'Tis very warm I think to-day,” says Brent,¹⁰
 While Bigg¹¹ looks round the club with lofty mien,
 And wonders how the devil we got in.

¹ Edwin Black.² James Archer, R.S.A.³ Hamilton Macallum.⁴ T. G. Cooper.⁵ Professor Jeffrey Bell.⁶ Charles M. Barker.⁷ W. G. Waters, M.A., J.P.⁸ Henry and Arthur W. Pilleau.⁹ Frederick Tucker.¹⁰ Algernon Brent,¹¹ Charles V. Bigg.

In 1896 the lease of No. 17 Hanover Square expired, and negotiations were entered into with the ground landlord for a renewal. The terms suggested were, however, considered to be too onerous to justify their acceptance, and though opinions were much divided as to the policy of a change, it was finally agreed to face the risk, and search was made for another house. Several were inspected and found unsuitable, and after having experienced much trouble and many disappointments the sub-committee of selection eventually settled upon No. 40 Dover Street, which had become vacant in consequence of the death of Lady Stanley of Alderley. A lease on favourable terms was secured, the necessary alteration and redecoration effected with careful regard to the maintenance of the private character of the house and the avoidance of display, and the Club moved to Dover Street towards the end of the year 1896. The charming old house in Hanover Square which had been the home of the Club for thirty-three years, where so many friendships had been formed and so many pleasant gatherings had taken place, was pulled down and the premises erected on the site are now occupied by a fashionable milliner and a motor garage—a characteristic modern transformation. *Sic transit gloria!*

IV

DOVER STREET FROM 1680 TO 1896



IN the reign of Charles II the country lying to the north of St. James's Palace was open, but a few years after the Restoration several noblemen, attracted by the neighbourhood of the Court at St. James started to build there. Three magnificent mansions were begun on the ground north of what we now call Piccadilly—Burlington House, which, with its gardens, extended to the present Burlington Arcade; Clarendon House, from thence to Berkeley Street; and the adjoining Berkeley House on the west. Beyond these, further north, was the Hay Hill Farm, so called from the Aye brook, which flowed through it, where Sir Thomas Wyatt was defeated by the royal forces in 1654, and where his head, which had been cut off on Tower Hill, was set up on a gallows, whence it was shortly after stolen and conveyed away.

In the late years of the eighteenth century, Hay Hill was the scene of an adventure of the Prince of Wales—afterwards King George IV—who was stopped there by a highwayman as he was returning with some of his companions from a house of ill fame in Berkeley Street. The speculation, however, was not a financial success, as all the money that the party could muster up between them was half a crown.

Clarendon House was built by the Lord Chancellor of that name between 1664 and 1667 at a reputed cost of £50,000, an enormous sum in those days. This expenditure was one of the chief sources of

the great unpopularity of Clarendon, or—as he himself said—more contributed to that gust of envy that had so violently shaken him than any misdemeanour that he was thought to have been guilty of.

Two causes were mainly responsible for the popular indignation. The house was partly built with stones accumulated for the renewal of old St. Paul's, which had fallen into a bad state of repair. This was regarded as verging very closely on sacrilege. The second cause was the general belief that the funds for the building were derived from the sale of the town of Dunkirk to the French.

In February 1654-5 Pepys writes:

“Rode into the beginnings of my Lord Chancellor's new house near St. James's, which the common people have already called Dun- kirke House from their opinion of his having a good bribe for selling of that towne. And very noble I believe it will be. Near that is my Lord Barkeley beginning another on one side and Sir J. Denham on the other. To the Sun taverne where we dined merry, but my Club and the rest come to 7s. 6d., which was too much.”

John Evelyn was on friendly terms with Clarendon and gives a description of the building of the house and its subsequent sale and demolition after the ruin of its owner. “After dinner,” he writes, “my Lord Chancellor and his lady carried me in their coach to see their palace now building at the upper end of St. James's Street and to project the garden,” and Pepys writes: “To my Lord Chancellor's new house which he is building, only to view it, hearing so much from Mr. Evelyn of it; and it is indeed the finest pile I ever did see in my life and will be a glorious house.”

On the occasion of his last visit in December 1667, after the King had deprived the Chancellor of the Seals, Evelyn writes: “To visit the Lord Chancellor. I found him in his garden of his new built palace, sitting in his gout chair and seeing the gates setting up towards the North and the fields. He looked and spake very disconsolately. Next morning I heard he was gone.” He escaped to France, where he died in 1674. Soon afterwards the house was sold by his sons for £25,000

to Christopher Monk, the second Duke of Albemarle, who, however, did not keep it long as he took to drinking heavily, ran deeply into debt, and sold the property for £35,000 to Sir Thomas Bond of Peckham and a syndicate of speculators, who erected on the site four new streets—Bond Street, Albemarle Street, Stafford Street, and Dover Street. Evelyn writes again in 1683: “I returned to town with the Earl of Clarendon; when passing the glorious palace his father built but a few years before, which they were now demolishing, being sold to certain undertakers, I turned my head the contrary way till the coach was gone past it lest I might minister occasion of speaking of it, which must have grieved him that in so short a time their pomp was fallen.”

Dover Street was named after Henry Jermyn, who was created Baron Dover in 1685 by James II. He was the son of Thomas Jermyn of Rushbrook in Suffolk, and nephew of Henry Jermyn, Earl of St. Albans, a staunch adherent of Charles I and Charles II, and a great favourite of Queen Henrietta Maria—so much so that according to popular rumour he was married to her, though no proof of this has ever been forthcoming. He was a great gambler and Evelyn writes in 1683: “Met my Lord of St. Albans, now grown so blind that he could not see to take his meate. He has lived a most easy life, in plenty even abroad, whilst his Majesty was a sufferer; he has lost immense sums at play, which yet, at about 80 years old, he continues, having one that sits by him to name the spots in the cards. He ate and drank with extraordinary appetite. He is a prudent old courtier and much enriched since his Majesty’s return.”

Lord St. Albans obtained a grant of a considerable area of ground, comprising what are now St. James’ Square and Jermyn Street, which were planned by him. He died in 1684 at his house in St. James’ Square, when his earldom became extinct and his wealth descended to his nephew, Henry Jermyn, Lord Dover, who was a prominent figure at the Courts of Charles II and James II. He, like his uncle, was credited with matrimonial intrigues in high places, for Pepys

repeats a rumour that he was married to the Princess Royal, the widow of the Prince of Orange and the mother of King William III. In this case also, however, the rumour lacked confirmation. Jermyn's amours were numerous and ostentatious though in the "Memoires de Grammont" Anthony Hamilton describes him as not physically attractive. "Pour sa figure il n'avait pas de quoi se récrier. Il était petit; il avait la tête grosse et les jambes menues. Son visage n'était pas désagréable mais il avait de l'affectation dans le port et dans les manières. Il n'avait pour tout esprit qu'une routine d'expression qu'il employait tantôt pour la raillerie tantôt pour les déclarations, selon que l'occasion s'en présentait. Voilà sur quoi se fondait un mérite si redoutable en amour. La princesse Royale y fut prise toute la première."

One of his love adventures involved him in a duel to which Pepys alludes: "Mr. Coventry did tell us of the duell between Mr. Jermyn, nephew to my Lord St. Albans, and Colonel Giles Rawlins, the latter of whom is killed and the first mortally wounded as it is thought. They fought against Captain Thomas Howard, my Lord Carlile's brother, and another unknown, who they say had armour on that they could not be hurt, so that one of their swords went up to the hilt against it. They had horses ready and are fled." Hamilton gives another account of the duel which arose out of the rivalry of Howard and Jermyn for the favours of Lady Shrewsbury: "Jermyn prit pour second Giles Rawlings, homme de bonne fortune et gros joueur. Howard se servit de Dillon, adroit et brave, fort honnête homme et par malheur intime ami de Rawlings. Dans ce combat la fortune ne fut point pour les favoris de l'amour. Le pauvre Rawlings y fut tué tout roide et Jermyn percé de trois coups d'épée fut porté chez son oncle avec fort peu de signes de vie." However, eventually Jermyn recovered and lived until 1708. He seems to have been the first owner of No. 40 Dover Street.

Evelyn's son was one of the early residents in the street, as he took a house about nine doors from Piccadilly on the east side, which,

however, he afterwards transferred to his father, who writes in June 1699: "Finding my occasions called me so often to London, I took the remainder of the lease my son had in a house in Dover Street, to which I now removed." And it was here that he died in February 1706, in the eighty-sixth year of his age.

The street remained unfinished for many years, and did not extend very far from Piccadilly until between 1760 and 1780, when the houses at the northern end of it were erected, the architect principally employed being Sir John Taylor.

In 1779 Miss Reynolds, who had kept house for her brother, Sir Joshua, for many years, but whose increasing infirmities of temper rendered a separation inevitable, came to live in Dover Street where she set up a studio and painted portraits in oils and in miniature.

Madame D'Arbly writes of Miss Reynolds: "Her singularity consisted in never knowing her own mind about anything, and in a tiresome fidgetiness which made her very difficult to live with."

Dr. Johnson had a great respect and affection for Miss Reynolds, whom he called "Rennie dear," and he took much pains to smooth over the many misunderstandings arising out of her querulous temper. He even assisted her to write a letter of complaint to her brother which was to have been copied by her and sent as her own composition, but it was decided that the phrasing was so unlike her own, and so evidently Johnsonian, that it could deceive no one, and she had to rely on her own unassisted efforts.

Boswell quotes letters from Johnson to Miss Reynolds which convey the soundest advice in the kindest terms, and Johnson said of her: "I never knew but one mind which would bear microscopical inspection, and that was dear Miss Reynolds', and hers is very near purity itself." He thought, however, that portrait painting was an improper employment for women: "Public practice of an art, and staring into men's faces is very indelicate in a female."

He seems to have been somewhat inconsistent as regards Miss Reynolds, for first he extols her mind as purity itself, then he says

that portrait painting and staring into men's faces is indelicate for a female, and finally he was persuaded to give her ten sittings in Dover Street for a portrait which she painted of him. The result was evidently not satisfactory, for Mrs. Piozzi ridiculed it, Johnson called it his "grimly ghost" and said it reminded him of the ballad of "William's Ghost," and her brother Sir Joshua remarked: "Her pictures make other people laugh but they make me cry."

Dover Street was a fashionable residential neighbourhood until quite late in the last century, and many of the houses were interesting both on account of their architectural and decorative features and also for their contents. Of these the most important was the Earl of Ashburnham's house which occupied a considerable space of ground at the corner of Hay Hill, and of which the gardens stretched down to Berkeley Street, opposite to Landsowne House. The interior was decorated by the brothers Adam, and many of the designs which were prepared by them for Lord Ashburnham in 1773 and 1774 are now in Sir John Soane's Museum in Lincoln's Inn Fields. The Ashburnhams, who, according to Fuller, are "a family of stupendous antiquity wherein the eminence hath equalled the antiquity," had amassed in their houses at Battle, and in Dover Street, a magnificent collection of pictures, miniatures, coins, books, and manuscripts, of which ninety-one pictures were sold for £13,295 at Christie's in 1850; Greek coins in 1895 for £3,700; books in 1897 and 1898 for over £60,000, and miniatures for £8,000; and in addition a number of illuminated manuscripts were disposed of privately for a large sum. The house was pulled down in 1897, and blocks of flats and shops were erected on the site.

Another fine old house, No. 37, which is still extant, belonged to the bishops of Ely, whose mitre may be seen conspicuously carved on the stone front. It was erected by Dr. Edmund Keane, Bishop of Ely, out of the proceeds of the sale of Ely Place, Holborn, which had been the episcopal residence for four hundred years, but which had fallen into decay; so that the bishop obtained an Act of Parliament

authorizing the sale of the estate to the Crown. The money thus realized enabled Sir Robert Taylor to build for the bishop in 1772 the present house. It is now the Albemarle Club, which, with a number of other clubs such as the Ladies Imperial, the Ladies Athenæum, the Empress, and the Sesame, and also numerous fashionable millinery establishments, have earned for the street the impertinent title of Petticoat Lane.

No. 29 Dover Street, now the Sesame Club, was built in 1810 by John Nash, the architect of Regent Street, for his own residence.

Lord Dover had probably an interest in the syndicate which bought Clarendon House. On his death without issue his property descended to his great nephew, Sir Jermyn Davers, fourth baronet of Rushbrook. He died in 1743 and was succeeded by his son Sir Robert, who led a somewhat wandering life and was killed by Indians near Lake Huron in Canada in 1763. His brother, Sir Charles Davers, the sixth baronet, served in the army in Canada against the French. He was M.P. for Weymouth and afterwards for Bury St. Edmunds. His London residence was No. 40 Dover Street, of which he possessed the freehold. In 1770, by his will, he bequeathed to his widow an annuity of £100 out of the profits of 40 Dover Street, and in 1776 he granted a lease of the premises for 99 years to Elizabeth Dutens. Sir Charles died in 1806, presumably without legitimate issue, though there was some talk of his having been married and left children in America. However, none of them came forward to make claim to his property. His will was proved in 1806, and in 1810 the house was sold by his trustees to the second Earl of Arran for £12,500. At that time the house was described as abutting on the south on the premises of John Batt, the proprietor of the hotel which still exists and is known by his name. The second Earl of Arran was succeeded by his son who died in 1837, and the house was then sold for £12,700 to the second Earl of Sefton, who bought it merely in order that he might acquire the stables which occupied the space between the present premises of the Club and Berkeley Street. These Lord Sefton retained for his own use and he

sold the house for £10,850 to Sir John Thomas Stanley, Bart., who in 1839 was created Baron Stanley of Alderley. He employed Cubitt to make considerable alterations in the house, extending the dining-room to Dover Street and turning the staircase round. Notwithstanding Lord Sefton's stables the house was still much more open at the back than at present, and commanded a view of the gardens of Lansdowne House, but Lord Shrewsbury, who about 1870-1873 lived at No. 39 Dover Street, erected extensions which blocked the light and the view. Lord Stanley applied for an injunction but failed, and only damages were awarded.

The first Lord Stanley of Alderley died in 1850 and was succeeded by his son, "the man they call Sir Benjamin Backbite and familiarly 'Ben,'" (according to Charles Greville), who was noted for his rough manners both in Parliament and in private life. He was Postmaster-General in Lord Palmerston's administration from 1860 to 1866, and Edmund Yates, who was then a junior officer in the Post Office, tells in his "Reminiscences" an amusing story of how, having been sent to Dover Street with some papers for signature, his reception there was so lacking in courtesy that he turned on his chief and rent him. Yates was shielded from any unpleasant consequences by Sir Rowland Hill, the Secretary of the Post Office, who said: "He's a damned rude fellow. He's been rude to me before now. Don't you be afraid of his threats, I'll take care of that." Yates adds that he heard no more of the affair officially, but that the improved version of the story, which became current among the juniors in the office, was that the Postmaster-General was so frightened by the unwonted display of independence, that when, soon afterwards, one of the ordinary office messengers arrived in Dover Street with papers for signature he was shaken warmly by the hand and invited to stop to lunch.

Lord Stanley died in 1869, and his widow continued to reside in Dover Street until her death in 1895. She was born in 1807, a daughter of the thirteenth Viscount Dillon, and was one of the best known personages in society during the latter half of the last century.

“The Times” in its obituary notices says she had been presented to the widow of the Young Pretender, she was alive at the jubilee of George III, and took part in the coronation and the jubilee of Queen Victoria. For nearly seventy years she maintained an active interest in political affairs. She was always an ardent Liberal, and her house was a general meeting place for politicians of that faith; but though a close personal friend of Mr. Gladstone she was always strongly opposed to his Home Rule policy. She was a consistent Radical according to the definition of that term accepted in her youth, her cardinal principal being a steady opposition to State interference with the individual. She was perpetually adding to her knowledge: there was no book of note on any subject that she was not the first to order; and the casual visitor found her equally ready to discuss any subject.

V

THE CLUB AT DOVER STREET



IN 1896 the Arts Club acquired the lease of No. 40 Dover Street, with the option of purchase, which was exercised after a few years, when the Club became possessor of the freehold on terms which were regarded at that time as favourable, and which now represent a first rate investment. The financial rearrangements which became necessary in consequence, first, of the removal from Hanover Square, and, subsequently, of the purchase of the freehold of 40 Dover Street, were carried through without much difficulty. In the old house the business had been under the control of "The Proprietary Club Company, Limited," which consisted of a few members who held shares. These shareholders were bought out and the ownership of the Club was transferred to the whole body of members by making it compulsory on every one to hold one share in "The Arts Club, London, Limited," which share lapses on the death or retirement of the holder. This arrangement has been found to work well and is still in force.

Various causes combined to bring about a considerable change of membership about this time, as a good many men left the club, distrusting the policy of removal or for other reasons, though the majority of these afterwards rejoined. Also in 1896 the Club was unfortunate in losing, by death, an exceptional number of prominent members, among whom were Leighton, Millais, Du Maurier, Sir Joseph Barnby, Richard Beavis, Arthur Cecil, Charles Dickens junior, Alfred Hunt, Hamilton Macallum, and Sir Benjamin Richardson.

In order to provide for the additional expense of the larger house, and for the removal, it was necessary to increase the membership, and the Rules were accordingly altered so as to extend the numbers from 450 to 600.

Just at this time the old Hogarth Club, which had been leading a somewhat nomadic existence in Albemarle Street and Dover Street, finally closed its doors. Its original home had been at 84 Charlotte Street, Fitzroy Square, a district much affected by the artistic fraternity in the middle of the last century, where the club had been conducted on lines combining Art with economy, conviviality, and good fellowship. Here, and afterwards at Albemarle Street, exhibitions were held of pictures by members, including Leighton, who took a great interest in the club, and who exhibited there in the early "sixties." These exhibitions were successful, and satisfactory sales were often effected. One of the most prominent members of the club was Whistler, who, here as everywhere, was a stormy petrel, always interesting and always spoiling for a fight. Mr. W. P. Feeney, an old member of the Hogarth and now a member of the Arts, remembers how Whistler would come into the house, and after carefully arranging his white lock, would ascend to the club room carrying a wand about five feet long, which at that time he chose to substitute for the walking stick of the ordinary man. This he would deposit on one of the couches and he was always uneasy if any one touched it or sat near it. He once had an altercation with Edward Stott, another member, which was so demonstratively conducted that E. F. Clarke, who was present, feared it would end in personal violence and recorded his impressions in the series of sketches which appear on the opposite page.

The interruption of the old associations, consequent on the migration from Charlotte Street, seems to have proved disastrous to the Hogarth, which, after a career of prosperity followed by gradual decay, eventually collapsed, and a select few of its members moved farther up the street and joined the Arts.

The house is well adapted for club purposes, though rather small



WHISTLER AND STOTT DISCUSSING AN ARTISTIC QUESTION

FROM A DRAWING BY F. F. CLARKE

Kindly lent by M. W. P. Feeney

for the number of members, especially as since the war began it has been increasingly popular as a lunching, dining, and general meeting-place. From the first the endeavour has been to preserve the original features and to make it as like a private house as possible, and there has been no attempt at luxury or grandeur. It still retains in its arrangements the characteristics of its eighteenth-century origin as the town house of a prosperous County family, combining comfort with sufficient facilities for entertaining. As is usual in such cases the bedroom accommodation was somewhat sacrificed to the reception rooms, but for its present purposes this is not a disadvantage. The redecoration which has been mentioned as having been carried out by Lord Stanley of Alderley was of a very complete character, and is still the most prominent feature of the house. Immediately on passing the entrance door attention is attracted to the flooring tiles, which bear the initials "S.A." surrounded by the Stanley motto "Sans Changer." The hall is open to the roof, from which depends a very handsome old eightlight brass chandelier. The original staircase was a broad flight branching out right and left, but this was altered to the present arrangement by which the staircase follows two sides of the wall. It is wide and easy, with fine iron balustrades, in which is embedded at frequent intervals the Stanley crest "on a chapeau gules, turned up ermine, an eagle, wings expanded, or, preying upon an infant, proper, swaddled of first, banded argent." The ground floor consists of an outer lobby and porter's box, an inner hall, from which radiate the coffee room, the committee room also used for private dinners, the card room, cloak room, and lavatory. The coffee room extends right through the house and opens at the back on to a veranda, where in the summer members often adjourn for their after-dinner coffee. In the coffee room we are again reminded of the Stanleys by the medallions at the corners of the ceiling which contain their crossed SS surmounted by a baron's coronet.

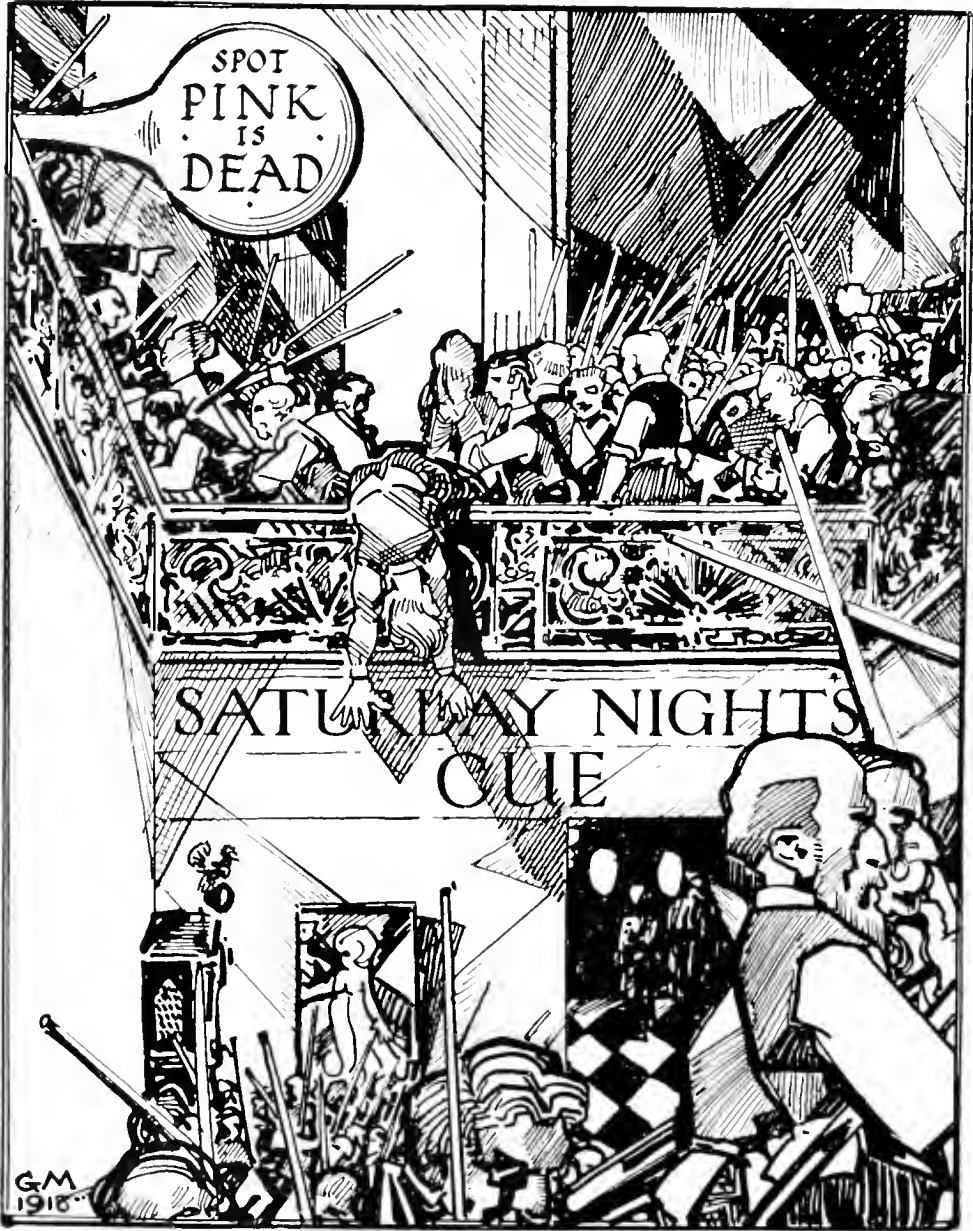
The staircase leads to a gallery which is embellished with very handsome Corinthian pillars and pilasters, and which is open to the

lounge, where is fixed the mantelpiece before mentioned as brought from Hanover Square.

On entering the drawing room the principal features which attract attention are the ceiling, where are again the Stanley crossed SS and coronet, a remarkable chandelier of the Waterford glass which is now so much sought after, and a white marble chimney-piece with carved female figures, very beautiful both in design and execution.

Other rooms to which the gallery gives access are the library, the small writing room, and the billiard room; and an upper gallery on the floor above leads to the secretary's offices and the bedrooms.

"The Arts" is a sociable Club, and the endeavour has always been to have as little formality and ceremony as possible—in fact there is a spice of Bohemianism about it, though not perhaps to the same extent as about "The Savage" or the old "Hogarth." There is no smoking room because smoking is permissible every where except in the coffee room; and even there the prohibition is only one of etiquette as there is no written rule on the subject. Members are supposed to know one another, and the prefix "Mr." is tabooed. A member is expected to talk to his neighbour, whether previously known to him or not, and a newcomer who dines at the Club for the first time and who modestly takes a solitary seat at one of the small tables is probably accosted by some old member and brought over to a table where he can associate with other diners and join in general conversation. Naturally, men with the same special interests have a tendency to foregather, and so certain tables in the coffee room are resorted to by the same groups day after day. For instance, there is what is known as "The Academy table," at which the members of that institution congregate; the Architects'—more generally known as the Bricklayers'—table; and the Bridge table, which gradually fills up as each rubber comes to a conclusion in the card room. Before and after dinner the most popular gathering place is the lounge at the top of the staircase, where tea, *apertifs*, and conversation are in full swing in the afternoon, and postprandial coffee and liqueurs are partaken of later in the



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evening. After a time a general move takes place to the billiard room. One of the institutions which is, I believe, unique as regards clubs, is the Saturday evening "Snooker," which often comprises twenty or even as many as twenty-four players. Such a crowd is not of course conducive to a highly scientific standard of play, but no one is excluded for lack of it. Men are brought together and sociability and good fellowship are promoted. The sides usually arranged are the Royal Academy versus the rest of the Club, and it was with reference to such a game that a remark, quite indefensible in its flippancy, was made by a young member who turned up on a ten days' leave of absence from France, where it is to be feared that in the trenches he had not been imbued with a proper spirit of reverence for even the most respectable institutions. A man coming into the room and seeing a jovial crowd engaged at one of the tables, remarked: "I suppose it is the usual game. The Academy against the Club." "No, Sir," was the reply. "It's The Academy against The Arts!"

The Club was much addicted to whist during the period of its occupancy of the Hanover Square house, and the hours devoted thereto were long and early. The conservative disinclination of members to change long-standing club arrangements deferred until 1901 the introduction of Bridge, when, after considerable discussion in several Committee meetings, it was agreed to alter Rule XXII so as to add the new game to the list of those which might be played in the Club. The development into Auction Bridge dates from 1912. In 1907 the accommodation for card players having been found to be insufficient two small rooms on the ground floor were thrown into one, and the present card room was formed.

From very early days it has been the endeavour to have a selection of good pictures on the walls, and this has been accomplished partly by gifts from members or their executors or representatives, and partly by loans. Consequently, the Club now owns a considerable number of pictures which, if not all of quite first class merit, are interesting and decorative. Moreover, the practice of artist members lending their

own works has been well kept up, so that there are always from this source pictures of a high degree of excellence ; for though a well-known proverb enjoins that criticism should be subdued when referring to a gift-horse, this is not held to apply to pictures painted and lent by members, who in a club of so outspoken a character would be open to an embarrassing amount of banter if a really bad painting appeared on the walls.

During the first few years of its existence the Club possessed very few books, and it was not until the year 1870 that any serious endeavour was made to create a library. The first member who took an interest in the matter was John Davidson, who began with much energy and enthusiasm, and, by himself contributing gifts of books on a generous scale, and by stimulating the liberality of his colleagues, he succeeded in forming the nucleus of a collection. In the Minute Book for November 1870 there is an entry that the thanks of the Committee be specially given to Mr. John Davidson for his contributions and trouble in filling the bookshelves of the Club, and that the thanks of the Committee be also given to the donors. After Davidson's death in 1880 interest in the scheme appears to have waned, and very few additional volumes were acquired for many years. After the Club moved into its new house the books seem to have been huddled away into any odd corners not wanted for other purposes. At length, in 1907, some enterprising members suggested that for the convenience of those who had literary tastes the small drawing room might be fitted up with bookshelves and used as a library. The members of the Arts Club, though many of them hold very Radical views on various subjects—notably on Art—are Conservative to the backbone as regards anything in the way of a change in long-established Club arrangements; and the introduction of a door between the hall and the cloak room, the removal of a clock from a mantelpiece to a bracket, or the position chosen for a piece of statuary, give rise to excited and almost revolutionary utterances and motions. It is generally suggested that the artistic amenities of the Club are being ruined, that “the Philis-



THE JUBILEE OF "THE ARTS" CLUB

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tines are upon us," and that the Committee ought to resign in a body. However, after reiterated discussions, things gradually simmer down and nothing more is heard of the matter.

The library proposal was regarded as a serious innovation. At the meeting which was summoned to consider it, much eloquence was expended on both sides, the main argument of the Conservatives being that the wall space was indispensable for the exhibition of pictures which had been lent to the Club. On the other side it was urged that the room was principally used as a dormitory, and that the two or three members who resorted to it enjoyed the artistic treat with closed eyes. In the end the reorganization of the library was sanctioned, and some very handsome bookcases were bought, which are now filled with a useful selection of volumes, mostly on artistic subjects, and many of them finely illustrated. An effort has recently been made to increase the number of books and to place the library on a better footing. This has met with considerable success, and members have generously responded to the appeal with gifts of books and money. There is, however, still room for expansion in this direction.

On the 11th December 1913 the Club celebrated the fiftieth year of its existence by a dinner at Princes Restaurant, which was attended by two hundred and fifty members and their guests, the chair being taken by Sir Reginald Blomfield, R.A. The occasion is still recalled to the memory of members by the drawing by F. H. Townsend for the menu, the original of which now hangs in the billiard room and which is here reproduced. The artist has perhaps allowed his imagination to exaggerate somewhat the ages and infirmities of members, who are not all octogenarians. A very convivial evening was enlivened by several humorous speeches, and by the following "Jubilee Song" written by Barry Pain, and set to music by Sir A. Mackenzie :

Here 's to the noble memory
Of bygone pioneers,
Who raised for us this House of Art
That 's stood for fifty years;

THE ARTS CLUB

Who gave the laurel of their names
 Our records to adorn,
 Here 's to the men who made our Club
 And the day when we were born.

'Twas in the mild Victorian reign
 Of whist and crinoline,
 Before the Flapper and the Nut
 Had barged upon the scene,
 Before the aviator flew,
 Or motorist could mote,
 Or women signified with bricks
 Their passion for the vote.

That scoundrel Time breaks many things
 But leaves intact our chain;
 The torch was handed on to us,
 We hand it on again.
 For members come and members go,
 Since man 's constructed thus,
 But still the Club remains the same,
 And therefore here 's to us!

We've painters, sculptors, architects,
 To decorate their age;
 We welcome here the shining lights
 Of music and the stage.
 We've men of law and medicine
 To aid us when we trip;
 In brief, we've sundry sorts of men
 And one good fellowship.

Since woman's softening influence
 We value and revere,
 For her we put our awning up,
 But only twice a year.
 Thus Aphrodite at the Arts
 No fatal scheme contrives;
 At Bridge alone we lose our Hearts
 Only at Pool our Lives.



THE TERRORS OF WAR.

WHAT WE HAVE TO SUFFER IN OUR SELECT CLUB NOW THAT ALL SERVANTS OF ELIGIBLE AGE HAVE JOINED THE COLOURS.
Temporary Waiter. " 'Oo said 'MUFFINGS' ? "

Reproduced by the special permission of the Proprietors of "Punch."

When fifty years again have passed,
Whatever else may die,
Still may the concord of the Arts
The raids of time defy ;
Still may our telephone convey
Excuses incomplete,
And wicked men remain to dine
At forty Dover Street.

The war has affected this as it has affected all other clubs. Many members were employed on war work of one kind or another, and of these a large proportion took part in the actual fighting, brave men, refusing to recognize a limit of age as an obstacle to the devotion of their lives to the service of their country. Many others performed useful non-combatant work, and painters were employed by the Government in designing weird schemes of "camouflage" for ships, and architects in erecting buildings for war, housing, and munition purposes at home and abroad. Domestic difficulties increased, and the management of a club was no easy task. Supplies both solid and liquid were hard to obtain, and Food Controllers, Coal Controllers, and other high and mighty officials had to be propitiated. Moreover, the staff was depleted by the drafting of waiters and others into the army, and their places had to be filled by inexperienced substitutes or by women, who set a somewhat exaggerated value on their services. How far the incident recorded in the drawing contributed to "Punch" by C. A. Shepperson, A.R.A., and reproduced on the opposite page, is indebted to actuality, and how far to a vivid imagination, it would be indiscreet to inquire. It is interesting as giving a very accurate representation of the drawing room of the Club, and portraits of certain well-known members.

"The Arts," like most other similar institutions, has at times passed through severe crises, financial and other, which have almost imperilled its existence. Appeals to the patriotism and loyalty of its members have, however, always been successful in rescuing the Club

from its difficulties, and now that we are in smooth waters we can look with pride upon a long career of usefulness and distinction in the past, and with confidence to a prosperous continuance of that career in the future.

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PART II
THE MEMBERS

Vixere fortes ante Agamemnona
Multi; sed omnes illacrimabiles
Urgenter ignotique longâ
Nocte, carent quia vate sacro.

HORACE.

THE ARTS CLUB

1920

COMMITTEE

ALSO DIRECTORS OF THE ARTS CLUB, LONDON, LIMITED

Chairman: SIR DAVID MURRAY, R.A., P.R.I.

Deputy Chairman: N. SCOTT RUSSELL

1919	W. AINSLIE.	<i>H.C.</i>
1920	O. M. AVRTON.	
1919	W. T. BOODLE.	
1918	W. R. COLTON, R.A.	
1918	ALFRED DRURY, R.A.	
1918	W. P. FEENEY.	
1918	J. S. GIBSON.	<i>H.C.</i>
1919	B. A. HALL.	<i>H.C.</i>
1919	G. E. HASLIP, M.D.	
1920	W. LEE HANKEY, R.E., R.O.I.	
1919	W. R. LE FANU.	<i>H.C.</i>
1918	SIR WILLIAM LLEWELLYN, K.C.V.O., R.A.	
1919	THE DUKE OF NEWCASTLE.	
1920	JULIUS OHLSSON, R.A., P.R.O.I., J.P.	
1918	COLONEL JOHN PARKER, C.B., D.L.	
1919	CLEMENT V. PARSONS.	
1918	HERBERT READ.	<i>H.C.</i>
1918	G. A. F. ROGERS.	<i>H.C.</i>
1919	ROBERT SPENCE, R.E.	
1920	TERRICK WILLIAMS, R.I., R.O.I.	<i>H.C.</i>
1920	E. W. WIMPERIS.	
1920	A. B. YEATES.	<i>H.C.</i>

Secretary: LIEUT.-COLONEL H. RAYMOND.

HONORARY MEMBERS

BONNAT, LÉON I. F.	1919
BUTCHER, J. LANGTON	1863
CARISBROOKE, MARQUIS OF	1919
CLAUS, ÉMILE	1919
DAGNAN BOUVERET, A. J.	1919
DIELMAN, FREDERICK	1919
FRENCH, DANIEL C.	1919
MESTROVIC —	1919
NENOT, PAUL H.	1919
NORTH, J. W., A.R.A.	1874
RIDGE, W. LACY	1896
SPIELMANN, SIR ISIDORE	1895
TITO, E.	1919
VIAN, ALFRED	1893

THE MEMBERS

*Those names marked with an asterisk * are present Members, and the date indicates the year of election.*

EDWIN AUSTIN ABBEY. 1885-1910. R.A. Born 1852; died 1911.

An American painter of Shakespearcan and mediaeval subjects.

“I had ample opportunities of experiencing the sweetness of his nature and the geniality and humour of his conversation. I have been intimately acquainted with Americans of every sort and variety all my life, but I have never met any who displayed to greater advantage the best and brightest of their national characteristics than Edwin Abbey.”—G. D. LESLIE, R.A., *The Inner Life of the Royal Academy*.

EDWARD À BECKETT. 1863-1871. Original Member. Literary.

J. B. ACKROYD. 1871-1885.

*ALFRED ADAM. 1913.

*BEALE ADAMS. 1909. R.B.A.

JOHN CLAYTON ADAMS. 1892-1895. Born 1840; died 1906. Landscape painter.

DOUGLAS ADAMS. 1892. Died 1920.

G. ADELMANN. 1886-1893. Musician.

PHILIP LESLIE AGNEW. 1905-1910.

*WILLIAM ARTHUR AIKIN. 1885. M.D.

REV. A. AINGER. 1864-1871.

Master of the Temple Church. Editor of Charles Lamb's works.

*HENRY AINLEY. 1909.

MONTAGUE AINSLIE. 1906-1914. Died 1914.

*WILFRED AINSLIE. 1892.

*W. L. AINSLIE. 1900.

GEORGE AITCHISON. 1866-1896. R.A., P.R.I.B.A. Born 1825; died 1910.

Professor of Architecture at the Royal Academy. Built Lord Leighton's house in Kensington.

“He was a wide reader, a good talker, and the collector of an interesting library.”—*D.N.B.*

SAMUEL AITKIN. 1896-1900.

Secretary to the Associated Board of the R.A.M. and the R.C.M.

SWAINSON H. AKROYD. 1871-1888.

*CARLO ALBANESI. 1893.

BOYD ALEXANDER. 1908-1910. Born 1873; died 1910.

African explorer and naturalist. Crossed Africa from the Niger to the Nile. Murdered by natives at Ilarné in French Equatorial Africa. His collection of African birds was given to the British Museum."—See *Boyd Alexander's Last Journey*, by his brother.

*HERBERT ALEXANDER. 1904. A.R.W.S. Brother of the above.

*ROBERT W. ALLAN. 1889. R.W.S.

C. J. H. ALLEN. 1868-1880. Died 1881.

EDWARD HERON ALLEN. 1897-1911. Musical and literary.

*HERBERT CHARLES GOODEVE ALLEN. 1911. Died 1920.

LT.-COL. RALPH ALLEN. 1890-1892. Scientific.

*HENRY W. ALLINGHAM. 1917.

EDWARD RICHARD ALSTON. 1874-1880. Born 1845; died 1881.

Zoologist. An authority on birds.

*LOUIS AMBLER. 1904. F.R.I.B.A.

JOHN CARLOWITZ AMES. 1884-1902. Musician.

REGINALD AMES. 1872-1891. Died 1892.

JAMES H. ANDERSON. 1904-1915. Died 1915. Artist.

HENRY LYON ANDERTON. 1873-1874. Literary.

CAPT. C. W. ANDREW. 1867-1892. R.N. Died 1893.

THOMAS W. ANGELL. 1863-1892. Original Member. Died 1893.

"Tom" Angell, as he was always called, had been one of the chief organizers of the Post Office service in the Crimea and latterly he became Postmaster of the South Western District. Edmund Yates, after a long absence abroad, wrote that he would feel like Rip van Winkle when visiting his old haunt at "Sweet 17" and finding Tommy Angell still in charge of the village post office.

Angell was a genial and very popular, though somewhat autocratic and irascible member. He was one of Arthur Lewis's "Moray Minstrels" and could sing a good song.

An admirable little pen-and-ink sketch by Frederick Walker, A.R.A., of Tom Angell, sitting in a characteristic attitude in his shirt sleeves, smoking a long Turkish pipe, is one of the treasured possessions of the Club.

T. A. ANNETT. 1863-1878. Original Member.

JAMES ARCHER. 1875-1904. R.S.A. Born 1823; died 1904.

Historical and portrait painter. He was said to have missed election to the Royal Academy by a single vote in consequence of a brother Scot who was coming up to vote for him losing a train.



TOM ANGELL

FROM A DRAWING BY F. WALKER, A.R.A.

- H. H. ARMSTEAD. 1883-1895. R.A. Born 1828; died 1905.
Sculptor. A genial and very picturesque member.
- *MAJOR E. A. ARMSTRONG. 1909. I.M.S.
- THOMAS ARMSTRONG. 1866-1878. C.B. Born 1833; died 1911.
Director of Art at South Kensington Museum.
"The qualities which made Armstrong's personality so attractive and lovable were his keen sympathy, his warm affections, his sincerity, his modesty, his able sagacity, his kindly wit; and he added the charm of a nature which preserved the zest of youth to the wisdom of experience."—*T. Armstrong, C.B. A Memoir.*
- REGINALD ARNOLD. 1889-1890.
- JOHN ASHBY. 1899-1905.
- *MORRIS C. H. ASHBY. 1917.
- HAROLD T. ASHTON. 1903-1909. Engineer.
- WILLIAM HENRY ASHURST. 1873-1885.
- H. W. C. AUSTEN. 1906-1919. M.D.
- WALTER AUSTIN. 1886-1888. Musical Composer.
- EDWARD B. AVELING. 1873-1875. Literary and scientific.
- *O. MAXWELL AYRTON. 1900.
- ERNEST CLAUDE AYTON-LEE. 1875-1889. Architect.
- WALTER BACHE. 1884-1888. Died 1888. Musical.
- JOHN HENRY FREDERICK BACON. 1898-1913. M.V.O., A.R.A. Born 1866; died 1914. Portrait painter.
- *J. F. BADDELEY. 1920.
- *FRANK S. BADEN-POWELL. 1896.
- FRANK I. BAGGALLAY. 1885-1892. Architect.
- *ARTHUR HERBERT BAGLEY. 1911. B.A.
- A. BAILEY. 1864-1870.
- HAYDEN BAILEY. 1898-1906. Musical.
- HUGH SIDNEY BAILLIE. 1870-1871.
- SIR BENJAMIN BAKER. 1871-1906. K.C.M.G. Born 1840; died 1907.
Engineer of underground railways and of the Forth Bridge.
- *HERBERT BAKER. 1900.
- *PERCIVAL RICHARD ARNOLD BAKER. 1919.
- W. J. BAKER. 1863-1873. Original Member.
- *A. BALDOCK. 1909. M.B.
- EDWIN BALE. 1884-1915. R.I.
- LEWIS BALFOUR. 1872-1884. Died 1885.

ROBERT SHACKLETON BALFOUR. 1901-1913. Architect.

PERCIVAL BALL. 1870-1877.

WILFRID BALL. 1896-1916. R.E. Died 1917. Painter and etcher.

ARTHUR BAMBRIDGE. 1893-1896. Artist.

SIR SQUIRE B. BANCROFT. 1881-1886. Actor and manager.

HAMLET L. BANNERMAN. 1884-1888. Artist.

CHARLES BURTON BARBER. 1885-1892. Painter.

GEORGE GOMPERTZ BARBER. 1886-1890. Died 1891.

W. S. BARBER. 1863-1909. Original Member.

EDGAR BARCLAY. 1869-1874.

Wrote on the mountains of Algeria and on Stonehenge.

*WILLIAM SINGER BARCLAY. 1911.

CHARLES M. BARKER. 1886-1909. Died 1909.

W. T. BARKWORTH. 1898-1909. Artist.

FREDERICK BARNARD. 1882-1887.

SIR JOSEPH BARNBY. 1873-1895. Born 1838; died 1896.

Organist, conductor, composer, and teacher of music.

W. T. BARNEWALL. 1864-1887.

REGINALD BARRATT. 1888-1916. R.W.S. Born 1861; died 1917.

Was destined for architecture and studied under Norman Shaw, but his tastes led him to painting and to Paris, where he spent some time in the studio of Bouguereau. He devoted himself principally to water-colour, and chose his subjects in Italy and in India. He was for many years a well-known personality, and is the chief figure in the large portrait group by John Collier which adorns the billiard-room.

The Club possesses several water-colour drawings by Reginald Barratt.

*FRANCIS BARRAUD. 1919.

CAMILLE BARRÉRE. 1872-1886.

One of the early contributors to "The World." Well known in French political society and afterwards in Egypt, where his action was not generally friendly to this country.

WILSON BARRETT. 1885-1892. Born 1846; died 1904.

Actor and manager. Popular and successful in both capacities; a picturesque and unmistakable personality, as evidenced by the following incident. Wilson Barrett was standing, it might almost be described as "posing," on the steps of Morley's Hotel, when the author of this volume happened to be passing; to whom a small and very excited vendor of evening newspapers rushed up, bursting with information: "Know who that is, Mister? That 's Wilson Barrett!"

CHARLES EDWARD BARRY. 1884-1902. Architect.

*MONTAGU BARSTOW. 1917.

W. H. BARTLETT. 1888-1890. Painter.

F. B. BARWELL. 1863-1870. Original Member.

*ALLAN BAUMER. 1910.

*LOUIS BAUMER. 1909.

*F. FLEMING BAXTER. 1905.

*GILBERT BAYES. 1914.

W. BAYES. 1871-1873. M.D.

F. W. BAYLEY. 1874-1894. An assayer to the Mint.

*CHARLES STUART BAYNE. 1914.

*JAMES PRINSEP BEADLE. 1886.

*FREDERICK SAMUEL BEAUMONT. 1899.

*R. H. BEAUMONT. 1907.

HUGH R. BEAVER. 1863-1870. Original Member.

RICHARD BEAVIS. 1867-1895. R.W.S. Born 1824; died 1896.

CHARLES N. BEAZLEY. 1863-1871. Original Member.

BERNARD H. BECKER. 1877-1885.

“A sound and safe general utility journalist of Dickensian training.”—T. H. S. ESCOTT, *Clubs and Club Members*.

*A. P. BEDDARD. 1905. M.D.

LT.-COL. HENRY ROSCOE BEDDOES. 1898-1919. Died 1919.

A very popular member and a good bridge player. Drowned at sea when proceeding on an official mission to Eastern Europe in the SS. Chonia, which struck a mine near Messina on the 15th January, 1919. His death was deeply regretted in the Club.

CHARLES DESBOROUGH BEDFORD. 1873-1884. Literary.

HERBERT BEDFORD. 1896-1905. Musical.

GEORGE A. B. BEECROFT. 1871-1873. Musical.

Four tankards presented by him to the Club which he won as bow oar of the Christ Church Scratch Fours in 1866 are still in use.

CHARLES EDWARD BEEVOR. 1885-1909. M.D. Died 1909. Scientific.

Worked at research with Sir Victor Horsley with important results.

*ARTHUR C. BEHREND. 1897.

*GEORGE L. BEHREND. 1914.

*LT.-COL. HENRY DAVID BEHREND. 1918.

JOHN BELCHER. 1900-1911. R.A. Born 1843; died 1913. Architect.

A. C. BELL. 1865-1896.

F. JEFFREY BELL. 1884-1913.

Professor of Comparative Anatomy at King's College.

- GEORGE BELL. 1887-1896. Musical.
- *HENRY BELL. 1920.
- *REGINALD BELL. 1918.
- *R. ANNING BELL. 1897. A.R.A., R.W.S.
- ALBERT BELLEROCHE. 1897-1916. Artist.
- ARCHIBALD BENCE-JONES. 1896-1904. Literary.
- SIR JULES BENEDICT. 1863-1884. Original Member. Born 1804; died 1885.
Conductor of Italian opera and composer.
- GEORGE JOHN BENNETT. 1897-1909. Mus. Doc.
Organist, composer, and Professor R.A.M.
- GEORGE NEVITT BENNETT. 1869-1877.
- JOSEPH BENNETT. 1873-1875. Literary and musical critic.
- *J. F. C. BENNETT, 1899.
- E. L. F. BENZON. 1863-1873. Original Member.
- SEPTIMUS BERDMORE. 1863-1879. Original Member.
- JOHN S. BERGHEIM. 1897-1912. Died 1912. Scientific.
- OSCAR BERINGER. 1891-1909. Musical.
- FREDERICK BERNARD. 1881-1886. Painter.
- *FREDERICK HERMAN BERTRAM. 1899.
- CHARLES O. BIGG. 1880-1912.
Was probably the member of the Club whose dress was the most carefully thought out. He was not unpopular, but was considered by many to hold himself somewhat too loftily aloof.
- *PERCY BIGLAND. 1890.
- *EDWARD ARTHUR ERNEST BINSTEAD. 1916.
- C. B. BIRCH. 1884-1885. A.R.A. Died 1893.
- GEORGE BIRD. 1863-1894. M.D. Original Member.
"Dr. George Bird was an excellent physician, with whom Swinburne became acquainted in 1866 at the Arts Club. A friend to whom Swinburne owed his life not once nor twice, and whose tastes were markedly intellectual and artistic. He had a nature sympathetic and serene."—*D.N.B.*
- TOM BIRD. 1884-1896. M.R.C.S.
- W. L. BIRD. 1893-1896. Artist.
- GEOFFREY BIRKBECK. 1901-1906. Artist.
- *HENRY BIRKBECK. 1916.
- *J. P. BISHOP. 1905.
- *ARTHUR J. BLACK. 1912.
- EDWIN BLACK. 1883-1899. Died 1899. Painter.

*FRANCIS BLACK. 1894. R.B.A.

CAPT. W. BLACK. 1870-1874.

WILLIAM BLACK. 1888-1896. Born 1841; died 1898.

Studied as an artist in the Glasgow School of Art, but exchanged Art for journalism and went to Germany as war correspondent of the "Morning Star" during the Franco-Prussian war, but for the greater part of the war was under arrest on suspicion of being a spy. On his return home he published several successful novels.

"The certainty of meeting with an agreeable woman and of details of travel and of sport, which, if not perfectly legitimate in their place, were sure to be entertaining, continued to maintain his popularity to the end of an active career, although he never regained the level of the best work of his middle period."—*D.N.B.*

HENRY BLACKBURN. 1864-1896. Born 1830; died 1897.

Black and white artist. Editor of "Academy Notes," which was for several years a popular guide to the R.A. exhibitions, giving reproductions of the pictures, generally from sketches by the artists themselves.

*ERNEST IRELAND BLACKBURNE. 1903.

F. E. BLACKSTONE. 1863-1872. F.R.G.S., F.Z.S. Died 1892. Original Member. Scientific.

WILLIAM EVAN BLAKENEY. 1872-1885.

ERNEST BLANDFORD. 1895-1901. Musical.

G. FIELDING BLANDFORD. 1874-1913. M.D. Scientific.

THOMAS BLANFORD. 1870-1913.

WILLIAM THOMAS BLANFORD. 1872-1905. F.R.S. Died 1905. Scientific.

CHARLES THRING BLEECK. 1867-1878.

*ARTHUR C. BLOMFIELD. 1898.

SIR A. W. BLOMFIELD. 1863-1900. A.R.A. Original Member. Born 1829; died 1899. Architect, mainly ecclesiastical.

"Blomfield, who was a rowing man when young, and had occupied the bow seat in his college boat when head of the river, was fond in middle life of taking recreation in acting, in which his fine voice, expressive, clean-shaved face, and real dramatic talent made him unusually successful."—*D.N.B.*

*CHARLES JAMES BLOMFIELD. 1886.

SIR REGINALD BLOMFIELD. 1899-1915. R.A. Architect.

ARTHUR CECIL BLUNT. 1876-1891. Born 1843; died 1896.

Better known as "Arthur Cecil." Society entertainer and song writer. Acted for some years with the German Reeds.

H. A. BLYTH. 1896-1900.

*ORMOND BLYTH. 1914.

*HENRY BODDINGTON. 1907. J.P.

*H. BODDINGTON, JUNIOR. 1910. M.A., A.R.I.B.A.

FREDERICK EDWIN BODKIN. 1893-1896. Painter.

SIR EDGAR C. BOEHM. 1916-1916. Second baronet. F.R.G.S.

HENRY BOND. 1863-1877. Original Member.

*W. TRELAWNEY BOODLE. 1902.

THOMAS J. BOOLE. 1895-1914.

WILLIAM HENRY JAMES BOOT. 1905-1919. R.I. Died 1919.
Painter and writer on Gothic architecture.

*S. C. BOSCH-REITZ. 1903.

GEORGE H. BOUGHTON. 1869-1896. R.A. Born 1833; died 1905. Painter.
Died suddenly in his studio at West House, Campden Hill, which Norman Shaw had built for him, and where he entertained hospitably Anglo-American society.

"Boughton was kindly, genial, humorous, a lover of a good story, the essence of hospitality and wholly free from jealousy, malice, and uncharitable judgements."—*The Times*, obituary notice.

W. A. BOULNOIS. 1863-1869. Original Member.

JAMES BOULTON. 1876-1887.

WALTER BOURNE. 1869-1870. M.D. Scientific.

*H. A. BOWLER. 1898.

E. WINGFIELD BOWLES. 1898-1913. Engineer.

GEORGE P. BOYCE. 1863-1879. R.W.S. Born 1826; died 1897. Original Member.

He was one of the founders of the old Hogarth Club. He studied various styles of architecture on the Continent, but took up landscape art under the influence of David Cox with considerable success.

WILLIAM BOYD. 1874-1881. Literary.

JOHN FREDERICK BOYES. 1893-1896. F.S.A. Died 1896.

Boyes was a handsome man, 6 feet 4 inches in height. He was an excellent talker, with an inexhaustible fund of humorous anecdote. Himself a contributor to "The World" and "Punch," he had acquired an interesting collection of original sketches by Charles Keene and other artists which had been presented to him by them in friendly acknowledgement of suggestions he had supplied for illustration.

HERCULES B. BRABAZON. 1865-1874.

PIERRE BRACQUEMOND. 1910-1914.

A French painter who resided for some years in this country. He was one of the first to cultivate a taste for blue-and-white china, Japanese fans, lacquer work, prints, etc., to which his attention had been attracted by the accidental finding of a book on the subject by Hokusai in a package of oriental wares. He was the associate of Whistler, the Rossettis, Burne-Jones, and Ruskin, to whom he communicated his enthusiasm as a collector of these artistic products of the Eastern Empires.

*W. LAWRENCE BRADBURY. 1904.



ALGERNON BRENT

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- *SIR J. ROSE BRADFORD. 1893. K.C.M.G., M.D., F.R.S.
 BASIL BRADLEY. 1868-1902. R.W.S. Died 1904. Painter.
 FRANK BRAMLEY. 1901-1915. R.A. Born 1857; died 1915.
 One of the best-known artists of the "Newlyn" school.
- *RICHARD F. W. BRANDT. 1916.
- *ROBERT E. BRANDT. 1914.
 FRANK BRANGWYN. 1902-1909. R.A. Painter.
- *A. FRANCIS BRAUN. 1905.
 ALGERNON BRENT. 1863-1915. F.R.G.S. Died 1916. Original Member.
 Algernon Brent was an immemorial institution of the Club. His bushy white whiskers, solemn air, and venerable appearance struck awe and admiration into many generations of new members. He was somewhat of a misogynist, and so keenly resented the intrusion of ladies on the two days in the year when the Club was open to them, that he has been known to seize on one of the principal rooms and lock himself in with all the newspapers he could lay his hands on. He was believed to be over ninety when he died, but he was always reticent on the subject of his age, and no other member was in a position to verify it. He was, however, vigorous almost to the last, and always walked home to his rooms, which were at a considerable distance from the Club and up several flights of stairs.
- *COL. HARRY D'ARCIH BRETON. 1897. R.E.
 C. C. BREWER. 1910-1916.
 EDWARD FREDERICK BREWTNALL. 1881-1893. R.W.S. Born 1846; died 1902.
 A water-colour painter whose especial distinction lay in his brilliant colouring, his admirable flesh tints, and his skies.
- *H. SCOTT BRIDGWATER. 1898.
 MAJOR T. R. BRIDSON. 1864-1868.
 ERNEST E. BRIGGS. 1908-1913. R.I. Died 1913. Painter.
- *THOMAS ELLIS BRIGGS. 1917.
- *FREDERICK E. BRISTOWE. 1894.
- *SIR THOMAS BROCK. 1884. K.C.B., R.A.
- *H. WILKINSON BROOKS. 1917.
 ROBERT BROUGH. 1898-1905. A.R.S.A. Born 1872; died 1905.
 Scottish portrait painter. Killed in a railway accident near Leeds.
- *CECIL H. BROWN. 1897.
 FRED BROWN. 1893-1919.
 GEORGE PEPLOE BROWN. 1881-1892. Artist.
 J. H. OSWALD BROWN. 1878-1891. Architect.
 J. ROBERTS BROWN. 1869-1896. F.R.G.S.

REV. CHARLES GORDON BROWNE. 1872-1879. Died 1880.

HENRY EDWARD JOHN BROWNE. 1887-1916. Died 1917. Painter.

A popular member, and a generous donor to the Club. He gave the pair of candelabra on the drawing-room writing tables and the bronze birds on the chimney-piece in the lounge. He also lent the two pictures by Fantin Latour which, after his death, were given to the Club by his sister.

LENNOX BROWNE. 1882-1885. M.D. Scientific.

*A. H. BROWNRIGG. 1919.

W. W. BRUCE. 1874-1907. Died 1907.

T. BRUCE-GARDYNE. 1878-1888. Artist.

ALBERT BRUCE-JOY. 1879-1916. R.H.A. Sculptor.

LOUIS BRUCK-LAGOS. 1893-1896.

BURLEIGH BRUHL. 1911-1914.

RT. HON. SIR JOHN BRUNNER. 1895-1907. M.P.

ABEL BUCKLEY. 1897-1905.

*MARTIN A. BUCKMASTER. 1897.

G. BUDD. 1900-1915. Died 1916.

G. LAURENCE BULLEID. 1891-1897. A.R.W.S.

The son of a solicitor, he followed his father's profession and practised for some years. As a painter in water-colours he generally chose classical subjects for the exercise of his art.

*WILLIAM BULLOCK. 1908. M.D.

*EDGAR BUNDY. 1917. A.R.A., R.I.

SIR HENRY BURDETT. 1893-1902. K.C.B., K.C.V.O. Born 1847; died 1920.

Began life in a bank, but left after a serious illness which deprived him of the greater part of his hair, and was elected secretary of a hospital. He was afterwards appointed secretary of the Share and Loan Department of the Stock Exchange. Burdett had an unlimited capacity for work, and while devoting himself to the important duties of his post he found time and energy to undertake the organization of the hospital system of the kingdom, in the course of which there were few of the hospitals which he did not personally inspect. In connection with his Stock Exchange duties he published "Burdett's Official Intelligence" and in connection with his voluntary philanthropic work, "Burdett's Hospitals and Charities," and he was mainly instrumental in starting the King's Hospital Fund.

"He was tall, well-built, with a finely-proportioned figure, his features were handsome and regular, his eyes had something of the blaze that denoted an ardent and restless temperament. A great and vivifying force in many good causes which demanded the combination of keen business sense and strong sympathy with humanity is removed with his death."—T. P. O'CONNOR, M.P., obituary notice in *The Daily Telegraph*.

WILLIAM BURGESS. 1863-1881. A.R.A. Born 1828; died 1881. Original Member.

"A learned archaeologist who had an extraordinary talent as a designer of goldsmith's work. A man of consistent cheerfulness, a buoyant and happy creature."—H. STACY MARKS, R.A., *Pen and Pencil Sketches*.

JOHN BAGNOLD BURGESS. 1863-1897. R.A. Born 1829; died 1897. Original Member. Painter of landscapes and Spanish scenes.

"His loss was keenly felt by a large circle of friends to whom he was endeared by his kindly, unassuming and hospitable nature. He was very popular in his profession."—*D.N.B.*

AUGUSTUS BURKE. 1876-1891. R.H.A. Born 1838; died 1891. Landscape and subject painter.

C. C. BURKE. 1899-1905. Died 1905.

*HAROLD BURKE. 1887.

HENRY FARNHAM BURKE. 1904-1914. Somerset Herald.

ALFRED BURNET. 1889-1905. Professor R.A.M.

*SIR J. J. BURNET. 1898. A.R.S.A., LL.D., F.R.S.

A. WILDMAN BURNETT. 1869-1890. Died 1890.

SIR PHILIP BURNE-JONES. 1899-1901. Second baronet.

*W. G. BURN-MURDOCK. 1903.

A. LEICESTER BURROUGHS. 1899-1918. Painter.

SIR F. W. BURTON. 1865-1873. F.S.A. Born 1816; died 1900.

Director of the National Gallery.

"His intimate knowledge of the works of the Old Masters and his unerring judgement of their methods and manners were the outcome of long and careful study of their works in the various galleries of Europe."—BRYAN, *Dictionary of Painters*.

EDWARD BURTT. 1914-1915. Died 1915. Scientific.

Lost in the transport Royal Edward in the Dardanelles, 14 August 1915.

EDWARD HENRY BUSK. 1872-1886. Artist.

*J. LANGTON BUTCHER. 1863. Original Member.

F. HAYWARD BUTT. 1905-1913. Died 1913.

THOMAS BUZZARD. 1867-1919. M.D. Died 1919.

Dr. Buzzard was attached to the British Medical Staff of the Ottoman Army in the Crimea and to the Headquarter Staff of Omar Pasha in Transcaucasia, and he published an interesting volume of his experiences. He was a kind-hearted and hospitable man, and a popular member of the Club.

*JAMES T. CACKETT. 1918.

*F. C. B. CADELL. 1918.

*T. WATT CAFE. 1897. R.B.A.

RANDOLPH CALDECOTT. 1872-1885. Born 1846; died 1886.

"It can be said with truth that Caldecott was a man of whom all spoke well; his presence seemed to dispel all jealousies if ever they existed, and to scatter evil spirits if ever they approached him."—H. BLACKBURN, *Randolph Caldecott*.

"Caldecott's genius was thoroughly English, as he delighted in portraying English country and out-of-door life. Nothing could suppress his native cheerfulness. The quality and quantity of his work done manfully under painful conditions was heroic."—*D.N.B.*

*W. FRANK CALDERON. 1906.

*EDMUND CALDWELL. 1916.

*LANCE CALKIN. 1918.

EDWARD CALVERT. 1867-1882. Born 1799; died 1883. Artist and wood engraver.

"He was extremely fastidious, and although incessantly at work was always dissatisfied with the result."—*D.N.B.*

E. SHERWOOD CALVERT. 1888-1899. Died 1899. Painter.

*D. Y. CAMERON. 1898. R.A., A.R.S.A.

HUGH CAMERON. 1876-1893. R.S.A. Born 1835; died 1918. Painter.

*LT.-COL. ALEXANDER CAMPBELL. 1914. C.M.G., D.S.O., R.E.

*CAPTAIN WILLIAM LACHLAN CAMPBELL. 1914. C.I.E.

SIR SAMUEL CANNING. 1863-1871. Born 1823; died 1908. Original Member.
Pioneer responsible for laying the earliest Atlantic cables.

*CHEVALIER ENRICO CANZIANI. 1910.

FRANCIS S. CAREY. 1871-1875. Artist.

GEORGE MUNRO CARFRAE. 1896-1899. M.D. Died 1900. Scientific.

*HERBERT CARMICHAEL. 1892.

*WILLIAM DOUGLAS CARÖE. 1889.

*CHARLES CARPENTER. 1910.

WILLIAM CARPENTER. 1865-1871. C.E., D.Sc. Scientific.

DAVID CARR. 1876-1896. Painter.

HORACE F. CARR. 1896-1899. Died 1900.

JONATHAN FULLER CARR. 1896-1909.

JONATHAN T. CARR. 1871-1896.

JOSEPH WILLIAM COMYNS CARR. 1872-1895. Born 1849; died 1916.

Called to the Bar but did not practise. A well-known art critic and theatrical manager. A good talker and after-dinner speaker.

JAMES YATES CARRINGTON. 1887-1891. Artist.

HUGH CARTER. 1865-1903. Died 1903. Artist.

A picture in memory of Hugh Carter was given to the Club by his son, Frank Carter.

- WILLIAM CARTER. 1889-1893. Portrait painter.
- *WILLIAM CARTER. 1911.
- *S. J. CARTLIDGE. 1906.
- S. CARTWRIGHT. 1863-1891. Died 1891. Original Member.
- A. CASELLA. 1896-1909.
- *W. A. CASPARI. 1916.
- DANIEL C. A. CAVE. 1892-1896.
- WALTER F. CAVE. 1887-1896.
- W. B. CHAMBERLIN. 1893-1906. R.W.S. Artist.
- MAJOR J. N. CHAMPION. 1863-1869. R.E. Original Member.
- S. R. CHAPMAN. 1863-1880. Died 1880. Original Member.
- S. ARTHUR CHAPPELL. 1867-1893.
- *EDWARD CHAPPEL. 1918. R.O.I.
- JOHN CHARLTON. 1887-1917. R.O.I. Died 1917. Animal painter.
- He was a keen and scientific student of natural history who knew all about the points of a horse. He lived chiefly in the North, but when in London was a constant attendant at the Club, where he was very popular, his rough Northern humour being much appreciated. He lost in the War his two sons, to whom he was devotedly attached—a blow which destroyed his interest in life, and which he did not long survive.
- GEORGE CHATER. 1870-1913.
- *LT.-COL. STANLEY CHATFIELD-CLARKE. 1898.
- GEORGE FREDERICK CHESTER. 1888-1890. Painter.
- HORACE CHESTON. 1884-1913. Architect.
- NICHOLAS CHEVALIER. 1877-1885. Painter.
- THEODORE CHILD. 1875-1890. Died 1893. Literary.
- HENRY FOTHERGILL CHORLEY. 1868-1872. Born 1808; died 1872. Author and musical critic.
- “Upright, sincere, generous, and affectionate; irritable and opinionated, but essentially placable; an acute and courageous critic; a genuine, if incomplete artist, a warm-hearted, honorable gentleman.”—*D.N.B.*
- J. HENRY CHRISTIAN. 1863-1906. Born 1832; died 1906. Original Member. Architect.
- A. H. CHRISTIE. 1865-1886.
- JAMES CHRISTIE. 1865-1897. Died 1897.
- F. DARE CLAPHAM. 1910-1914. Died 1914.
- *KENNETH M. CLARK. 1909.
- *PERCY CLARK. 1910.

ERNEST CLARKE. 1891-1896. Scientific and literary.

H. SAVILLE CLARKE. 1863-1872. Original Member.
Contributor of society verse to "Punch."

*MAX CLARKE. 1914.

P. EDKINS CLARKE. 1905-1907.

*GEORGE CLAUSEN. 1909. R.A., R.W.S.

SIR ARTHUR CLAY. 1873-1890. Baronet.

FREDERICK E. CLAY. 1867-1880.

A scholarly amateur musician and a successful composer of songs.

JOHN WILLIAM CLAY. 1895-1905. J.P. Literature and archaeology.

*EDWARD CLAYTON. 1891. K.C.

JOHN RICHARD CLAYTON. 1883-1913. Born 1827; died 1913.

Studied as a sculptor, but having designed a stained-glass window for an architect who was his friend, his success was so great that he devoted himself thenceforth to that branch of art, and as a member of the well-known firm of Clayton and Bell designed windows for many churches—among others the west window of King's College, Cambridge. In his early years he was intimate with the members of the P.R.B., breakfasted with Gabriel Rossetti, and remembered that the butter appeared on the table on a sheet of paper in consequence of a scarcity of plates. His house in Fairfax Road was a museum of objects of art, and he entertained his friends there with genial hospitality. His circle included many poor and struggling artists, who insisted on making him their executor, so that he said that, like the elder Mr. Weller, he had a dread of widows.

"A sculptor at heart, he became a glass painter, although for some time his work was divided between glass painting, sculpture, and drawing on wood for 'The Illustrated London News.'"—H. STACY MARKS, R.A., *Pen and Pencil Sketches*.

T. REGINALD CLEAVER. 1896-1918. Artist.

*C. F. M. CLEVERLY. 1898.

*H. CLOGSTOWN. 1917.

FREDERICK PEPYS COCKERELL. 1863-1878. Born 1833; died 1878. Original Member.

"Equally familiar with Gothic and Classic architecture, as his erected works testify."—*D.N.B.*

S. PEPYS COCKERELL. 1863-1869. Original Member.

CHARLES F. COGILAN. 1875-1896. Actor and dramatist.

G. A. COHEN. 1896-1916.

A. S. COKE. 1874-1896. Artist.

*THOMAS EDWARD COLCUTT. 1897.

C. F. COLE. 1897-1899.



JOHN RICHARD CLAYTON

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VICAT COLE. 1869-1892. R.A. Born 1833; died 1893.

"One of the most popular landscape painters of his day, who painted principally scenes in Surrey and on the Thames. He was typically a lover and painter of English landscapes, and his work was characterized by a straightforward directness of technique, a delicate sense of colour, a keen eye for the picturesque, and a close, if not very inspired, observation of nature."—BRYAN, *Dictionary of Painters*.

*C. C. COLEMAN. 1878.

W. S. COLEMAN. 1864-1896. Died 1904.

Was a hard-working and conscientious water-colour artist, whose pictures of very young girls in a variety of graceful attitudes at one time appealed to the popular taste; so much so, that for a season or two the style was almost universally adapted to Christmas cards.

ERNEST H. COLERIDGE. 1875-1885. Literary.

*J. NORMAN COLLIE. 1897. F.R.S.

*HON. JOHN COLLIER. 1876.

Presented to the Club the fine portrait group of well-known members which adorns the billiard-room.

LAURENCE COLLIER. 1912-1917. Literary.

THOMAS COLLIER. 1882-1888. R.I. Died 1891. Painter.

RAYMOND R. COLLINS. 1887-1905. Literary.

WILKIE COLLINS. 1866-1869. Born 1824; died 1889.

"Though a genial host, he adopted a somewhat cynical and pessimistic tone in conversation."—*D.N.B.*

"He had a full beard and always wore spectacles. A peculiarity of his otherwise regular features was a swelling of the frontal bone considerably protruding on the right side of his spacious forehead. In his moments of good health he used to be a ready and amiable talker, but unfortunately they were rare."—RUDOLPH LEHMANN and H. C. MARILLIER, *Men and Women of the Century*.

ROBERT COLLINSON. 1877-1888. Painter.

*WILLIAM ROBERT COLTON. 1905. R.A.

SIR SIDNEY COLVIN. 1863-1871. Original Member.

Art critic and Slade Professor. Biographer of Keats and Landor and an authority on prints and engravings.

EDWARD COMBES. 1889-1896. C.M.G. Painter.

WILLIAM CONNAL. 1897-1909. Civil engineer.

SIR ROBERT LOWDEN CONNELL. 1918.

DUTTON COOK. 1864-1883. Born 1832; died 1883.

Dramatic critic and author of numerous works of fiction.

E. WAKE COOK. 1907-1909.

- CHARLES H. COOKE. 1875-1888. F.S.A. Architect.
 GEORGE E. COOKE. 1873-1903. Died 1903. Artist in stained glass.
 *JAMES INGRAM COOKE. 1896.
 WADDINGTON COOKE. 1907-1918.
 T. COOMBS. 1863-1875. Original Member
 *CLIVE F. COOPER. 1905.
 *J. A. CAMPBELL COOPER. 1918.
 THOMAS EDWIN COOPER. 1910-1914. Architect.
 T. G. COOPER. 1863-1895. Original Member.
 Son of T. Sidney Cooper, R.A.; was commonly known as "Tommy" Cooper.
 He was a painter of some ability, but was thrown into the shade by his father, whose
 style of portraying cattle and sheep he followed somewhat too closely to allow him
 much claim to originality.
 SIR ARTHUR STOCKDALE COPE. 1899-1909. R.A.
 MATTHEW R. CORBETT. 1870-1891.
 *PERCY CORDER. 1906.
 *WALTER SHEWELL CORDER. 1920.
 FREDERICK JOHN ARTHUR CORFIELD. 1902-1914. Architect.
 *H. C. CORLETTE. 1906.
 FREDERICK WILLIAMS COSENS. 1873-1889. F.S.A. Died 1890.
 *J. DA COSTA. 1905. R.O.I.
 *E. BOYD COSTIN. 1897.
 F. G. COTMAN. 1896-1906. Painter.
 HENRY WILLIAM COTMAN. 1900-1911. Architect.
 DANIEL COTTIER. 1870-1875.
 *SIR FREDERICK HYMEN COWEN. 1896. Mus. Doc.
 *FRANK CADOGAN COWPER. 1910. R.A.
 EDWARD CRABB. 1872-1892.
 JOHN DIBBLEE CRACE. 1864-1919. Born 1838; died 1919.
 One of the earliest members of the Club, to which he belonged for fifty-five
 years. He carried out much decorative work of a highly artistic character in the
 interior of public buildings, such as the National Gallery, the Victoria Hall, Leeds
 Town Hall, and the Indian Room in the Imperial Institute. He published a useful
 volume on "The Art of Colour in Decoration."
 LEWIS PAXTON CRACE. 1879-1919. Died 1919.
 A brother of the preceding; an architect by profession and a well-known member
 of the Club for forty years. It was his amusement to frequent the Caledonian
 Market, where he thought himself fortunate if, among his numerous purchases, he
 occasionally picked up some unconsidered trifle of an interesting nature. His end

was a sad one, as owing to a lack of energy to battle with his troubles, he came to the conclusion that life was no longer worth living. His death came as a shock to his numerous friends, by whom he is much regretted.

FRANK CRAIG. 1910-1916. Born 1874; died 1918.

Painter and black-and-white artist. On the staff of "The Graphic."

*R. NEWTON CRANE. 1907.

WALTER CRANE. 1903-1914. R.W.S. Born 1845; died 1915.

Was distinguished in many branches of Art. A painter in oil and water-colour, a black-and-white artist and an engraver, he was perhaps best known as a designer of decorative work for the interiors of buildings and as the founder of the Arts and Crafts Exhibitions, for the success of which he worked untiringly and was mainly responsible. An ardent and convinced Socialist, he was somewhat combative and eager to propagate his own views by means of lectures, speeches, and writings. He had travelled much and made friends in many lands.

H. O. CRESSWELL. 1897-1918. Died 1918.

A clever architect, who did much hard and useful work for the Government during the late war. He was a keen bridge player and a constant and ever-welcome frequenter of the Club. He died very suddenly from the exertion of drawing a cork from a wine bottle preparatory to dining, an enviable death for a thoroughly good fellow who appreciated a good dinner and a good bottle of wine.

JAMES CREIGHTON-BROWNE. 1884-1885. Scientific.

WILSON CREWDSON. 1893-1896.

ERNEST CROFTS. 1896-1907. R.A. Born 1847; died 1911. Painter of historical and battle pictures.

"Ernest Crofts had a handsome face, a pleasant voice, and extremely refined manners."—G. D. LESLIE, R.A., *The Inner Life of the Royal Academy*.

*T. MEWBURN CROOK. 1915. R.B.S.

JOHN C. CROOKE. 1900-1915. Painter.

H. CROOKENDEN. 1863-1875. Original Member.

LT.-COL. H. H. CROOKENDEN. 1870-1896.

JAMES CROOME. 1870-1873. M.A.

GEORGE CROSLAND-ROBINSON. 1891-1896. Artist.

HERBERT CROSSLEY. 1895-1906.

JAMES CROWDY. 1863-1871. Original Member.

EYRE CROWE. 1863-1870. A.R.A. Born 1824; died 1910. Original Member. Historical and genre painter. Closely associated with Thackeray in his American lecturing tour.

"Besides possessing a very intimate acquaintance with English literature, Crowe had a strong sense of humour of the Hogarthian type and a perfect mastery of the French language."—G. D. LESLIE, R.A., *The Inner Life of the Royal Academy*.

*FREDERICK CULLEN. 1904.

*MACBETH CULLEN. 1920.

G. CULLEN-PEARSON. 1888-1894.

WILLIAM HAYMAN CUMMINGS. 1865-1910. F.S.A. Mus. Doc.

Oratorio singer and writer on musical subjects. Professor of singing.

"The possessor of a splendid musical library."—GROVES, *Dictionary of Music*.

ANDREW CURRIE. 1910-1916. Died 1916.

HENRY D. CURTIS. 1895-1896.

Was an enthusiastic amateur musician and soldier. In the first capacity he played the violoncello for many years in "The Wandering Minstrels" orchestra, and in the second was one of the earliest members of the original Rifle Volunteer force, in which he always took an active interest.

HENRY CURZON. 1865-1891.

*CLAUDE CUTIBERT. 1920. B.A.

W. G. DAFFARN. 1897-1919. Died 1919.

*T. J. DALGLEISH. 1919.

W. S. DALLER. 1865-1871.

F. H. DALY. 1863-1875. Original Member.

EDWARD DALZIEL. 1876-1892. Born 1817; died 1905.

Art printer, draughtsman, wood engraver, and newspaper proprietor.

GEORGE DALZIEL. 1883-1892. Born 1815; died 1902.

The description applies to both brothers.

CHARLES G. DANFORD. 1876-1885. Scientific, Zoologist.

FRANCIS W. DAVENPORT. 1884-1896. Musician.

*MURRAY MACDONALD DAVEY. 1917.

ALFRED DAVIDSON. 1875-1901. Died 1901. Engineer.

*ARTHUR J. DAVIDSON. 1896.

JOHN DAVIDSON. 1866-1878. Died 1880.

Was mainly instrumental in forming the Club library, to which he was a generous donor.

JOHN R. DAVIDSON. 1863-1871. M.A. Original Member.

LOUIS DAVIDSON. 1874-1895. Musician.

LOUIS DAVIDSON. 1907-1913.

THOMAS DAVIDSON. 1868-1888.

WILLIAM MONISTON DAVIES. 1912-1916. M.D. Scientific.

*H. DAVIS-RICHTER. 1919.

*STUART DAVIS. 1902.

No. 05430

London Transport Ticket 1870

UNION BANK OF LONDON
REGENT STREET BRANCH

Mrs. Conolly

Pay to the order of *Mr. Beaver*

Six pounds, by bill of exchange

Marlerichend

£ 6 0 0

Nº 59. STAND.

Presented by Mr Thomas B. ... on behalf of his wife,

(a daughter of Charles Dickens is not seen)

This cheque is authentic the most subscription ...
Charles Dickens.

- THOMAS G. DAVIS. 1896-1912. Literary.
- *E. GUY DAWBER. 1903.
- CHARLES DAWS. 1897-1901. Architect.
- WALTER F. DAWSON. 1860-1877.
- LEWIS F. DAY. 1885-1895.
Decorative artist and writer. Prominently associated with Arts and Crafts.
- *ALLAN DEACON. 1903.
- FREDERICK J. DEAN. 1872-1875.
- THOMAS MANBY DEANE. 1892-1893. Architect.
- SIR THOMAS NEWENHAM DEANE. 1877-1893. R.H.A. Born 1828; died 1899. Architect.
"He was a man of a light and elastic temperament and social disposition, and enjoyed a wide popularity in Dublin."—*D.N.B.*
- J. H. D'EGVILLE. 1863-1879. Original Member.
Water-colour artist. Painter of Venetian lagoons.
- *ALPHONSE DE MEULEMEESTER. 1916.
- C. T. DENT. 1891-1912. F.R.C.S. Died 1912. Scientific.
- LOUIS WILLIAM DESANGES. 1880-1886. Artist.
- EMANUEL DEUTSCH. 1863-1872. Born 1829; died 1873.
A very learned Semitic scholar. An authority on the Talmud. Assistant in the British Museum.
- *H. BROWNE DEVEY. 1896.
- *SIR T. L. DEVITT. 1897. Baronet.
- *LORD DEWAR. 1918.
- FRANK DICEY. 1877-1888. Died 1888. Painter.
- HENRY DICEY. 1866-1875.
- CHARLES DICKENS. 1863-1870. Born 1812; died 1870. Original Member.
"Brown of hair and beard, somewhat pale of visage, he had quite exceptionally bright and active eyes; eyes that were always darting about like brilliant birds to pick up all the tiny things of which he made more perhaps than any novelist has done. The mouth behind the brown beard was large and mobile and like that of an actor; indeed, he was an actor, in many things too much of an actor. The dress of the Dickens period was somewhat slipshod and somewhat gaudy. It was a time of loose pegtop trousers of an almost Turkish oddity, of large ties and loose long whiskers. Yet even this expansive period, it must be confessed, considered Dickens a little too flashy. Such a man would wear velvet coats and wild waistcoats that were like incredible sunsets; he would wear those odd white hats of an unnecessary and startling whiteness. He did not mind being seen in sensational dressing-gowns; it is said he had his portrait painted in one of them. He was an absolutely in-

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dependent and self-respecting man, but he had no objection to being stared at if he was admired."—G. K. CHESTERTON, *Charles Dickens*.

Dickens's cheque for his last annual subscription, paid the year of his death, is framed and reverently preserved by the Club.

CHARLES DICKENS, JUNIOR. 1868-1871. Born 1837; died 1896.

Editor and proprietor of "All the Year Round" after his father. Author of "Dickens's Dictionary of London," etc., etc.

HENRY F. DICKENS. 1874-1886.

LOWES DICKENSON. 1863-1879. Original Member. Literary.

*FRANK DICKSEE. 1881. R.A.

STAUROS DILBEROGUE. 1873-1880.

FRANK DILLON. 1866-1904. R.I. Born 1823; died 1909.

Water-colour artist. Painted Egyptian scenery.

*RUDOLF DIRCKS. 1918.

ARTHUR DITCHFIELD. 1864-1871.

F. C. DIXEY. 1886-1896. Artist.

*LENNOX B. DIXON. 1919.

PERCY DIXON. 1896-1905. Painter.

C. DODD. 1897-1915. Died 1916.

*CHARLES FITZROY DOLL. 1896.

*JOHN CHARLES DOLLMAN. 1896. R.W.S.

ALFRED DOMETT. 1875-1877. Literary.

ANDREW B. DONALDSON. 1869-1875.

*WALTER J. DONNE. 1899.

T. DONNITHORNE. 1867-1887.

ALBAN DORAN. 1879-1912. F.R.C.S. Scientific.

J. T. DORINGTON. 1865-1871.

LORD DORMER. 1891-1900. F.Z.S. Born 1830; died 1900. Twelfth Baron. Scientific.

*CAPT. H. P. DOUGLAS. 1919. R.N. C.M.G.

CHARLES PALMER DOWNING. 1877-1888. Painter.

*HENRY PHILIP BURKE DOWNING. 1913. F.S.A.

ALFRED C. DOWSON. 1863-1879. Original Member.

*H. M. DOWSON. 1914.

RUSSELL DOWSON. 1877-1914. Died 1914. Artist.

MAJOR-GEN. J. MERVYN DRAKE. 1884-1891. C.B. Died 1891. Scientific.

*HERBERT J. DRAPER. 1899.

HENRY EELES DRESSER. 1876-1886.

Ornithologist, who wrote many volumes on birds.

CONRAD DRESSLER. 1907-1909.

F. D. DREWETT. 1904-1909. M.P. Scientific.

*AFRED DRURY. 1900. R.A.

*G. DRYSDALE. 1909.

ROBERT ELLIS DUDGEON. 1865-1871. M.P. Scientific.

*J. R. KEITH DUFF. 1907.

*T. C. DUGDALE. 1919.

GEORGE DU MAURIER. 1863-1896. Born 1834; died 1896.

"No artist of Du Maurier's generation was more justly loved by his personal friends or had made a larger circle of unknown friends by the pleasure he had afforded every week for more than thirty years."—*D.N.B.*

"For his 'Punch' drawings, generally representing people of fashionable appearance, he used to employ models who could wear his clothes and his wife's; nice, clean people. In these preliminary pencil drawings there was no attempt to give the heads, the places and sizes of which were indicated only, but the clothes were carefully done. From such studies he drew the composition again with ink, adding the heads to suit the characters of the subjects. These heads he would do from memory, never making a likeness which could be offensive to the persons depicted. Sometimes friends—ladies—were asked to sit for him, but not often, as he had very desirable models close at hand in his daughters and grandchildren."—T. ARMSTRONG, C.B., *Reminiscences of Du Maurier.*

WALTER DUNCAN. 1887-1891. R.W.S.

A water-colour painter of ideal figure subjects, mainly classical or mediaeval, varied with pastoral landscapes in which figures are prominent.

*E. F. DUNCANSON. 1910.

*CHARLES DUNN. 1904.

C. H. W. DUNN. 1907-1910.

C. EARLE. 1865-1892. Died 1893.

SIR ALFRED EAST. 1889-1913. R.A. Born 1849; died 1913. Landscape painter, especially of Japanese scenery.

W. H. EAST. 1895-1905. Artist.

CHARLES LOCKE EASTLAKE. 1873-1875. Died 1906. Architect.

For twenty years Keeper and Secretary of the National Gallery.

GEN. F. EBER. 1864-1877.

*T. E. ECCLES. 1911.

R. C. EATON EDEVAIN. 1864-1869.

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COL. ROBERT WILKIE EDIS. 1863-1903. F.S.A. Architect.

An enthusiastic and efficient colonel of the Artists' Corps, in command whereof he succeeded Lord Leighton in 1876.

R. W. H. EDIS. 1886-1896.

ALFRED SANDERSON EDWARD. 1897-1904. R.B.A.

*F. SWINFORD EDWARDS. 1916. F.R.C.S.

HENRY SUTHERLAND EDWARDS. 1877-1885. Born 1828; died 1906. Musical critic.

Contributor to "Punch." First editor of "The Graphic." Special correspondent of "The Times" in the Franco-German war.

CAPT. J. G. EDWARDES. 1866-1873.

AUGUSTUS G. EKIN. 1870-1893. Died 1894.

*FRANK MINSHALL ELGOOD. 1919.

ALFRED ELIAS. 1872-1909.

NEY ELIAS. 1873-1886. Born 1844; died 1897. Literary.

Traveller in Mongolia and Central China.

*GEORGE ELKINGTON. 1905.

CHARLES WYNN ELLIS. 1898-1914. Died 1915. Artist.

JOSEPH ELLIS. 1872-1875. Literary.

TRISTRAM JAMES ELLIS. 1877-1889. Artist.

CUTHBERT ELLISON. 1863-1869. Original Member.

GUY ELLISTON. 1909-1917. Died 1918.

*N. ELMSLIE. 1920.

*P. W. ELWELL. 1919.

*CHARLES EMERSON. 1918.

SIR WILLIAM EMERSON. 1898-1919.

WILLIAM EMERSON. 1869-1891.

*LT.-COL. E. L. ENGLEHEART. 1909.

*VINCENT J. ESCH. 1919.

J. H. S. ESCOTT. 1866-1871.

*HENRY LAUNCELOT ETHERINGTON-SMITH. 1905.

HENRY A. M. EVANS. 1873-1896.

HERBERT E. EVANS. 1897-1905. Died 1905. Painter.

JOHN C. EVANS. 1863-1887. Original Member.

S. T. G. EVANS. 1865-1869.

Drawing master at Eton and a water-colour painter of marine subjects. One of the earliest members of the old Rifle Volunteer force.

SIR FREDERIC S. EVE. 1896-1916. F.R.C.S. Died 1916. Scientific.



HENRY ROBERT EVERS

Reproduced by the kind permission of Mr. Norman Evers

*H. F. HARWOOD EVE. 1918.

J. B. EVEN. 1864-1873.

*REGINALD G. EVES. 1914. R.O.I.

*NORMAN EVILL. 1902.

FREDERICK EWBANK. 1896-1910. M.R.C.S. Scientific.

*H. E. EYERS. 1919.

HENRY ROBERT EYERS. 1876-1918. Died 1919.

Professor R.A.M., one of several musical professors who joined when the houses of the Club and the Royal Academy of Music were next door to one another. Many of them fell out when the Club removed to Dover Street, but Eyers continued his membership up to the time of his death.

JOHN F. FAED. 1884-1886. R.S.A. Born 1819; died 1902.

Originally a miniature painter, but afterwards took to figure subjects, mainly from the Bible, Shakespeare, and Scott.

THOMAS FAED. 1881-1890. R.A. Born 1826; died 1900.

Painter of pathetic subjects in humble Scottish life, appealing especially to Scottish religious sentiment. He was one of the most successful of those Victorian artists who always worked with a view to the requirements of the engraver, and he got very high prices for the copyright of his pictures.

*C. E. FAGAN. 1919. C.B.

CHARLES EDWARD FAGAN. 1873-1877.

Assistant in the Principal Librarian's Department of the British Museum.

W. TRANT FAGAN. 1901-1907. Actor.

LOUIS ALEXANDER FAGAN. 1871-1903. J.P. Born 1845; died 1903. Etcher and writer on art.

Assistant in the Department of Engravings of the British Museum. His portrait in oils, painted by J. S. Sargent, R.A., was presented by his widow to the Club.

EDWARD HENRY FAHEY. 1885-1895. Painter.

ROBERT FAIRBANK. 1895-1910. M.R.C.S. Died 1910.

HENRY G. FANNER. 1885-1890.

*EATON FANNING. 1899. Mus. Doc.

F. J. FARGUS. 1884-1885. Died 1885.

Under the pseudonym of "Hugh Conway" he wrote "Called Back," a tale that earned for him a brief popularity, which his few subsequent works did nothing to enhance, and which his early death gave him no opportunity to maintain.

*LORD FARINGDON. 1897.

*HORACE C. N. FARQUHARSON. 1899.

*JOSEPH FARQUHARSON. 1874. R.A.

HERBERT MONTGOMERIE FARRINGTON. 1897-1905. Literary.

FRANK FARWELL. 1865-1892. Died 1893.

FREDERICK GEORGE FARWELL. 1866-1906. Died 1906.

*W. P. FEENEY. 1896.

W. W. FENN. 1863-1906. Original Member.

Was an artist, who up to the age of thirty-five years painted landscapes with increasing success. He then became totally blind. Resigned to his fate, he never lost his cheerful optimism, but betook himself to literary work, and with the aid of an amanuensis published several volumes of essays and stories, of which the best known is "A Blind Man's Holiday." He was for many years a familiar figure in the Club, where he was much appreciated for his social qualities and excited sympathy with his misfortune and admiration for the pluck with which he bore it. The Club possesses a portrait of Fenn by James Archer, R.S.A.

RODNEY JOHN FENNESSY. 1896-1915. Died 1915.

CHARLES J. FERGUSON. 1900-1905. F.S.A. Architect.

J. R. FERGUSON. 1870-1877.

*HARRY S. FERNAU. 1911.

B. FERREY. 1863-1880. F.S.A. Original Member.

CHARLES WATERLOW FERRIER. 1904-1920.

SIR DAVID FERRIER. 1893-1915. M.D., F.R.S. Brain specialist.

MAJOR-GENERAL EDWARD R. FESTING. 1863-1871. C.B., F.R.S. Born 1839; died 1912. Original Member.

Director of the Science Museum at South Kensington. Served throughout the Indian Mutiny.

BASIL FIELD. 1866-1909. Died 1909.

HORACE FIELD. 1900-1914. Architect.

CAPT. HENRY W. FIELDEN. 1881-1885.

Naturalist to Arctic Expedition. Geologist and zoologist.

*SIR LUKE FILDES. 1873. K.C.V.O., R.A.

*LUKE V. FILDES. 1907.

*PAUL G. FILDES. 1907.

*ALEX. J. FINBERG. 1910.

FRANCIS DALZELL FINLAY. 1876-1887. Journalist.

KIRKMAN J. FINLAY. 1883-1887. Painter.

*CAPT. CORDELL W. FIREBRACE. 1917.

*ALEXANDER FISHER. 1920.

*SAMUEL MELTON FISHER. 1884. A.R.A.

W. FISHER. 1863-1890. Original Member.

For many years one of the best-known men in the Club. He was the son of a

shoemaker in Cork, but though very poor he managed to live and study art in Paris with sufficient success to enable him to earn an income as a portrait painter. In appearance he was small, with dark complexion and sharp features. He was a keen student of French literature, especially of the more highly-spiced fiction, and was an admirable *raconteur* of stories with a Parisian flavour. His conversation had a Gallic courtliness and grace, his voice was beautifully modulated, and his choice of language admirable, but there was always a sting, and his wit was sarcastic and incisive. It proved, however, attractive to members, who drifted towards the chair wherein he ensconced himself with a French novel in the back drawing-room—or “Red Room,” as it was generally called—in the Hanover Square house. There was a sort of undeclared rivalry between Fisher and Schutz Wilson, who was the focus of a similar gathering in the front drawing-room.

Fisher died literally in a garret, five old members of the Club subscribed for his funeral expenses, and his hearse was followed by one of them—the only mourner—to the cemetery at Highgate.

*HEDLEY FITTON. 1912.

A. C. FITZ-GIBBON. 1872-1875. Scientific.

MAURICE FITZMAURICE. 1903-1907. Chief Engineer to the L.C.C.

*T. A. O. FITZPATRICK. 1920. C.I.E., C.B.E.

*ALEXANDER FLEMING. 1914. F.R.C.S.

*SIR BANISTER FLIGHT FLETCHER. 1914.

HORACE FLETCHER. 1903-1919. Died 1919.

WILLIAM FLOCKHART. 1886-1887. Architect.

*WALTER FLOËRSHEIM. 1909.

LT.-COL. HENRY L. FLORENCE. 1893-1916. Born 1844; died 1916. Architect.

Bequeathed pictures to the National Gallery and the Victoria and Albert Museum.

ARTHUR SMYTHE FLOWER. 1903-1906. Architect.

EDGAR FLOWER. 1873-1890. Literary.

ARCHIBALD FORBES. 1873-1898. LL.D. Born 1838; died 1900.

“Daily News” war correspondent with the Germans throughout the Franco-German war. A man of splendid physique and determined character; his immense energy and admirable descriptive writing brought him into the front rank of his profession. He retained in private life somewhat of the roughness of the camp.

STANHOPE A. FORBES. 1887-1896. R.A. Painter.

NORMAN FORBES-ROBERTSON. 1885-1892. Actor.

EDWARD ONSLOW FORD. 1891-1901. R.A. Born 1852; died 1901.

“Like most sculptors, Ford was physically powerful, although of medium height; but also, like most sculptors, he overworked himself and probably shortened his life by the energy with which he set about not only his own work but that of other people.”—*D.N.B.*

- *J. DUDLEY FORSVTH. 1909.
 HENRY FORTEY. 1876-1887. Literary.
 ALFRED WILLIAM FOSTER. 1875-1885.
 ARTHUR J. FOSTER. 1885-1896. Painter.
 E. M. FOSTER. 1870-1879.
 JOHN FOSTER. 1863-1895. Original Member.
 "Johnnie" Foster, as he was generally known, was a very popular singer, and one of the gentlemen of the Chapel Royal. He was the trainer and conductor of Arthur Lewis's "Jermyn Band," afterwards "The Moray Minstrels."
- T. B. W. FOSTER. 1863-1887. Died 1887. Original Member.
- *WILLIAM DUNN FOSTER. 1920.
 CHARLES FOWLER. 1868-1901.
 *G. H. FOWLER. 1907. C.B.E.
 *SAMUEL MIDDLETON FOX. 1896.
 DOUGLAS FOX-PITT. 1899-1905. Artist.
 SIR GEORGE JAMES FRAMPTON. 1898-1915. R.A. Sculptor.
 GEORGE FLOOD FRANCE. 1872-1885.
 *GUY FRANCIS. 1918.
 HENRY JAMES FRANCIS. 1872-1877.
 GEORGE FRASER. 1884-1885. Journalist.
 FRED FREDERICI. 1873-1876. Opera singer.
 CHARLES FREEMAN. 1865-1869.
 *COL. E. CARRICK FREEMAN. 1897. A.M.S.
 HUBERT A. FREEMAN. 1876-1888. F.S.A.
 EDWIN FRENDE. 1870-1871.
 BARTLE J. L. FRERE. 1865-1888. F.S.A.
 *EUSTACE FRERE. 1895.
 *LAWRIE FRERE. 1894.
 ALFRED D. FRIPP. 1863-1885. Original Member.
 CHARLES E. FRIPP. 1884-1892. A.R.W.S. Born 1854. Water-colour painter.
 War correspondent for "The Graphic." He saw fighting in many countries.
- HAIN FRISWELL. 1863-1871. Born 1825; died 1878. Original Member.
 "In the advancement of the working classes Friswell took a great interest, delivering lectures, giving readings, and forming schools for their instruction. The majority of his essays attained great popularity, but his novels did not possess the elements of enduring life. Though latterly a confirmed invalid, he continued to work till within a few hours of his death."—*D.N.B.*
- WALTER FRITH. 1895-1896. Literary.

FRED M. FRY. 1910-1919.

R. W. McLEOD FULLARTON. 1871-1874.

C. C. FULLER. 1864-1869.

JOHN FULLEYLOVE. 1885-1896. V.P.R.I. Born 1846; died 1908. Painter, chiefly of architectural pictures.

*ALBERT HENRY FULLWOOD. 1919.

J. HAMILTON FYFE. 1879-1885. Journalist.

*EDWARD GABRIEL. 1914.

FREDERICK GALE. 1864-1871.

Contributor to "Punch." An authority on cricket.

WILLIAM GALE. 1864-1896.

WILLIAM DIXON GALPIN. 1884-1894. Painter.

WILHELM GANZ. 1873-1875.

Organist, conductor, and professor of singing.

J. G. GARDEN-BROWN. 1874-1877.

W. BISCOMBE GARDNER. 1884-1893. Painter and black-and-white artist.

HENRY GARLAND. 1877-1884. Artist.

W. T. GARNETT. 1897-1910.

ALFRED HENRY GARROD. 1877-1885. F.R.S. Born 1846; died 1897.

"Zoologist. Prosector to the Zoological Society where he devoted himself particularly to the anatomy of birds. He also dissected no less than five rhinoceroses."

—*D.N.B.*

*OSWALD GARSIDE. 1919. R.I.

GEORGE GASCOYNE. 1898-1906. Painter.

*G. PERCIVAL GASKELL. 1901.

*LOUIS GAUTIER. 1905.

LIEUT. HAMILTON GEARY. 1866-1869.

ALLEN GEORGE. 1905-1910.

*SIR ERNEST GEORGE. 1888. R.A.

MAJOR F. GERARD. 1867-1869.

EDGAR GIBERNE 1887-1889. Painter. Died 1889.

*ALFRED GIBSON. 1896.

FRANK W. GIBSON. 1905-1914.

*JAMES S. GIBSON. 1905.

*ADAM GIELGUD. 1866.

*F. GIELGUD. 1896.

ALFRED GILBERT. 1886-1896. R.A. Sculptor. Born 1854.

H. HERBERT GILCHRIST. 1888-1914. Painter.

THOMAS GIRTIN. 1913-1914. Died 1914.

GIUSEPPE GIUSTI. 1908-1911.

*H. DE T. GLAZEBROOK. 1901.

W. G. VON GLEHN. 1906-1913.

G. F. GLENNIE. 1898-1900.

R. G. GLOVER. 1863-1896. Died 1897. Original Member.

*ERNEST HOPE GODDARD. 1919. C.B.E.

EDWARD WILLIAM GODWIN. 1863-1873. F.S.A. Born 1833; died 1886.
Original Member.

“A facile sketcher, a good draughtsman with a quick eye for proportion and harmonious grouping. A clear writer and antiquarian, well versed in architecture, furniture, and costume of all periods; a well-informed Shakespearean scholar and an excellent lecturer.”—*D.N.B.*

Whistler's quarrel with Godwin is well known. He loved a quarrel and would go out of his way to make one in order to deliver himself of a smart epigram. Being dissatisfied with the house which Godwin built for him in Tite Street, Whistler painted up conspicuously, “Except the Lord build the house, their labour is but lost that build it—E. W. Godwin built this house.”

*SIGISMUND GOETZE. 1892.

LT.-COL. R. C. GOFF. 1871-1891. Painter and etcher.

F. GOODALL. 1863-1871. R.A. Born 1822; died 1904. Original Member.

A painter of historical subjects and Egyptian scenery.

JOHN EDWARD GOODALL. 1881-1888. Artist.

*MONTAGUE GOODALL. 1896.

WALTER GOODALL. 1863-1880. Born 1830; died 1889. Original Member.
Water-colour painter.

*F. W. GOODBODY. 1908. M.D.

*DOUGLAS G. H. GORDON. 1897. J.P., O.B.E.

JOSEPH G. GORDON. 1874-1907. Scientific.

ROBERT GORDON. 1891-1892. Engineer.

H. S. GORE. 1863-1880. Original Member.

*E. P. GORST. 1920.

*G. B. GOSLING. 1906.

MAJOR-GEN. SIR MATTHEW W. E. GOSSET. 1898-1909. K.C.B. Born 1804;
died 1909.

Served in the Indian Mutiny and the South African wars of 1878 and 1879. A most genial and kindly member.

*J. A. GOTCH. 1919.

- FRANCIS GOTCH. 1893-1913. M.D., F.R.S. Born 1853; died 1913.
Waynflete Professor of Physiology at Oxford.
- *THOMAS C. GOTCH. 1900.
- *BASIL GOTTO. 1905.
- *REV. THOMAS GOUGH. 1920. B.Sc.
- *RICHARD GOULDEN. 1916.
- F. GOULDING. 1887-1909. Died 1909.
Professor of etching at South Kensington.
- ROBERT M. GOVER. 1876-1895. M.D. Scientific.
- ANDREW GOW. 1881-1906. R.A. Died 1920. Painter of historical subjects.
Keeper and Librarian of the Royal Academy.
- LORD RONALD S. LEVESON GOWER. 1873-1880. M.P. Born 1845; died
1916.
Artist, sculptor, Trustee of the National Gallery. Very popular in Society. Wrote
on art subjects and lives of painters.
- ALLEN M. GRAHAM. 1864-1871.
- *NORMAN C. GRAHAM. 1900.
- PETER GRAHAM. 1876-1880. R.A. Painter of Highland cattle and scenery.
- THOMAS ALEXANDER F. GRAHAM. 1883-1906. R.S.A. Born 1840; died 1906.
"‘Tom’ Graham, as he was called, was exceptionally handsome, and his winning
manners and brilliant conversational powers made him a great favourite with his
friends."—*D.N.B.*
- J. L. GRAHAM-CLARKE. 1887-1920.
- *ALFRED GRAY. 1917.
- C. GREEN. 1878-1894. R.I. Died 1898. Artist. Dickens illustrator.
- *WILLIAM CURTIS GREEN. 1918.
- HENRY PLUNKET GREENE. 1897-1905. Oratorio and opera singer.
"His sonorous bass voice is of singularly beautiful quality, and his interpretations
are always intelligent and well thought out."—GROVES, *Dictionary of Music*.
- ROBERT GREENHALGH. 1867-1887. M.D. Died 1887. Scientific.
- FREDERICK GREENWOOD. 1878-1885. Journalist.
First editor of "The Pall Mall Gazette."
- EDWARD JOHN GREGORY. 1877-1909. R.A., P.R.I. Born 1850; died 1909.
"Despite a bad stammer, he showed unusual application as President of the
Institute and was a popular visitor at the schools of the Academy."—*D.N.B.*
- GEORGE S. GREGORY. 1884-1896.
- J. R. GREIG. 1907-1909.
- *J. HUMPHREY GRETTON. 1895. M.A.
- EDEN K. GREVILLE. 1863-1873. Original Member.

- *BERNARD F. GRIBBLE. 1919.
 H. E. GRIBBLE. 1897-1909. M.A.
 MAJOR ARTHUR GRIFFITHS. 1870-1890.
 A prolific writer, who had made a special study of crime and criminals.
- *J. G. GRIFFITHS. 1897. C.V.O.
 HAROLD BARR GRIMSDALE. 1899-1903. Scientific.
 W. H. M. GRIMSHAW. 1888-1895. Artist.
- *HAROLD KENDAL GRIMSTON. 1917.
- *ANTHONY GIBBONS GRINLING. 1920.
- *MAJOR-GEN. SIR COLERIDGE GROVE. 1880. K.C.B. Died 1920.
 F. CRAWFORD GROVE. 1867-1869.
 OTTO F. F. GRÜNBAWM. 1904-1915. M.B.
- *DONALD GUNN. 1897.
 C. H. GURNEY. 1864-1873.
 FREDERIC GUTHRIE. 1879-1885. F.R.S. Scientific.
 THOMAS ANSTEY GUTHRIE. 1898-1910.
 "F. Anstey." Contributor to "Punch" and novelist.
- EDMUND GWENN. 1920.
- CARL HAAG. 1863-1875. R.W.S. Born 1820; died 1915. Original Member.
 A Bavarian water-colour painter who had travelled much and painted many pictures of Eastern life and scenery. He was a great favourite at the court of Queen Victoria and instructed several members of the Royal Family in painting. He lived to the patriarchal age of ninety-four.
- ARTHUR HACKER. 1884-1919. R.A. Born 1859; died 1919.
 Was a constant frequenter and one of the most popular members of the Club. With his quick, eager manner he seemed endowed with perennial youth, and his very sudden death came as a terrible shock to his many friends.
- *SIDNEY HACKER. 1900.
- *LT.-COL. ALFRED HACKING. 1919. D.S.O., M.C.
- *CHARLES HAIGH. 1870-1913. Died 1913.
 Recorder of Scarborough. Took a keen interest in the welfare of the Club, was a useful member of the Committee and generous in his gifts, which included the fine old cut-glass decanters so well known to all members who drink port. He was tall and distinguished-looking and the possessor of a fine tenor voice.
- GEORGE C. HAITÉ. 1895-1914. Painter and author.
- J. H. HAKEWILL. 1863-1880. Died 1880. Original Member.
- *A. M. HALE. 1909.

- *WILLIAM MATTHEW HALE. 1875. R.W.S.
- *BERTRAM ALEXANDER HALL. 1910.
- *EDWIN T. HALL. 1903.
- *FRED HALL. 1901.
- G. L. HALL. 1865-1875.
- *H. AUSTIN HALL. 1920.
- SIDNEY P. HALL. 1884-1885. Painter.
- SIR CHARLES HALLÉ. 1887-1893. Born 1819; died 1895. Pianist and
Orchestral conductor.
"The humour of his nature and the vivacity of his character, which he preserved
all his life under a somewhat solemn aspect, gave to his performance a life and
intellectual beauty which could not be forgotten by any who heard him."—GROVE,
Dictionary of Music.
- CHARLES E. HALLÉ. 1875-1893. Artist.
- ANDREW HALLIDAY. 1863-1869. Born 1830; died 1877. Original Member.
Miscellaneous writer. One of Dickens's staff on "All the Year Round."
- MIKE F. HALLIDAY. 1864-1869. Poet and artist.
Clerk in the House of Lords.
- THOMAS ARTHUR TOOLE HALLOWES. 1876-1884. Architect.
- KEELEY HALSWELLE. 1875-1891. A.R.S.A. Born 1832; died 1891. Land-
scape painter.
A member has recently presented one of his pictures to the Club.
- J. STANDISH HALY. 1872-1873. Literary.
- ANDREW HAMILTON. 1865-1869.
- EDWARD HAMILTON. 1863-1873. M.D. Original Member. Scientific.
- JOHN HAMILTON. 1891-1892. Naval architect.
- *STANLEY HAMP. 1908.
- HERBERT HAMPTON. 1904-1905. Sculptor.
- *W. SAMPSON HANDLEY. 1916.
- F. HAROLD HANKINS. 1895-1911. Professor of music.
- LEWIS ROBERT HANN. 1886-1891. Musician.
- OCTAVIUS HANSARD. 1863-1896. Original Member.
- H. A. HARBEN. 1869-1910. Died 1910.
- *GEORGE HARCOURT. 1905. A.R.A.
- *CAPT. MARTIN HARDIE. 1919.
- *EDWARD HARDWICK-TERRY. 1916.
- P. C. HARDWICK. 1863-1891. Original Member.
- DUDLEY HARDY. 1894-1897. Artist.

- FREDERICK D. HARDY. 1873-1888. Artist.
 REV. F. J. HARDY. 1869-1881. Literary.
 HEYWOOD HARDY. 1873-1901. Painter.
 JAMES HARDY. 1884-1888.
 HARCOURT Y. HARE. 1913-1916. M.A. Literary.
 HENRY THOMAS HARE. 1898-1915. Architect.
 THOMAS HARLIN. 1866-1875.
 COL. RT. HON. E. R. KING HARMAN. 1863-1888. P.C., M.P. Born 1816;
 died 1888. Original Member.
 Described as "a big, handsome, genial Irishman."
- HENRY ANDREW HARPER. 1873-1875. Artist.
 FLETCHER HARPER. 1897-1914. Literary.
 HORACE HARRAL. 1881-1905. Died 1905. Engraver.
 *W. LESLIE HARRIS. 1913.
 *WOLF HARRIS. 1896.
 RICHARD L. HARRISON. 1897-1916. Died 1916.
 *ROBERT W. F. HARRISON. 1917.
 THOMAS ERAT HARRISON. 1899-1916. Died 1917. Painter.
 F. W. HARROLD. 1893-1905. F.C.S. Died 1905.
 Chief Assayer to the Goldsmiths' Company.
- FRITZ HARTIGAN. 1895-1896. Professor R.A.M.
 ALFRED HARTLEY. 1891-1894. Painter.
 *EDWIN L. HARTLEY. 1920.
 C. H. HARTMANN. 1909-1918. Died 1918.
 *CHARLES L. HARTWELL. 1915. A.R.A.
 WILLIAM HARVEY. 1897-1910.
 H. HASELTINE. 1909-1913.
 *ROBERT HASLAM. 1920.
 *G. E. HASLIP. 1908. M.D.
 *JOHN HASSALL. 1908. R.I.
 *GEORGE F. HATFIELD. 1899.
 WILLIAM HATHERELL. 1896-1905. R.I. Painter.
 *COL. FREDERIC HAWORTH. 1918.
 *P. A. HAY. 1896. R.W.S., R.I.
 *THOMAS WILLIAM LITTLETON HAY. 1920.
 CLAUDE HAYES. 1895-1909. R.I.

EDWIN HAYES. 1876-1904. R.H.A., R.I. Born 1819; died 1904.
Marine painter.

*MAJOR WALTER HAYES-SADLER. 1914.

*A. S. HAYNES. 1905.

W. BATTISON HAYNES. 1895-1899. Died 1900. Professor R.A.M.

JOHN HAYNES-WILLIAMS. 1897-1904. Born 1836; died 1908. Historical painter.

*ARTHUR B. HAYWARD. 1896.

*A. F. W. HAYWARD. 1919.

C. F. HAYWARD. 1863-1896. Original Member.

GERALD S. HAYWARD. 1874-1896. Artist.

*REV. GEOFFREY HEALD. 1919.

*C. W. R. HEATH. 1900.

H. B. HEATH. 1882-1895.

CAPT. THOMAS BRIDGES HEATHORN. 1865-1910. Born 1831; died 1911.
Served in the Crimea and distinguished himself in the Indian Mutiny.

*WILLIAM CUNNINGHAM HECTOR. 1915.

*MAJOR J. G. P. HEFFERNAN. 1917. D.S.O., M.C.

F. HEILBUTH. 1870-1880.

ARNOLD HELCKE. 1887-1895. Painter.

HOWARD HELMICH. 1877-1893. Painter.

EDMUND A. HELPS. 1888-1892. Literary.

H. B. HEMMING. 1897-1901.

CHARLES HENMAN. 1888-1904. Architect.

EDWARD W. HENNELL. 1870-1907.

GEORGE HENRY. 1904-1914. A.R.A., R.S.A.

*JAMES L. HENRY. 1896.

GEORGE HENSCHIEL. 1881-1885.

*PHILIP HEPWORTH. 1919.

HERMAN G. HERKOMER. 1888-1913. Artist.

SIR HUBERT VON HERKOMER. 1876-1912. R.A., R.W.S., C.V.O. Born 1849; died 1914.

“He could paint, etch, engrave, work in metals, enamel, play the zither and piano, compose music, write plays and act them.”—*D.N.B.*

ARTHUR E. HERTZ. 1913-1914. Scientific.

JOHN POSTLE HESELTINE. 1868-1892.

W. H. HESTER. 1863-1887. Original Member.

IVYSTAN HETHERINGTON. 1884-1917. Died 1917. Painter.

BERTRAM HEYWOOD. 1889-1914. Died 1914. Architect.

H. W. HIGGINS. 1864-1873.

L. R. HIGGINS. 1897-1910. Died 1910.

A. C. E. HILL. 1899-1916. Artist.

*JAMES STEPHENS HILL. 1899. R.I., R.O.I.

ALFRED HILLIER. 1901-1905. M.D.

*C. LEWIS HIND. 1909.

A. K. HITCHENS. 1866-1887.

J. K. L. HITCHENS. 1863-1873. Original Member.

J. F. HITCHMAN. 1864-1869.

*E. B. HOARE. 1912.

W. S. HOARE. 1897-1910. Died 1911.

ALBERT H. HODGE. 1913-1916. Died 1917. Sculptor.

*GEORGE EDMUND HODGKINSON. 1919.

*LOUIS HODGKINSON. 1918.

ARTHUR HODGSON. 1875-1893.

JOHN EVANS HODGSON. 1874-1886. R.A. Born 1831; died 1895.

“John Evans Hodgson was quaint and original in all he said or did; he was for ever experimenting in his art, planning and scheming in his brain for new ideas and novel effects. His admiration for the works of Turner would at one time dominate him entirely, while at another his mind would be fixed wholly on Raphael or Old Crome. He was much addicted to trying various methods, vehicles, and pigments in the technique of his paintings, though, as is generally the case with those artists who have such proclivities, the results of his experiments were, on the completion of the picture, imperceptible to any but himself. It was for these characteristic habits of his that he obtained amongst his comrades the soubriquet of ‘The Dodger.’ Hodgson’s knowledge of books and languages fitted him admirably for the Librarianship of the Academy, which post he held from 1882 until his death in 1895.”—G. D. LESLIE, R.A., *The Inner Life of the Royal Academy*.

HON. H. M. A. MCGARELL HOGG. 1919-1919.

*CAMPBELL SCOTT HOLBERTON. 1897.

E. W. H. HOLDSWORTH. 1863-1875. Original Member.

G. W. HOLDSWORTH. 1867-1875.

FRANK HOLL. 1877-1888. R.A. Born 1845; died 1888.

Between 1869 and 1878 Holl exhibited many pictures at the Royal Academy, dealing mostly with the more sombre incidents in domestic life. In 1878 he took to portrait painting, and from thence until his death he was never without more commissions for portraits than he could carry out.

“Frank Holl was a very interesting and earnest conversationalist, especially on

subjects connected with art. He had singularly fine eyes, large, eager, and animated, and his occasional smiles were extremely delightful."—G. D. LESLIE, R.A., *The Inner Life of the Royal Academy*.

J. HOLLAND. 1866-1869.

BENOIT HOLLANDER. 1885-1894. Musician.

SIR CONSTANTINE HOLMAN. 1897-1909. M.D., J.P. Scientific.

*HENRY MARTIN HOLMAN. 1914.

CHARLES HOLME. 1898-1906. Writer on art.

EDWARD C. HOLMES. 1870-1894.

G. P. HOLMES. 1863-1896. Original Member.

SIR GEORGE V. HOLMES. 1892-1909. K.C.V.O.

President of the Board of Works in Ireland.

R. R. HOLMES. 1863-1897. F.S.A. Original Member.

ROBERT W. H. HOLMES. 1877-1885. Literary.

SIR CHARLES HOLROYD. 1912-1917. Born 1861; died 1917.

Artist, etcher, and authority on art. First Keeper of the Tate Gallery, then succeeded Sir E. J. Poynter as Director of the National Gallery. He had the interests of the Gallery much at heart. During his years of office most of the rooms were rearranged, and many canvases were seen to greater advantage in their changed positions. He threw in all his influence to secure for the nation Holbein's "Duchess of Milan" and the Rokeby Velasquez, and rescued many of Turner's pictures from neglect.

ROLAND HOLYOAKE. 1898-1907. Painter.

WILLIAM HOLYOAKE. 1875-1885. Died 1894.

Curator of the Academy schools.

E. HOMAN. 1886-1909. Died 1909.

H. J. HOOD. 1903-1915.

*BRYAN HOOK. 1913.

ALFRED WILLIAM HOOPER. 1872-1882.

*H. R. HOPE-PINKER. 1895.

ARTHUR HOPKINS. 1885-1894. R.W.S.

A water-colour painter and contributor to "The Graphic," "Illustrated London News," and "Punch."

*ALDERSON B. HORNE. 1895.

*W. E. HORNE. 1897. M.P.

*E. C. HORNEL. 1910.

JAMES MACDONALD HORSBURGH. 1889-1900. M.A.

Secretary to the London University. A scholar and a man of much literary ability. He had great facility in writing verse of a satirical character. One of his poems is quoted in the earlier part of this volume.

*ALBERT B. HORSLEY. 1919.

GERALD. C. HORSLEY. 1909-1915. Literary.

*WALTER CHARLES HORSLEY. 1884.

*CHARLES HENRY HOUGH. 1896. M.R.C.S.

LORD HOUGHTON. 1865-1885. Born 1809; died 1885.

"It is difficult for posterity to do full justice to Lord Houghton because his claim to distinction lay in his charm of character more than in anything he achieved. It has been said that he was a poet, a politician, a man of letters, an orator, and a philosopher, and that he was second-rate in each of these capacities. His intellectual curiosity and his energy were insatiable, but what made him one of the most popular men of half a century was his extraordinary genius for friendship. Everyone confided in him, for he had an almost womanly intuition, the keenest sympathy, and a cultivated wit."—RUDOLPH LEHMANN and H. C. MARILLIER, *Men and Women of the Century*.

"In Lord Houghton the astonished world beheld a politician who wrote poetry, a railway director who lived in literature, a *libre penseur* who championed the Tractarians, a sentimentalist who talked like a cynic, and a philosopher who had elevated conviviality to the dignity of an exact science."—G. W. E. RUSSELL, *Collections and Recollections*.

"Mr. Vavasour was a social favourite, a poet as well as a Member of Parliament, travelled, sweet-tempered, and good-hearted, amusing and clever. With Catholic sympathies and an eclectic turn of mind, Mr. Vavasour saw something good in everybody and everything, which is certainly amiable, and perhaps just, but disqualifies a man in some degree for the business of life, which requires for its conduct a certain degree of prejudice. Mr. Vavasour's breakfasts were renowned. Whatever your creed, class, or country—one might almost say your character—you were a welcome guest at his matutinal meal, provided you were celebrated."—LORD BEACONSFIELD, *Tancred*.

*PERCIVAL ARTHUR HOUGHTON. 1899. M.R.C.S., L.R.C.P.

WILLIAM C. HOUGHTON. 1912-1919. Died 1919.

*CECIL HOWARD. 1919.

ALFRED HOWELL. 1897-1899.

D. L. HUBBARD. 1904-1919. M.D. Died 1919.

*GEORGE HUBBARD. 1913. F.S.A.

R. M. F. HUDDART. 1909-1910.

FREDERICK HUDSON. 1911-1915. Literary.

HENRY J. HUDSON. 1900-1910. Died 1910. Artist.

J. HUDSON. 1870-1871. M.D.

ARTHUR FOORD HUGHES. 1899-1904. Painter.

*CECIL ELDRED HUGHES. 1912.

- EDWARD HUGHES. 1875-1891. Died 1908. Portrait painter.
- EDWARD ROBERT HUGHES. 1891-1910. R.W.S. Born 1853; died 1914.
A painter of great delicacy and refinement.
- JOHN ARTHUR HUGHES. 1869-1876.
- *TALBOT HUGHES. 1894. R.O.I.
- THOMAS HUGHES. 1863-1869. Born 1822; died 1869. M.P., Q.C.
Original Member.
County court judge and social reformer. Author of "Tom Brown's Schooldays."
A fine cricketer at Rugby and at Oxford and a good all-round athlete.
- *HERBERT EDWIN PELLIAM HUGHES-STANTON. 1900. R.A.
- GEORGE H. HULL. 1876-1877.
- EDWARD J. HUMPHREV. 1870-1892.
- *C. HUMPHRIES. 1903.
- ALFRED WILLIAM HUNT. 1866-1877. R.W.S. Born 1830; died 1896.
Landscape painter.
- *CECIL ARTHUR HUNT. 1918.
- GEORGE HENRY HUNT. 1897-1912. Architect.
- G. LEIGH HUNT. 1912-1915.
- COLIN HUNTER. 1874-1904. A.R.A. Born 1841; died 1904.
Marine painter of Scottish harbours, lochs, and seas, generally in calm weather.
- FRANCIS HENRY HUNTINGDON. 1877-1895.
- HAL HURST. 1899-1909. R.I. Painter and black-and-white artist.
- H. M. HUSEY. 1898-1909.
- H. P. HUTCHINSON. 1865-1869.
- SAMUEL JOHN HUTCHINSON. 1893-1905. M.R.C.S. Died 1905.
- THOMAS WILLIAM HUTCHINSON. 1872-1880.
- CAPTAIN ALFRED HUTTON. 1875-1910. F.S.A. Born 1839; died 1910.
A celebrated swordsman and writer of several works on fencing.
"Of tall and picturesque figure, handsome face and chivalrous bearing, traits suggestive of Don Quixote, he was whole-hearted in his devotion to the science of arms, which he did much to rescue from neglect."—*D.N.B.*
- GERVAS HUXLEY. 1915-1920.
- LEONARD HUXLEY. 1903-1912.
- ACKROYD HVSLOP. 1896-1896. J.P.
- *T. B. HVSLOP. 1901. M.D.
- CHARLES P'ANSON. 1887-1906. Painter.
- EDWARD BLAKENEY P'ANSON. 1897-1912. Died 1912. Architect.

J. A. ILIFFE. 1888-1896.

HOWARD INCE. 1888-1920.

WILLIAM AYERST INGRAM. 1903-1912. R.I. Died 1913.
Painter of marine subjects.

*ERNEST INNES. 1920.

*J. W. BRODIE INNES. 1873.

SIR HENRY IRVING. 1877-1905. Born 1838; died 1905.

"Irving never knew how many personal friends he had, for all who ever met him claimed acquaintance for evermore."—BRAM STOKER, *Life of Irving*.

"In character he was ambitious, proud, lonely, and self-centred, but gentle, courteous, and lavishly generous. His personal magnetism was strong; he inspired devotion in those who worked with him and adulation in his admirers. His resentment of parody and caricature may probably be ascribed to his jealousy for the dignity of his profession as much as sensitiveness in himself."—*D.N.B.*

H. T. IRVING. 1864-1877.

ERNEST BRUCE IWAN-MULLER. 1905-1910. Born 1853; died 1910. Journalist.

"A genial giant of exuberant vitality; he was welcome in every society, while his generosity, especially to the less successful members of his own profession, was unbounded."—*D.N.B.*

*RICHARD JACK. 1899. R.A., R.I.

E. DUDLEY JACKSON. 1899-1903. Died 1903.

Still remembered for his hospitalities. A kind-hearted old bachelor, endowed with rare judgement in the choice of vintage wines. In his later years he suffered from gout and was ordered to drink whisky. He complained less of the disease than of the remedy, which he said in one night destroyed his palate.

EDWARD PATTON JACKSON. 1874-1881.

*GERALD GODDARD JACKSON. 1919.

*RT. HON. F. HUTH JACKSON. 1907. P.C.

SAMUEL PHILLIPS JACKSON. 1876-1886. Born 1830; died 1904.

Water-colour painter and art critic.

WILLIAM WYMARK JACOBS. 1908-1909.

A very popular writer of stories dealing with the manners and customs both afloat and ashore of the crews of barges sailing the below-bridge reaches of the Thames. These stories are distinguished by a shrewd delineation of character and a keen sense of humour.

GEORGE PERCY JACOMB-HOOD. 1888-1910. Artist.

F. JAMESON. 1865-1895.

MIDDLETON JAMESON. 1900-1919. Died 1919.

Brother of Sir Starr Jameson of South African fame. A clever artist and a very popular member of the Club. An interesting conversationalist, somewhat shy and

retiring but thoroughly genial and amiable. His health was latterly not robust, but his death came as a shock to his many friends, by whom he is remembered with affection and regret.

HERBERT JARMAN. 1911-1919. Born 1875; died 1919.

An actor, for many years closely associated with Lewis Waller. He was a keen student of archaeology and an authority on stage costume.

JOHN CORDY JEAFFRESON. 1868-1871. Born 1831; died 1901.

Novelist, journalist, and searcher of archives. His "Real Lord Byron," published in 1883, created great controversy and some scandal.

T. JECKYLL. 1867-1871.

C. E. JEMMETT. 1870-1871.

*F. LYNN JENKINS. 1905.

*JOSEPH JENNENS. 1896.

LOUIS J. JENNINGS. 1877-1885. Miscellaneous writer.

*ALFRED C. JESSUP. 1911.

H. E. JESTON. 1867-1872.

ARTHUR JEVONS. 1896-1905. Died 1905. Painter.

G. W. JEVONS. 1910-1914.

JOHN J. JOASS. 1905-1909. Architect.

*SIR WILLIAM GOSCOMBE JOHN. 1901. R.A.

*BASIL JOHNSON. 1920.

*SIR BENJAMIN S. JOHNSON. 1918.

CHARLES EDWARD JOHNSON. 1879-1895. Landscape painter.

*CYRUS JOHNSON. 1877. R.O.I.

HERBERT JOHNSON. 1876-1886. Artist.

*H. M. JONAS. 1919.

*HARRY M. JONES. 1919.

REV. HARRY JONES. 1865-1871.

SIR HORACE JONES. 1863-1887. Born 1819; died 1887. Original Member.

City architect, and designer of the Temple Bar "Griffin." Overflowing with geniality and good humour. His burly form gave evidence of his enjoyment of innumerable City dinners.

OWEN JONES. 1864-1871. Born 1809; died 1874.

An architect and an ornamental designer. He travelled much in Europe and the East. His magnificent work on "The Alhambra" contains 101 splendid coloured plates from drawings by himself.

ROBERT JONES. 1897-1899. M.D., F.R.C.S.

*RONALD P. JONES. 1918.

THOMAS ALFRED JONES. 1877-1885. P.R.H.A. Born 1823; died 1893.

Portrait painter.

"Dignified, urbane, and popular in Dublin society, he was unremitting in his efforts to advance the interests of the Academy."—STRICKLAND, *Dictionary of Irish Artists*.

WILLIAM STAVENHAGEN JONES. 1869-1879.

JOSEPH MIDDLETON JOPLING. 1863-1883. Born 1831; died 1884.

Original Member.

Jopling started life as a clerk in the Horse Guards. Though self-taught he became a clever water-colour painter of historical and domestic subjects and of fruit and flowers. He took an active interest in the 3rd Middlesex Volunteers and was a good rifle-shot, winning the Queen's Prize at Wimbledon in 1861, and he was officially employed to make drawings of the Queen reviewing the troops.

He was an intimate friend of Millais, who was godfather to his child and painted an admirable portrait of Mrs. Jopling, saying that instead of giving his godchild a mug he would paint its mother's.

GEORGE W. JOY. 1892-1911. Artist.

*H. E. JULE. 1918. F.R.C.S.

*A. KEENE. 1917.

*ALFRED V. KEENE. 1919.

CHARLES S. KEENE. 1863-1890. Born 1823; died 1891. Original Member.

"I remember a tall figure in a Glengarry cap on the side of his head, in a short velveteen jacket, loose tie and ample peg-top trowsers, lounging into Linton's office and sitting on the table, chatting with the engravers, smoking a short pipe. Rather close, curly hair framed a long, somewhat sallow visage, with contemplative eyes; add a moustache and small Imperial and you have the appearance of Charles Keene at that time."—WALTER CRANE, *An Artist's Reminiscences*.

"He set up for himself a studio, finding congenial quarters on the attic floor of an old house in the Strand. Here, amid dust and cobwebs, old costumes and properties hung upon a clothes-line drawn across the room, he worked hard for his living. He would have no charwoman about his premises. Any dusting and cleaning required he did himself. Also he was his own cook. This habit he kept up to the end. When, in the course of years, he reached his studio in the King's Road, Chelsea, he took with him a gas stove with whose dubious aid he prepared his mid-day meal. A cheap gas-light set on a stool and connected with a chandelier by a flexible tube supplied the heat, while for cooking contrivance he ingeniously adapted the coiled spring of an old Gibus hat."—SIR HENRY LUCY, *Nearing Jordan*.

"In his studio at Baker Street I found him grimly affable, sweeping out his rooms with his own hands and receiving me with the *sang-froid* of a Balfour or a Vere de Vere. The profound politeness, as he motioned me to a chair with his hearth-brush, would have made one of his best studies in black and white."—G. S. LAYARD, *Life and Letters of C. S. Keene*.

HERBERT KEITH. 1891-1895. Literary.

R. TALBOT KELLY. 1905-1920. R.I.

HENRY KEMP. 1893-1894. Scientific.

W. H. KENDAL. 1884-1910. Born 1843; died 1917.

His paternal name was Grimston. An actor, and manager of the St. James's Theatre from 1879 to 1888, during which period, in collaboration with his wife, formerly Miss Madge Robertson, and Sir John Hare, he produced a long series of successful plays. He retired from the stage in 1908.

ARTHUR KENNEDY. 1886-1893. Painter.

CHARLES N. KENNEDY. 1873-1897. Died 1897. Painter.

E. SHERARD KENNEDY. 1876-1894. Artist.

THOMAS BENJAMIN KENNINGTON. 1896-1916. R.O.I. Born 1856; died 1916. Painter.

GEORGE KENYON. 1890-1897. Died 1897. Architect.

*COL. SIR GEORGE ROOS KEPPEL. 1911. G.C.I.E., K.C.S.I.

CHARLES H. M. KERR. 1890-1902. M.A. Artist.

J. G. DOUGLAS KERR. 1897-1901. M.D.

*ALEXANDER HENRY KERSEY. 1897.

*HORACE S. KESTEVEN. 1898.

*K. J. KEY. 1917.

THOMAS KEY. 1866-1881.

GEORGE GOODWIN KILBURNE. 1881-1887. Painter.

JOSEPH KINCAID. 1865-1872.

FREDERIC KING. 1885-1896. Musician.

*YEEND KING. 1892. Painter. V.P.R.I., R.O.I.

*A. H. KINGSLEY. 1913.

GEORGE KITCHIN. 1895-1909.

J. W. KNAPP. 1872-1881. Died 1881.

J. W. BUXTON KNIGHT. 1891-1896. Painter.

HAROLD S. KNIGHT-GREGSON. 1913-1914.

CAPT. W. R. KNOBEL. 1867-1875.

E. KNOBLAUGH. 1900-1913. Actor and literary.

*RALPH KNOTT. 1916.

*STANLEY E. KNOTT. 1918.

*G. SHERIDAN KNOWLES. 1917. R.I.

FRANCIS KORBAY. 1897-1912. Born 1851; died 1913.

Francis Korbay was an interesting personality; a member of a distinguished Hungarian family who had lived long in England. He was proficient in many

languages, spoke perfect English, was a good talker, especially when he reverted to his experiences in his native land and in other foreign countries, and was very popular in the Club and in Society. He was of medium height with fair complexion and brown hair and beard, was at one time endowed with a fine tenor voice, and had an extensive *clientèle* as a teacher of singing. He also wrote and composed numerous songs which attained to a considerable degree of popularity.

WILLIAM H. LAFFAN. 1897-1909. Died 1909.

WILLIAM JAMES LAIDLAY. 1892-1896. B.A., LL.B. Born 1856; died 1912.

An artist and author of several works on contemporary art. He was one of the founders of the "New English Art Club."

M. R. LAING-MEASON. 1865-1869.

HERBERT LAKE. 1893-1905. Professor R.A.M.

*E. G. LAMB. 1907.

ALFRED DOBREE LANCASTER. 1884-1894. Painter.

CHARLES THOMAS LANE. 1866-1912. Died 1912.

SIR EDWIN RAY LANKESTER. 1897-1913. K.C.B., M.A., LL.D., F.R.S.

Professor of Zoology and Comparative Anatomy. Formerly Director of the Natural History Museum, South Kensington. A prolific writer on many branches of science.

WALTER F. LARKINS. 1872-1873.

PHILIP LÄSZLO. 1909-1918.

*A. P. LAURIE. 1918. M.A., D.S.C.

Professor of Chemistry to the Royal Academy.

R. P. LAURIE. 1864-1880.

SIR JOHN LAVERY. 1891-1913. A.R.A.

DAVID LAW. 1887-1894. Artist.

*EDWARD LAW. 1914. M.D.

GEORGE LAW. 1875-1889.

*C. AITKIN LAWFORD. 1919.

E. C. LAWFORD. 1897-1901. Died 1901. Etcher.

H. H. LAWLESS. 1902-1913. Died 1913.

CECIL GORDON LAWSON. 1876-1881. Born 1851; died 1882.

A landscape painter of conspicuous ability and industry, who accomplished a large amount of work of high quality, but whose career of increasing distinction was cut short by his early death.

*F. WILFRED LAWSON. 1876.

GEORGE A. LAWSON. 1882-1892. Sculptor.

LIONEL LAWSON. 1864-1879. Died 1879.

MALCOLM L. LAWSON. 1881-1888. Musician.

*ARTHUR HENRY WEBB LAYE. 1916.

J. H. LEACH. 1889-1901. B.A., F.L.S., F.E.S.

CAPT. B. EASTLAKE LEADER. 1900-1916. Artist.

Killed in action, 12 October 1916.

*BENJAMIN WILLIAMS LEADER. 1870. R.A.

Chevalier of the Legion of Honour.

C. J. LEAF. 1865-1871.

WALTER LEAF. 1864-1899. B.Sc., Ph.D. Died 1899.

DAVID LEE. 1875-1909. Died 1909. Painter.

J. N. LEE. 1896-1906. Painter.

*SIDNEY LEE. 1916.

W. LEE-HANKEY. R.E., R.O.I.

*PHILIP LEE-WARNER. 1917.

*C. LEE-WILLIAMS. 1909.

*WILLIAM R. LE FAUN. 1917.

C. E. LEES. 1891-1894.

A. FREDERICK LEHMANN. 1865-1875.

RUDOLPH LEHMANN. 1869-1905. Born 1819; died 1905.

Painter, principally of portraits, exhibited at the Grosvenor Gallery. Wrote an interesting volume of reminiscences.

BALDWIN LEIGHTON. 1866-1869.

*E. BLAIR LEIGHTON. 1900.

FREDERIC, LORD LEIGHTON. 1863-1896. P.R.A. Born 1830; died 1896.

Original Member.

Succeeded Sir F. Grant as seventh President of the Royal Academy in 1878. His patent of peerage was dated the 24th January 1896, and he died on the 25th. He took great interest in the Artists' Volunteer Corps, of which he was the Colonel for a considerable period.

"He became President of the Royal Academy in succession to Sir Francis Grant, and may fairly be said to have been the best and most popular President that institution has ever had. In his official duties he was indefatigable, and he brought to bear on them a courtly, grandiose manner which was eminently characteristic. In the fantastic palace which he built for himself (and as many supposed at one time for his successors also) at Kensington, all who were celebrated in politics, art, music, or letters used to congregate, and there were few civilized languages in which the host could not converse."—LEHMANN and MARILLIER, *Men and Women of the Century*.

The Club possesses a bust of Lord Leighton presented by Sir Thomas Brock, R.A.

*ALFRED LELAND. 1916. M.B., C.M.

- †CHARLES HENRY FRED LESLIE. 1896.
 FREDERICK LESLIE. 1875-1888. M.I.C.E. Died 1889.
 GEORGE DUNLOP LESLIE. 1866-1895. R.A.
 HENRY LESLIE. 1863-1882. Original Member. Musical.
 PETER LESLIE. 1907-1915.
 †W. H. P. LESLIE. 1881.
 *HON. W. HULME LEVER. 1918.
 †LORD LEVERHULME. 1915.
 HORACE EDWARD LEVERLEY. 1891-1894. Architect.
 EDWARD LEVIEN. 1864-1873.
 ALBERT LEVY. 1863-1893. Died 1893. Original Member.
 EDWARD LEVY. 1864-1869.
 FREDERICK DEALTRY LEWIN. 1873-1885.
 ARTHUR J. LEWIS. 1863-1901. Died 1901. Original Member.
 The Founder of the Club.

“Men used to meet at Lewis’s chambers in Jermyn Street, where he organized a choral society known as ‘The Jermyn Band,’ but on his removal to Moray Lodge it was re-named ‘The Moray Minstrels.’ No man had a wider acquaintance with artists. He was the companion and friend of all painters of his time, from Millais downwards. Not a professional artist himself, he was an amateur of considerable and varied talent. He was a constant worker at the Langham Friday sketching evenings, had a picture at every Academy exhibition for many years, and was an etcher of skill and taste. In this capacity he was the promoter of the Junior Etching Club.”—H. STACY MARKS, R.A., *Pen and Pencil Sketches*.

C. MANSEL LEWIS. 1872-1883.

SIR GEORGE LEWIS. 1896-1910. Baronet, C.V.O. Born 1833; died 1911.

“Probably the most widely known of English solicitors, but described as not so much a lawyer as a private inquiry agent. It was said he knew enough to send half London Society to prison and to hang half the City of London.”—*Annual Register*.

“He was the refuge with fine impartiality of the guilty and the innocent, of the wrong-doer and the oppressed. He possessed an unrivalled knowledge of the past records of the criminals and adventurers of both sexes. Lewis’s extraordinary memory for detail enabled him to reduce written notes to a minimum, and some time before his death he declared he had destroyed all record of his strange experiences.”—*D.N.B.*

†GUILFORD EDWARD LEWIS. 1918. R.I., A.R.W.S.

THOMAS H. LEWIS. 1863-1869. Original Member.

*MOFFAT P. LINDNER. 1885.

*E. BERNARD LINTOFF. 1918.

*SIR JAMES D. LINTON. 1875-1894. P.R.I. Born 1841; died 1916.

Water-colour painter.

"He was a typical Bohemian in appearance. His hair hung down over his shoulders, he favoured a Titian-shaped beard and moustache, a salmon-coloured tie, and brown velvet coat; his eyes were intelligent, his face refined, and he smoked good cigars, which he handed round in a liberal fashion."—HARRY FURNISS, *My Bohemian Days*.

GEORGE LISTER. 1875-1892. Artist.

R. BUCKLEY LITCHFIELD. 1864-1871.

JAMES LITTLE. 1904-1910.

*ROBERT LITTLE. 1896. R.W.S.

THOMAS LITTLETON-HAY. 1920.

*SIR WILLIAM LLEWELLYN. 1891. K.C.V.O., R.A., R.I.

*CYRIL E. LLOYD. 1913.

*N. LLOYD. 1920.

W. W. LLOYD. 1863-1869. Original Member.

*SIGISMUND LOCKE. 1905.

W. E. LOCKHART. 1884-1899. R.S.A., R.W.S. Born 1846; died 1900.

"As a painter of genre and anecdote Lockhart early took a high place. Clever in drawing, striking, and often brilliant in colour, and marked by skilful, if sometimes exaggerated, characterization as his works are, they are at times lacking in delicacy and reserve."—BRYAN, *Dictionary of Painters*.

GEORGE E. LODGE. 1898-1915. Artist in black and white.

J. A. LOCKWOOD. 1863-1878. Original Member.

WILLIAM LOGSDAIL. 1905-1915. Painter.

HARVEY LÖHR. 1897-1903. Professor of music.

W. LOMAS. 1877-1889. Painter.

*JOHN A. LOMAX. 1896.

*A. LONGDEN. 1919. D.S.O.

CHARLES J. LONGMAN. 1874-1881. Author and publisher.

*DAVID LONGSDON. 1892.

*JOHN LONGSTAFF. 1919.

HORATIO WALTER LONSDALE. 1875-1919. Died 1919.

Artist in stained glass. A popular and well-known member for over forty years. Very precise in his habits he regularly appeared in the Club on certain days and, after dining, played a solemn game of billiards.

J. H. LORIMER. 1888-1909. R.S.A.

SIR ROBERT LORIMER. 1897-1916. A.R.A., A.R.S.A. Architect.

- P. W. LOVELL. 1907-1911.
- *V. WARREN LOW. 1917. C.B., M.D., F.R.C.S.
- LEOPOLD LOWENSTEIN. 1886-1896. Etcher.
- LOWES DALBIAC LUARD. 1900-1904. Painter.
- COL. R. G. A. LUARD. 1863-1869. Original Member.
- ARTHUR LUCAS. 1867-1919.
- C. T. LUCAS. 1864-1869.
- EDWIN LUCAS. 1870-1875.
- FRANCIS A. LUCAS. 1874-1905. M.P.
- FREDERICK WILLIAM LUCAS. 1874-1884.
- HENRY LUCAS. 1865-1910. Died 1910.
- JOHN SEYMOUR LUCAS. 1880-1893. R.A. Historical painter.
- STANLEY LUCAS. 1873-1887.
- THOMAS LUCAS. 1864-1869.
- *WILLIAM L. LUCAS. 1892.
- ARTHUR FAIRFAX LUMLEY. 1876-1894. Painter.
- *SIR EDWIN LANDSEER LUTVENS. 1913. R.A.
- H. WYKEHAM LYDALL. 1897-1906.
- JOHN FRENCH LYDALL. 1897-1909. Organist.
- *H. H. LYDE. 1914.
- *HERBERT LYNDON. 1896.

HAMILTON MACALLUM. 1877-1896. Born 1841; died 1896.

Painter of marine subjects and fisher life, chiefly on the coasts of Devonshire and Scotland.

"He was single-minded, concentrating his attention on those aspects of nature by which his own sympathies were most closely touched."—*D.N.B.*

"Hamilton Macallum's skill in rendering sunlight and brilliant atmospheric effects makes his pictures exceedingly attractive and compensates for occasional defects of drawing and composition."—BRYAN, *Dictionary of Painters*.

- *LINDSAY G. MACARTHUR. 1892.
- R. F. MACARTHUR. 1895-1901. Scientific.
- MERVYN EDMUND MACARTNEY. 1900-1910. Architect.
- *ALLAN MACBETH. 1920.
- ROBERT WALKER MACBETH. 1876-1906. R.A. Born 1848; died 1910.
- Painter and etcher. A brilliant painter of figure subjects with charming technique founded on Frederick Walker.

*H. MACBETH-RAEBURNE. 1890.

*JAMES MCBEY. 1914.

JUSTIN H. MACCARTHY. 1876-1890. M.P. Born 1830; died 1912.

Journalist, novelist, and leader of the Irish Party in the House of Commons. Very popular on both sides of the House and in Society and literary circles.

"Quiet in manner, polished in speech, retiring and urbane in temperament, Justin MacCarthy was the fly in amber of the Irish Parliamentary Party. The only thing his colleagues ever lamented in him was his distressing want of native ferocity."

—G. W. E. RUSSELL, *Portraits of the Seventies*.

WALTER MCCLELLAND. 1870-1871.

N. MCCOLL. 1872-1873.

*A. D. MCCORMICK. 1918.

GEORGE MCCULLOCH. 1896-1907. Died 1907.

Formed a remarkable collection of Modern British Art, in which almost every painter of eminence was represented. The whole collection was exhibited at the Royal Academy after his death.

JAMES MCCULLOCH. 1897-1913. R.S.W. Died 1915.

HAMISH MACCUNN. 1889-1893. Born 1868; died 1916.

Composer, and orchestral and operatic conductor.

REGINALD S. MACDONALD. 1864-1869.

ROBERT FALCONER MACDONALD. 1897-1912. Architect.

J. RANDALL MACDONNELL. 1863-1897. Died 1898. Original Member.

D. K. MCDOWELL. 1909-1911. C.M.G.

WALTER MACFARREN. 1873-1905. Born 1826; died 1905.

Pianist, composer, and musical critic.

CLARENCE W. MCILVAINE. 1893-1912. Died 1913. Literary.

Partner in Harper's, publishers, of the United States.

SAMUEL JEFFREY MCKEE. 1895-1916. Died 1917.

One of the most popular members of the Club, thoroughly genial and kind-hearted. Has been sadly missed from the card-room, where his presence was always welcome.

ALEXANDER OBERLIN MACKELLAR. 1877-1885. M.D. Scientific.

*BERTRAM MACKENNAL. 1906. A.R.A., M.V.O.

SIR ALEXANDER CAMPBELL MACKENZIE. 1888-1915. Mus. Doc.

Conductor, composer, and violinist. Principal of the R.A.M.

A. MARSHALL MACKENZIE. 1908-1915. A.R.S.A.

KENNETH MACKENZIE. 1893-1896. Painter.

*FINDLAY MACKINNON. 1901.

THOMAS NELSON MACLEAN. 1877-1894. Died 1894. Sculptor.

THOMAS HOPE MCLACHLAN. 1885-1896. Born 1845; died 1897.

Called to the Bar and practised in the Chancery Courts, but retired and became a landscape painter and etcher.

*NORMAN MACLEHOSE. 1894. M.B.

ANDREW MACLURE. 1872-1885. Died 1885. Painter.

FREDERICK MACMILLAN. 1885-1896. Literary.

Partner in Macmillan's, publishers.

CHARLES STEWART MACPHERSON. 1892-1915. Professor R.A.M.

*PERCY MACQUOID. 1892. R.I.

JOHN MACWHIRTER. 1870-1901. R.A. Born 1839; died 1911.

Landscape painter, chiefly of Highland scenes, and he was especially the painter of the birch tree. His first great success, "The Lady of the Woods," was a beautiful appreciation of the delicacy and grace of these trees.

WALTER MACKWAY. 1895-1905. Professor R.A.M.

AUDLEY MACKWORTH. 1897-1899. Painter.

*JOHN MADDOCKS. 1898. J.P.

*R. W. MADDOX. 1884.

LAURIE MAGNUS. 1900-1912.

*G. H. MAIR. 1920. C.M.G.

WILLIAM HURRELL MALLOCK. 1875-1876.

ALEXANDER MANN. 1901-1905. Died 1908. Painter.

GEORGE REID MANN. 1875-1892.

HARRINGTON MANN. 1903-1914. Painter.

R. H. MANNING. 1864-1891.

ROBERT MARCHANT. 1909-1916.

GEOFFREY MARKS. 1897-1905.

GILBERT LEIGH MARKS. 1897-1903. Art worker in silver.

H. STACY MARKS. 1871-1896. R.A. Born 1829; died 1898.

Studied heraldry and painted heraldic bearings on carriages for his father's firm of coach builders, was often employed by Clayton and Bell in designing stained glass, and when he developed into a painter his humorous pictures of birds and of scenes of mediaeval life were much appreciated. As a member of the Club he was among the best known and best liked. He could talk well, was overflowing with humour and high spirits, could sing an amusing song, take part in theatricals, and wrote two interesting volumes of "Pen and Pencil Sketches."

"Amongst his fellow artists there was no one more popular, and few men so deeply loved as 'Marco' as he was affectionately called."—BRVAN, *Dictionary of Painters*.

³ERNEST T. MARRIOTT. 1898. M.A.

*A. H. MARSHALL. 1908.

CHARLES EDWARD MARSHALL. 1884-1885. R.W.S.

HERBERT MENZIES MARSHALL. 1868-1880. R.W.S.

Educated at Westminster and Cambridge; he played for his University in 1861-2-3 at Lords, where a water-colour drawing by him of one of the matches still adorns the walls of the Pavilion. He abandoned the profession of an architect, for which he was trained, to take up water-colour painting, in which his choice of subject was to a certain extent influenced by his earlier training.

A. C. MARTIN. 1909-1910.

HENRY CHARRINGTON MARTIN. 1885-1895. M.D. Scientific.

EDWARD HENRY MARTINEAU. 1871-1890. Architect.

G. FINCH MASON. 1867-1884. Born 1850; died 1915.

Painter and artist in black and white of sporting subjects.

R. H. MASON. 1863-1869. Original Member.

*DAVID J. MASON-MACFARLANE. 1897. C.M.G., C.B.E., M.D.

CHARLES EDWARD MATHEWS. 1866-1905. Born 1834; died 1905.

One of the founders of the Alpine Club, and some time President.

"For a great number of years I have been a traveller in every part of the Alps. It has been my good fortune to have climbed the great mountain (Mont Blanc) twelve times, irrespective of variations, by most of the different routes by which the summit can be attained."—C. E. MATHEWS, *The Annals of Mont Blanc*.

C. P. MATTHEWS. 1865-1871.

*JOHN MATTHEWS. 1917. M.B.

*W. LEE MATTHEWS. 1908.

*EDWARD BRANTWOOD MAUFE. 1919.

*ALEXANDER J. MAVROGORDATO. 1895.

HENRY MAWDSLEY. 1867-1888. M.D.

PHIL MAY. 1902-1903. Born 1864; died 1903.

"Phil May, a Bohemian by instinct and habit, had not the physical stamina to enable him to sustain the vagaries of a Bohemian life. Generous to a fault, he was a daily prey to a large class of hangers-on at Fleet Street bars and late night clubs. Anybody could get anything out of him by asking, and there were many who were not restrained by conscience in the matter. He was the sort of man who would think nothing of giving his coat to a stranger on a cold night, and walking home in his shirt sleeves. A flood of light is thrown on Phil May's constitutional habits by a cynical remark of an old friend present at the funeral. 'Phil,' he said, 'with all his faults was too good a fellow to go anywhere but to Heaven. All the same it'll be a bitter disappointment to the other place. The first thing he would have done on arrival would have been to stand drinks all round, and you know they sorely need the refreshment.'" —SIR HENRY LUCY, *Nearing Jordan*.

MICHAEL MAYBRICK. 1896-1900. Musician and composer.

*C. D. MEDLEY. 1907.

ARTHUR MELVILLE. 1890-1896. A.R.S.A., R.W.S. Born 1855; died 1904.
Painter, chiefly of Egyptian and Spanish people and scenery.

MORTIMER MENPES. 1889-1896.

*JOHN BERNARD MERCER. 1887.

*EMILE RALPH MERTON. 1893.

ZACHARY MERTON. 1876-1915. Born 1843; died 1915.

LUDWIG MESSEL. 1895-1915. Died 1915.

*L. C. R. MESSELL. 1897 O.B.E.

GILBERT METCALFE. 1874-1884. Painter.

J. COUTTS MICHIE. 1894-1919. A.R.S.A. Died 1920.

A very amiable character. Though somewhat shy and retiring he was a good talker when his interest was aroused. His death is much regretted.

E. M. MICHOLLS. 1898-1910.

*MARK R. MILBANKE. 1908.

SIR JOHN EVERETT MILLAIS. 1878-1896. Baronet. P.R.A. Born 1829; died 1896.

Eighth President of the Royal Academy in succession to Lord Leighton.

"Millais was a charming companion and a most picturesque conversationalist. His wit was playful and boyish, and when he described anything the description had all the brilliant rendering we find in his pictures. He loved sport, he enjoyed all kinds of games. To the last he was a joyous and engaging companion."—*Reminiscences by Val Prinsep*, contributed to the *Life of Millais* by his son.

The club possesses a bust of Millais, presented by Onslow Ford, R.A.

FRANCIS D. MILLET. 1887-1910. Died 12 April 1912. Painter.

Drowned in the Titanic. A most fascinating companion, who had seen much of war as a correspondent of art newspapers.

E. A. MINCHIN. 1899-1904. Scientific.

*ARNOLD MITCHELL. 1899.

CHARLES MITCHELL. 1880-1902. Died 1902.

One of the young painters who was first brought into notice at the Grosvenor Gallery.

*PROFESSOR G. MOIRA. 1905.

H. P. MONCKTON. 1906-1910.

MAJOR E. A. M. MONCRIEFF. 1867-1875.

A. L. NEVEN DU MONT. 1898-1905. Painter.

EDWARD BRICE STANLEY MONTEFIORE. 1887-1895. Painter.

LEONARD MONTEFIORE. 1879-1885. Literary.

*JAMES EDWARD MONTGOMERY. 1918.

ALBERT MOORE. 1864-1893. Born 1841; died 1893.

"He was not the man to make the most of a patron and then in urbane and jolly good fellowship pass him on to a colleague. The social dignities and commercial emoluments attaching to artistry he utterly ignored. All forms of patronage were intolerable to him."—BALDRY, *Life of Albert Moore*.

"Albert Moore, poor fellow! The greatest artist that in the century England might have cared for, and called her own! How sad for him to live there—how mad to die in that land of important ignorance and Beadledom."—Whistler, as quoted by Baldry.

"Moore was a man of a difficult temperament. He was wedded to his Art, devoted to its communication, was intolerant of all patronage and claimed recognition by pure right of Art. He was not given to studying his words when in a critical mood, and was clear and even pungent in his remarks upon painting which did not please him."—BRYAN, *Dictionary of Painters*.

*ERNEST MOORE. 1917.

HENRY MOORE. 1881-1895. R.A. Born 1831; died 1895.

"Henry Moore became *par excellence* the painter of the sea, and no modern man, or perhaps no artist at all, has ever approached him in his special capacity to render with unerring accuracy and magnificent colour the ever-changing moods of the restless sea. As a man he was not attractive, and he failed to make himself popular; his manners and speech were also against him."—BRYAN, *Dictionary of Painters*.

JOHN COLLINGHAM MOORE. 1870-1872.

"His works were full of tender grace and delicacy, with perhaps a wider scale of colour than the works of his two brothers. They consisted chiefly of children in water colour, and Italian landscapes."—G. D. LESLIE, R.A., *The Inner Life of the Royal Academy*.

A. MOOR-RADFORD. 1897-1909.

MALCOLM MORRIS. 1889-1892. Literary.

PHILIP RICHARD MORRIS. 1875-1901. A.R.A. Born 1833; died 1902.

WILLIAM MORRIS. 1897-1907.

W. BRIGHT MORRIS. 1884-1896. Painter.

KENNETH M. MORRISON. 1900-1912. Painter.

*R. E. MORRISON. 1909. R.C.A.

EDWARD MORTON. 1906-1901. Professor R.A.M.

GEORGE MOUNT. 1881-1885. Musician.

EDWARD WILLIAM MOUNTFORD. 1904-1907. Born 1855; died 1908.
Architect of the Central Criminal Court.

LIEUT. PHILIP MOWBRAY. 1869-1871.

W. E. MOZLEY. 1896-1914. Died 1914.

*W. E. MUIR. 1900.

WILLIAM MULLER. 1874-1884. Musician.

J. HOWARD MUMMERY. 1888-1907. M.R.C.S.

ARTHUR J. MUNBY. 1866-1871.

GEORGE FREDERICK MUNN. 1884-1891. Painter.

ARTHUR MURCH. 1865-1877.

*SIR DAVID MURRAY. 1884. R.A., P.R.I., H.R.S.A., R.W.S.

*SIR JAMES MURRAY. 1897.

JOHN MURRAY. 1910-1913. Architect.

WILLIAM MURRELL. 1886-1912. M.D., F.R.C.P. Died 1912.

W. B. MYERS-BESWICK. 1895-1905. C.E. Died 1905.

FREDERICK W. NASIL. 1873-1902. Died 1902.

*W. HILTON NASIL. 1901.

GUSTAV NATORP. 1884-1906.

Gustav Natorp was a man of many experiences. Having amassed a fortune in commerce, he tried sport, but found it unsatisfying, and then studied painting in Paris, with sufficient success to have his pictures accepted at the Salon. Transferring his residence to London, he devoted himself to sculpture and exhibited at the Royal Academy. He had a charming house and studio in Ennismore Gardens, where he exercised a liberal hospitality, his dinners being excellent and each course served on a completely different set of very beautiful china. He wrote a clever little book on cookery, in which he explained how to cook his favourite dish—roast lobster. He was the donor to the Club of the handsome clock which adorns the drawing-room mantelpiece.

*A. F. DE NAVARRO. 1899.

*J. M. DE NAVARRO. 1918.

CHARLES VINCENT NEALE. 1873-1877. Literary.

*JOHN A. NEALE. 1919. D.C.L.

*G. HALL NEALE. 1908.

*ARTHUR JOHN NEAME. 1919.

W. M. NEILL. 1897-1902.

PATRICK NESS. 1896-1905.

JOHN TRIVETT NETTLESHIP. 1885-1902. Born 1841; died 1903.

“His many pictures of wild animals were remarkable for their breadth and freedom. His beasts were always vigorous and well-drawn, thoroughly alive and instinct with action.”—BRYAN, *Dictionary of Painters*.

EDWARD A. NEVILL. 1886-1893. Artist and wood-carver.

HUGH NEVILL. 1893-1896. F.Z.S., F.R.A.S. Died 1897.

Literary and scientific.

RALPH NEVILL. 1877-1906. F.S.A., F.R.I.B.A. Architect.
 Writer on cottage and domestic architecture.

*THE DUKE OF NEWCASTLE. 1916.

*ERNEST NEWTON. 1898. R.A., C.B.E.

WILLIAM NICHOLL. 1892-1896. Professor R.A.M. Died 1896.

DANIEL CUBITT NICHOLS. 1864-1877.

*A. K. NICHOLSON. 1909.

CHARLES LINSDAY NICHOLSON. 1885-1891. Literary.

DAVID NICHOLSON. 1881-1895. M.D. Literary and scientific.

E. SCOTT NICHOLSON. 1906-1909.

*ERSKINE NICOL. 1909.

*G. NICOLET. 1889.

CAPT. F. H. W. NISBETT. 1865-1871.

GIUSEPPE DE NITTIS. 1876-1878. Died 1884. Painter.

PHILIP NORMAN. 1876-1907. F.S.A.

*ERNEST NORMAND. 1891.

*ARTHUR NORRIS. 1911.

*J. W. NORTH. 1874. A.R.A., R.W.S.

FREDERICK NORTON. 1920.

JOHN NORTON. 1863-1889. Original Member.

*ARTHUR TREVITHIAN NOWELL. 1898. R.I.

*ALFRED NOYES. 1916.

JOHN O'CONNOR. 1876-1889. Born 1830; died 1889.

Architectural and scenic painter.

"Was one of the most genial and hospitable of friends and one of the most popular men in his profession."—*D.N.B.*

W. H. O'CONNOR. 1866-1873.

ANDREW V. O'DWYER. 1870-1882.

*SIR JAMES ODDY. 1909.

*JAMES OGSTON. 1896.

ANDREW OLIVER. 1899-1905. Architect.

*EDMUND G. OLIVER. 1917.

HARRY OLIVER. 1870-1873.

*HERBERT A. OLIVIER. 1897. R.P.

*JULIUS OLSSON. 1909. R.A., P.R.O.I., J.P.

JAMES ORANGE. 1909-1915.

SIR WILLIAM QUILLER ORCHARDSON. 1866-1909. R.A. Born 1832; died 1910.
Painter of historical pictures and dramatic scenes of social life.

"Of distinguished appearance, if of slight physique, Orchardson was very active and lithe. He was a keen angler, especially with the dry fly, and latterly took to golf; indoors he played billiards, and talked with penetrating insight."—*D.N.B.*

*FRANCIS ORMOND. 1905.

VANDELEUR ORMSBY. 1883-1896. Painter.

*SIR WILLIAM ORPEN. 1916. R.A., R.I., K.B.E.

*A. J. ORR. 1917.

JAMES ORROCK. 1874-1912. R.I. Born 1830; died 1913.

Landscape painter and art collector.

*CHARLES CHURCHILL OSBORNE. 1918.

JAMES RIGBY OSGOOD. 1889-1892. Literary.

A charming personality, delighting in the society of the many artists who were his friends at the Club.

ARTHUR LOUIS OSWALD. 1892-1899. Painter.

WALTER WILLIAM OULESS. 1873-1912. R.A.

FREDERICK OUVRY. 1865-1880. F.S.A. Born 1814; died 1881.

Antiquary and writer on archaeological subjects. A collector of manuscripts, autographs, and early printed books, who frequently issued at his own expense facsimiles of rare publications. His literary and antiquarian acquisitions, when sold by auction after his death, realized over £6,000.

W. H. OVEREND. 1886-1898. R.I. Died 1898.

A painter and black-and-white artist of great ability; held in affection by every member of the Club.

SIR ISAMBARD OWEN. 1897-1913. M.D. Scientific.

*SEGAR OWEN. 1919.

LT.-COL. J. S. OXLEY. 1869-1881. Died 1881.

WILLIAM PADGETT. 1891-1903. Died 1903. Painter.

His landscapes of cliff scenery and Sussex downs were sure of a place on the line at the Grosvenor Gallery.

GEORGE GORDON PAGE. 1875-1885. F.R.G.S. Died 1885. Civil engineer.

*FRANCIS HOWARD PAGET. 1919.

*BARRY PAIN. 1902.

CORNELIUS H. PAINE. 1897-1915.

W. M. PALIN. 1907-1917.

A. Z. PALMER. 1863-1871. Original Member.

*J. LYNWOOD PALMER. 1918. R.O.I.

SUTTON PALMER. 1881-1885. R.I. Painter in water-colours.

WALTER PARIS. 1872-1875. Architect.

FRANK RAWLEY PARKER. 1868-1879.

*COL. JOHN PARKER. 1913. C.B., D.L.

JOHN PARKER. 1876-1915. R.W.S. Born 1839; died 1915.

Painter in water-colours; professor of painting and examiner under the Board of Education.

ROBERT WILLIAM PARKER. 1884-1893. Literary and scientific.

W. FRYE PARKER. 1896-1918. Professor R.A.M.

J. C. PARKINSON. 1864-1869.

ALFRED PARSONS. 1880-1920. R.A., P.R.W.S. Born 1847; died 1920.

"The Royal Water Colour Society loses in him a President whose amiability, keen sense of justice, and business capacity made him invaluable to his colleagues. His joy was in gardens and in flowers, and he not only painted gardens, but designed them with skill and success, as many country houses can bear witness. The care which he devoted to the painting of flowers was astonishing; his friends tell of a simple narcissus on which he was engaged off and on for years, trying it in all lights and from every angle."—*The Times* obituary notice.

Parsons was a most valuable member of the Club, where he will be much missed. He was not often in London latterly, as he loved his garden at Broadway too well to leave it for long; but when he did come to town on business connected with the R.A. or the R.W.S. he never failed to put in as much time as he could spare at the Club, where he keenly enjoyed a game of billiards or snooker with his old friends.

*CLEMENT VALENTINE PARSONS. 1917.

*ALFRED A. DE PASS. 1918.

*HERBERT PASSMORE. 1905.

ALFRED PATULLO. 1911-1912.

C. A. PAYNE. 1870-1871.

*C. STANLEY PEACHE. 1914.

*G. ALAN PEACHE. 1895.

*RALPH PEACOCK. 1902.

*CHARLES MORISCO PEARCE. 1901.

W. P. PEARCE. 1866-1873.

HENRY H. S. PEARSE. 1902-1904. War correspondent.

*FRANK L. PEARSON. 1902.

GEORGE CULLEN PEARSON. 1888-1891. Literary.

JOHN LOUGHBOROUGH PEARSON. 1883-1895. R.A. Born 1817; died 1897.

Architect of Truro Cathedral, restorer of Westminster Abbey and of several cathedrals and churches. A water-colour painter of architectural views of cathedrals.

"A man of moderate height and pleasant aspect, with a full beard and moustache, and gentle, expressive eyes. Though far from unsociable, he was unusually retiring."
—*D.N.B.*

G. T. PEEVOR. 1863-1887. Original Member.

*FRED PEGRAM. 1918.

HENRY ALFRED PEGRAM. 1904-1909. A.R.A. Sculptor.

HON. A. L. PELHAM. 1896-1906.

CARLO PELLEGRINI. 1874-1888. Born 1838; died 1889. Caricaturist—"Ape."

"During his residence in London, Pellegrini's gay and genial temper endeared him to all with whom he came in contact."—BRYAN, *Dictionary of Painters*.

"Till 1889 Carlo Pellegrini of 'Vanity Fair,' the most original caricaturist of his day, entertained and exercised his brethren of the Arts Club with the humours and antics of a Neapolitan lazzarone."—T. H. S. ESCOTT, *Club Makers and Club Members*.

"Pellegrini 'Ape' was a club jester. Nothing he said gave offence. He said everything in such a quaint, un-English way that every remark of his was greeted with a roar. As a caricaturist he was inimitable. Pellegrini was the Whistler of caricature and of epigram, or what was accepted as epigram, which, if delivered by an Englishman without Pellegrini's accent and foreign mannerism, might strike one as rather coarse commonplaces."—HARRY FURNISS, *My Bohemian Days*.

FRANCIS GEORGE PENROSE. 1888-1901. M.D. Scientific.

*GEORGE STEELE PERKINS. 1910. M.D.

*C. H. PERROTT. 1900.

C. E. PERUGINI. 1865-1918. Born 1839; died 1918.

Born in Naples, studied art in Italy and in Paris under Ary Scheffer. He came to England, was naturalized, and married Miss Kate Dickens, daughter of Charles Dickens. He was an intimate friend of Leighton and Millais. A member of the Club for over fifty years and at one time a constant frequenter, he was beloved for his sweet temper, and his charming Italian courtesy, and though advancing years and failing health had latterly prevented his attendance, his death was much regretted by his numerous friends. His widow kindly presented one of his pictures to the Club.

HAROLD PETO. 1886-1892.

*HAROLD A. PETO. 1897.

*GRAHAM PETRIE. 1898. R.I.

JOHN PETTIE. 1877-1892. R.A. Born 1839; died 1893.

"Honest, kindly, and plain-spoken, he hated everything that savoured of sham and hypocrisy. He was breezy and unaffected in presence and manner; in the hey-day of his success preserving the eagerness and simplicity of his youth. He possessed a never-failing flow of good spirits, and to be with him was like basking in cheerful sunshine. He strode through life buoyantly and blithely, his vitality and his cheery voice were inspiring to all whom he met by the way."—HARDIE, *Life of John Pettie, R.A.*

THE MEMBERS

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- JOHN SAMUEL PIENÉ. 1875-1884. LL.D. Literary.
- *COLIN BENT PHILLIP. 1907. R.W.S.
- SIR JOHN PHILLIPS. 1896-1919. M.D.
- W. C. PHILLIPS. 1871-1887. Died 1887.
- J. L. PICKERING. 1895-1912. Died 1912.
- DANIEL PIDGEON. 1888-1900. Literary and Scientific.
- SIDNEY PILKINGTON. 1903-1905. Painter. Died 1905.
- *ARTHUR W. PILLEAU. 1882.
- FREDERICK STARTIN PILLEAU. 1883-1885.
- HENRY PILLEAU. 1878-1899. Died 1899.
Army surgeon. A clever amateur water-colourist, who painted pictures of Egyptian scenery.
- *ERIC S. PINKER. 1914.
- *J. B. PINKER. 1906.
- HERBERT W. PIPER. 1897-1898. Painter.
- E. B. PITCHFORD. 1863-1875. Original Member.
- *W. A. PITE. 1905.
- G. NEWTON PITT. 1900-1905. M.D.
- EDWARD PLASKET. 1863-1871. Original Member.
- WILLIAM PLAYFAIR. 1882-1887. M.D. Scientific.
- *SIR WILLIAM PLENDER. 1911. G.B.E.
- ROWLAND PLUMBE. 1871-1873.
- CHARLES PLUMMER. 1870-1879.
- STEPHEN PLUMMER. 1870-1873.
- *W. J. R. POCHIN. 1895. M.A.
- CHARLES HENRY POINGDESTRE. 1879-1891. Painter. Died 1905.
Formerly President of the British Academy in Rome.
- FREDERICK POLLAK. 1873-1918. Died 1919.
- DIGHTON N. POLLOCK. 1905-1911.
- *FREDERICK WILLIAM POMEROY. 1900. R.A.
- GEORGE VIVIAN POORE. 1875-1883. Scientific.
- GUSTAVE POPE. 1877-1900. Painter.
- JULES PORGES. 1874-1884.
- HORACE PORTER. 1896-1917. Architect. Died 1917.
- JOHN LASLETT POTT. 1868-1896. Born 1837; died 1901.
Began life as an architect, but became a painter of historical subjects.
- *F. A. POWELL. 1896.

SIR FRANCIS POWELL. 1865-1914. R.W.S. Born 1833; died 1914.

Was the first President and practically the Founder of the Royal Scottish Society of Painters in Water Colours. He painted principally the sea and Scotch lochs.

*L. H. POWELL. 1897.

*LEWIS POWELL. 1900.

*R. L. POWELL. 1900.

HAROLD L. POWER. 1866-1875.

*J. W. POWER. 1911.

AMBROSE MACDONALD POYNTER. 1889-1894. Architect.

SIR EDWARD JOHN POYNTER. 1863-1877. Bart. G.C.V.O., P.R.A. An Original Member. Born 1836; died 1919.

Ninth President of the Royal Academy from 1896, when he succeeded Sir John Millais. Director of the National Gallery from 1894 to 1905.

"Sir Edward Poynter was a deeply learned man, with an astonishing memory. He was an indefatigable worker. During his last few days when he became too ill to work, he would say to his family who lovingly waited upon him, 'I must get down to my studio. I have left some work unfinished.' He had many hobbies. He knew all about birds, the treasures of the sea, and above all, flowers and plant life. His beautiful garden was his unfailing delight; enclosed by old trees, with long stretches of lawn leading to shady walks and little summer houses, it afforded him endless subjects for water-colour sketches. Roses flourished everywhere, with old-fashioned borders of violas, carnations, and fuchsias. Indeed, every flower seemed to grow in Sir Edward's garden. But the garden since he left it, though it is gay with blossom, does not seem the same without the master who planned its beauty."—Obituary notice in *The Morning Post*, 28 July 1919.

SIR WILLIAM HENRY PREECE. 1871-1905. F.R.S. Born 1834; died 1913.

Engineer in chief to the General Post Office. A great authority on telegraphs and one of the pioneers of wireless telegraphy.

ARTHUR H. D. PRENDERGAST. 1873-1880.

*ANDREW N. PRENTICE. 1898.

*C. B. PRESCOTT. 1907.

DAVID S. PRICE. 1864-1888. Ph.D.

MARMADUKE PRICKETT. 1893-1896. M.D.

*ANTHONY PRINSEP. 1920.

VALENTINE CAMERON PRINSEP. 1863-1904. R.A. Original Member. Born 1838; died 1904.

"Prinsep possessed versatile accomplishments, social gifts, and great physical strength."—*D.N.B.*

"Prinsep was conspicuous by his height, by the large muscular development of his frame, by his fluffy hair and the vivacity of his countenance, and he was popular

with everybody on account of his affability, generosity, and the straightforward heartiness of his manner. The characters and dispositions of very many of the greatest masters of the art throughout all ages have occasionally been marred by egotism and by feelings of jealousy entertained towards their contemporaries. From any weakness of this kind Val Prinsep was absolutely free. I knew him intimately for many years and can truly say that I never heard from his lips a single depreciatory remark or an ill-natured sarcasm about any of his fellow-artists or their works. He was a lively and amusing conversationalist, an ever-welcome guest both in the highest circles of Society and at the Bohemian supper-parties of the fraternity of artists in St. John's Wood."—G. D. LESLIE, R.A., *The Inner Life of the Royal Academy*.

The club possesses a fine example of Prinsep's work.

WILLIAM RENTON PRIOR. 1900-1905. Journalist.

JOHN LUMSDEN PROPERT. 1889-1902. M.B. Died 1902. Scientific.

J. W. PROWSE. 1866-1869.

T. E. PRYCE. 1866-1917. Died 1917.

PETER PAUL PUGIN. 1896-1904. Architect.

FREDERICK PUZEY. 1875-1906. Painter.

*ARTHUR RACKHAM. 1904. R.W.S.

F. A. RADCLIFFE. 1898-1899. Died 1899.

ARTHUR RADFORD. 1897-1899.

PAUL ADOLPH RAJON. 1875-1885. Born 1842; died 1888.

WILLIAM RALSTON SHEDDON RALSTON. 1865-1888. M.A.

Born 1828; died 1889. Writer on Russian history, songs, and folklore.

CAPT. J. A. RAMSEY. 1866-1880.

ALBERTO RANDEGGER. 1868-1907. Born 1832; died 1911.

Native of Trieste. Musical composer, conductor, and teacher of singing.

*W. B. E. RANKEN. 1918. R.I.

*SIR REGINALD RANKIN. 1917. Bart.

JOHN SAMUEL RAVEN. 1871-1877. Born 1829; died 1877.

Landscape painter.

LEONARD RAVEN-HILL. 1913-1915. Artist. "Punch" cartoonist.

G. SIDNEY READ. 1896-1904. Literary.

*HERBERT READ. 1897.

CHARLES READE. 1863-1873. Original Member. Born 1814; died 1884.

"Reade's personal appearance was striking; he was over six feet in height, and was of athletic and vigorous build. His genial countenance, boisterous manner, impatience of criticism, and impulsive generosity all helped to make his personality attractive."—*D.N.B.*

- FRANCIS RECKITT. 1895-1904.
- *F. W. RECKITT. 1907.
- CHARLES F. REDDIE. 1896-1897. Professor R.A.M.
- J. B. REDMAN. 1864-1881. F.R.G.S.
- *ARTHUR T. REDMAYNE. 1895.
- *HUGH REDMAYNE. 1903.
- ALFRED GERMAN REED. 1882-1887. Born 1847; died 1895.
Actor and Society entertainer.
- SIR E. J. REED. 1872-1875. K.C.B., M.P. Born 1830; died 1906.
Naval architect and Chief Constructor to the Navy.
- *EDWARD GORDON REEVE. 1917. M.R.C.S.
- *JOHN R. REID. 1894. R.I.
- ANTHONY ADAMS REILLY. 1864-1879.
- JULIUS REISS. 1874-1883.
- *ARTHUR DAVIES RENDALL. 1910.
- E. BANKS RENNIE. 1865-1873.
- *JOHN ASSIETON RENNIE. 1920.
- W. REYNOLDS-STEPHENS. 1900-1914. Painter and Sculptor.
- H. W. RHODES. 1888-1913.
- HENRY BRINDLEY RICHARDS. 1864-1869. Born 1819; died 1885.
Pianist and Composer of "God bless the Prince of Wales."
"Especially devoted himself to Welsh music, upon which he lectured."—GROVE,
Dictionary of Music.
- SIR BENJAMIN WARD RICHARDSON. 1881-1896. M.A., M.D., F.R.S. Died
1896. Literary and scientific.
Wrote largely on hygienic subjects and temperance, of which he was a fervent
advocate.
- F. S. RICHARDSON. 1891-1913. Artist.
- JOHN ISAAC RICHARDSON. 1882-1890. Painter.
- *LEONARD RICHMOND. 1918. R.B.A.
- SIR WILLIAM BLAKE RICHMOND. 1897-1906. R.A., K.C.B., D.C.L.
- E. L. RICKARDS. 1905-1909. Architect.
- LEONARD CHARLES RIDDETT. 1875-1906. Architect.
- *LACY W. RIDGE. 1873.
- MATTHEW WHITE RIDLEY. 1878-1888. Died 1888.

The career of Matthew White Ridley may serve to illustrate the ups and downs of an artist's life. He had at one time a burst of success as a portrait painter, and had as many commissions as he could execute. The ball of fortune seemed at his feet. Then came a change of luck. His pictures were not so successful at the Academy

exhibitions; another man, a friendly rival, came with a bound to the front, and the tide of fashion with proverbial fickleness flowed in other directions. Ridley was a man of resource, and turned with a certain amount of success to black and white work, and to etching; he took a beautiful old house at Chiswick, and opened an Art School. From small beginnings the school attained considerable popularity, and Ridley was again on the high road to fortune. Unfortunately his career was cut short, and he died at a comparatively early age.

MAJOR ALEC LIONEL RIDPATH. 1910-1911. Died 1911. Literary.

*E. GUY RIDPATH. 1911.

*HAROLD RIDPATH. 1919.

*JAMES L. RIDPATH. 1870.

A. WALLACE RIMINGTON. 1897-1917. Died 1917. Painter.

*J. FRANK RINDER. 1898.

CHARLES E. RITCHIE. 1897-1904. Artist.

VICTOR CHEVALLY DE RIVAZ. 1869-1891.

LEOPOLD RIVERS. 1896-1905. Died 1905. Artist.

*HUGH G. RIVIÈRE. 1907.

*PHILIP LYLE RIVIÈRE. 1917.

ALEX RIVINGTON. 1863-1888. Original Member.

*W. A. RIXON. 1893.

ELLIS W. ROBERTS. 1900-1911. Painter.

W. CHANDLER ROBERTS-AUSTIN. 1875-1895. F.R.S., C.B.

Born 1843; died 1902. Metallurgist and chemist to the Mint.

"His attractive personality made him socially popular, he had a keen sense of humour, and was an admirable mimic."—*D.N.B.*

ARTHUR ROBERTSON. 1888-1895.

EDWARD C. ROBINS. 1887-1891. F.S.A. Architect.

GERALD ROBINSON. 1894-1896. Painter and engraver.

JAMES G. ROBINSON. 1865-1877.

WALTER ROBINSON. 1866-1871.

SIR W. ROBINSON. 1898-1907. G.C.M.G.

E. R. ROBSON. 1898-1911. F.S.A. Died 1911. Architect.

COL. S. V. A. RODEN. 1867-1882. M.P.

*FRED ROE. 1899. R.I.

*F. GORDON ROE. 1919.

*G. A. F. ROGERS. 1914.

JAMES EDWARD ROGERS. 1875-1895. Architect.

*G. C. ROLLER. 1897.

- *J. HAROLD ROLLER. 1897.
 *J. W. ROLLINS. 1900. R.B.S.
 JULIUS ROLSHOVER. 1897-1899.
 *H. G. ROUTH. 1902.
 AFRED ROSCOE. 1902-1914.
 H. L. ROSCOE. 1897-1913. Died 1914.
 CAPT. ALGERNON WINTER ROSE. 1910-1918. M.C. Died 1918. Architect.
 *CHARLES EDWARD ROSE. 1913.
 HENRY R. ROSE. 1893-1911. Professor R.A.M.
 CAPT. J. E. T. ROSS. 1863-1875. Original Member.
 MAJOR THOMAS H. ROSSALL. 1875-1883.
 HENRY ROUGIER. 1867-1877.
 BARTHOLOMEW ROUS. 1873-1892. Artist.
 EDMUND ROUTLEDGE. 1864-1869. Publisher.
 *ALLAN FRANCIS ROYDS. 1910.
 MAX ARNAUD RUFFER. 1894-1896. M.D. Scientific.
 R. H. KENNERLEY RUMFORD. 1897-1912. Singer.
 ALMARIC RUMSEY. 1863-1872. Original Member.
 FRANK M. RUSSELL. 1870-1896. Died 1896.
 *JAMES RISIEN RUSSELL. 1913. M.D., F.R.C.P.
 *N. M. RUSSELL. 1918.
 *NORMAN SCOTT RUSSELL. 1867.
 W. M. RUSSELL. 1909-1914.
 *WALTER W. RUSSELL. 1919. A.R.A.
 EDWARD RUTTER. 1876-1890.
 GERALD H. RYAN. 1897-1905. Scientific.
 *VIVIAN DESMOND RYAN. 1917.
 ARTHUR J. RYLE. 1899-1914. Died 1914. Painter.
- W. DENDY SADLER. 1885-1909. Painter.
 *H. E. SAFFERY. 1897.
 J. HERBERT SAFFERY. 1896-1912. Died 1912.
 CHARLES P. SAINTON. 1887-1892. Painter.
 PROSPER SAINTON. 1889-1890. Born 1813; died 1890.
 Violinist and musical composer.
 "An eminent violin player, born at Toulouse. He was leader of the orchestra at Covent Garden, and conductor of the State Band, and violin soloist to Queen Victoria.

He married Miss Dolby, the well-known English contralto singer."—GROVE, *Dictionary of Music*.

*ERNEST SALAMAN. 1912.

*FRANK O. SALISBURY. 1914.

EDWARD SALOMONS. 1883-1886. Architect.

*LAURENCE SALT. 1918.

WALTER E. SAMPSON. 1896-1909.

*W. A. SANDERS. 1900.

REV. J. E. SANDYS. 1898-1902. M.A.

*JOHN SINGER SARGENT. 1885. R.A.

*ADRIAN ST. JOHNSTONE. 1913.

HOWARD SAUNDERS. 1876-1906. F.L.S. Born 1835; died 1907.

Ornithologist, traveller, and writer on natural history. Editor of "Yarrell's British Birds."

EMILE SAURET. 1892-1909. Professor R.A.M.

"His playing was distinguished by the grace and elegance of the French school, to which is added a conscientious handling of the classics. A thorough musician, and has written a large amount, including an excellent method for the violin."—GROVE, *Dictionary of Music*.

*ERNEST SAVORY. 1917.

*ROBERT SCHALTZ-WEIN. 1920.

WILLIAM LUTLEY SCHATER. 1887-1896. Scientific.

MAX SCHLESINGER. 1865-1880.

London correspondent of the "Cologne Gazette." A great authority on international politics and finance.

*WALTER M. SCHLESINGER. 1895.

ADOLPH SCHLOESSER. 1885-1906. Professor R.A.M.

CARL SCHLOESSER. 1878-1914. Died 1914. Painter.

PAUL SCHLOESSER. 1898-1914.

SIGISMUND SCHLOSS. 1905-1914.

HERMAN SCHMIECHEM. 1893-1899. Artist.

*J. W. SCHOFIELD. 1919. R.I., R.B.A.

SIR JOHN H. W. SCHRÖDER. 1865-1896. Baron, Bart., C.V.O.

G. C. SCHWABE. 1870-1882.

H. THACKERAY SCHWABE. 1891-1896. Painter.

*L. GUSTAVE SCHWABE. 1909.

*JAMES B. SCOTT. 1910.

RUSSELL SCOTT. 1866-1871. Junior.

WILLIAM DUNDAS SCOTT-MONCRIEF. 1876-1885. Literary and scientific.

HENRY SEEBOHM. 1879-1895. Zoologist.

Wrote on birds and on Siberia.

*EDGAR SELIGMAN. 1897.

*GEORGES SELIGMAN. 1915.

*GEORGE H. SEPHITON. 1900.

*ARTHUR SERENA. 1897.

CHARLES C. SETON. 1888-1896. Painter.

*AGNEW RUSKIN SEVERN. 1918.

*ARTHUR P. SEVERN. 1863. R.I., J.P. Original Member.

*HERBERT SEVERN. 1912.

WALTER SEVERN. 1879-1893. Born 1830; died 1904.

Water-colour painter and Founder of the Dudley Art Society.

GEORGE SEYMOUR. 1872-1886. Literary and scientific.

WILLIAM SHAKESPEARE. 1884-1905. Professor R.A.M.

*JAMES JEBUSA SHANNON. 1889. R.A.

*J. ROXBURGII SHARMAN. 1917.

J. SCHUTZ SHARMAN. 1904-1915. M.R.C.S. Scientific.

*PERCY VICTOR SHARMAN. 1917.

*CHARLES BOUSFIELD SHAW. 1918.

J. BYAM SHAW. 1899-1914. Died 1915. Painter.

T. F. M. SHEARD. 1900-1909. R.B.A. Painter.

*CLAUDE A. SHEPPERSON. 1897. A.R.A., A.R.W.S.

*DEREK SHEPPERSON. 1919.

HENRY SHIELD. 1867-1896.

CHARLES HERBERT SHOPPEE. 1881-1884. Architect.

*SIR FRANK SHORT. 1912. R.A., R.I.

W. EDMUND SIBERTIL. 1866-1897.

WALTER SICKERT. 1888-1893. Painter and writer on art.

SAMUEL SIDLEY. 1878-1894. R.B.A. Born 1829; died 1896.

HERBERT SIDNEY. 1898-1906. Artist.

ALEXANDER SIEMENS. 1897-1907. Scientific.

JAMES SIME. 1873-1883. Born 1843; died 1895. Critic and journalist.

BLACKHALL SIMMONDS. 1870-1909.

W. G. SIMMONDS. 1909-1911.

ST. CLAIR SIMMONS. 1899-1899. Died 1899.

F. J. SIMPSON. 1893-1895. Mus.B. Musician.

- *F. M. SIMPSON. 1908.
JOHN W. SIMPSON. 1893-1911. Architect.
- *JONATHAN SIMPSON. 1915. R.I.B.A.
- *WILLIAM BEGG SIMPSON. 1914.
DOUGLAS B. W. SLADEN. 1886-1894.
Journalist and writer, principally of books of travel.
- *MAJOR PAUL A. SLESSOR. 1898.
EDWARD HUGH LINDSAY SLOPER. 1863-1869. Born 1826; died 1887.
Original Member.
Composer and teacher of the pianoforte.
- *M. DE SMET-DE-NAEYER. 1918.
BASIL WOODD SMITH. 1870-1871.
- *C. TURLEY SMITH. 1920.
EDWARD SMITH. 1876-1899. B.A. Artist.
GEORGE SMITH. 1870-1893.
HERMAN SMITH. 1863-1874. Original Member.
HERMAN SOUTHWOOD SMITH. 1863-1897. Original Member. Died 1897.
JAMES WILLIAM SMITH. 1875-1884. Artist.
- *OWEN HUGH SMITH. 1918.
R. BINNS SMITH. 1895-1898. Died 1899.
T. ROGER SMITH. 1885-1896. F.R.I.B.A.
Professor of architecture at University College.
W. BINNS SMITH. 1870-1875.
- *W. LAWRENCE SMITH. 1917.
HON. M. L. C. SMYTH. 1872-1875.
LIONEL P. SMYTHE. 1900-1917. R.A., R.W.S. Born 1840; died 1918.
GEORGE SNELL. 1868-1892.
ALBERT SOLOMON. 1899-1905.
- *LEWIS SOLOMON. 1897.
SIMEON SOLOMON. 1866-1871.
- *SOLOMON JOSEPH SOLOMON. 1887. R.A.
The club possesses a fine picture by Solomon of Mrs. Patrick Campbell in the character of "The Second Mrs. Tanqueray."
ERNEST VAN SOMEREN. 1896-1905.
- *JAMES SORLEV. 1897.
ARTHUR SOUTHEY. 1870-1895.
- *C. ELMER SOUTHWELL. 1897.

- JOHN GEORGE SOWERBY. 1882-1887. Painter.
- CHARLES E. SPARROW. 1878-1895. Director of R.A.M.
- *CHARLTON TEMPLEMAN SPEER. 1886.
- WILLIAM HENRY SPEER. 1893-1899. Musical.
- *ROBERT SPENCE. 1899. R.E.
- *W. C. SPENCE. 1902.
- *AUGUSTUS SPENCER. 1905.
- *BECKWITH A. SPENCER. 1915. M.A., F.S.A.
- *F. SPENLOVE SPENLOVE. 1895. R.C.A., R.I., R.O.I.
- HENRY SPICER. 1863-1869. Original Member.
- *SIR ISIDORE SPIELMANN. 1895. F.S.A.
- *MARION H. SPIELMANN. 1894.
- *PERCY E. SPIELMANN. 1915.
- R. PHENÉ SPIERS. 1870-1914. F.S.A. Born 1838; died 1916.
Architect and writer on architectural subjects. Editor of Ferguson's "History of Architecture."
- WALTER L. SPIERS. 1881-1916. Died 1917. Architect.
- SIDNEY SPOKES. 1895-1904. M.R.C.S. Scientific.
- CHARLES E. SQUAREY. 1863-1873. M.D. Original Member.
- JOHN SHENTON STAND. 1897-1918. Artist and journalist.
- ANTONY C. STAUNNS. 1898-1905. Painter.
- *COL. J. STAVERS. 1918. M.V.O.
- JAMES PEDDIE STEELE. 1912-1918. M.D. Journalism and science.
- G. WALTER STEEVES. 1914-1915. B.A., M.D. Died 1915.
Literary and scientific.
- H. HERBERT STEPNEY. 1872-1873.
- E. C. STERLING. 1863-1880. Original Member.
- J. ASHBY STERRY. 1865-1872. Punch's "Lazy Minstrel."
- C. N. STEVENS. 1898-1905.
- LEICESTER B. STEVENS. 1897-1898. Engineer.
- ALEXANDER SHARMAN STEVENSON. 1869-1899. Died 1900.
- ARCHIBALD STEVENSON. 1875-1877.
- FRED JAMES STEVENSON. 1874-1877. Literary.
- JOHN J. STEVENSON. 1870-1886. M.A.
- NATHANIEL STEVENSON. 1874-1880.
- *CHARLES E. STEWART. 1898.
- SIR PURVIS STEWART. 1911-1914. M.D. Scientific.

ARTHUR STIRLING. 1883-1885. Actor.

F. R. STOCK. 1873-1882. Artist.

BRAM STOKER. 1886-1896. Born 1848; died 1912. Actor and novelist.
Secretary and biographer of Sir H. Irving.

*ADRIAN STOKES. 1881. R.A.

*ANTONY STOKES. 1919.

*LEONARD STOKES. 1898.

*PHILIP S. STOKES. 1896.

*SIR WILFRID STOKES. 1919. K.B.E.

*CHRISTOPHER STONE. 1919.

*MARCUS STONE. 1866. R.A.

GEORGE ADOLPHUS STOREY. 1874-1895. R.A. Died 1919.

“Storey was an agreeable companion and a popular man. His book of ‘Sketches from Memory’ shows that from early life he had been a shrewd observer of men and things, and that he was gifted with a keen sense of humour. He survived most of his contemporaries in the art world, but those who remain as well as men of a younger generation will greatly regret his loss.”—*The Times*, obituary notice.

EDWARD STOTT. 1896-1917. A.R.A. Born 1856; died 1918.

*EVERARD STOURTON. 1897.

*HENRY STRAKER. 1900.

*EDWARD FAIRBROTHER STRANGE. 1900. C.B.E.

*GRANVILLE STREATFIELD. 1914.

GEORGE EDMUND STREET. 1865-1870. R.A. Born 1824; died 1881.
Architect of the Law Courts.

“He was strongly built, and his capacity for work was inexhaustible. Throughout life he took an active interest in the affairs of the chief high-church organizations, and was devoted to clerical music. He lived in personal contact with the Pre-Raphaelite and kindred artists.”—*D.N.B.*

ARTHUR E. VANSITTART STRETTELL. 1872-1880.

PHILIP E. STRETTON. 1899-1911. Artist.

CHARLES STUART. 1885-1905. Artist.

*THOMAS WALKER STUBBS. 1919.

JONATHAN STURGES. 1896-1910. Died 1910. Literary.

Was a citizen of the United States. Though handicapped by physical deformity, he was of keen intellect, very much alive, and of bright, cheery temperament.

*LT.-COL. G. A. SULLIVAN. 1910.

*S. P. SUNDERLAND. 1919. M.D.

GERALD SURMAN. 1885-1896. M.A. Scientific.

G. M. SUTHERLAND. 1863-1869. Original Member.

JOHN D. SUTHERLAND. 1914-1916. Scientific.

ALFRED SUTRO. 1906-1907. Playwright.

N. G. SWAINSON. 1905-1909.

JOHN MACALLAN SWAN. 1897-1909. R.A. Born 1847; died 1910.

Painter and sculptor of animal subjects.

"Swan's appearance was remarkable. He was tall, dark, and burly, with a large head, like a Roman Emperor."—*D.N.B.*

ALGERNON CHARLES SWINBURNE. 1864-1871. Born 1837; died 1909.

"His early poems startled the critics by their brilliant verse, and their frank revolt against sexual morals. Few English poets have been more thoroughly saturated with Greek scholarship and feeling, or more read in English and French literature."—*Annual Register*.

"Swinburne was in height five feet and four and a half inches. He carried his large head very buoyantly on a tiny frame, the apparent fragility of which was exaggerated by the sloping of his shoulders, which gave him almost into middle life a girlish look. He held himself upright, and as he was very restless, he skipped as he stood with his hands jerking or linked behind him while he talked, and when he was still one toe was often pressed against the heel of the other foot. In this attitude his slenderness and slightness gave him a sort of fairy look. His manners were elaborate, and when he chose, exquisite; in this respect he was very human, he could be radiantly courteous if he pleased, and he could be of a stony stiffness."—EDMUND GOSSE, C.B., *Algernon Charles Swinburne*.

JOHN SYER. 1876-1885. R.I. Born 1815; died 1885.

WILLIAM CHRISTIAN SYMONS. 1879-1888. Painter.

E. M. SYNGE. 1899-1910. A.R.E. Died 1913. Painter and Etcher.

ROBERT TABER. 1898-1904. Died 1904. Actor.

SIR LAURENCE ALMA TADEMA. 1894-1912. R.A. Born 1836; died 1912.

Born in Holland and trained to follow his father's profession as a notary, but after much opposition from his family was allowed to become a painter. His art was characterized by careful archaeological accuracy and great minuteness of detail.

He was of a genial and hospitable temperament and entertained liberally in the beautiful house which he built in Grove End Road, where Joachim, Sarasate, Paderewski, and many well-known singers contributed to the enjoyment of his music-loving friends.

FIELD TALFOURD. 1863-1873. Original Member.

"Field Talfourd had fine aristocratic features and bearing, admirably set off by his velvet coat and his gracious and kindly smile."—T. H. S. ESCOTT, *Club Makers and Club Members*.

The club possesses interesting copies of pictures by Rubens and by Reynolds painted and presented by Talfourd.

- *ALGERNON TALMAGE. 1918.
 H. TANNER. 1906-1915.
 THOMAS SLINGSBY TANNER. 1897-1901. Literary and scientific.
 WILLIAM TASKER. 1869-1872.
- *J. DUNCAN TATE. 1917.
 A. CHEVALLIER TAYLOR. 1897-1900. Artist.
- *JAMES TAYLOR. 1899. M.D.
 *L. CAMPBELL TAYLOR. 1909.
 NORMAN TAYLOR. 1872-1887. A.R.W.S.
 A painter both in oil and water colour, principally of Italian scenery.
- CAPT. EDWARD TEMPLE. 1874-1882. Musical.
 R. SCOTT TEMPLE. 1889-1890. Painter.
- SIR JOHN TENNIEL. 1878-1896. Born 1821; died 1914.
 "It was a startling proof of his extraordinary, and by himself half-suspected popularity, that when 'Tenniel's knighthood became known, the honour was received with loud and general applause; with an enthusiasm quite unusual in its command of popular approval. It was 'dear old John Tenniel' that the Arts Club toasted when, with Mr. Val Prinsep, R.A., in the chair, and Mr. Du Maurier in the vice-chair, the new Knight was the honoured guest of his Club, and received its congratulations with the modest dignity and kindly good taste characteristic of him."—M. H. SPIELMANN, *History of Punch*.
- LORD TENNYSON. 1895-1898. Second Baron.
 Appointed governor of South Australia in 1899.
- *ARTHUR À BECKETT TERRELL. 1910.
 *ARTHUR K. À BECKETT TERRELL. 1918.
 *FRED TERRY. 1897.
 LANCE THACKERAY. 1913-1916. Died 1916. Artist.
- *HON. PERCY THIESIGER. 1909.
 *SIR A. BRUMWELL THOMAS. 1906.
 BASIL THOMAS. 1900-1903. Died 1903.
 BRANDON THOMAS. 1897-1902. Born 1849; died 1914.
 Actor and Author. Adapter of "Charley's Aunt."
- JOHN THOMAS. 1873-1874. Musician.
- *OLDFIELD THOMAS. 1885. F.R.S.
 *WILLIAM HENRY THOMAS. 1887.
 ARTHUR THOMPSON. 1895-1917. Professor R.A.M.
 SIR HENRY THOMPSON. 1874-1885. Born 1820; died 1904.
 Surgical specialist and pioneer of cremation.
 "Apart from his surgical skill he acquired a social fame as a teacher and prac-

tioner of dietetic reforms. In several brightly written and readable treatises he laid down the doctrine that a great deal of ill-health is directly attributable to our national habit of devouring what Harold Skimpole called 'legs of sheep and oxen.' Thompson's 'Octaves' were dinners of eight—eight guests and eight dishes. I am not sure whether eight kinds of wine were added."—G. W. E. RUSSELL, *Portraits of the Seventies*.

*PROFESSOR A. THOMSON. 1905.

*BERNARD HOME THOMSON. 1918.

*GORDON THOMSON. 1873.

*H. W. THOMSON. 1897.

*PROFESSOR JOHN M. THOMSON. 1881. LL.D., F.R.S.

*LESLIE THOMSON. 1892. R.W.S., R.O.I.

SIR ST. CLAIR THOMSON. 1895-1904. M.D., F.R.C.S.

Specialist on throat trouble who attended King Edward in his last illness.

† WILLIAM THOMSON. 1895. M.D.

ARCHIBALD THORBURN. 1894-1909. Animal painter.

CHARLES THORNELEY. 1896-1918. Died 1918. Painter.

SIR HAMO THORNEVCROFT. 1883-1886. R.A. Sculptor.

*STANHOPE C. THORNTON. 1919.

THOMAS THRELFALL. 1871-1907. Died 1907. Chairman of the R.A.M.

*F. H. THUMAN. 1908.

PHILIP A. TILDEN. 1914-1918. Architect.

JAMES TISSOT. 1873-1884. Born 1836; died 1902.

"Of a genial temperament, James Tissot was for many years very popular in the Art world of Paris, but after the Franco-German war, in which he fought bravely, he went to London, where he took up his residence in St. John's Wood. Whilst in England he painted many genre pictures."—BRVAN, *Dictionary of Painters*.

GEORGE N. TODD. 1875-1888.

ALBERT A. TOFT. 1906-1914.

HON. DUFF TOLLEMACHE. 1892-1895. Painter.

ALFRED SAVILL TOMKINS. 1870-1900. Died 1900.

MICHAEL TOMKINSON. 1896-1904.

JONATHAN TONG. 1875-1884.

JOHN LAURENCE TOOLE. 1881-1895. Born 1830; died 1906.

An actor of considerable ability, but too fond of broad farce. An amiable and amusing companion when he refrained from the kind of silly practical joke which was fashionable in the early nineteenth century.

"Simple in his tastes and domestic in his habits he was entirely lovable, never making an enemy or losing a friend. Toole's eccentric drollery was the outward expression of a frolicsome, boyish, sunny nature, which otherwise manifested itself in ebullitions of practical joking wholly void of offence."—*D.N.B.*

- *HOWARD TOOTH. 1900. C.B., C.M.G., M.D.
 FRANK W. W. TOPHAM. 1868-1895.
 SIR F. PAOLO TOSTI. 1897-1911. Born 1846; died 1916.
 An Italian song writer and composer. Teacher of singing to the Royal family.
 "He has an elegant, simple, and facile inspiration, a style of his own, a genuine Italian flow of melody, and great skill in finding the most appropriate and never failing effects for drawing-room songs."—GROVE, *Dictionary of Music*.
- *C. HARRISON TOWNSEND. 1900.
 *F. H. TOWNSEND. 1908.
 HORACE TOWNSEND. 1901-1914. Literary.
 *W. G. PAULSON TOWNSEND. 1906.
 WILLIAM TOYNBEE. 1872-1873.
 *AUGUSTUS HALL TOZER. 1918.
 *CHARLES D. TRACY. 1914.
 GEORGE G. T. TREHERNE. 1890-1906. Director R.A.M.
 *H. A. TRIER. 1905.
 *BERNARD TRIGGS. 1911.
 *INIGO TRIGGS. 1913.
 HENRY SEYMOUR TROWER. 1869-1896.
 H. L. TRUMAN. 1898-1910. Died 1910.
 *JOSEPH TRUSLOVE. 1916.
 *ALFRED HERBERT TUBBY. 1895. M.R.C.S.
 FREDERICK TUCKER. 1888-1895. Artist.
 MARWOOD TUCKER. 1870-1873.
 WILLIAM TUCKER. 1863-1869. Original Member.
 ANDREW WHITE TUER. 1897-1900. Died 1900. Author and publisher.
 *HENRY SCOTT TUKE. 1905. R.A., R.W.S.
 *F. W. TUNNICLIFFE. 1900. M.D.
 CAPT. CHARLES TUPPER. 1864-1869.
 GEORGE TURNBULL. 1863-1872. Original Member.
 C. W. TURNER. 1920.
 J. BRADBURY TURNER. 1897-1899. Mus. B. Died 1899.
 ROBERT S. TURNER. 1870-1880.
 W. ALDREN TURNER. 1897-1910. M.D., F.R.C.S. Scientific.
 *WALTER TYNDALE. 1904. R.I.
- *GERALD UNSWORTH. 1912.
 W. F. UNSWORTH. 1905-1912. Died 1912.

SYDNEY VACHER. 1884-1895. Architect.

HORACE VAN RUITT. 1892-1894. Artist.

AMES VAN WART. 1876-1895. Sculptor.

EDWARD JOSEPH VAUGHAN. 1896-1915. Journalist.

*J. E. VEDRENNE. 1919.

*FRANK VERNON. 1914.

*ALFRED VIAN. 1893.

ALBERT VICKERS. 1896-1917. Died 1919.

Chairman of Vickers Maxim.

“Ever ready with the best advice and help to the younger generation, he was as much interested in the details of their business and pleasures as in the more imposing transactions of which he was so often the central figure. Once his friend always his friend, and no alteration in circumstances ever changed his delightful sympathy with the failure or success of cherished schemes.”—*The Times* obituary notice.

COL. THOMAS EDWARD VICKERS. 1896-1915. C.B. Born 1833; died 1915.

Largely responsible for the successful extension of Vickers Maxim, of which he was also chairman.

FREDERICK VILLIERS. 1877-1910. War correspondent and War artist.

A man of many experiences which he could narrate in an interesting manner.

CHARLES G. VINALL. 1869-1880.

ALBERT VISETTI. 1877-1917. Professor of singing.

*CHARLES F. ANNESLEY VOYSEY. 1898.

ARTHUR F. WADE. 1863-1869. Original Member.

GEORGE E. WADE. 1900-1914. Sculptor.

ARTHUR WAGG. 1866-1870.

F. F. WAINWRIGHT. 1864-1888. Died 1888.

R. THORNE WAITE. 1884-1894. R.W.S.

*JAMES C. WAITHMAN. 1919. M.A., M.D.

FRANK WALKER. 1870-1871.

FREDERICK WALKER. 1863-1875. A.R.A. Born 1840; died 1875. Original Member.

“Walker was considerably under the average height—I believe not more than 5 feet $1\frac{1}{2}$ or 5 feet 2 inches—but of an exceedingly well-proportioned figure; good square shoulders; narrow hips, straight legs and so well set up altogether that his want of height was not as noticeable as it otherwise would have been. His head, which was of rather a remarkable shape, having a peculiar flatness on the top and considerable development at the back, was well placed on his shoulders, the eyes blue with an earnest, thoughtful, far-seeing look about them; a broad forehead with the thick brown hair growing rather low down, and having a knack of falling over it; a well shaped,

straight nose with great breadth between the eyebrows; the mouth and chin showing firmness and decision of character, the possession of which qualities was still further indicated by the massive squareness of the jaw."—J. G. MARKS, *Life and Letters of Frederick Walker, A.R.A.*

"His knowledge of nature was sufficient to disgust him with the ordinary conventions which do duty for grass, leaves, and boughs, and there is scarcely an inch of his work which has not been at one time a careful, loving study; no trouble was excessive, no distance too great, if through trouble and travel some part of the picture might be better done. Walker could use, and did use, his left hand equally with his right, and often worked with both hands on a picture at the same moment; as a rule the left hand (which was the stronger) held a knife or razor, the right the brush."—Mr. J. W. NORTH, A.R.A., as quoted in the *Life and Letters of Frederick Walker, A.R.A.*

"Frederick Walker's art had an enormous effect on his younger contemporaries, and the broad characteristics of a large proportion of the pictures painted in England from 1875 are due to his example. He showed curious skill in combining rusticity with grace in his peasants."—BRYAN, *Dictionary of Painters.*

On 17 June 1875 a meeting was held at the Arts Club at which was formed a committee, composed mostly of artists, to arrange for a memorial tablet, which was executed by Mr. Armstead, A.R.A., and placed in the church at Cookham where Walker was buried.

FREDERICK WALKER. 1890-1896. Professor R.A.M.

HORACE WALKER. 1869-1896.

*K. M. WALKER. 1919. F.R.C.S., O.B.E.

*WILLIAM WALLACE. 1875.

LEWIS WALLER. 1898-1915. Born 1860; died 1915.

Lewis Waller was irresistibly attracted to the stage, and he gave up the assured expectation of a good position and a good income in commercial life to risk the chances of failure or success in the theatrical profession. With a handsome face, a good figure and a resonant voice he soon became one of the most popular actors of his day, and was especially successful in Shakespearean and romantic characters. He died in harness, for he insisted on going to the theatre when he ought to have been in bed.

S. E. WALLER. 1886-1896. Died 1902. Animal painter.

CONRAD A. WALLROTH. 1873-1879.

FREDERICK ANTHONY WALLROTH. 1872-1876.

ROWLAND PERCY WALTERS. 1895-1915.

*ALLAN WALTON. 1919.

*FRANK WALTON. 1878. R.I., P.R.O.I.

*GEORGE WALTON. 1917. Lic. R.I.B.A.

PERCIVAL WALTON. 1893-1899. Literary.

REV. STANLEY WALTON. 1873-1875. Literary.

- *ALFRED WARD. 1898.
- *ARTHUR HENRY WARD. 1897. F.R.C.S.
- SIR LESLIE WARD. 1876-1885.
Painter and caricaturist. "Spy" of "Vanity Fair."
- MELVILLE WARD. 1912-1913. Architect.
- O. F. M. WARD. 1920.
- SAMUEL WARD. 1897-1911.
- W. H. WARD. 1904-1911. Architect.
- *ARTHUR WARDLE. 1919.
- EDMUND WARREN. 1874-1889. Artist.
- JOSEPH WARTER. 1904-1912.
- RICHARD WILFRID WARWICK. 1877-1884. Painter.
- A. WATERHOUSE. 1881-1895. R.A. Born 1830; died 1905. Architect.
- J. W. WATERHOUSE. 1881-1890. R.A. Born 1849; died 1917.
A painter of great refinement and ability. His first success "Sleep and his half-brother Death," appeared in 1874, and he was subsequently a constant exhibitor at the Royal Academy.
- ♁ADRIAN WATERLOW. 1919.
- SIR ERNEST A. WATERLOW. 1875-1919. R.A., P.R.W.S. Born 1850; died 1919.
Landscape painter, both in oils and water colour. Succeeded Sir John Gilbert as President of the Old Water-colour Society.
- *E. OSCAR WATERLOW. 1908.
- W. G. WATERS. 1890-1909. M.A., J.P.
- A. MARVON WATSON. 1903-1906. Died 1906. Architect.
- C. J. WATSON. 1891-1895.
- *GEORGE SPENCER WATSON. 1897.
- L. H. CRADOCK WATSON. 1905-1907.
- THOMAS HENRY WATSON. 1889-1911. Architect.
- ALEXANDER POLLOCK WATT. 1890-1896. Literary.
- *G. FIDDES WATT. 1913. A.R.S.A.
- *GEORGE WEATHERBEE. 1904. R.I.
- FREDERICK E. WEATHERBY. 1878-1899. Musician and writer.
- *R. C. WEATHERBY. 1907.
- SIR ASTON WEBB. 1890-1915. K.C.V.O., C.B., P.R.A.
Succeeded Sir E. J. Poynter as tenth President of the Royal Academy in 1919.
- EDWARD BRAINERD WEBB. 1875-1884. Civil Engineer.
- *LT.-COL. SIR HENRY WEBB. 1920. Bart.

MAURICE E. WEBB. 1906-1916. Architect.

*SEPTIMUS WEBBE. 1895.

E. WEBER. 1900-1910.

OTTO WEBER. 1873-1888. Born 1832; died 1888. Painter.

WILLIAM WEBSTER. 1899-1910. F.C.S. Scientific.

E. H. WEDGWOOD. 1863-1899. Died 1899. Original Member.

A. W. WEEDON. 1874-1877. Artist.

JOHN REINHARD WEGUELIN. 1882-1895. R.W.S.

An artist who, after having attained success in oil painting, latterly confined himself almost entirely to water colour.

ROBERT S. WEIR. 1920.

*WILLOUGHBY WEISS. 1898.

W. F. R. WELDON. 1892-1896. M.A., F.R.S.

Professor of Geology at University College.

GERALD E. WELLESLEY. 1891-1910. Painter.

GEORGE WELLS. 1872-1886. Artist.

THOMAS WELLS. 1864-1895.

CARL WERNER. 1866-1871.

CLIFTON J. WEST. 1864-1869.

*G. O. WESTERN. 1919.

FREDERICK WESTLAKE. 1873-1898. Died 1898. Professor R.A.M.

P. B. WESTMACOTT. 1871-1872.

*JOHN WAKEFIELD WESTON. 1914. M.P.

HORATIO WETHERELL. 1863-1871. Original Member.

H. CLARENCE WHAITE. 1876-1893. P.R.C.A., R.W.S. Born 1828; died 1912.

A water-colour artist who painted many North Wales and Swiss landscapes. One of the founders of the Manchester Academy of Fine Arts.

HUGH WHARTON. 1896-1909.

J. HADWEN WHEELWRIGHT. 1867-1877.

*HERBERT WHEWELL. 1916.

*THOMAS B. WHINNEY. 1905.

JAMES ABBOTT MCNEILL WHISTLER. 1863-1896. Born 1834; died 1903. Original Member.

"A love of pose which found vent in eccentricities of dress, in extravagant paradox, and biting epigram, gave him social notoriety. He was at once capable of the deepest affection, and so thin-skinned that he would allow a slight to cancel a long standing friendship. As a man Whistler was one of the most remarkable social units of his time. His epigrammatic wit and power of repartee inspired a curious mixture of dread and admiration."—*D.N.B.*

“In 1888 he published his ‘Ten O’clock,’ a brilliant lecture wherein he expounded his original and somewhat startling theories on Art. This was followed in 1890 by the publication of a volume entitled ‘The Gentle Art of making Enemies,’ where he collected his various writings on Art together with a record of the innumerable controversies he had been engaged in for years, which, though they make amusing reading, would have been better forgotten. They display a side of his character on which his admirers have no desire to dwell, but which may perhaps throw light on some of the puzzling characteristics of his painting.”—BRYAN, *Dictionary of Painters*.

- A. C. WHITE. 1879-1896. Musician.
 ARTHUR WHITE. 1873-1878. Died 1878.
 DANIEL J. WHITE. 1875-1892. Painter.
 ELEY EMLYN WHITE. 1878-1892. Architect.
 J. E. WHITE. 1871-1896. Literary.
 WILLIAM WHITE. 1865-1879.
 W. E. WHITE. 1873-1893. Died 1893.
 *W. HENRY WHITE. 1898.
 CLIFTON WHITING. 1875-1904.
 *CHARLES WHYMPER. 1899. R.I.
 CHARLES A. WHYTE. 1871-1901.
 J. H. WICKS. 1901-1920. Died 1920.
 FRANCIS WIGG. 1864-1873.
 *ROBERT WIGGLESWORTH. 1916.
 *JAMES ANSTEY WILD. 1912.
 REV. J. HERBERT WILLIAMS. 1874-1887. Literary.
 MORGAN S. WILLIAMS. 1875-1883.
 POWNAL F. WILLIAMS. 1882-1886. Painter.
 S. DE LA GRANGE WILLIAMS. 1900-1910. Died 1910.
 *TERRICK WILLIAMS. 1896. R.I., R.O.I.
 C. E. WILLIS. 1891-1896. Painter.
 EDGAR C. WILLS. 1897-1906. Died 1907. Artist.
 HENRY W. WILLS. 1863-1869. Original Member.
 WILLIAM GORMAN WILLS. 1879-1890. Born 1828; died 1891. Painter and dramatist.

“His studio was haunted by stray cats, by monkeys, and other unclean animals, and also by numerous parasites and loafers attracted by the painter’s easy-going habit of inviting visitors to stay, and keeping his spare change in a tobacco jar on the chimney-piece. Absent-mindedness, inherited from his father, grew upon him to an extent which prejudiced his career. He became oblivious of social engagements, asked people with the utmost cordiality to meet him at dinner and then could not be

found to receive them, and prided himself on being as dispassionate as Dr. Johnson on the subject of clean linen."—*D.N.B.*

*CHARLES J. WILSON. 1890.

D. R. WILSON. 1906-1915.

II. SCHÜTZ WILSON. 1864-1902. Died 1902.

Schütz Wilson was one of the earliest and best-known members of the club. He was well acquainted with the Tyrolese people and scenery, and with the German language. He published several translations from the German, and wrote books descriptive of life and manners in Tyrol. He was keenly appreciative of the sound of his own voice, and his style of conversation was Johnsonian, with well-rounded and oratorical periods. In the front drawing-room at Hanover Square he was generally the centre of a group which was ready to discuss and decide upon any subject in the heaven above or in the earth beneath or in the waters under the earth. He was recognized as the club orator, and was always prepared with a flow of ideas and words appropriate to every occasion.

J. WATNEY WILSON. 1892-1896. Artist.

RICHARD WILSON. 1865-1869.

S. A. K. WILSON. 1912-1914. M.D. Literary and scientific.

T. WALTER WILSON. 1886-1887. Painter.

WILLIAM WILSON. 1876-1885. Architect.

EDMUND MONSON WIMPERIS. 1885-1900. Born 1835; died 1900.

Painter in water-colours.

*EDMUND WALTER WIMPERIS. 1896.

JOHN THOMAS WIMPERIS. 1896-1905. Died 1905. Architect.

W. W. WINGATE. 1907-1915.

THOMAS WINGHAM. 1884-1892. Died 1893. Professor R.A.M.

E. W. WINGROVE. 1870-1881.

*T. B. WIRGMAN. 1892.

THOMAS MAXWELL WITHAM. 1873-1898. Author.

HARTLEY WITHERS. 1917-1920.

MAJOR W. M. WOLFE. 1863-1872.

E. P. WOLFERSTAN. 1866-1894.

*W. B. WOLLEN. 1919.

*ALBERT SALISBURY WOOD. 1905.

GEORGE WOOD. 1869-1881.

SIR HENRY TRUEMAN WOOD. 1872-1883. Literary.

CAPT. H. W. WOOD. 1866-1875.

CHARLES HENRY LARDNER WOODD. 1874-1884.

JOHN H. T. WOODD. 1900-1914. Architect.

LAURENCE HENRY O. WOODD. 1872-1879. Died 1879. Literary.

*E. A. WOODHOUSE. 1919.

*W. L. WOODROFFE. 1886.

*HENRY WOODS. 1873. R.A.

R. CATON WOODVILLE. 1885-1905. Painter and war artist.

HARRY WOODWARD. 1897-1901.

*SHIRLEY WORTHINGTON WOOLMER. 1914.

BARON HENRY DE WORMS. 1867-1891. Rt. Hon. M.P. Born 1840; died 1903.

First Lord Pirbright. Under Secretary of State for the Colonies.

RALPH SELDEN WORNUM. 1881-1910. Died 1910. Architect.

ROBERT GREY WORNUM. 1897-1919. Died 1919.

T. LOCKE WORTHINGTON. 1896-1898. A.R.I.B.A.

ARCHIBALD STUART WORTLEY. 1881-1896. Born 1849; died 1905. Painter.

It was while Stuart Wortley was on a visit to Millais in Scotland that the great painter encouraged his guest to devote himself seriously to Art, and afforded him the inestimable advantage of personal instruction. Stuart Wortley writes: "To have been a pupil of Millais, though only for a short time, as I was, is, I believe, a unique experience. I can safely say that I learned more from him in a few short weeks than from all the other masters who from time to time directed or misdirected my artistic studies. Short as the time was it served to bridge over for my poor capacity the deep and often impassable stream that separates the amateur from the serious or professional painter."—Quoted in the *Life of Millais* by his son.

*MAURICE BERESFORD WRIGHT. 1917. M.D.

MATTHEW WYATT. 1875-1885. Architect.

SIR MATTHEW DIGBY WYATT. 1863-1875. Born 1820; died 1877.

Original Member. Architect and writer on architecture.

CHARLES W. WYLLIE. 1877-1896. Painter.

ROBERT HENRY WYNDHAM. 1883-1886. Born 1814; died 1896. Actor.

DAVID WILKIE WYNFIELD. 1864-1887. Died 1887.

A. A. WYNNE. 1863-1871. Original Member.

FRANK G. WYNNE. 1868-1888.

EDMUND H. YATES. 1863-1894. Born 1831; died 1894. Original Member.

Novelist and founder of "The World." For twenty-five years in the Post Office service.

"Yates was an admirable after-dinner speaker, a rare combination of natural gift

with the power of literary expression. Like Dickens, he was a born actor and a delightful *raconteur*. His sense of humour was superlatively keen, its ebullition almost boisterous. No dinner table was dull at which Edmund Yates sat. His jovial presence, his ready wit, his contagious good temper, were sufficient to insure the success of the dullest gathering of average dinner guests."—SIR HENRY LUCY, *Nearing Jordan*.

ALFRED YEAMES. 1873-1896.

WILLIAM FREDERICK YEAMES. 1864-1891. R.A. Born 1835; died 1918.

Painter of historical pictures. Librarian of the Royal Academy, and Curator of the Painted Hall at Greenwich.

*ALFRED BOWMAN YEATES. 1899.

J. A. YGLESIAS. 1870-1886.

*JAMES GORDON YOUNG. 1918.

ROBERT YOUNG. 1884-1888. Engineer.



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