

**LANDSCAPE-PAINTER AS LANDSCAPE-GARDENER
THE CASE OF ALFRED PARSONS R. A.**

VOLUME II

(two volumes)

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A thesis submitted for the degree of Doctor of Philosophy

The University of York
Institute of Advanced Architectural Studies

January 1997

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7 APPENDICES

7.1 PARSONS'S GENEALOGY

In a Laverton churchyard are located the tombstones of Joshua Parsons and other members of Alfred Parsons's family. Most of the genealogical information comes from a lifetime's research on the part of Winifred Haythorne, the mother of Sir Richard Parsons who is a great nephew of Alfred Parsons. Here are the first lines of her genealogical book:

Inscriptions in the Baptist Chapel at Laverton copied by J. O. Lewis, Clumber House Frome March 1932

The book is in the possession of Miss Bush, daughter of the late B. J. Bush, of Laverton who lent it to Mr. Lewis.¹

The book is bound with sheep skin over card board, some 10 inches square, ¾ inches thick & is only used to about a third of its pages- the others remaining blank & slightly sorted by damp.

It commences with a heading Baptist Church, Laverton 1814 & states that in the year 1787,...by calling several persons at Laverton to a sense of their lost & fate etc...²

The following compilation started August 11th 1993 by the present author, completing, mostly with the fourth and fifth generation entries, Winifred Haythorne's notes.

Nota Bene:

In disclosing the content of some wills, which are available for public consultation at Somerset House in London, the intention is eventually to trace information relating to Alfred Parsons. The author of this thesis apologizes for any inconvenience it might cause. (To reveal who inherited, and the amounts inherited, might annoy certain family descendants.)

In Memory of
Joseph Parsons
who died April 8 1837 aged 76 years
and of
Elizabeth Parsons
(his wife) who died Feb. 14 1844
aged 67 years
Their dust & ruins which remain
Are precious in our eyes
Those ruins shall be built again
And all that dust shall rise
Sacred to the memory of
William Hosier
who died Dec. 9. 1826
aged 69 years
And of Sarah Hosier his wife
who died Nov. 24 1853
aged 86 years

"Blessed are the dead which die in the Lord"³

[Underlined in the genealogy are the names of the family members consulted.]

¹ Haythorne, Winifred. Beige manuscript genealogical notebook. Front page. In the possession of Sir Richard Parsons.

² From Manuscript: Genealogical note book: page 2.

³ MS Haythorne: 1

Dr Joshua Parsons (b. Dec 30 1814, d. June 20. 1892) 5th son and 9th child of Joseph Parsons of Laverton) & Letitia (Harriet) Williams (b. Jan.16 1824 d. March 1.1897) were married at Donhead St-Mary Wilts on April 10 1845.

Joshua had all his children at Abbey House Goose St Beckington except Franklin who was born at the Priory now pulled down. House now on site is ? Sunnyside. He lived [there?] 25 years- the Evanses now have the house, 1932.⁴

Issue [In total seventeen, three never lived]:

1. Henry Franklin (Frank) born (b.) at Beckington Somerset Feb. 27 1846. M. D. Medical (inspector & assistant M.O. to (L.G.B.) Local Gov. Board. married (m.) Aug. 27 1879 Louisa AnneWells of Boothbevry House, Yorkshire, & had issue. Frank died (d.) 29 Oct 1913 and was living at 4 Park Hill Rise, Croyden.
 - 1.1 Mary Louisa b. July 6. 1880 d. April 27.1881
 - 1.2 Edith Gladys (b. Dec. 6th 1883) m. on Sept. 29th 1910 James Vincent Bennett Raikes Bromage of the Indian Police. (Dunfield, Kington) first cousin: see 4.4b
 - 1.2.1 Anne, eldest child m. Cyril Franklin Brooke, 1.3.1 below ie first cousin.
 - 1.2.2 Edith Isabel, born Sept. 8-1911, younger daughter, m. Lionel Arthur Templeman elder son of Major Arthur Speer, J. P. and Mrs Speer, late of Showborough House, Tewkesbury, married May 26th 1936.
 - 1.2.3 James
 - 1.2.4 John

Died & her husband m. again & had a second family
 - 1.3 Florence Margaret (Madge) b. Jan 28 1885, m. Sept. 7.1911 to George Cyril Brooke of the British Museum. [Madge inherits from Clement]
 - 1.3.1 Cyril m. Anne Bromage (1st cousin) cf 1.2.1 m. Anne Bromage
 - 1.3.2.1 Anthony d. age 2
 - 1.3.2.2 Rosemary m. John Hanson
 - 1.3.2.2.1 Richard
 - 1.3.2.2.2. Nicholas
 - 1.3.2.3 John Stephen
 - 1.3.2 Bryan N. Brooke m. Naomi Winefride Mills parents of
 - 1.3.1.1 Marian Esther m. Michael (Mike)Shaw.
 - 1.3.1.1.1 Harriet, b. 1970 m. David Fawcett
 - 1.3.1.1.2 Naomi, b. 1972
 - 1.3.1.1.3 Daniel, b. 1976
 - 1.3.1.2 Nicola Sarah m. Christopher (Chris) Brooker
 - 1.3.1.2.1 Emma
 - 1.3.1.2.2 Thomasin
 - 1.3.1.2.3 Matilda
 - 1.3.1.3 Penelope (Penny) Frances m. George Huntley
 - 1.3.1.3.1 Gabriel
 - 1.3.1.3.2 Margharita

2. Alfred William B. Beckington Dec. 2 1847

Artist A.R.A. 1897 R.A. 1911. Kensington Unni(?) d. 16 Jan 1920, bur. Frome after cremation.

Résumé of his will included in the hope of finding out who inherited his diaries and notebooks. Clement Valentine Parsons and his brother in law David Keith will be the executors.

Godfather of his nephew: Richard (Dick) Alfred, son of Herbert. Sends him to Downside.

⁴ Written at the end of Mrs Haythorne's book of genealogy.

Inherits £100.

Godfather of his nephew Alfred Leonard Puddicombe. Inherits £100 (son of Winifred)

Godfather of his niece Rachel Keith. Inherits £100 (daughter of Letitia (the artist) and David Keith)

Godfather of John Alfred Parsons-Millet, son of Mrs Lily Greely Millet. Inherits £100

Kate Adlar wife of Frank Adlar of Winchcombe £100 [? who is she?]

Each of his indoor and outdoor servants: 52 weeks wages.

His gardener John Green £200 ; His housekeeper Maude Collins £200

Clement his brother: inherits his house, land and contents and after his death, in trust, to his nephew Alfred Alan Lethbridge. Clement is not allowed to sell to someone else.

To each of his nephews and nieces: some article indicated by him or his trustees.

His real and personal estate to his trustees who can sell...and give in equal shares the residue money to any of his brothers and sisters: John Parsons, Samuel George Parsons, Charles Octavius Parsons, Alice Mary Olive, Letitia Margaret Keith and Winifred Grace Puddicombe living at his death.

Did not inherit:	Henry	died 29-10-1913
	Fred	died in 1912
	Kitty	died before 1920?
	Herbert	died in 1889
	Edith	died in 1864
	Edward	died in 1881

David Rothney Keith died 20 July 1932 (Scottish Record Office, HM General Register House, Edinburgh, EH1 3YY, Tel 031-556-6585, ext. 2115; The Keeper.

I, David Rothney Keith, residing at Ravelston Cottage, Sr. Cyrus, near Montrose, (...) bequeath to and in favour of me dear wife, Ruth Keith, residing with me, the whole estate (...) my daughter Rachel (...) my son Thomas Skene...Extract of will done 30-04-1930

Letitia Margaret Keith, the wife of David Rothney Keith of 4 Priory Mansions Drayton Gardens in the County of London (...) unto my two children Thomas Skene Keith and Rachel Keith in equal shares (...)

Will dated 09-08-1920.

3. Joshua Frederick (Fred) [“Alfred’s favourite brother, who also happened to like drinking.” dixit A. C. P. 5.2.3] b. Beckington Aug. 4. 1849. d. Feb. 9 1912. Surgeon at Frome M. R. C. S., L. S. A. m. March 31. 1880 Alice Marion Down of Tavistock N. Devon & had issue. (Uncle Fred) Garston House, Frome, Somerset. Mr. Joshua Frederick Parsons, Frome, Somerset, has died at Frome in his sixty-third year. He was surgeon to the Frome Cottage Hospital and medical officer of health of the Frome Urban District Council.

3.1 Phyllis Templer b. Nov. 8 1881 m. Colonel Hugh Gosset in 15.12.1913. (19 drawings of heps for *The Genus Rosa*.) lived near Farringdon. Elizabeth B. owns a miniature portrait signed , b. r. , Phyllis Gosset, made in 1921. [Phyllis Gosset inherits from Clement]

3.2 Alfred Alan Lethbridge (Sir Alan Parsons, a financial advisor to the government of India) b. Oct 22nd 1882 in I.C.S. d. Oct 11th 1964 (Indian Civil Service). M. Katharine d. g. Samuel G. Parsons of Pelham House, Lindfield, Sussex. 19 Cotman Close, Westlleigh Ave, SW15

(Alfred Parsons personal diaries and notebooks, existed according to E.V. Lucas, who wrote the biography of *Edwin Abbey* published in 1921. They have not surfaced yet.)

See 7.4

- 3.2.1 Stella b. Nov 16 1922 m. in 1948 Stanley Clarke, deceased
 (7.4.1) 3.2.1.1 Rosamund b. May 1948
 3.2.1.2 Anthony b. 25 July 1949
- 3.2.2 Cecily b. Feb. 18 1924 m. ? R. J. Pilgrim in Jan' 47
 (7.4.2) 3.2.2.1 Marion b.14-11-47
 3.2.2.2 Alan b.04-06-51
 3.2.2.3 Helen b.10-06-59
- 3.2.3 Prudence b. Nov 27 1929 m. Christopher Morris
 (7.4.3) 3.2.3.1 Nicholas b. 31-07-53
 3.2.3.2 Allison b. 23-09-55
 3.2.3.3 Martin, b. 31-03-58
 3.2.3.4 Ruth b. 09-08-60
- 3.3 Arthur Edward Broadbent b. Aug. 5.1884 (Lieut. in 52nd Sikhs) (Major-General Sir Arthur E.B. Parsons, K.C.I.E, C.B.E, D.S.O., formerly of Wood House, Faringdon, Berkshire. Cremated) d. August 8th 1966.) Indian Army.[He inherited £200 from Clement]
4. Katharine Elizabeth (Kitty) b. Beckington Dec. 30. 1850. m. Aug. 13. 1889 Rev. Richard Raikes Bromage vicar of Christ church Frome (2nd wife) & had issue. She is his second wife (a). R. Raikes Bromage had 1st wife, ?, issue (b). The first wife was Miss Buxton who is Elizabeth Bremridge grand mothers' sister.
- 4.1.a John Aldhelm Raikes b. May 7th 1891 (engineering student)
 4.1.1a Philip Raikes Bromage ?
- 4.1.b Joan m. ?
 4.1.1.b Pamela?
 4.1.2.b Sam
- 4.2.b Muriel m. ?
 4.2.1.b Hugh
 4.2.2.b Mark
 4.2.3.b Michael
- 4.3.b Cicely m. ?
 4.3.1.b boy
 4.3.2.b boy
 4.3.3.b boy
- 4.4.b Vincent m. Gladys (Edith Gladys) Parsons, ie first cousin.: see 1.2.: 1-2-3-4
 4.4.1.b=1.2.1 Anne, eldest child m. Cyril Franklin Brooke, 1.3.1 below ie first cousin. Live in Croydon area?
 4.4.2.b=1.2.2 Edith Isabel, born Sept. 8-1911, younger daughter, m. Lionel Arthur Templeman elder son of Major Arthur Speer, J.P. and Mrs Speer, late of Showborough House, Tewkesbury, married May 26th 1936. Living in Ludlow, Hereford shire.(Isabel Speer)
 4.4.3.b=1.2.3 James.
 4.4.4.b=1.2.4 John
5. John (Jack) b. Beckington April 19.1852. d. 1925? Schoolmaster at Exeter m. Jan. 2 1883 Florence Jane Buxton & had issue. d. 1943?
- 5.1 John Richard (Dick) b. March 6.1885 asst. master at Epsom Coll. m. Dinah Huyshe; d. without issue, 1963. Went to Oxford.
- 5.2 Oliver Buxton (Tony) Vicar of Eton and Vicar of the Parish of West Hoathly (Sussex) b. July 2.1887 He was ordained soon after leaving Oxford and was for a

short time an assistant master at Eagle House Preparatory School for boys near Camberley (Surrey). m. 1922 Olive Mary Puckridge d. Oct 18th 1967 (Retired to Wiltshire near Devizes).

5.2.1 Elizabeth b. 12-01-1927 m. 20-12-1975 to Mr Philip Bremridge, no issue

5.2.2 Daphne b. 25-12-1928 1st m. Michael Burgess, 10-04-1954; 2nd m. 14-12-1963 Major William James Bodington

5.2.2.1b Sarah Jane b. 2nd June 1957, m. Patrick (Paddy) Slater. now divorced

5.2.2.1.1b Charles Maxmilian (Max) b. 18-03-1990

5.2.2.2b Richard Hugh B. 23-04-1961 (in the army), changed his family name to Bodington. m. 17-12-1994 Rosalind Keitley-Webb.

Major Bodington had issue from his 1st marriage:

5.2.2.1a Sarah Anne (Sally) b. 30-05-1948 m. 16-10-1973 to Robert Montgomery

5.2.2.1.1a Hannah b. 1976

5.2.2.1.2a Jake b. April 1978?

5.2.2.1.3a Luke b. in 1983

5.2.2.2a Nicholas b. 26-06-1950 m. 1980 Lama Stephenson, now divorced

5.2.3 Anthony Christopher b. 16 August 1934

5.3 Lily Oriana b. July 2 1889 Went to Oxford at St-Hilda's around 1908. Was House mistress at Queen Margaret's, Scarborough and Head mistress at Crediton High School near Exeter. She was a very good friend of Dorothy Aldrich Olive d. 1976?

5.4 Cyril Alfred b. Feb. 6.1892, d. 1916 Soldier died in the Great War.

5.5 Noel Christopher (Noel) b. Dec. 8.1893, m. Elsie d. 1980

5.5.1 Jane, living in Canada, m. 1979? 2nd Hugh Blackstock lives RR1, Shanty Bay, Ontario, L0L 2L0

5.6 Samuel Reginald b. Nov. 19.1895, d. 1917 Great War

6. Alice Mary (Known as: Polly) (Who was playing with the boy, the day before the murder: Mrs Woolley Langham House, Rode, near Beckington). b. Beckington Aug. 25.1853, d. April 5th 1935, lived at Goose St. Beckington, still a doctor's house. m. Sept. 5.1878 Charles Daniel Olive schoolmaster, Rokeby School, no. 17 the Downs, Wimbledon, SW 19 (sold after WW II) & had issue.

6.1 Katharine b. Aug. 1880 d. March 1881

6.2 John Joshua b. Dec. 21.1881, clerk in Holy orders) (Sir Richard Parsons has a photograph of him.

6.3 Margaret Elizabeth b. March 11. 1883 m. July 29 1909 to Geoffrey Richard Batterbury Schoolmaster of Wimbledon & has children [Margaret inherits from Clement]

6.3.1 Mary Olive b. May 2nd 1910 m. Zan de Labasfide of Trinidad around 1932

6.3.2 George Antony b. June 22nd 1911m. Leonie Marsham in 1940

6.3.3 Jane Margaret b. Sept 6 1915, m. 1936 to Adrian Charles Seligman in Wimbledon

6.3.4 Henry Theodore b. Aug 13 1928 m. 1954 †; 2nd m. Heather in 1992

6.4 Gabriel Franklin b. Jan 15 1886 Schoolmaster at Wimbledon m. Aug. 1st 1911 to Dorothy Aldrich. (Sir Richard Parsons has a photograph of him.)

6.4.1 John Aldrich b. 1912, lives in Beckington, 2nd marriage: Ruth

6.4.2 Charles Theodore (Theo) b. 1916

- 6.4.2.1 Martin
- 6.4.2.1.1 Anthea Jarvis
- 6.4.2.1.2 Maria
- 6.4.2.1.3 Charles
- 6.4.3 Faith b. 1917, b. 1910, d. of cancer \pm 10 years ago (\pm 1984) m. Ian Ross [David Olive is not aware if Faith was married to James Mc Lennan, and Ian Ross is still alive]
- 6.4.3.1.1 twin boy (adopted)
- 6.4.3.1.2 twin boy (adopted)
- 6.4.3.1.3 Annabel b. ? , m. Derek Attley May 1994 (who had two children from a previous marriage).
- 6.4.4 Gabriel Pelham m. Eileen Mackay, divorced.
- 6.4.4.1 Lucie b. 1954 m. Edmund Bealy (numismatic)
- 6.4.4.1.1 Tim b. 1987
- 6.4.4.1.2 Hugh b. 1989
- 6.4.4.2 Michael Pelham Morris b. 1956 m. Deborah Anderson
- 6.4.4.2.1 Alexandra b. 1988
- 6.4.4.2.2 Theo b. 1990
- 6.4.4.2.3 Colin b. 1993
- 6.5 Charles Edward b. Jan.24.1887 (engineer) m. 8th April 1915 Celia Alicia Carey Franklin (from Kenilworth, Coventry. b. 3 Nov 1886, d. 10 Sept 1965) d. 8th Oct 1973. Celia came to B.C. in 1911 as a nanny. She trained in Norland school in U.K. Both are buried at Pointe Claire, (Québec), Canada
- 6.5.1 David Franklin, born in India 26 Jan 1916, m. 24 Jun 39 Barbara Beverley Irwin (b. in Toronto 11 May 20) David's family moved to Canada in 1920, he is living in Ottawa.
- 6.5.1.1 David Michael b. (in Montreal) 4 Mar 40. m. 24 Aug 63 Linda Belle Carta (b. 29 Dec 40 in Sweetsbury, Québec near Cowansville.)
- 6.5.1.1.1 Wendy Susan b. (Brandon Manitoba) 4 June 67. M. 18 June 89 to Greg Andrushko. b. St Catherines 19 May 60.
- 6.5.1.1.1.1 girl 1991 b. Burlington, Ontario
- 6.5.1.1.1.2 girl 1994 b. Burlington, Ontario
- 6.5.1.1.2 Peter Michael b. (Montréal, Québec) 29 June 70
- 6.5.1.2 Christopher b. Nov 1941 d. Feby 1942
- 6.5.1.3 Stephen Anthony b. (Ottawa) 19 Oct 43 m. 2 Nov 68 Kathleen Alice (Kathy) Dorrian (b. Sherbrooke Qué 20 July 44)
- 6.5.1.3.1 Christopher Edward b. Mtl 8 April 72
- 6.5.1.3.2 Derek Andrew b. Mtl 5 April 76
- 6.5.1.4 Jennifer Ann (Jenny) b (Ottawa) 2 July 47 m. 11 Nov 71 J.P. Raymond Sarrazin b. (Montréal) 17 June 46
- 6.5.1.4.1 Nathalie Michelle Sarrazin b. (Montréal, Québec) 17 Aug 1973
- 6.5.1.4.2 Tanya Mélanie Sarrazin b. (Québec City, Québec) 21 Sept 1977
- 6.5.2 Elizabeth Mary (Betty) b. (Peterborough Ont) 18 Sept 20. m. 31 Jan 42 John Charles Minshall (Johnny) b. (Shropshire) 17 Oct 1908 d.26 Feby 1989 (Missonni USA)
- 6.5.3 Rebecca *Ruth* b. (St Lambert Québec) 29 Nov 1922. m. 8 June

- 1946 *Phillip* Ralph Munro (b. 14 Oct 1923) in Toronto, Ontario.
- 6.5.3.1 *Pamela* Joyce Munro b. 22 Jul 1948 (Oshawa, Ont.) m. 16 May 1970 James *Barry* Clasper in Winnipeg, Man. (b. 30 Nov 1946)
- 6.5.3.1.1 *Andrea* Lynn Clasper b. 18 Aug 1970 in Ottawa, Ont. m. 16 Jul 1994 William Charles Murray (Bill, b. 6 Dec 1970)
- 6.5.3.1.2 *Kenneth* Edward Clasper b. 11 Sept 1973 in Barrie, Ont.
- 6.5.3.2 *Geoffrey* Phillip Munro b. 29 Jun 1950 Oshawa, Ont. m. 12 Aug 1972 Renate Lili Klempan Ahrensboek, Germany (b. 5 Jun 1949)
- 6.5.3.2.1 *Andrew* James Munro b. 24 Sept 1976
- 6.5.3.2.2 *Christina* Barbara Munro b. 3 Jan 1978
- 6.5.3.2.3 *Nicholas* Geoffrey Munro b. 25 Feb 1979
- 6.5.3.3 *Timothy* Edward Munro b. 28 July 1955 in Ottawa, Ont. m. 9 Nov 1985 *Natalie* Lynne Galenzoski in Humboldt Sask. (b. 24 July 1964)
- 6.5.3.3.1 *Joseph* Douglas Munro b. 26 Apr 1986 in Ottawa, Ont.
- 6.5.3.3.2 *Neil* Edward Munro b. 13 Apr 1991 in Ottawa, Ont.
7. Samuel (Sam) George b. Beckington April 9.1855 Indigo broker in City of London. m. April 26 1883 Cecily Bass & had issue. (Samuel G. Parsons of Pellham House, Lindfield, Sussex. 19 Cotman Close, Westleigh Ave, SW15; *See* 3.2)
- 7.1 Joshua b. Feb. 7.1884 An engineer Midland Blg Derby (Josh)
- 7.1.1 Jim
- 7.1.1.1 Nigel
- 7.2 Helen b. April 29th 1886. A lady gardener.
- 7.3 Herbert (Jim) b. Aug.4.1890 d. May 9.1971 age 80 Eldon Lodge, Pondcroft Rd, Lindfield, . At St-John's College Oxford. (Jim)
- 7.3.1 Elizabeth
- 7.3.2 Jean (C. Pollock)
- 7.3.2.1 Anne
- 7.3.3 Anne
- 7.4 Katharine b. Nov. 23.1895 m. Alan Parsons (1st cousins) Alfred Alan Lethbridge (Sir Alan Parsons, a financial advisor to the government of India) b. Oct 22nd 1882 in I.C.S. d. Oct 11th 1964 (Indian Civil Service). *See* 3.2
- 7.4.1 Stella b. Nov 16 1922 m. in 1948 Stanley Clarke, deceased
- (3.2.1) 7.4.1.1 Rosamund b. May 1948
- 7.4.1.2 Anthony b. 25 July 1949
- 7.4.2 Cecily, b. Feb. 18 1924 m. Jan 47 R. J. Pilgrim
- (3.2.2) 7.4.2.1 Marion b.14-11-47
- 7.4.2.2 Alan b.04-06-51
- 7.4.2.3 Helen b.10-06-59
- 7.4.3 Prudence b. Nov 27 1929 m. Christopher Morris
- (3.2.3) 7.4.3.1 Nicholas b. 31-07-53
- 7.4.3.2 Allison b. 23-09-55
- 7.4.3.3 Martin b. 31-03-58
- 7.4.3.4 Ruth b. 09-08-60
8. Letitia Margaret. b. Beckington Oct.19.1856. d. 10 Aug 1920 m. 1887 David Rothney Keith (he died 20 July 1932) indigo broker of London son of Dr Robert Keith of

Edinburgh & had issue. David Keith was second executor for Alfred Parsons's will. [Wood, 1978; 358: Parsons, Miss Letitia Margaret (Mrs Keith) Flower painter. Lived at Frome, Somerset. Exhib. at RA 1879-87, GG AND NG. Titles at RA: 'A Winter Bouquet', 'Daffodils', 'Flowers and Berries', etc. Bibl: Ormond.]

David Rodney Keith of Ravelston College, St Cyrus near Montrose. Somerset House, Year 1932 p. 550. Keith Letitia Margaret of 4 Priory Mansions, Drayton Gardens Middlesex died 10 Aug 1920 at Mains Farm, Arisaig, Inverness. Probate London 8th September to the said David Rothney Keith colonial broker.

8.1 Thomas *Skene* b. July 1888. A doctor. m. Margaret an Algerian Caftans?

8.2 Rachel b. April 2.1898. Inherits from AP

9. Herbert Flower b. Beckington July 9. 1858 (Surgeon at San Gorge, Uruguay. (San Jorge, Durazno) m. Nov. 11. 1882 Katherine Elizabeth Norwell Cooke. (Kate) (a catholic) d. at San Gorge Uruguay. July 23. 1889 having had issue.

9.1 Hilda b. 1883 d. 1884

9.2 Richard Alfred (Popery Dick). b. Jan.3.1885 (Downside, a public school in Somerset, fees paid by Alfred Parsons R.A.) m. Winifred Scott eldest daughter of Dr Thomas Joseph Scott Haythorne (Son of Robert Poore Haythorne Minister in Ottawa, Canada) at Westminster Cathedral of June 20.1927 Had issue.[He inherited £200 from Clement][Winifred inherited £6000 from Clement]

9.2.1 Richard Edmund Clement Fownes (Sir Richard Parsons) b. March 14. 1928, m. May 1960 Jennifer-Jane Mathews [she † October 1981], daughter of CR and Kay Mathews [He inherited from Clement]

9.2.1.1 Julian b. 25 Oct 1961 m. Deborah Wright in 1988 and divorced in 1994. "They have her children"

9.2.1.1.1 Stephen b. 1988 in Budapest

9.2.1.1.2 Elizabeth b. 1991 in Prague

9.2.1.2 Nicholas b. Oct 1962 in Buenos Aires, Argentina

9.2.1.3 Timothy b. Feb 1966 in Ankara, Turkey

9.2.2 Charles Adrian Haythorne b. June 15.1929 m. Hilary Sharpe in 1950 [He inherited from Clement]

9.2.2.1 Caroline b. in 1958

9.3 Rosalind (Auntie Linda, a catholic nun.) b. Dec. 16 1885, died early 80s.

10. Edith May b. Beckington May 13. 1860. d. Frome Jan. 3 1864.

11. Edward Theodore b. Beckington Sept. 18 1861 d. Frome Nov. 18. 1881

12. Charles Octavius b. Frome Feb. 22.1863 (Uncle Ocky) Surgeon at Cardiff. m. Vera *Who disappeared in America and lived at Sutton Place. (from Sir Richard Parsons.)*

13. Clement Valentine b. Frome July 5. 1864. m. July 1893 Florence Mary Wilson and had issue. d. after 27th June 1940. *Clement was first executor for Alfred Parsons's will.* Mrs Clement Parsons, writer, died 5 Dec. 1934, she is mentioned in Who was Who 1929-1940.

13.1 Silvia b. ? who d. July 9. 1919. Was a nurse during the war, died of a flue epidemic.

[Clement's 1st codicil is signed in front of May Pemberton (spinster) Sands Meadow, Broadway in 1939.]

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14. Winifred Grace b. Frome May 19. 1868. m. Aug. 13.1890 Edward Leonard
Puddicombe surgeon of Silverton Devon now of Sydenham Kent & had issue.
- 14.1 Violet Winifred b. May 23.1891
- 14.2 Alfred Leonard b. Sept 13.1892 Clerk in merchants office in City of
London. m. Frederica Drughome at Ifield Church Sussex daughter of Sir
Fred Drughome
- 14.2.1 Jean Winifred b. 15 or 25 or 26 Sept.1935
- 14.2.2 John Alfred b. 14 Nov. 1936
- 14.2.3 William b. 12 Nov. 1936. Living at 7 Fairfields. Horsham Rd
Cranleigh
- 14.3 Letitia Helen, b. Jan. 7 1895. m. Lionel George Neville, son of
solicitor at Chiswick. All Saints' Church Sydenham.
- 14.3.1 Donald George b. 31st Dec 1935
- 14.3.2 Daphne Elizabeth b. 17th March 1935
- 14.4 Philip Morgan, b. Jan 3.1911

7.2 BOOKS ILLUSTRATED BY ALFRED PARSONS

Harper's = *Harper's New Monthly Magazine*

- ANDERSON, Mary. (later de Navarro) *A Few Memories*. Ill. By Alfred Parsons. Osgood, McIlvaine & Co. 1896
- ANON. *The Quiet Life*. Certain Verses by various Hands: the Motive set forth in a Prologue & Epilogue by Austin Dobson; the whole adorned with numerous Drawings by E. A. Abbey and by Alfred Parsons. 82 illust.; 42 by Alfred Parsons. Sampson Low-Marston-Searle & Rivington Ltd, London, 1890. Harper's & Brothers, New York, 1889.
- BLACKMORE, Richard Doddridge. *Springhaven. A Tale of the Great War*. 64 illustrations by A. Parsons with F. Barnard. 3rd ed. Sampson Low & Co., London, 4th ed. 1888. (*Harper's* in 1886)
- CONWAY, Moncure D. *Exploring the Lake District*. Re-edited by Ludlum, Stuart D.. Thames & Hudson, London, 1985.
- DOBSON, Austin. *At the Sign of the Lyre*. Kegan Paul Trench & Co. London, 1885. Plate signed AP (in ligature) Style pictorial.
- DOBSON, Austin. *Old World Idylls and other verses*. Kegan Paul & Co, London, 1883.
- FILIPPI, Rosina. afterward Dowson (C.) . *Three Japanese Plays for Children*. With illustrations by Alfred Parsons. H. Daniel, Oxford, 1897. The B. L. has the 20th copy on 125 printed on special O. W. paper
- GOLDSMITH. *She Stoops to Conquer*. ill. by Edwin Austin ABBEY and decorated by Alfred Parsons. Harper and Brothers, N.Y., 1886. (*Harper's* in 1885-86)
- HERRICK, Robert. *Selections from the Poetry of Robert Herrick*. (Hesperides). 59 ill. Illustrations by Alfred Parsons and Edwin Austin Abbey. Sampson Low, London, 1882.
- HERRICK, Robert. *Selections from the poetry of Robert Herrick*. (Hesperides and Noble Numbers). With drawings by Edwin Austin Abbey with the collaboration of Alfred Parsons. Harper and Brother, New York, 1882.
- MESSEL, Ludwig. *A Garden Flora, trees and flowers grown in the gardens at Nymans. 1890-1915*. With illustrations by Alfred Parsons. Foreword by William Robinson. Notes by Muriel Messel. Country Life Offices. London, 1918. Pp. ix + i +196 pages. 11 pls (int in pag.) 8vo (quarto).
- MILLET, Frank. *The Danube from the black forest to the black sea*. 133 Illustrations. 61 by Alfred Parsons, by F. D. Millet. James R. Osgood, Mc Ilvaine & Co., London, 1892. (*Harper's* in 1892-93)
- MITFORD, Algernon Bertram Freeman. *The Bamboo Garden*. 11 ill. and decorations. Illustrated by Alfred Parsons. Macmillan and co. Ltd., London, 1896.
- PARSONS, A. *Notes in Japan*. 119 Ill. by the author. Osgood, Mc Ilvaine & Co. 45 Albermarle Street, London, 1896. (*Harper's* in 1894-95)
- QUILLER-COUCH, Arthur Thomas. (Q.) *The Warwickshire Avon*. 96 Ill. by Alfred Parsons. James R. Osgood, Mc Ilvaine & Co, London, 1892. (*Harper's* in 1890-91)
- ROBINSON, William. *Cremation and Urn-Burial, or the Cemeteries of the Future*. 2 ill. by Alfred Parsons. Cassell & Co., London, 1883.
- ROBINSON, William. *The English Flower Garden*. John Murray, London, 1883. Fifteen editions during WR's lifetime.
- ROBINSON, William. *Garden Design and Architects' Gardens*. Two reviews, illustrated, to show, by actual examples from British Gardens, that clipping and aligning trees to make them 'harmonize' with architecture is barbarous, needless, and inartistic. John Murray, London, 01st edition, 1892.
- ROBINSON, William. *The Wild Garden*. or, Our Groves & Shrubberies made Beautiful, By the Naturalization of hardy exotic plants: with a chapter on the garden of British Wild Flowers. 90 wood engravings. Illustrated by Alfred Parsons.

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- John Murray, London, Scribner & Welford, New York, 1883, 1895 eight editions.
- SONGS. *Old songs*. 102 Ill. by Edwin A. Abbey and Alfred Parsons. Harper and Brothers, MacMillan and Co., London, 1889.
- SONGS. *Old songs*. Ill. by Edwin A. Abbey and Alfred Parsons. Harper's and Brothers, New York, 1888. (*Harper's* in 1887-88)
- SPARKES, John Charles Lewis and F. W. Burbidge. *Wild Flowers in Art and Nature*. with Coloured Plates by H. G. Moon. (and black & white illustrations by Alfred Parsons) London, 1894.
- STOCKTON, Frank R. *Personally Conducted*. Ill. by Joseph Pennell, Alfred Parsons, and others. Sampson Low, Marston, Searle, and Rivington, St Dunstan's House, London, 1889.
- THEOCRITUS. *Siae Idillia*. that is, sixe Small, or petty poems, or Aeglogues, chosen out of the right famous Sicilian Poet Theocritus, and translated into English verse. Reprinted from the unique copy (1588) in the Bodleian Library. 95 copies with an etching by Alfred Parsons, 1883.
- WILLMOTT, Ellen. *The Genus Rosa*. Drawings by Alfred Parsons, R.A. John Murray, London, Albemarle Street, W. (1910) 1914. 2 vols.
- WHITE, Gleeson. ? Plate by Alfred Parsons, signed AP (in ligature). 1890. *Style Pictorial*.
- WORDSWORTH, William. *Poet Laureate. A Selection from the Sonnets of William Wordsworth*. 55 illust. and decorations. Harper and Brothers, New York, 1890. James R. Osgood, Mc Ilvaine & Co., London, 1891. (*Harper's* in 1890)
- WORDSWORTH, William. *Wordsworth by Andrew Lang*. 17 Illustrations and initials to each poem. Illustrated by Alfred Parsons, A.R.A.. Longmans, Green, and Co., London, 1897.

7.3 ARTICLES ILLUSTRATED BY ALFRED PARSONS

Harper's = *Harper's New Monthly Magazine*

- ALLEN, Grant. 'Corn Cockles' *The English Illustrated Magazine*. II Oct 1884-Sept 1885: 164-169
- ALMA-TADEMA, Laurence. 'An Undivined Tragedy' *Harper's* XXVII Dec 1893-May 1894: 615-629
- BOUGHTON, G. H. 'Artist's strolls in Holland.' Illustrated by George H. Boughton, E. A. Abbey and Alfred Parsons. *Harper's* VIII June 1884-Nov. 1884: 327-343. (Parsons's on page 343 'Sunset in the North behind pines'.)
- ? 'A day with Sir Joseph Hooker at Kew' *Harper's* VIII June 1884-Nov. 1884: 832-841
- BLACKMORE, R. D. 'Springhaven' *Harper's* XI Dec 1885-May 1886: 716; 861
- BLACKMORE, R. D. 'Springhaven'. *Harper's* XII June 1886-Nov. 1886: 27; 227-233; 258; 400.
- BURBIDGE, F. W. 'Orchids.' *Harper's* XII June 1886-Nov. 1886: 348 (See Sparkes, 1894)
- BURROUGHS, John. 'A Glance at British Wild Flowers.' *The Century*. V May 1884- Oct. 1884: 482-494.
- CONWAY, Moncure D. 'The English Lakes and their Genii.' *Harper's* I Dec 1880-May 1881: 7-27.
- CONWAY, Moncure D. 'Bedford Park' *Harper's* I Dec 1880-May 1881: 481-490
- DUFFIELD, Grace H. 'For Helen' (A poem) *The Century* Vol ? March 1892: 435 Headpiece (Lilies) by Alfred Parsons.
- HARDY, Thomas. 'The first Countess of Wessex.' *Harper's*. With 4 illustrations by Alfred Parsons. XIX Dec 1889-May 1890: 20-43.
- HATTON, Joseph. 'The Upper Thames', *Harper's*. With 4 illustrations by Alfred Parsons. VII Dec 1883-May 1884: 335-346.
- GARRICK, David. 'She Stoops to Conquer or the Mistake of a Night.' *Harper's* IX Dec 1884-May 1885: 37-50
- JAMES, Henry. 'Our Artists in Europe' *Harper's* XVIII June-Nov 1889: 50
- JEFFERIES, Richard. 'Saint-Guido' *The English Illustrated Magazine*. 1884-1885: 177-88
- JEFFERIES, Richard. 'An English Deer Park' Illustrated by Alfred Parsons and Brian Hook. *The Century*. XIV, May 1888- Oct. 1888: 803-816
- KINGSLEY, Rose. 'Shakespeare's Country' *The English Illustrated Magazine* 1885: 271-79; 323-332
- KINGSLEY, Rose. 'George Eliot's County' *The Century*. XXX, July 1885: 339-352
- LILLIE, Lucy. 'Autumn in England'. *Harper's* XII June 1886-Nov. 1886: 601; 665.
- LILLIE, Mrs John. 'In Surrey. With Eighteen Illustrations.' *Harper's* IV June 1882 to Nov. 1882: 649-664.
- MARVELL, Andrew. 'Thoughts in a garden'. *Harper's*. XVII Dec 1888-May 1889: 881-887.
- MILLET, Frank D. 'From the Black Forest to the Black Sea' *Harper's* XXIII Dec 1891-May 1892: 329-45; 522-38; 741-57; 914-32
- MILLET, Frank D. 'From the Black Forest to the Black Sea' *Harper's* XXIV June-Dec 1892: 126-45; 261-277; 454-469
- MILLET, Frank D. 'From the Black Forest to the Black Sea' *Harper's* XXV Dec 1892-May 1893: 741-57
- OMNES. 'The Three Pigeons' *Harper's* IX Dec 1884-May 1885: 291-97
- PARSONS, Alfred. 'The Japanese Spring' *Harper's* XXVIII, June - Nov 1894: 103-116
- PARSONS, Alfred. 'Early Summer in Japan' *Harper's* XXVIII, June - Nov 1894: 522-534
- PARSONS, Alfred. 'A Time of the Lotus' *Harper's* XXIX, Dec- May 1894-95: 51-64
- PARSONS, Alfred. 'Fugisan' *Harper's* XXIX, Dec- May 1894-95: 269-282
- PARSONS, Alfred. 'Autumn in Japan' *Harper's* XXIX, Dec- May 1894-95 : 767-779
- PARSONS, Alfred. 'Some Wonderings in Japan' *Harper's* XXIX, Dec- May 1894-95: 900-1013.
- PARSONS, Alfred. 'Mt Fuji' *Mizue* No. 1 with one illustration by him, 'The foot of Mt Fuji, and an essay 'A visit to Mr Alfred Parsons's by Teiou. 1905
- PARSONS, Alfred. 'Mt Fuji' *Mizue* No. 2 1905
- PARSONS, Alfred. 'Mt Fuji' *Mizue* No. 4 1905

- PARSONS, Alfred. 'Japanese Spring' and his illustration 'Kasuga Shrine' *Mizue* No. 9 1906
- PARSONS, Alfred. 'Japanese Spring' *Mizue* No. 10 1906
- PARSONS, Alfred. 'Japanese Spring' and his illustration 'Cherry trees in Nara' *Mizue* No. 12 1906
- PARSONS, Alfred. 'Japanese Autumn' *Mizue* No. 18 1906
- PARSONS, Alfred. 'Japanese Autumn' *Mizue* No. 19 1906
- PARSONS, Alfred. His illustration 'A flower bed of Chrysanthemums' *Mizue* No. 20 1907
- PARSONS, Alfred. 'Japanese Autumn' *Mizue* No. 21 1907
- PARSONS, Alfred. 'The Season of the Lotus Flower' *Mizue* No. 27 1907
- PARSONS, Alfred. 'The Season of the Lotus Flower' *Mizue* No. 28 1907
- PARSONS, Alfred. 'The Season of the Lotus Flower' *Mizue* No. 29 1907
- PARSONS, Alfred. 'Japanese Early Summer' *Mizue* No. 37 1908
- PARSONS, Alfred. 'Japanese Early Summer' and his illustration 'An old Garden' *Mizue* No. 38 1908
- PARSONS, Alfred. 'Japanese Early Summer' *Mizue* No. 39 1908
- PARSONS, Alfred. His illustration 'Autumn at Hakone Miyanoshita' *Mizue* No. 57 1909
(From 1909 to 1916, Parsons does not appear in *Mizue*)
- PARSONS, Alfred. 'The Japanese Spring' 103-116 'Early Summer in Japan' 522-534 *Harper's* XXVIII June 1894- Nov 1894
- PARSONS, Alfred. 'A Time of the Lotus' 51-64; 'Fujisan' 269-282; 'Autumn in Japan'. 767-779; 'Some Wonderings in Japan' 900-13. *Harper's* XXIX Dec 1894- May 1895
- PARSONS, S. B. 'A Home Lawn' *Harper's* V Dec 1882-May 1883: 722-733
- QUILLER-COUCH, Arthur Thomas. 'The Warwickshire Avon'. *Harper's* XXI Dec 1890-May 1891: 814- 833
- QUILLER-COUCH, Arthur Thomas. 'The Warwickshire Avon'. *Harper's* XXII June 1891-Nov. 1891: 128- 145; 259-276
- RANDOLF, Thomas. 'Poem to Master Anthony Stafford' *Harper's* XVIII June-Nov 1889: 181-87
- RITCHIE, Anne Thackeray. 'Alfred Tennyson's Birthplace' *Harper's* VII Dec 1883-May 1884: 20-41.
- SHAKESPEARE, William. 'The Comedies of Shakespeare'. *Harper's* XXIV June-Dec 1892: 213-27
- STILES, William. 'Riverside Park.' [New York] *The Century* VII July 1885: 911-918.
- STEVENSON, Sara Y. 'Mexican Society in Maximilian's Time, 1866.' *The Century* LV March 1898: 707-718. Tail piece by Alfred Parsons.
- WHITMAN, James S. Whitman. 'Down the Thames in a birch-bark Canoe' *Harper's* 1 Dec 1880-May 1881: 211-218
- WORDSWORTH. 'Places of Worship.' *Harper's* XII June- Nov. 1886: 551
- WORDSWORTH, William. 'Aix-la-Chapelle' *Harper's* XX June-Nov 1890: 553
- WORDSWORTH, William. 'Sonnets' *Harper's* XX June-Nov 1890: 732-39
- WORDSWORTH, William. 'The World is too much with us' *Harper's* XX June-Nov 1890: 402
- Anon 'Transcripts from Nature.' A series in *Harper's* VII Dec 1883-May 1884: 883-84; VIII June 1884-Nov. 1884: 117; 362.
- Anon 'The Milkmaid' *Harper's* VII Dec 1883-May 1884: 108
- Anon 'The Quiet Life' *Harper's* VII Dec 1883-May 1884: 121-130
- Anon 'Winter in Devonshire' *Harper's* XI Dec 1885-May 1886: 171
- Anon 'At Torquay' *Harper's* XI Dec 1885-May 1886: 171-3
- Anon '?' *Harper's* XVI June 1888 to Nov. 1888: 74-75

7.3.1 Alfred Parsons's illustrations in *The Garden*

Periodical, volume, date: page no.	Author. 'Article title'	Illustration caption
<i>The Garden</i> , XIII, 15 June, 1878: 565	'The Flower Garden - Hardy Orchards'	The Wild Garden in Early Spring. (Signed AP)
<i>The Garden</i> , XIII, 8 June, 1878: 543	'The Snowdrop in Somersetshire'	Snowdrops in "bottom" in Somersetshire. (Signed AP)
<i>The Garden</i> , XIII, 29 June, 1878: 622	'Cyclamens in the Wild Garden'	None. (Signed AP)
<i>The Garden</i> , XIV, 14 December, 1878: 531	de Candolle, Alph. : 'New or Rare Plants - Begonia Polypetala'	Begonia polypetala. (Signed AP)
<i>The Garden</i> , XV, 8 February, 1879:117	W. : 'The Flower Garden - The Green Hellebore (Helleborus Viridis)'	The Green Hellebore in the Wild Garden. (Signed AP)
<i>The Garden</i> , XV, 1 February, 1879: 97	Burton, F. M. : 'Alpine Passes and Alpine Flowers'	Asphodelus ramosus in the Wild Garden. (Signed AP).
<i>The Garden</i> , XV, 22 February, 1879: 157	W. : 'The Flower garden - A Quiet Nook'	Solomon's Seal and Paris quadrifolia at home. (Signed AP).
<i>The Garden</i> , XV, 12 April, 1879: 291	E. H. : 'The Flower Garden - Drapery for the Trunks and Branches of Trees'	Clematis montana on a branch of Yew. (Signed AP)
<i>The Garden</i> , XV, 12 April, 1879: 298 - Plate CLXXV	Paul, George: 'Plate CLXXV - Roses Jean Liabaud and M. E. Y. Teas'	Roses Mons E.Y. Teas and Jean Liabaud
<i>The Garden</i> , XV, 28 June, 1879: 493	'A Little Sketch at Longleat'	Giant Burdock and Double Furze on margin of water at Longleat. (Signed AP)
<i>The Garden</i> , XVI, 5 July, 1879: 5	C. : 'The Plough in the Garden'	Monkshoods in the Wild Garden
<i>The Garden</i> , XVI, 12 July, 1879: 29	'Gilbert White's Garden'	Gilbert White's Garden, (April, 1879). (Signed AP).
<i>The Garden</i> , XVI, 19 July, 1879: 57	'Notes and Questions on the Flower Garden - The White Japan Anemone in the Wild Garden'	The White Japan Anemone in the Wild Garden. (Signed AP)
<i>The Garden</i> , XVI, 26 July, 1879: 89	'Notes and Questions on the Flower Garden - Flame Flowers Picturesquely Grouped'	Flame-flower on margin of Lake Longleat 1878. (Signed AP)
<i>The Garden</i> , XVI, 2 August, 1879: 99	Ellacombe, H. N. : 'Roses - Roses on Trees'	Wild Rose growing on a Pollard Ash in Orchardleigh Park. Somerset. (Signed AP).
<i>The Garden</i> , XVI, 9 August, 1879: 125	'Scene in the late Mr. Hewittson's Garden at Weybridge'	View in the late Mr. Hewittson's garden at Weybridge. (Signed AP)
<i>The Garden</i> , XVII, 3 January, 1880: 6	'A South European Bindweed'	Convolvulus althaeoides in a garden border. (Signed AP)
<i>The Garden</i> , XVII 10 January, 1880: 33	Niven, Jas. C. : ' Cow Parsnips'	The Cow Parsnip. (Signed AP)
<i>The Garden</i> , XVII, 17 January, 1880: 55	'The Flower Garden - Tall Larkspurs in the Wild Garden'	Tall Perennial Larkspurs Naturalised in Shrubbery
<i>The Garden</i> , XVII, 24 January, 1880: 77	'The Lily of the Valley in a Copse'	The Lily of the Valley in a copse. (Signed AP)

<i>The Garden</i> , XVII, 7 February, 1880: 141	L. : 'Ceastrus Scandens'	The Climbing Bitter-sweet (<i>Celastrus scandens</i>). (Signed AP)
<i>The Garden</i> , XVII, 21 February, 1880: 173	'A Beautiful Bit of Wild Gardening'	Harebells and Myrrh in the Wild Garden. (Signed AP)
<i>The Garden</i> , XVII, 21 February, 1880: 180	None	None. (Signed AP)
<i>The Garden</i> , XVII, 28 February, 1880: 189	'Leaflets'	None. Reference to Woodruff. (Signed AP)
<i>The Garden</i> , XVII, 28 February, 1880: 190	None	None. (Signed AP).
<i>The Garden</i> , XVII, 28 February, 1880: 195	None	The Broad-leaved Saxifrage in the Wild Garden (see p. 194). (Signed AP)
<i>The Garden</i> , XVII, 13 March, 1880: 235	None	The Giant Scabious (10 ft. high). (Signed AP)
<i>The Garden</i> , XVII, 20 March, 1880: 262	None	Large and small leaved Ivy edging. (Signed AP)
<i>The Garden</i> , XVII, 27 March, 1880: 291	None	None. Reference to <i>Allium neapolitanum</i> . (Signed AP)
<i>The Garden</i> , XVII, 3 April, 1880: 315	None	2 drawings - no title. (Signed AP)
<i>The Garden</i> , XVII, 24 April, 1880: 365	None	Rhianva, Anglesey (Autumn, 1879). (Signed AP 1879).
<i>The Garden</i> , XVII, 12 June, 1880: 508	None	<i>Arenaria balearica</i> 10 ft. high on wall in gardens at Great Tew. (Signed AP)
<i>The Garden</i> , XVII, 26 June, 1880: 559	'Leaflets'	None. Reference to <i>Mulgedium Plumieri</i> . (Signed AP)
<i>The Garden</i> , XVIII, 31 July, 1880: 105	'Country Seats and Gardens of Great Britain - Golder's Hill'	View in the gardens at Golder's Hill. (Signed AP)
<i>The Garden</i> , XVIII, 31 July, 1880: 118	None	None (reference to Yellow lilies at Longleat). (Signed AP)
<i>The Garden</i> , XVIII, 6 November 1880: 455	'Leaflets'	None
<i>The Garden</i> , XVIII, 13 November 1880: 479	A.P. : 'The Flower Garden - The New Zealand Reed at Orchardleigh'	The New Zealand Reed (<i>Arundo conspicua</i>). A Plant Grown in Orchardleigh Gardens, Somerset. From a Drawing by Alfred Parsons. (Signed AP)
<i>The Garden</i> , XVIII, 20 November 1880: 515	'The Flower Garden - The Cost of Flower Gardening'	View in Goodwood Park - May, 1880. (Looking seawards). (Signed AP).
<i>The Garden</i> , XVIII, 20 November 1880: 522	(full-page drawing)	The Cork Oak Near Goodwood House - May, 1880. (See p. 508). (Signed AP)
<i>The Garden</i> , XVIII, 20 November 1880: 511		The great Chestnuts in Halnaker Park - May, 1880. (See p. 508). (Signed AP)
<i>The Garden</i> , XVIII, 20 November 1880: 507	'Country Seats and Gardens of Great Britain - Goodwood'	Goodwood from a Sketch by Alfred Parsons, may 6, 1880; showing Cedar and group of Evergreen Oaks. (Signed Alfred Parsons)
<i>The Garden</i> , XVIII, 27 November 1880: 535	A.P. : 'The Flower Garden - The White Lily in a Somersetshire Garden'	Border of White Lilies. Sketched by Alfred Parsons. (Signed AP)
<i>The Garden</i> , XVIII, 11 December 1880: 593	O'Brien, J.	Tall Ox-eye Daisy (<i>Pyrethrum uliginosum</i>). (Signed AP)

<i>The Garden</i> , XIX, 8 January 1881: 35	'The Library - God's Acre Beautiful: Or, the Cemeteries of the Future'	A Cemetery of the Future. With Temples and Tombs towards boundary, the centre permanently open for Grass and Planting. Designed by W. Robinson, drawn by Alfred Parsons. (Signed AP 1880)
<i>The Garden</i> , XIX, 8 January 1881: 37	None	A Cemetery of the Past. by the Sacred Way at Pompeii; Tombs used for urn burial. Present aspect. The Cypress trees have grown on the spot since the town was uncovered. (See p. 35.) - (Signed Alfred Parsons 1880)
<i>The Garden</i> , XIX, 22 January 1881: 94-95	Parsons, Alfred: 'An Artist's Notes'	(7 AP drawings) Cedars at Greenlands; Old Walnut (Greenlands) with Ivy-covered Supports; Rich growth of Japan Primrose in Rock garden; Depauperated Fern; The "Flower Pot" Inn, Aston; Old Farm, Aston; Plane Tree at Fawley Court
XIX 12 February 1881: 176-178	Parsons, Alfred. 'An Artist's Notes'	10 drawings Old Birches on Bucklebury Common; Yew in Bucklebury Churchyard; Old Willows; Wisteria at Erleigh; Poplar stems; Poplar twigs; Wisteria at Erleigh; Wisteria with Rose growing through it; Direction of stems of Wisterias at Erleigh; Wisteria on back fence at Erleigh;
<i>The Garden</i> , XIX, April 2 1881: 347	'The Flower Garden Everlasting Peas in the Wild Garden'	The large-flowered Everlasting Pea, naturalised in shrubbery (not dug). (Signed AP).
<i>The Garden</i> , XIX, April 9 1881: 373	'The Flower Garden - Peonies in Grass'	Peonies in Grass. (Signed AP).
<i>The Garden</i> , XIX, May 21, 1881: 517-518.	Scaling, W. 'Trees, Shrubs and Woodlands - The Willow - Its History and Uses'	Crack Willows (<i>Salix fragilis</i>) at Thatcham, Berks. Sketched by Alfred Parsons, October, 1880. (Signed Alfred Parsons)
<i>The Garden</i> , XX, July 16 1881: 55	'The Wild Garden'	The Wild Garden : Colonies of Narcissus, Broad-leaved Saxifrage, &c., in rough shrubbery. (Signed Alfred Parsons 1880).
<i>The Garden</i> , XX, July 23 1881: 82	Field: 'Plantation Lilies'.	2 drawings. Variegated-leaved Plantain Lily; Slebold's Plantain Lily. (One signed AP).
<i>Gardening Illustrated</i> , March 25, 1882: 43	None	Wild Anemones in the South of France (from a photograph). Reference that this engraving is taken from the <i>Wild Garden</i> . (Signed AP).
<i>The Garden</i> , XX, August 27, 1881: 205	A. P. : 'Selwood Cottage, Near Frome'	Selwood Cottage, Near Frome. (Signed AP).
<i>Gardening Illustrated</i> , April 21, 1883: 87	A. P. A Cottage in Somersetshire	A Cottage in Somersetshire. (Signed AP - Same illustration as Selwood Cottage above).
<i>The Garden</i> , XX, October 8, 1881: 369	'Trees and Shrubs - The Plane Trees'	The Oriental Plane at Highclere. (From a sketch by Alfred Parsons, 1880.) (Signed Alfred Parsons 1880)

<i>The Garden</i> , XX, November 12, 1881: 475	Parsons, Alfred: 'American Woods' (excerpt from a letter from USA to Wm. Robinson)	No title. Small sketch of The Wych Hazel (Hamamelis)
<i>The Garden</i> , XXII, September 9, 1882: 227	G. B. (Longleat): 'Trees and Shrubs - The White or Huntington Willow. (Salix Alba.)'	The White or Huntington Willow. From a sketch by Alfred Parsons in Highclere Park, Newbury, summer, 1881. (Height about 80 feet.) (Signed Alfred Parsons)
<i>Gardening Illustrated</i> , April 30, 1887:99	'Trees and Shrubs - The White or Huntington Willow (Salix Alba)'	The White or Huntington Willow. (Height about 80 feet). from a sketch by Alfred Parsons, in Highclere-park, Newbury, summer, 1881. (same drawing as above).
<i>The Garden</i> , XXIII, June 30, 1883:600	None.	None. (small drawing of pansies signed AP)
<i>The Garden</i> , XXIV, August 18, 1883:137	'Garden Flora - Plate CDI- An English Cottage Garden'	An Oxfordshire Cottage Garden. (Full-page drawing signed AP 1878 Tew Oxon;. article refers to a rapid sketch done by AP near Great Tew, Oxfordshire)
<i>The Garden</i> , XXVI, October 11, 1884: 315.	'The Creeping Forget-me-not (Omphalodes Verna)'	An edging of creeping Forget-me-not (Omphalodes Verna) (Signed AP)
<i>The Garden</i> , XXVI, Nov. 22, 1884: 442.	'C. (Pyrethrum) Tanacetum'.	Chrysanthemum (Pyrethrum) uliginosum. (Signed AP)
<i>The Garden</i> , XXVII, February 14, 1885: 123.	Nicholson, George: 'Trees and Shrubs - The Black Poplar'	Black Poplars at Bablock, Hythe-on-the-Thames. Sketched by Alfred Parsons. (Signed AP 1881)
<i>The Garden</i> , XXVII, March 7, 1885: 199.	'Flower Garden - The Oak-leaved Hydrangea'	Hydrangea quercifolia. (Signed AP - Note in text that the sketch was done in the garden of Messrs. Parsons in Flushing, Long Island.
<i>The Garden</i> , XXVII, April 4, 1885:287.	'S. Hispanica (the Spanish Squill)'	Spanish Bluebell (Scilla campanulata) in the wild garden. (Signed AP)
<i>The Garden</i> , XXVII, April 11, 1885: 307.	'Flower Garden - The Great Reed on Lawns'	The Great Reed in the Garden Landscape with deciduous Cypress and Tulip Tree in the background. (Signed Alfred Parsons 1881 - note in text that sketch is of an American garden)
<i>The Garden</i> , XXVII, June 20, 1885: 563.	'Garden Flora - Plate 497 - The Cistuses'	Cituses on sandbanks among Heath in a Surrey garden. (By AP?)
<i>The Garden</i> , XXVII, November 7, 1885: 483.	W. G. : 'Lilies in the Wild Garden'	White Lilies naturalised. (Signed AP 1880)
<i>The Garden</i> , XXIX, January 30, 1886: 101.	K. : 'Waterside Vegetation'	Waterside Irises. (Signed AP)
<i>The Garden</i> , XXIX, February 27, 1886: 195.	K. : 'Globe Flowers'	Globe flowers (Trollius) naturalised by a streamside. (Signed AP)
<i>The Garden</i> , XXX, November 6, 1886: 433.	D. K.	2 drawings: C. neapolitanum. C. europaeum in Grass.
<i>The Garden</i> , XXX, Nov. 13, 1886: 449.	'Flower Garden - The Japan Windflower'	The White Japan Anemone (A. japonica alba). (Signed AP)
<i>The Garden</i> , XXXIII, April 28, 1888: 393.	None	The Staff Vine on lawn (Celastrus scandens). (Signed AP)
<i>The Garden</i> , XXXIV, September 8, 1888: 227.	D.K.	Daffodils in the wild garden. (Signed AP - article also mentions a daffodil named Alfred Parsons)

<i>The Garden</i> , XXXIV, September 15, 1888: 253	None	Cistuses in a Surrey garden. (Signed AP)
<i>The Garden</i> , XXXVI, September 7, 1889: 223.	F.W. Burbidge	Daffodils in the wild garden. (Signed Alfred Parsons 1880)
<i>The Garden</i> , XLIII, April 15, 1893: 297.	'Flower Garden - A Garden at Broadway'	A garden at Broadway, England. Engraved for <i>The Garden</i> from an oil painting by Alfred Parsons. (Signed Alfred Parsons - article mentions that this oil painting is in the possession of the editor i.e. William Robinson and that the garden depicted is that of Frank Millet.)
<i>The Garden</i> , XLIII, April 29, 1893: 341.	'Flower Garden - A Combe in Somerset'	A combe in Somerset. From a drawing by Alfred Parsons. (Signed AP)
<i>The Garden</i> , XLVII, January 19, 1895: 39.	None	An English cottage garden. Simplest expression of the beautiful garden. (Signed AP 1878 - Near Tew Oxon)
<i>The Garden</i> , February 11, 1899: 87-89.	'Trees and Shrubs - Weeping and Other Willows'	2 drawings: The white or Huntington Willow. (Signed Alfred Parsons) The Crack Willow (<i>Salix fragilis</i>) (Signed Alfred Parsons)
<i>The Garden</i> , June 17, 1899: 423.	'Rose Garden - The Wild Roses'	<i>Rosa repens</i> (syn., <i>R. arvensis</i>) (Signed Alfred Parsons)

7.4 SOLO EXHIBITIONS CATALOGUES OF PARSONS'S EXHIBITIONS

(contemporary or posthumous)

- FAS. *A Collection of Drawings by Alfred Parsons illustrating Shakespere's River with notes and Facsimile Sketches by the artist.* Exhibition No. 35. The Fine Art Society, 148 New Bond Street, London. 1885. 26 pages.
- FAS. *A Collection of Drawings in Black and White by E. A. Abbey, R.I., illustrating She Stoops to Conquer. Drawings by Alfred Parsons, R.I.* Exhibition No. 60. The Fine Art Society, 148 New Bond Street, London. 1888. ? pages
- FAS. *A Collection of Drawings by Alfred Parsons, R.I. with a prefatory note by Henry James: Gardens and Orchards.* Exhibition No. ?. The Fine Art Society, 148 New Bond Street, London. 1891. 12 pages?
- FAS. *Water-colour Drawings by Alfred Parsons, R.I., Illustrating Landscapes & Flowers in Japan with a Prefatory Note by the Artist.* Exhibition No. 110. The Fine Art Society, 148 New Bond Street, London. 1893. 22 pages followed by Albert Goodwin, R.W.S. part of the same catalogue.
- FAS. *Drawings in Black and White.* Exhibition No. 114. The Fine Art Society, 148 New Bond Street, London. 1894. 8 pages.
- LEICESTER GALLERY. *Pastorals by Alfred Parsons, A.R.A., R.W.S.* Ernest Brown & Phillips, The Leicester Galleries, Leicester Square, London, February, March 1909. 12 pages.
- LEICESTER GALLERY. *Water-Colours by the late Alfred Parsons, R.A., P.R.W.S.* Ernest Brown & Phillips, The Leicester Galleries, Leicester Square, London, February, March 1909. 12 pages.
- LEICESTER GALLERY. *Collection of an exhibition of studies in water-colours.* Ernest Brown & Phillips, The Leicester Galleries, Leicester Square, London, February, March 1915.
- THE ROYAL INSTITUTE of Painters in Water Colours. *March 1890 Illustrated Catalogue.* RI, London, 1890. 112 pages.

7.5 EXTENT OF COLLABORATION TO MAGAZINES AND PAPERS

<i>The Century Magazine</i>	(1884-85 articles, 1885 to 1898 vignettes and tail pieces)
<i>The Garden</i>	(1878-1900) William Robinson, editor (1900-1927) Other editors; in total 91 vols.
<i>Gardening Illustrated</i>	(1883-1887?) William Robinson, editor
<i>The English Illustrated Magazine</i>	(1883-86; 1891-92)
<i>Flora and Sylva</i>	(1903-1904)
<i>Harper's Monthly Magazine</i>	Not only (1891-92) but (1880-1895) Laurence Hutton, editor
<i>The Daily Chronicle</i>	(1895-?)
<i>Scribner's ?</i>	Articles on Fontainebleau by Robert Louis Stevenson.

7.6 CORRESPONDENCE TO ALFRED PARSONS

Held at HWRO access number 705:1235. Identified as Ms HWRO in the thesis.

Correspondence & abstracts of topics covered.

Editor: Dr Nicholas Shrimpton
Lady Margaret Hall, Oxford

Abbey, E.A.; 1852-1911, R.A., ARWS, b. Philadelphia, settled in England 1880.

- 2 ALS 1. (autograph letter signed: ALS)
Lacking second page
2. From 54, Bedford Gardens Saturday news from Mrs Morgans regarding a house, from Jones and Boughton.

Alma-Tadema, Sir Lawrence ; 1836-1912
Painter, Dutch, but settled in London from 1870. ARA 1876, RA 1879 ; knighted 1899 ; OM 1907
13 ALS

1. 18-05-81 : from 17 Grove End Rd., St-John's Wood, N.W. (All 34 Grove End that except 3, 4, 5)
2. 31-12-81 : to help a Lady painter
3. From Towshend House, North Gate, Regents Park.
4. 08-08-84 : From Towshend House, North Gate, Regents Park.
5. 31-12-84 : Death of Bastien Lepage (Royal Scottish Exhibition)
6. 02-12-1890 : Birthday greetings to AP
7. 01-12-1901:
8. 20-01-04 : 34 Grove End / Thanking him for his involvement with Gregory in the hanging of the St-Louis show.
9. 31-10-1907 : 34, Grove End / Good wishes for his trip in Colombia & Guatemala
10. 21-08-1909 : A note thanking AP for flowers sent to Laura Alma-Tadema's funeral.
11. 11-07-1910 and 24th July 1910
12. 02-12-1910 Birthday greetings with an *Art Journal* and flowers.
13. 10-05-1912 : Thanks for a cheque that reminds him 'The Committee' has no treasurer. Probably the RA Committee for the creation of the British Academy in Rome [Sir Aston Webb, P.R.A. ?]

Alma-Tadema, Laura ?- d.1909 (née Epps, daughter of the homeopathic doctor G.Nepps; Second wife of the above, m. 1871.

- 2 ALS
1. 'Friday morning' [1884-85?] from Townhend House, North Gate, Regents Park, encloses her sketches of Dutch headdresses.
2. 'Wednesday' - 'Happy New Year'
Anderson, Mary ; 1859-1942: American actress; had a London hit in Gilbert's *Pigmalion and Galatea*, 1871; at the Lyceum in 1884; retired from the stage Jan 1889.
3 ALS
1. 'Brighton Sunday' returning some MS comic verse by AP 'To Lizzie'.
2. [1890]'I know you, as well an old friend' ...Announcing her engagement to Antonio de Navarro
3. Inviting AP to her farewell performance (=1889)

Ansley, Guthrie ; 1856-1934, Thomas Ansley Guthrie, pseud. **F.Ansley** 1856-1934, humorous writer and *Punch* contributor. *Vice-versa* 1882, *The man from Blankley's* 1893, *The Brass Bottle* 1900

- ALS
1. 14 jan 1892

Ashby-Sterry, J. ; ? , died 1917, painter turned writer art critic in *The Daily Graphic* 1891-1907, *Punch*
ALS

1. 2 May 1905

Balfour, Arthur James ; 1848-1930, philosopher and statesman, Prime Minister 1902-190?

Typed letter

1. 6 March 1914

Barnard, Frederick ; 1846-1896; humorous artist, *Punch* from 1863, 1886-7 worked in America for Harper. Exhibited oils at the RA, part of the Broadway Group.

3 ALS

1. 15 Dec 1882 : contains cartoon
2. 1 July 1886 : long account of breaking his ankle (contains two sketches)
3. 3 March 1889

Barrie, J.M. ; Sir James Barrie, OM, 1860-1937, novelist and playwright.

ALS

1. 31 March from Adelphi Terrace House (where Barrie moved after his divorce in 1909)

[?] **Barrie, Mary** (née Ansell, actress married to the above 1894-1909)

ALS

1. Sunday / ... You are a great artist

Beauchamp, William Lygon ; seventh Earl Beauchamp from 1891, Liberal politician in cabinet 1910-15.

ALS

1. 21-02-14 : from 13, Belgrave Square

Black, William ; 1841-98 ; journalist and novelist, war correspondant of the 'Morning Star', sub-editor of the 'Daily News' lived Paston House, Brighton, yachting enthusiast. His novels combines romance with descriptions of English and mostly Scottish localities.

5 ALS undated

1. Monday: ironic views on Art critics
2. Sunday
3. Nov 18 -buying big quantities of cigars, whisky..to share with AP. Allusion to his new studio... [1883?]
4. Enclosing MS poem by Black, 'A Ballade of Solitude'
5. Feb 2 From West Worthing Hotel: Dining with DuMaurier, after would meet AP at the Fielding? Retaining an improper joke told him by George Eliot's husband, J.W. Cross.

Blackmore, R.D. ; 1825-1900, novelist

ALS

1. 21 March 1887 (Teddington) (Thanking AP for illustrations to 'my story in Harper's

Burnand, F.C. ; Sir Francis Burnand, 1836-1917, playwright, author, editor of *Punch*, knighted 1902.

ANS

1. 6 June 1910: Thank you note from Ramsgate

Burne-Jones, Philip ; Sir Philip Burne-Jones, 2nd Baronet, b. 1861 painter, son of Edward Burne-Jones.

ALS

1. Dec 2nd 1913. Congratulations on becoming President of Royal Society of Painters in

Watercolours.

Caldecott, Randolph ; 1846-86, Artist, popular book-illustrator from 1875 ; great children's books *from John Gilpin* 1878, member of Royal Institute of Painters in WC 1882.

2 ALS

1. 7 March 1884

2. 13 July 1885 ; to rent Tadema's house through AP's good commendation.

Carr, J.W. Comyns ; 1849-1916, Joseph William Comyns Carr, art critic and dramatist ; director of the New Gallery, Regent St. His wife wrote books illustrated by Caldecott.

ALS

undated [1898-9] but from contents (a proposed parody of *The Second Ms(?) Tanqueray*) after the opening of Pinero's play (1893). Ref to Lily, wife of Frank "a type of a spiritual Cultivated American woman". The reference to his gallantry suggests his work as a war-correspondent (1898) in Manila.

Dobson, Austin ; 1840-1921, Poet and critic, civil servant in the Board of Trade 1856-1891.

4 ALS

1. 11 Oct 1884: revising a poem (which AP is illustrating?)

2. 21 Nov 1884: congratulates AP on title page of Goldsmith *She Stoops to Conquer*.

3. 9 Sept 1884: 'I wrote it as a pastoral for your drawing'

4. Jan xxxi, 1891: Refuses request to write on flowers, too busy with his *Hogarth* (1891)

Doyle, A. Conan ; Sir Arthur Conan Doyle, 1859-1930. Adopted the profession of medicine and practised at Southsea, 1882-90. Creator of Sherlock Holmes.

ALS

Undated- his friend "Forbes" has been turned down by the RS (Stanhope Forbes RA (1857-1947)

DuMaurier, George ; 1834-96, Artist and writer b. Paris, settled London 1860, *Punch*, 'Trilby' 1894.

2 ALS

1. July 5; inquires about the silence of Abbey

2. Nov 23 ; Congratulating AP on his drawing in "The Xmas Harper"

Emmott, Alfred ; 1858-1926, First Baron Emmott of Oldham, politician, Under Secretary of State for the Colonies? 1911-14

ALS

1. Feb 23 1914

From Colonial Office, Downing Street, S. W. Thank you note for invitation to the dinner of the Royal Society of Painters in Water Colours signed Emmott

Frampton, George ; Sir George Frampton, 1860-1928, sculptor, ARA 1894, RA 1902, knighted 1908, *Peter Pan*, 1912

2 ALS

1. May 14 1908; Will join AP on the 22nd at 8:30

2. June 8 1913: Thanks for a generous gift...The Duke of Wellington winning a ship race? '...I hope you will be able to come and see His Grace...'

Gilbert, Alfred ; 1854-1934, sculptor, ARA 1887, RA 1892 ; *Eros* 1893.

ALS

1. Aug 24 1898

Gilbert, W.S. ; 1836-1911, Sir William Schenck Gilbert; humorist and playwright, Savoy Operas from

1871, knighted 1907.

2 ALS

1. 18 July: from his splendid Norman Shaw house Grim's Dyke, so after 1890

2. 30 June 1907: responding to congratulations on his knighthood?

Gosse, Edmund ; 1849-1928, poet, critic, essayist, autobiographer, *Father and Son*, 1907 ; knighted 1925. Brother-in-law of Alma-Tadema by marriage to Ellen Epps, 1875

Hardy, Emma ; 18?-1912, Emma Lammia Gifford married Thomas Hardy in 1876.

ALS

1. 12 May [1896] : from Oriental Place , Brighton, but on 16 Pelham Crescent, South Kensington paper, i.e. 1896)

Hardy, Thomas: 1840-1928, novelist & poet ; OM 1912.

3 ALS: All from Max Gare?

1. 24 July 1910: Thanks for congratulations- presumably on his corr. Expresses views on Dorset v. Somerset

2. 19 : 12 : 12: on mourning paper. Thanks AP for condolences on death of Emma. "The blankness and silence is very great to me now" (Link to 'Poems of 1912-13')

3. 31 : 3 : 1913 on [recycled?] mourning paper ; enquiry about picture framers.

Harrison, Frederick ; 1831-1923, author and philosopher, positivist.

ALS

1. 25 March 1914: Expresses wish to be associated with a project "to keep green the memory of **Walter Crane**. Crane d.1915 but had published *An Artist's Reminiscence* in 1907, and became withdrawn after his wife's death 1914.

Hawkins, Anthony H. ; 1863-1933, Sir Anthony Hope Hawkins, pseud. Anthony Hope, author: *The Prisoner of Zenda* 1894, knighted 1918.

ALS

1. 8 Jan 1918: Thanks AP for congratulations

Herkomer, Sir Hubert von ; 1849-1914, painter b. Bavaria, settled in England in 1857. Self-taught as a painter. Establishes himself as a master of the sentimental genre. Outstandingly successful and prolific portrait painter, working in an illusionistic manner with melodramatic lighting in a coarse but cunning style.[Osborne, 1992: 530] ARA 1879, RA 1890, knighted 1907.

ALS

1. Apl 1 1911: postcard invitation to dinner on 25th - From his extraordinary house Lululaund

Holl, Frank ; 1845-88, portrait painter , RA 1883 ; exhib. RA from 1864 but established himself as outstanding portrait painter from 1876.

ALS

1. Nov 1st 1884: seems not to be to AP: instructions to a sitter 'Stewart' on [recycled?] mourning paper from his London Norman Shaw house 'Three Gables'. (Norman Shaw would build him another at Gonshaw 1885.)

Hole, S. Reynolds ; 1819-1904, Samuel Reynolds Hole, churchman, author, gardener and rose-grower, founded the National Rose Society ; described by Tennyson as 'the Rose King' ; huntsman and bon-vivant. 'A humourous and charming letter-

writer'DNB.

ALS

1. March 20 1891: congratulating AP on his 1891 Fine Art Society exhibition. Mentions their mutual friend William Robinson.

James, Henry ; 1843-1916, novelist

ALS

1. April 20 1912: (from the Reform Club) Letter to AP responding to the death of Frank Millet on the 'Titanic' and describing his attempts to see Lily Millet, his widow 'and her children' 'I wanted still more to let her know, vain thought be, how unutterably, how yearningly, one feels-(The image of her there in that lonely blackness!)

[see the Comyns Carr letter on Lily Millet as the Jamesian heroine: "a type of a spiritual cultivated American woman"]

[and Frank Millet's letter from the 'Titanic', April 11, 1912, sank 14 April 1912]

Jefferies, Richard ; 1848-87, naturalist and novelist: *The Amateur Poacher* 1880, *Bens* 1882, *After London* 1885, *The Story of My Heart* 1883.

ALS

1. Jan 15: discussing illustrations AP is doing of his work.

Keene, Charlie ; 1823-91, artist ; Punch from 1851, outstanding black & white artist-though also painter-praised by Degas and Whistler.

2 AL Undated, but from the last of his five successive studios: 239 Kings Rd, both merely accepting invitations **Leighton, Frederick** ; 1830-96, painter & sculptor, ARA 1864, RA 1869, PRA 1878, knighted 1878, Baron 1896

2 ALS

1. 16/2/91 : from Athenaeum
2. Xmas /95: from 2 Holland Park Rd- i.e. Leighton's house.

Lorne, HRH Princess Louise (Marchioness of)

in 1900 **Duchess of Argyll**; 1848-1939

Louise Caroline Alberta. Sixth child & 4th daughter of Queen Victoria . B. 18 March 1848, m. 1871 John (Ian) Douglass Sutherland Campbell, Marquess of Lorne (1845-1914) who in 1900 became 9th Duke of Argyll. Both endowed with literary and artistic tastes. Wrote under 'Myra Fontenoy', made her home at Kensington Palace a rendez-vous for artists and sculptors, of whom the chief was Sir J.E. Boehm, and ... (Sir) Alfred Guilbert, J. Seymour Lucas, and Sir Lawrence Alma-Tadema. She herself was a gifted painter and sculptress: among other works, she executed the marble statue of Queen Victoria which stands at Kensington Palace overlooking the Round Pond, and a monument in St Paul's Cathedral to the fallen in the South African War of 1899-1902. She encouraged women's education, becoming the first President of the Women's Education Union and Patron of the Girls' Public Day School Company (later Trust). Princess Louise died at Kensington Palace on 3 December 1939. [DNB and *The Royal Encyclopedia*]

2 ALS

1. Saturday. [1904 or 05] / Kensington Palace. / W. / Dear Mr Parsons / It is indeed most kind of you to have sent me those very lovely & sweet roses with which I much delighted & cheered. It is so pleasant when one has been shut up for over a month to know that one has kind friends

thinking of one. / I have been so sorry to miss so often , I always (...) by a few hours or a day. I wd. like to see you & know about your house, your work & ever so many things. Is that small studio behind you a glass one to be added? / How long will you be in Town? / Ever Yours / [?] Louise

2. Jan 1st 1912 / The Palace, Peterborough./ I was very sorry not finding you the other day. I came also to thank you for the lovely white heath which will be a joy for many weeks. I am so sorry to hear you have not been well in the autumn. I hope this New Year will be a very good one for you. Trusting to be more lucky and find you at home another time. I am / Evers, / Yours very sincerely / Louise

Lucas, E.V. writer

ALS

1. From Burlington Fine Arts Club/ 17 Savile Row, London, W. Thanking note and on the beauties of Broadway.

Metcalfe, Charles ; 1855-1928, Sir Charles Herbert Metcalfe, railway engineer and bon vivant. Lived chiefly in South Africa 1882-1914

ALS

1. Jan 28

Miles, Frank ; 1852-1891, painter ; student of Japanese art and botany. Breakdown and removal to asylum Dec 1887.

ALS undated: from 26 Tite St. Chelsea

Millet, Frank ; 1846-1912, American artist and war-correspondent, Russo-Turkish war and in Manila, 1898. Murals in Boston, Pittsburgh etc. Vice-president of the National Academy of Design in the U.S.A. in 1891. Humorous genre paintings. AP shared houses with Millet and his family in London and Broadway, Worcestershire. Drowned on the 'Titanic' 14 April, 1912

ALS

April 11 1912: from R.M.S. 'Titanic'

Murray, David ; 1849-1933, Sir David Murray, painter, exhib. RA from 1850s, settled London 1883 in Millais' old studio in Langham Chambers Portland Place. ARA 1891, RA 1905, Pres. Royal Inst. of Painters in Watercolour 1917 ; knighted 1918.

ALS

14 Dec 1903: from 1 Langham Chambers.

Parsons, Alfred ; 1847-1920

3 ALS

1. Printed invitation to private view of studies for The Warwickshire Avon (1892) Fine Art Society. Illustration by E.A. Abbey.
2. May 31 1899: Printed invitation to meeting of 'Magpie Madrigal Society', St James's Hall
3. May 1887: Letter from secretary of RA, announcing Chantrey Bequest purchase of AP's 'When Nature Painted all Things Gay' (now at Tate Gallery)
4. Catalogue of Exhibition of Drawings by AP, Fine Art Society, 1891. Preface by Henry James. Exhib. No. 84. AP's signature on the cover and his address 54 Bedford Gardens, Kensington.
5. Catalogue of Exhibition of AP's Water-Colour of Japan, Fine Art Soc, July 1893. Exhib. 110, preface by AP.

Playfair, W.S. ; 1835-1903, William Simon Playfair,

distinguished obstetrician; Professor King's College Hospital, London 1872-1898. Father of Sir Nigel Ross Playfair, actor, manager.

ALN

Feb'y 10:

Poynter, Edward J. ; 1836-1919, painter, ARA 1868, RA 1877, Director of the National Gallery 1894-1904, PRA 1896 ; brother-in law of Burne-Jones, uncle of Rudyard Kipling and Stanley Baldwin, Pm

ALS

1. Jan 25, 1912: note expressing wish to support AP for membership of the Athenaeum.

Prinsep, Val ; 1838-1904, painter also novelist and playwright. Studied in Paris with Whistler- model for Tatty in Trilby. Worked with Morris and Rossetti on Oxford Union murals 1857/8. ARA 1878, RA 1894. Married Florence Leyland 1884, she 'swished' (?) him.

ALS

1. Undated: written from his remarkable Philip Webb house, 1 Holland Park Rd.

Q. ; 1863-1944, Sir Arthur Thomas **Quiller-Couch** , author and academic. In 1889 a free-lance writer in London. *Collected Poems* 1929.

MS (fair-copy)

of poem 'Eckington Bridge', signed 'Q', and dated 'Sept 27th 1889' . This is the date of composition , not of this copy- since it is on writing paper headed 'The Haren, éforrey, Cornwall'. Q married Louisa Hichs of Foney in 1889, but did not move there until 1899?

Richmond, W.B. ; 1843-1921, Sir William Blake Richmond, painter, son of George Richmond RA, ARA 1888, RA 1895, Slade Prof Oxford 1879-83, knighted 1897, mosaics in St Paul's Cathedral, London from 1891.

ALS

1. Nov 25 1915: Thank you note for kind words of convalescence

Sambourne, Linley ; 1844-1910, Edward Linley Sambourne, artist and illustrator, Punch from 1867, chief-cartoonist from 1900, illustr. Kingsley's *Water Babies* 1885. His house 18 Stafford Terrace, Kensington, is now a museum.

5 ALS

1. 10 March 1889: incorporating a "match"

2. 10 March 1890: thanks for a drawing by AP on his wife's fan

3. 27 Dec 1891: Xmas greetings and best wishes for Japan

4. 28 July 1893: suggests (like 3) a night out at theatre

5. 31 Dec 1905: New Year's wishes.

Sargent, John Singer; 1856-1925, American painter b. Boston, lived chiefly in England from 1884, ARA 1894, RA 1897. Painted 'Carnation, Lily, Lily, Roses' (now at the Tate Gallery) at Broadway, 1885.

ALS

1. Undated

Seaman, Owen ; 1861-1936, Sir Owen Seaman, poet and satirist, editor of Punch, 1906-32, assistant editor 1902-6, knighted 1914.

ALS

1. Feb 1, 1905

Severn, Arthur ; 1842-1931, painter ; m. 1871 Joan Agnew, cousin of John Ruskin. They looked after Ruskin in London and at Brantwood, Coniston from the early 1880s and inherited Brantwood on R's death in 1900, living there 1900-1924.

ALS

1. Elaborate instructions with coloured MS map on how to get to Brantwood. (Probably after Ruskin's death, dixit Dr Nicholas Shrimpton)

Sharp, William ; 1855-1905, poet writer, editor, publishing also from 1894 as "Fiona Mcleod"; editor of *The Evergreen* 1896-7

ALS

1. Friday dateable from the ref to AP's forthcoming 'Wordsworth' series from 1879 to 1881 in Harpers.

Sims, Charles ; 1873-1928, painter exhib. RA from 1893, ARA 1907, RA 1915, ARWS 1910. Settled in Filtlenorth West Sussex C. !906, keeper of RA Schools 1920-26

3ALS

1. May 16: thanks for letter of congratulations on becoming a member of Royal Society of Painters in Watercolour?) And ref. To leaving house in country & returning to London- i.e. leaving the cottage at St-Lawrence, Essex which he took in 1900.

2. Nov 15: from Lodsworth , Petworth (i.e. after 1906) thanks for gardening hints)

3. Dec 8 [1916] Letter thanking AP for condolence on death of his son in the war ('Seven sacraments', exhib. 1917 was prompted by this lose and Sim's experiences as a war artist. Sims never fully recovered from the traumatic loss of his son in the First World war... he took his own life in 1928' M. A. Stevens *The Edwardians and After*, 1988: 145 (contrib. By Helen Valentine)

Stephen, Leslie ; 1832-1904, writer, critic, editor, philosopher, father of Virginia Woolf.

ALS

1. 21-3-88 : business letter about illustration by AP for a volume of Poems.cf to Mrs Ionides

Sudely, ? ; 1840-1922, (?= 4th Baron Sudely, Charles Douglas Richard Harbury-Tracy, naval officer.,

ALS

1. 10-5-1896

Victoria, Princess Royal of Great Britain and German Empress ; 1840-1901, actively interested in art, after her husband's death 1880 settled at Friedrichslop? Estate at Cronberg in the Tanne? Hills, outlived her mother, Queen Victoria, by six months (d. 5 Aug 1901)

ALS

1. Feb 23rd 1901, thanking AP for condolence on Queen Victoria's death.

Woods, Henry; 1846-1921, painter, RA, brother-in-law of Sir Luke Fildes, settled in Venice 1878?, painted Venetian life

ALS

1. Jan. 6th 1901

 7.7 TOTAL NUMBER OF PARSONS WORKS EXHIBITED AT VARIOUS GALLERIES

Comparison between [Johnson, 1976: 391] with the actual findings of this research.

Number of works exhibited by Parsons, [Johnson, 1976: 391]			[Milette, 1996]
Abrev. #	Gallery		
AG 1	Agnew & Sons Gallery	1	work
B 18	Royal Society of Artists, Birmingham:	21	
CAR 1	Carfax & C. Gallery	-	
D 10	Dudley	87	works
DOW 2	Dowdeswell Galleries	2	works
FIN 341	Fine Art Society [mistake? See FAS 1888, 38 w. not 116]	313	works
G 10	Grosvenor Gallery	16	works
GI 19	Glasgow Institute of the Fine Arts	18	[1879 cat. Not found]
L 48	Walker Art Gallery, Liverpool	54	[of which 6 works posthumous]
LEI 78	Leicester Gallery	170	[of which 42 posthumous]
M 28	Manchester City Art Gallery	21	[1905,1909 and 1910 n.a.. After 1914, all the catalogues are not available at NAL]
NEA 4	New English Art Club	4	works
NG 35	New Gallery	32	works [cat. 1891 and 1892 Not available at the V&A NAL]
RA 90	Royal Academy	109	works
RHA 1	Royal Hibernian Academy	4	works [after 1901 not available]
RI 34	Royal Inst. of Painters in Water Colours	29	works
ROI 10	Royal Inst. of Oil Painters	29	[year 1899, 1900, 1901 to check]
RSW 3	Royal Scottish Academy	-	
RWS 79	Royal Soc. of Painters in Water Colours	152	works [of which 9 posthumous]
TOO 5	Arthur Tooth & Sons Gallery	-	
WG 4	Walker's Gallery, London	-	
	[Abroad]	[13	most of these had been already exh. in U.K.]
	[Sotheby's]	[3	posthumous]
	[Christie]	[6]	
Total 821			Total exhibited (April 96): 1068, of which 73 posthumous. Total works produced: [28 from cat. not seen by author] 989+28 = 1017 works = 20/year on a fifty years span.

Alfred Parsons exhibited a total of 1032 works over 50 years, excluding works sold or given directly by the artist to private clients, friends or members of his family.

This is approximately 20 works per year. He produced about two works per month, steadily, over the fifty years' of his career. This production consisted almost exclusively [a few were exhibited at the Fine Art Society] of numerous illustrations for magazines and books, drawn mostly in black and white.

To this total, the paintings exhibited in New York, Japan, Hull, have not been added..

7.8 CHART SHOWING THE RISE OF THE NUMBER OF ART STUDENTS IN ENGLAND

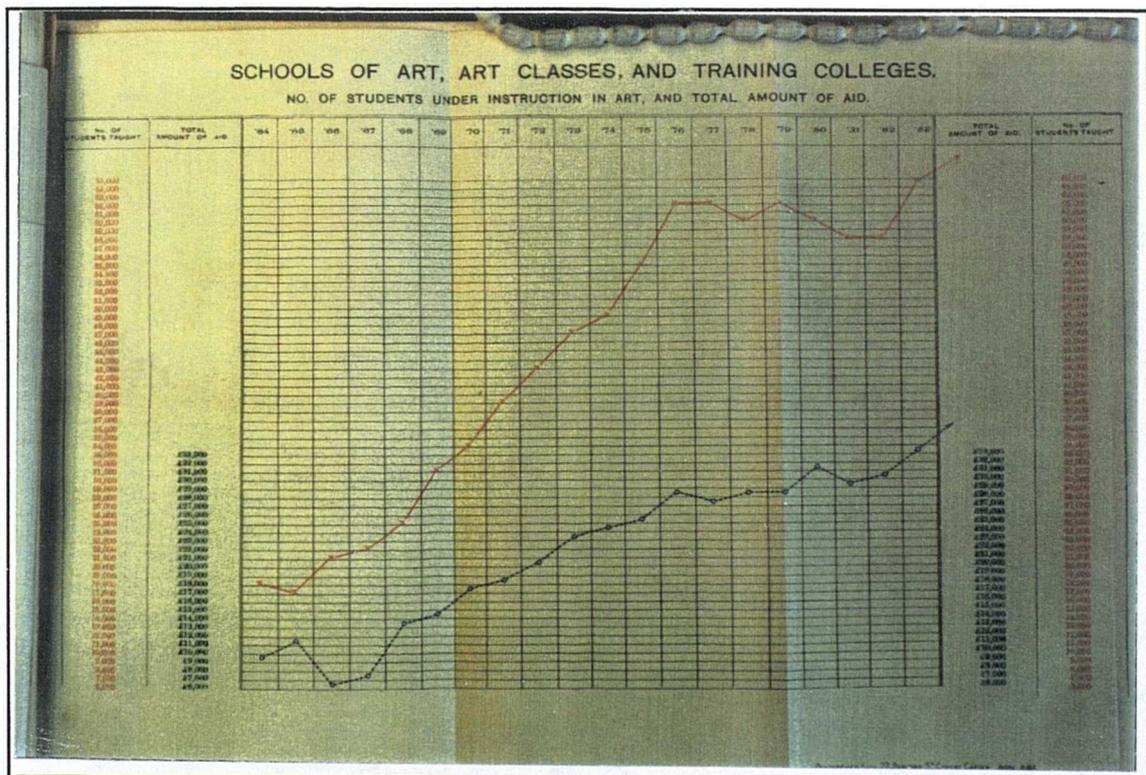


Figure 163 Chart of the raise of the art students in England.

7.9 PARSONS AT DIFFERENT LONDON GALLERIES AND SOCIETIES

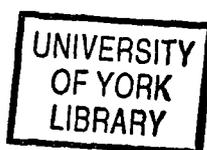
The Dudley Gallery

1868 TO 1881

1868 to 1882: The Dudley Gallery
 1882 to 1906: The Dudley Gallery Art Society
 1906 to 1910: The New Dudley Gallery
 1911 to 1914: Dudley Galleries

PARSONS EXHIBITING AT THE DUDLEY		1868-1881
1868 WATER COLOUR DRAWINGS		
198* The Forest of Selwood (*=picture sold)	£12,12	
1868 CABINET PICTURES IN OIL, WINTER		
Not exhibiting		
1869 WATER COLOUR DRAWINGS		
Not exhibiting		
1869 CABINET PICTURES IN OIL, WINTER		
Not exhibiting		
1870 WATER COLOUR DRAWINGS		
28. Yucca Gloriosa	£ 6, 6	
126 An Early Crop - Dorsetshire	£10,10	
1870 CABINET PICTURES IN OIL, WINTER		
50. Wild Roses	£ 5, 5	
113. A Sketch in June	£ 2, 2	
1871 WATER COLOUR DRAWINGS		
92. Forget-me-nots	£25, 0	
379.	£15, 0	
	'How bravely autumn paints upon the sky The gorgeous lines of summer which is fled'	
385. Gloxinias	£ 2, 0	
1871 CABINET PICTURES IN OIL, WINTER	327	
300. Bullrushes	£25, 0	
	'Green grow the rushes oh, Green grow the rushes oh; The sweetest hours that e'er I spend Are spent among the lasses oh!'	
1872 WATER COLOUR DRAWINGS		
32. Eucharis	£ 8, 8	
417. A Valley near Frome Somerset	£15,15	
	Early Spring	
1872 CABINET PICTURES IN OIL, WINTER		
48. Fairyland	£20, 0	
119. An old Manor House Somerset	£40, 0	
	'Soon as the evening prevail The Moon takes up the wondrous tale'	
345. June - A Study of Blossom	£ 5, 5	
1872 FIRST BLACK AND WHITE		
265. An old Cloth Factory, Somerset	£ 1,12	
277. A Green Thought in a Green Shade <i>Pen and Ink</i>	£ 3, 5	
	£ 2, 5	
325. A Bank of Weeds	£ 2, 5	
1873 WATER COLOUR DRAWINGS		
190. 'I come from haunt of coot and hern'	£25, 0	
576. A Study	£ 6, 6	
1873 CABINET PICTURES IN OIL, WINTER		
47. Through Shade to Sunshine	£42, 0	
110. 'Welcome, O March, whose kindly days dry Make April ready for the Throstle's song; Thou first redresser of the Winter's wrong.'		
	Morris	£40, 0
329. 'The flowers appear on the Earth.'	£ 5, 5	
1873 SECOND BLACK AND WHITE		
[CATALOGUE NOT AVAILABLE]		
1874 NO BLACK AND WHITE EXHIBITION WAS HELD THAT YEAR		
1874 WATER COLOUR DRAWINGS		
313. A Village Pond	£ 8, 8	
436. Orchardleigh Ponds, Somerset	£31,10	
	Clearing the Weeds	
1874 CABINET PICTURES IN OIL, WINTER		
95. Young Cattle	£21, 0	
1875 THIRD BLACK AND WHITE		
173. An Idle Apprentice <i>Indian Ink</i>	£10,10	
340. An empty Mill Pond - <i>Pen and Ink</i>	£ 6, 6	
	'Soon as the evening prevail The Moon takes up the wondrous tale'	
345. June - A Study of Blossom	£ 5, 5	
490. Seed Time	£ 4, 4	
1875 WATER-COLOUR DRAWINGS		
(with an hyphen for the 1st time)		
79. The Dead and Dying	£36,15	
413. Noon - Early April - On the Borders of Somersetshire and Wiltshire	£33,12	
	'Soon as the evening prevail The Moon takes up the wondrous tale'	
474. A Homestead	£18,18	
517. Under a bridge	£10,10	
1875 CABINET PICTURES IN OIL, WINTER		
2. 'What's this dull town to me? What made it dear?'	-	
135. Wallflowers	£10,10	
394. 'Shining levels of the Lake'	£26, 5	
1876 WATER-COLOUR DRAWINGS		
120. Daffodils	£21, 0	
241. A Quiet Corner	£10,10	
372. Evening	£26, 5	
	'The holy time is quiet as a nun Breathless with adoration; the broad sun Is sinking down in its tranquillity.'	
424. A Daughter of Eve	£31,10	
1876 CABINET PICTURES IN OIL, WINTER		
37. Meadow Sweet	£21, 0	
	'You came and the sun came after, And the green grew golden above, And the flag flowers lightened with laughter, And the meadow-sweet shook with love'	
	A.C. Swinburne	
53. Willows by the Ouse, Yorkshire	£21, 0	
56. -	£42, 0	
	'Russet lawns and fallows grey Where the nibbling flocks do stray'	
229. The brook	£21, 0	
1876 FOURTH BLACK AND WHITE		
463. Study of a stream <i>Indian Ink</i>	£ 6, 6	
1877 WATER-COLOUR DRAWINGS		
221. 'By shallow rivers, to whose falls Melodious birds sing madrigals.'	£42, 0	
373. In a valley	£21, 0	
571. Howdendike, on the Yorkshire Ouse	£15,15	
1877 CABINET PICTURES IN OIL, WINTER		
95. The Nightingale	£36,15	
	'Thee, Chauntress, oft the wood among	

	I woo, to hear thy evensong.'					
330.	The Ugly Duckling	£26, 5		334.	A Marshy Corner	£26, 5
[84]	[That's for Thoughts, by Letitia M., Alfred's sister]	£ 4, 4		1879	CABINET PICTURES IN OIL, WINTER	
1877	BLACK AND WHITE			268.	Crabbed Age and Youth	£40, 0
19.	The return of the Swallows <i>Pen and Ink</i>	£ 4, 4		276.	A Summer Study	£26, 5
	'O gentle wind, that bloweth south, From where my Love repaireth, Convey a kiss frae his dear mouth, And tell me how he fareth			[105]	[Love in Idleness by Letitia M.]	£15,15
30.	Blackthorn - <i>Chalk</i>	£ 8, 8		[197]	[The Last Roses by Letitia M.]	£ 8, 8
162.	Autumn - <i>Chalk</i>	£ 5, 5		[306]	[Autumn Daisies by Letitia M.]	£ 6, 6
	'And weary winter comin' fast'			1879	BLACK AND WHITE	
1878	WATER-COLOUR DRAWINGS				No exhibits by Alfred.	
243.	A Burn Lock, Eck Side	£15,15		[318]	[Dendzia <i>Indian Ink</i> by Letitia M.]	£ 2,13
294.	Sunrise	£21, 0		1880	WATER-COLOUR DRAWINGS	
	'Sweet air blow soft, mount larks aloft, To give my Love good-morrow.'			26.	Old Pear Trees	£15,15
	T. Haywood			89.	A Drowsy Land	£69, 0
518.	Blackthorn in Blossom	£10,10		128.	Summer Evening	£18,18
569.	After Sunset	£ 6, 6			'When pleasant thoughts Bring sad thoughts to the mind'	
1878	CABINET PICTURES IN OIL, WINTER			1880	CABINET PICTURES IN OIL, WINTER	
352	exhibitors	460 paintings		62.	Morning - On the Kennet	£50, 0
189.	The Green Leaf and Grey Leaf	£26, 5		103.	Summer Evening	£35, 0
232.	Halcyon Days	£31,10		[64]	[Climbing Clematis by Letitia M.]	£15,15
[84]	['Fair death of things that living once were fair' by Letitia M.]	£ 5, 5		[88]	[Snowdrops by Letitia M.]	£ 6, 6
[85]	[Yellow Roses by Letitia M.]	£ 5, 5		1880	BLACK AND WHITE	
	Nota bene: 460 paintings were exhibited by 352 painters, including J. Fulleylove, G.H. Boughton, Clausen, Walter Crane, Mark Fisher, Henry Moore, Val Prinsep, J.W. Waterhouse.			23.	Palm and Yuccas <i>Pen and Ink</i>	-
1878	BLACK AND WHITE			132.	Iris and Ferns <i>Pen and Ink</i>	-
79.	Fallen <i>Charcoal</i>	£10,10		211.	Through the Trees <i>Charcoal</i>	£15,15
549.	Hawthorn <i>Pen and Ink</i>	£ 4, 4		215.	Funkia	-
550.	Climbing Clematis <i>Pen and Ink</i>	£ 2, 2		353.	A wild garden in Spring	-
1879	WATER-COLOUR DRAWINGS			411.	Giant Parsnip	-
	586 paintings			479.	Myrrh and Canterbury Bells <i>Proof of Wood</i> Engraving, by Pannemaker	-
79.	'Proud-pied April'	£52,10		630.	Myrrh and Canterbury Bells	-
195.	On the Hillside by Lock Eck	£15,15		1881	WATER-COLOUR DRAWINGS	
319.	Weeds	£26, 5		123.	The Ruins of Halnaker House	£31,10
				234.	June 1879	£60, 0
					'A summer of green sorrows'	
				311.	A Chalk Pit on the South Downs	£26, 5
				[592]	[Pink Heath by Letitia M.]	£ 2,13
				1881	CABINET PICTURES IN OIL, WINTER	
					It seems that there were no winter exhibition in 1881	
				1881	NINTH BLACK AND WHITE	
					No contribution to that exhibition	



The Dudley Art Society	1882
1868 to 1882: The Dudley Gallery	
1882 to 1906: The Dudley Gallery Art Society	
1906 to 1910: The New Dudley Gallery	
1911 to 1914: Dudley Galleries	

PARSONS EXHIBITING AT THE DUDLEY ART SOCIETY	1882
627 Works, 407 Exhibitors	

WATER COLOURS AT THE EGYPTIAN HALL

31. In the May-time	£26.50
48. Meadows by the Thames	£26.50
291. Morning Time	£63.00
377. Woods in May	£31.10

Society of Oil Painters.

1883 TO 1894

1883 to 1898:	The Institute of Painters in Oil Colours
1898 to 1903:	Society of Oil Painters
1904 to 1908:	The Institute of Oil Painters
1909 to ?:	The Royal Institute of Oil Painters

INSTITUTE OF PAINTERS IN OIL COLOURS		1883-1898
1883-84	1st Illustrated Catalogue 801 Works	1887-88 758 Works
	122. The Daylight Dies (with illustration on page 78)	Not exhibiting
	[39] [Single Dahlias by L. M. Parsons]	1888-89 629 Works
1884-85	880 Works	319. Still Waters
	185. Noon	1889-90 645 Works
	327. Weeds	367. From Shiplake Hill
	[501] [An Autumn Wreath]	1890-91 681 Works
	[681] [White Chrysanthemums]	395. The Red Canoe
1885-86	787 Works	1891-92 634 Works
	307. At Evesham Weir	Not exhibiting
	445. Lilies of the Valley	1892-93 636 Works
	464. The Home Orchard	Not exhibiting
	[291] [Red Anemones]	1893-94 589 Works
	[497] [On a garden Wall]	258. The Avon at Salisbury
1886-87	807 Works	1894-95 605 Works
	149. After the Shower	Not exhibiting
	246. A Quiet Day (with ill. on page 6)	1895-96 478 Works
	[11] [A Bowl of Nasturtiums]	Not exhibiting
	[133] [Moondaisies]	1896-97 464 Works
	[569] [Hollyhocks and Dahlias]	Not exhibiting
		1897-98 405 Works
		Not listed in members, not exhibiting

Suffolk Street. SA (RSA)

1868 TO 1877

- 1760 to 1791: The Society of Artists of Great Britain
 [1761 to 1783: The Free Society of Artists: a rival group after a split]
 1824: Society of British Artists
 1887: Royal Society of British Artists

SUFFOLK STREET: SOCIETY OF BRITISH ARTISTS				1868-1877
1865-67	<i>Not listed</i> , not exhibiting	..1873	October 1872...	£26, 5, 0
1868 708.	Vallis Vale, Somerset	£6, 6, 0	1874 325 A Landscape Somerset	£31,10, 0
	[45th, 1098 Works, 596 artists]			
1869-1871	<i>Not listed</i> , not exhibiting		898 "Shake, shake, elder tree, Gold and silver over me."	
1872 458.	The otter's pool	£12, 12, 0	[Grimm?£15,15, 0]	
	752. Azaleas	£2, 10, 0		
	[928 W.]		1877 326 Waiting for orders	£42, 0, 0
1873 88.	"The Cow's in the meadow"		[863 W.]	
		£26, 5, 0	1878-1920 Not exhibiting	
	368. Wells Cathedral- a frosty morning		[1889: 791 W.; 1890: 488 W.; 1891: 547 W.; 1892: 596 W.; 1893: 556 W.]	

The Royal West of England Academy

[dates unknown: ? - ?]

ALFRED PARSONS AT THE ROYAL WEST OF ENGLAND ACADEMY

[dates unknown: ? - ?]

More research is needed to find what and when he exhibited at this venue.

The Royal Academy. RA		1871-1919
ALFRED PARSONS AT THE ROYAL ACADEMY		1871-1919
1871	323 A Half Holiday	1900 43 The green punt
	405 In a copse- November	86 Rain in spring
1874	30 Clay Hill from Longleat Park, Wilts	1109 In Longleat woods
	'Cley' Hill from Longleat (see local obituary)	1901 252 Last day for salmon; junction of the Tees and Greta
	216 "There's nought in this life sweet, etc." <i>Fletcher</i> (see obit. <i>Daily Telegraph</i>)	281 Buttercups
	467 Climbing Roses	938 Crimson Rambler
1875	116 "Exunt"	18 Poplars (room 1)
	346 Chrysanthemums	537 Brown autumn
1876	125 Summer flowers	592 Carnations
	170 Silver wings	5 Rosy eve, valley of the Exe
	613 Weary winter coming fast	192 A pear orchard
1877	1368 "A willow brook that turns a mill"	815 Herbaceous borders at Great Warley
1878	16 Fallen	18 In the west country
	517 "Two for Mirth" "Time remembered if grief forgotten, etc."	537 Bonnie Scotland
	711 The millhead	592 Thornham Mill: stormy evening
	769 Buttercup time.	601 The mill and old port: Thornham
1879	35 [54, <i>Bedford Gardens</i>]	897 A water garden in Essex
	170 The ending of summer	44 Calm before a storm
	417 An Indian jar (room of honour)	206 The road to the shore
	Yellow leaves. "When yellow leaves, or none, or few do hang."	873 Hollyhoks by a grass walk
	507 Love in a mist	890 The priory: autumn flowers
	769 A running brook	247 The hillside farm
1880	222 An October evening	521 "All in the blue unclouded weather"
	321 Floods	973 Lilies and larkspur
1881	301 The road to the farm	1009 Peonies and iris
	450 On the hills near Goodwood	1017 <i>Spiraea gigantea</i> , Poulton Priory
1882	1497 Autumn in New England	221 The hawthorn in the dale
1883	621 The first frost	1027 The rose garden, Poulton Priory
	811 A quiet country	97 A little shrine, Kyoto, Japan
1884	404 After work. "When the chill rain begins at shut of eve in dull November"	867 By the Clyde
1885	535 Moss roses	874 The fringe of a garden
1886	40 On Shannon shore (hung in first room)	64 On the Bure at Wroxham
	1152 The Dent du Chat, Aix-les-Bains	285 Fruit and flowers
1887	202 "When nature painted all things gay"	791 February flowers
	<i>Purchased for the Chantry Bequest for £400.</i>	237 The heart of Somerset (Vale of Avalon see local obit.)
1888	723 Illustration to sonnet of Wordsworth	850 Japanese peonies
1890	715 The valley of the Thames	931 An old granary, Buckinghamshire
	1268 A bend of the Avon	3 The bathing place, Bredon
1891	1662 Wild Marjoram	128 Orange lilies, Broadway, Diploma work
	184 "The world is too much with us"	193 Bredon on the Avon
1892	668 [19, <i>St. Anne's Court, Soho.</i>]	582 Spring sunshine
	The flowers appear on the earth	48 Wild geranium
1894	417 Buddha and his disciples on the rocks at Tennenji, Japan.	239 Willows
1895	87 [54 <i>Bedford Gardens</i>].	943 The garden in May [Broadway, Worcestershire]
1896	335 Sunset after rain	160 Gorse by the River Lee
	396 The thorn	401 Avalon
1897	146 A mid May morning	905 Tall hollyhocks
	1281 "The rain is over and gone" (Elected A.R.A.)	107 Roses and clematis
1898	1318 "The star that bids the shepherd fold"	401 Lake Biwa, Japan
	42 Japanese iris in a Weybridge garden	795 The Thames and Severn canal
	326 Daffodils at Warley Place	405 Sunny morning
	1059 Near the Keepers	488 A peaceful pool
1899	434 The Mooters, Bishopswood, Herefordshire	1549 Morina Longifolia
	1101 Mègeve, Savoie	116 Rose garden
	1169 The village by the links	385 The snow man
	By a rivulet	126 Yarrow: "The vapours linger round the heights"
	Azaleas	139 Blue flowers
		451 Lilies and lavender (Died Sixteenth January, 1920)

The Royal Institute of Painters in Water-Colours RI

1883 TO 1898

1807: The New Society of Painters in Miniature and Watercolour

(Otherwise known as New Watercolour Society)

1832: The London Institute of Painters in Watercolours

(Otherwise known as The Institute of Painters in Watercolours)

1884: The Royal Institute of Painters in Water-Colours

ALFRED PARSONS AT THE ROYAL INSTITUTE OF PAINTERS IN WATER-COLOURS

1883-1898

1883	..... [then The Institute...]	653.	Purple Loosestrife	
75.	An Old Garden	1891	.....
311.	Washing Day		Listed but no exhibit from AP	
	With illustration	1892	.....
863.	Market Day at Lechlade		Listed but no exhibit from AP	
1884	..... [became The <i>Royal</i> institute...]	1893	.....
436.	In the Midlands		Listed but no exhibit from AP	
828.	The Duddon Valley	1894	.....
1047.	A Streamlet	256.	An Autumn Garden	
	[Letitia M., Parsons's sister: 185. 'Some Primroses']	1895	.....
1885	.....	20.	Gold Finches	
609.	Spring in a Town	375.	Midsummer Flowers	
	[Letitia M., Parsons: 111. Winter Jessamine]	392.	Rosa Moschata Nivea	
1886	.....	1896	.....
365.	The Borders of the Lake, Aix-les-Bains	230.	The Canary Water Lily (<i>Nymphæa Marliacea</i> Chromatella)	
526.	By the Avon	235.	Cottage Pots	£115,10,0
686.	Ballina, Tipperary		[Only Edgar Bundy sells for £175; average price £10,0,0]	
810.	Lac Bourget, Aix-les-Bains	1897	.....
	[Geo. S. Elgood is a RI]	43.	Narcissus at Gravetye	Sold
1887	.....	67.	Warley Place	Sold
305.	For Bread and Wine	286.	In a Somersetshire Valley	Sold
365.	A Host of Golden Daffodils	1898	.....
619.	An Autumn Afternoon	221.	Clematis Montana at Tresserve, Aix-les-Bains	Sold
1888	.....		
8.	Autumn Morning	256.	A Savoy Garden - Tresserve,	" Sold
1889	.....		
	No exhibit from AP			
1890	.....		
228.	Gold Finches			
456.	Bad Barley			

The Royal Water colour Society RWS

1899 TO 1920

1805: The (Old) Water Colour Society

1881: The Royal Society of Painters in Water Colours

[Old Watercolour Society. 1804 Bankside Gallery, 48 Hopton St, London SE1. 0171-928-7521]

ALFRED PARSONS AT THE ROYAL WATER-COLOUR SOCIETY

1899-1920

- [1889, Summer Princess Louise]
 [1893, Summer Herkomer exhibits]
 [1897, Summer An article about John Varley in the catalogue]
 [1898, Summer An article about Thomas Girtin]
 1899 Summer [Parsons is an associate]
 36. Larkspur
 52. Near Shiplake
 67. Liliun Krameri at Warley Place
 146. Sea Holly
 163. Aloes
 1899 Winter [In total 321 paintings that year]
 61. In the Val D' Aosta
 264. Boat Builders by the Tenryugawa
 267. Lake Hamana, Japan
 1900 Summer [34 ass. And 36 members]
 17. 'A Book of verses underneath the bought'
 28. 'Hollyhock'
 33. 'Thistledown'
 1901 Summer
 48. Tree Pæonies
 119. Dairy Bridge on the Greta
 207. A garden near the Thames
 [Ruskin Exhibition from Feb. 4th to March 2nd]
 1902 Winter
 Listed but not exhibiting
 1902 Summer
 22. A Wiltshire Meadow
 55. At Great Warley
 63. Orchardleigh Pond
 84. The Yew Hedge, Campsea Ash
 120. At Tresserve, Savoy
 1902-03 Winter
 121. In a Surrey Garden.
 1903 Summer
 46. The Vicar's Orchard, Dinder, Somerset
 69. Cherry Blossom near a Temple, Joshino, Japan
 72. The Marshes, By Lac Bourget, Aix-les-Bains
 73. China Roses, Broadway
 85. Evening Sunshine, Broadway
 92. A Terraced Orange Garden, Cannes
 149. A study of Artichokes
 241. Sea Lavender, Exmouth
 1903-04 Winter
 5. A Sunset
 163. Foxgloves
 180. Study of Auratum Lilies
 1904 Winter [Catalogue price: 6 pence]
 9. Magnolia Trees, Brookline, Massachusetts
 119. Near the Hudson River, Dogwood and White Pines.
 1904 Summer [Illustrated Catalogue of the Centenary Exhibition with the article 'A Retrospect: 1804-1904' signed H. Spielmann, p: 3-14.]
 51. Spiræa Gigantea
 190. On the Hill Top
 1905 Winter [Admission: 1 shilling]
 157. A kitchen garden (See repro. In Vincent, 1991: 237)
 163. Carnation Growers
 275. Hunstanton Lighthouse
 294. A Tidal Creek
 1905 Summer
 56. Rhododendrons by the Gareloch
 136. Thornham Marsh
 205. A Rose Garden in Essex
 1906 Winter
 121. In a Scotch Garden
 286. Sand Dunes on the Norfolk
 303. Sea Holly
 1906 Summer
 15. Salt Marsh and Sand Hills
 20. September Sunshine, Norfolk Coast
 40. The Sanctuary Meadow, Langwell, Caithness
 73. Japanese Anemones
 204. Phloxes
 1907 Winter
 32. Meadows
 1907 Summer
 69. Beeches in May
 111. Clyde Side
 118. The Pond - Poulton Priory
 149. A wall garden
 1908 Winter
 38. The winding Avon
 131. By the Gare Loch
 147. The Sun-Dial
 1908 Summer
 18. An Old Mill - Somerset
 20. The Avon at Cropthorne
 47. The Marsh - Thornham, Norfolk
 1909 Winter
 36. A Sheltered Corner
 45. The Phlox Walk
 148. Spring comes
 1909 Summer
 34. Early Summer by the Gare Loch
 36. Blue Sky, Blue Water, Blue Bells
 53. A Rose Arch
 231. Blue Bells and Battleship
 1910 Winter
 162. The Old Wells Road
 214. The Duck Pen
 349. The Youth of the Year
 1910 Summer
 60. A Rambler Rose
 117. The Windmill, Thornham Marsh Norfolk
 230. In a Courtyard
 1911 Winter
 37. On a Buckinghamshire Common
 209. Autumn Flowers
 1911 Summer
 15. Glastonbury Tor
 107. The Distant Quantocks
 132. On the Northesk, Forfarshire
 1912 Winter
 58. The Old Canal
 92. The elder Tree

-
- | | | | |
|---|---------------------------------|--|----------------------------|
| 179. The Winding Path | | 100. Langland Bay, South Wales | |
| 1912 | Summer | 121. A Backwater on the Ouse | |
| [AP succeeds to Arthur Rackham as the vice-president] | | 185. A Garden Pool | |
| 27. In full Flower | | 1917 | Winter |
| 63. A Dairy Farm | | 103. Peach and Pear Blossom | |
| 112. A Mendip Quarry | | 135. The Grange Garden | |
| 1913 | Winter | 136. A Group of Hardy Flowers | |
| 11. The Memorial Stone | | 138. Clematis | |
| 76. In Somerset | | 241. St-Cuthbert's, Wells, Somerset | |
| 85. A Foreground Study | | 1917 | Summer |
| 196. A Sheepfold - Eskdale | | 22. The snow | |
| 1913 | Summer | 112. May Tulips | |
| 140. The Sentinels - Bredon | | 125. Chinese Pæony | |
| 230. A Bush of Dog-roses | | 126a. Peach and Plum Blossom | |
| 1914 | Winter | 1918 | Winter |
| [AP becomes president] | | 3. Apple Blossom | |
| 39. Willows by the Ouse | | 78. Almond and Forsythia | |
| 43. Spring Blossoms | | 97. Aubrietia and Wallflower | |
| 178. By the River Lee, Co. Cork. | | 111. Tulip Borders | |
| 1914 | Summer | 123. The Pear tree walk | |
| 11. Seedling Delphiniums | | 146. Cottager's lilies | |
| 210. Near Inglesham Lock, Gloucestershire | | 1918 | Summer |
| 1915 | Winter | 96. Hydrangea | |
| 3. Old Arbutus - In South Wales | | 114. Gay July | |
| 9. Lilies and Loosestrife | | 120. A water garden | |
| 28. The Chimney Campanula | | 137. Wells Cathedral | |
| 228. Cardiff | | 1919 | Winter |
| 1915 (Jan) | Red Cross & St-John's Ambulance | 11. Pear tree and Buttercups | |
| 11. A Pergola, Sussex | | 13. The Broad Walk, Hawkstone Park | |
| 16. Old Barns and Cherry Trees- Buck | | 41. The Rock Arch, Hawkstone Park | |
| 18. Crimson Rambler, Maidenhead | | 118. Study of Delphiniums | |
| 20. The Youth of the Year | | 1919 | Summer |
| 84. A Dairy Farm- Somerset | | 6. Flower beds | |
| 1915 | Special Exhibition | 20. Plants by a pond | |
| Artists' General Benevolent Institution | £2032.4 | 32. Old Lavender Bushes | |
| 96. "The Memorial Stone" | £52.10 | 124. A Courtyard | |
| 97. On a Buckinghamshire Common | £63.00 | 1920 | Winter |
| 98. Tall Hollyhocks | £84.00 | 181. Mending Boats, Tenryugawa River, Japan | |
| 99. Glastonbury Tor. | £63.00 | 182. Autumn Grass, Hakone Hills, Japan | |
| [The average price was £33.00] | | 183. Gay July | lent by Mr. J. Duncan Best |
| 1915 | Summer | 184. A Quarry in the Cotswolds | |
| 26. The Ouse at Milton Ernest | | 185. A Wet Day, Japan | |
| 120. Azaleas and a Magnolia | | 186. Crimson Rambler, Maidenhead | |
| 126. A mixed border | | lent by Mr. the Rt. Honble. Sir Robert Younger GBE | |
| 1916 | Winter | 187. Red Cedar trees, by the Hudson River | |
| 19. Laburnum | | lent by Mr. John Singer Sargent RA RWS | |
| 64. Gladiolus | | 188. The Rolha Nr Rydal | |
| 137. The Ouse at Bletsoe | | lent by Mr. John Singer Sargent RA RWS | |
| 158. Water-Lilies | | 190. Delphiniums | |
| 208. Phloxes | | 1920 | Summer |
| 1916 | Summer | Not even mentioned | |
| 90. The Green Glade | | | |
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Botanical Sketchbook at Bankside Gallery. All notes in ink, notes added in pencil by A. Parsons: *italic*. Author's notes [...]

CONTENTS OF BOTANICAL SKETCHBOOK AT THE ROYAL WATER-COLOUR SOCIETY		1880-1918
2.	Thatcham Sept 15 1880 [A rose]	[92][partly watercoloured]
3.	Blackberry	Monochoria Pontaderia cordata. <i>Midzu-Aoi</i>
4.	Oct 4 [1880] Dewberry	44. Kara-nasu (bitter tomato) Maibara
5.	Oct 8 [1880]	Oka-nusu (tomato) Oct 8 1892
6.	Feb 21 [1881]	Nasu or nasubi (egg plant)
7.	Milkweed [Oct]1881 New York	45. Trycirtis hirta. Hototogisu, Japonica o latifolia
8.	Asclepias incarnata [Oct1881] New York	Atami Oct 31 1892 <i>Pale purple with dark spots.</i>
9.	Asclepia's tuberosa Milkweed Dec 14 1881	46. Broadway, June 23 1894 [Iris]
NY		47. Broadway. June 23 1894 [Iris]
10.	Yellow Jessamine Gelsaminum Wilmington N.C. March 1882	48. Métaké. Arundinaria Japonica Broadway Oct 27 1894
11.	Wild Bamboo Sth. Carolina March 25 1882	49. Arundinaria Veitchii Oct 27 94
	Smilax Leaves from 2 to 4 in long	20. [no writing, a bamboo] [Oct 94]
12.	A composite flower N. Carolina Banks of Cape Fear River [1882]	51. Phyllostachys Hinonis Oct 31 ^a [94]
13.	Wild Rose N ^l Carolina R. Loewigata Spn. Sinica [1882]	52. [no notes, a bamboo] [Oct 94]
14.	March 28 1882	53. Glastonbury Thorn from Victoria Park, Bath Dec 8 1894
15.	[A poppy]	54. Jan 11/ 95 [buds on a branch]
16.	May 4 1884	55. Broadway May 17th/95
17.	Oban Sept 1887 [between page 17-18, the rugged end of an incomplete sheet of paper]	56. Bishopswood Sept 29/97
18.	[A flower]	57. Frome May 20/98 Pansies
19.	[A flower]	58. Cannes Feb 19/99 <i>Bignonia Australis</i>
20.	Wargrave Hill Oct 19 1888	59. Banksia (metro sidrus) Cannes Feb 24/99
21.	Wargrave Hill Oct 1888	60. Broadway Aug 9 1900
22.	Silverton April 3 1891	61. Greta Bridge Oct 30 1900 Betulus
23.	Stourton April 7 1891 [with a ribbon]	62. Myrtle leaved orange Tresserve June 11 1901
24.	Champak Bombay Feb 8 1892	63. Tresserve May 19 1902
25.	Bombax Cotton Wood Bombay Feb 9 [92]	64. Droitwich May 31 1903
26.	Champak Gymkana Malabar Hill Feb 11 1892	65. March 1904
27.	No 48 R. <i>Multiflora</i> A Wild Rose Kobe Baka March 21 [92] [fruits partly watercoloured]	66. Holme next the Sea Aug 17 1904
28.	Tsubaki [March or April 92]	67. Holme Aug 19 [1904] <i>Statice limonium</i>
29.	<i>Stacky uruspraecox</i> <i>Erylopsis</i> [AP strike out] Tokyo April 6th [92]	68. [no writing, a small wild flower]
30.	Nara April 18th [92]	69. Holme. Aug 21 1904
31.	Kikoku Citrus fusca (<i>trifoliata</i>) Nara April 6th	<i>Statice reticulata</i> Sp <i>Caspia</i>
32.	Shaga Ganato <i>Iris fimbriata</i> Small pale mauve iris. Toshino & Hase May 5 1892	<i>S. Intermedia- S. Binerrosa</i>
33.	<i>Utricularia?</i> Giro-bo Hase-May 7 [92] Mauve, yellow lip- grows in damp places	<i>Syn. Occidentalis var. intermedia</i>
34.	<i>Elaegnus umbellata</i> Nara May 10 [92] Asa-dori Small [Shanb ?]	70. Oct 7 1904
35.	A guelder rose <i>Viburnum foliatum</i> ?? Nara May 11 [92]	71. R. Sempervirens (sent from Florence) by V. Ames Nov. 30 1904
36.	Nara [for the top sketch] White flowered tree- <i>Cornus Konsa</i> [bottom right sketch [92] Near Maya San. Kobe June 27 [92]	72. Broadway Nov. 8 1906 Higbourne??
37.	Nikko July 31 [92] Conancron Kamondisides Shaded mauve yellow in centre Wet wall by lacquer bridge	73. Tulipa Sylvestris East Hybourne April 13 1907
38.	A scarlet lychnis. Yoshida Sep. 4 [92]	74. Rosneath June 11 1908
39.	Kikyo Platycodon grandiflorum	75. Rosa simplicifolia (berberidifolia) [Leaves watercoloured] Hulthemia berberidifolia Redleaf July 2 1909
40.	Yoshida Sept 5 [92]	76. R. Simplicifolia
41.	Hagi Lespedeza Yoshida Sep.6 [92]	77. Pinquecula vulgaris Lee Mount, May 25 1913
42.	Yellow Hemerocallis Slopes of Fugi	78. Eucryphia cordifolia from Nymans about 1/2 life size Jan 28 1916
43.	<i>Sasanagi. Konagi</i> Nagi. Maibara Oct 8	79. Eucryphia cordifolia
		80. R. Willmottiae Broadway May 27 1917
		81. Orchid from Salonika May 7 1918 Lip dark maroon leaves rather glaucous

From page 82 [hand written pencil numbering] to page 130, no drawings. On page 131 was a dried wild rose, now in a special pocket of the box holding the notebook at the RWS.

The Grosvenor Gallery. GG

1878-1887

At the first exhibition in 1877: 95 Artists and 241 Works, in 1878, 281 Works, in 1879, 133 Artists and 306 Works.

SEASON	ROOM IN GROSVENOR GAL.	A. P. NUMBER OF EXHIBIT AND TITLE
Winter 1880 n.d. 546 Works	West Gallery, oil section, between E.J. Brewtnall and Lady Louisa Charteris 's paintings	#123: 'Grey above the Green' #137: "Fair pledges of a fruitful trees, Why do ye fall so fast?" Your date is not so past But you may stay yet here awhile, To blush and gently smile, And go at last"
Summer 1880 171 artists Catalogue not dated (n.d.) 324 Works	East Gallery, oil section, between Lady Lindsay and P.R. Morris 's paintings.	# 70 'Last Gleanings' #152'Gathering Swallows'; autumn evening. (40" x 18") With a facsimile wood-cut [Grosvenor notes 1880: 49]
Winter 1881 369 Works 191 Artists		#83 'A Bye-Way' #169 'A Level Land'
Summer 1881 325 Works 190 Artists	West Gallery, between Sir Coutts Lindsay and W.G.Will 's paintings. Third room between Hume and Verne de. Third room	#21: 'Forget-me-nots, Orchardleigh, Somerset'. (47" x 31"). "Early summer; a green spot in Somersetshire; the composition and general effect of the picture are well indicated in the sketch." With a full-page facsimile from a wood cut. [Grosvenor notes, 1881: 41] #203: 'On a slope of the South Downs.' "A tangle of honey suckle, hollyhock, and other wild Flowers" [Grosvenor notes 1881: 56]
Winter 1881-82 432 Works 134 Artists	In the Water Colours section	#277: 'The Youthful Thames' #361: 'Summer Evening'- A sketch
Summer 1882 386 Works 227 Artists	Absent	Absent
Winter 1883	Absent [or probably no exhibition]	Absent [or probably no exhibition]
Summer 1883 389 Works 222 Artists	#33: In the West Gallery; between H.Herkomer ARA and Arthur Lemon; #51: between FWW Topham and and Mrs John Collier.	#33: 'The depth of the green garden closes Where summer in darkness dozes'. [Described as "Old-fashioned garden with cut hedges" in the Grosvenor notes of 1883:12] #51: 'The Gladness of May'
Winter 1884	catalogue not available	catalogue not available
Summer 1884 432 Works 256 Artists	In the West Gallery, between W. Stott and P.T. Clays.	#60: 'Meadows by the Avon' [Described as "Quiet autumn evening; glow of sunset on figures" Grosvenor notes of 1884 with a full-page facsimile!]
Winter 1885	[probably no exhibition]	[probably no exhibition]
Summer 1885 418 Works 263 Artists	In the West Gallery, between H. Herkomer and Leslie Thomson	#104: 'April is coming'.
Winter 1886	[probably no exhibition]	[probably no exhibition]
"The 10th Summer Exhibition" 1886 379 Works, 246 Artists	In the West Gallery, with his name on the plan of the Gallery (G. Notes.) With a full-page illustration. (Photograph by Meizendack). [His sister, Miss Letitia M., exhibits #332 'Flowers that bloom in the Spring'; fifth room of the Gallery]	#122: 'In a Cider Country' (56" x 72") "In the centre of this wall, as a pendant to Mr North's picture (described on page 7) is (122) Mr. Parsons's green hillside intersected by a stream; apple-trees covered with lichen, late in autumn." Grosvenor catalogue, Summer 1886: 32. [not identified after his name in the index]
Winter 1887	[probably no exhibition]	[probably no exhibition]
Summer 1887 413 Works 270 Artists	In the West Gallery, between C.E. Halle and Sir J. E. Millais. [His sister Miss Letitia M. Parsons exhibits #254 'Cyclamens', fourth room]	#48: 'Going Westward' (30" x 60") "A woodland landscape, with sunset effect over winding stream." (With a Meizendach 's photograph). #87 'Visitors' "A small work interesting for the painting of a cabbage garden, old shed, and fruit trees" G.Notes: 25

The Fine Art Society. FAS

1885-1894

FACSIMILE SKETCHES OF DRAWINGS BY ALFRED PARSONS in the CATALOGUE
EXHIBITION NO. 35 CAT. NO. 18 OF SERIES

FAS, 1885

To commemorate the battle of Naseby Field	Near Wasperton
Roman Camp of Lilbourne	Hampton Lucy from the meadows
Dow Bridge on Watling Street	The mouth of the Stour
Newbold upon avon	Weston upon Avon
Church Lawford	The Yew Hedge Cleeve Prior Manor House
Stoneleigh Abbey Oct 15 1884	Near Offenham
Chasford Bridge	Evesham Belltower & old Abbey gateway.
Old Bridge Warwick	Chadbury Mill
Sherbourne	A Market Garden near Evesham

ALFRED PARSONS AT THE FINE ART SOCIETY EXHIBITION NO. 35 CAT. NO. 18 OF SERIES, FAS, 1885
A COLLECTION OF DRAWINGS BY ALFRED PARSONS ILLUSTRATING SHAKESPERE'S RIVER.

- | | |
|--|--|
| 1. "Cuckoo buds of yellow hue
do paint the meadows with delight." | 32. "The brook's green brim." |
| 2. "In the field by Tewkesbury." | 33. "With plenteous rivers and wide-skirted meads." |
| 3. "Under an osier growing by a brook." | 34. "Sometime too hot the eye of heaven shines." |
| 4. "Here can I sit alone, unseen of any." | 35. "Upon a steep up-hill." |
| 5. "Sweet rose, fair flower, untimely plucked soon
vaded." | 36. "Never-resting time leads summer on
To hideous winter." |
| 6. "When proud pied April, dersed in all his trim,
Hath put a spirit of youth in everything." | 37. "Under the shade of melancholy boughs." |
| 7. "Like a summer cloud." | 38. "Now is he total gules." |
| 8. "Good worts, good cabbage!" | 39. "Upon the giddy footing of the hatches." |
| 9. "A breath thou art,
Servile to all the skyey influences." | 40. "This castle hath a pleasant seat." |
| 10. "When wheat is green, when hawthorn buds
appear." | 41. "Gives not the hawthorn bush a sweeter shade
To shepherds looking on their silly sheep,
Than doth a rich embroidered canopy
To kings?." |
| 11. "When yellow leaves, or none, or few do hang." | 42. "Ere summer comes, or cuckoo-birds do sing." |
| 12. "Giving a gentle kiss to every sedge
He overtaketh in his pilgrimage." | 43. "Summer's green, all girded up in sheaves." |
| 13. "As melancholy as a lodge in a warren." | 44. "Alas! Poor hurt fowl, now will he creep into
sedges." |
| 14. "The ranks of osiers by the murmuring stream." | 45. "The uncertain glory of an April day,
Which now shows all the beauty of the sun,
And by and by a cloud takes all away." |
| 15. "The blossom that hangs on the bough." | 46. "Through the sharp hawthorn blows the cold
wind." |
| 16. "Where they most breed and haunt, I have
observed,
The air is delicate." | 47. "Come, march to wakes and fairs and market
towns." |
| 17. "When clouds do blot the heaven." | 48. "The current that with gentle murmur glides." |
| 18. "In the spring time, the only pretty ring time." | 49. "Where earth-delving conies keep." |
| 19. "A stormy day- now wind, now rain." | 50. "From off this briar pluck a white rose with me." |
| 20. "Rain added to a river that is rank
Perforce will force it overflow its bank." | |
| 21. "Mellowed by the stealing hours of time." | |
| 22. "Where bells have knolled to church." | |
| 23. "This small inheritance my father left me." | |
| 24. "The silent hours steal on." | |
| 25. "An odd angle of the isle." | |
| 26. "The twilight of such day
As after sunset fadeth in the west." | |
| 27. "The year growing ancient,
Not yet on summer's death, nor on the birth
Of trembling winter." | |
| 28. "Old December's bareness everywhere." | |
| 29. "Low farms,
Poor pelting villages, sheepcotes, and mills." | |
| 30. "Beauteous springs to yellow autumns turned,
In process of the seasons, have I seen." | |
| 31. "He strays | |

BLACK AND WHITE DRAWINGS

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|------------------------------------|
| 51. Broom. |
| 52. Wixford. |
| 53. Pebworth. |
| 54. Guy's Cliffe. |
| 55. Exhall. |
| 56. Hillborough. |
| 57. Grafton. |
| 58. Charlecote. |
| 59. Cæsar's Tower, Warwick Castle. |
| 60. Ashow. |
| 61. Clifford Chambers. |
| 62. Marston. |
| 63. Bidford. |

BLACK AND WHITE DRAWINGS BY ALFRED PARSONS, R.I. Exhibition no. 60 FAS, 1888
 (The first 79 drawings by E.A. Abbey illustrating *She Stoops to Conquer*, Exhibition no. 60)

80.	Sunflowers	98.	White Lily
81.	A Footbridge	99.	The Quarry Pool
82.	A Rabbit	100.	Sweet Peas
83.	A Garden Door	101.	Cypripediums
84.	An Old Yew	102.	Torquay
85.	Acorns	103.	The Postern Door
86.	Poppies	104.	Hollyhocks
87.	The Rose Hedge	105.	Cruisers
88.	Iris Seeds	106.	Bideford
89.	The Guild Chapel and Grammar School, Stratford-on-Avon	107.	Exeter Guildhall
90.	Right of Way	108.	Low Tide
91.	Cattleya	109.	Snapdragon
92.	Wild Roses	110.	Earth Stopping
93.	Twilight	111.	Stonington
94.	Clopton Bridge	112.	Peonies
95.	Masdevallias	113.	Snowdrops
96.	A Sea Fight	114.	East Ogwell, Devon
97.	Phlox	115.	Epidendrum Prismaticarpum
		116.	Anne Hathaway's Cottage

COLLECTION OF DRAWINGS BY ALFRED PARSONS, R.I. Exhibition no. 84 FAS, 1891
 GARDENS AND ORCHARDS

1.	The Vicarage Garden. King's Langley. [Pretty bright colour]	29.	Canon Swayne's Garden. Salisbury.
2.	Yellow Azalea. Blackdown	30.	Monthly Roses. Shiplake Court.
3.	White Lilies. Rokeby, Wimbledon	31.	Fruit Trees. Blewbury.
4.	Mrs. Gatehouse's Orchard. Bodenham, Hereford [See repro in Mallalieu, 1990: 222]	32.	Mrs. Hopkins's Cottage. Broadway. [Charming cottage mars of tall growing lilac flowers in foreground]
5.	Some Peonies. Warwickshire	33.	The Hammock. Winchelsea.
6.	In a Cherry Orchard	34.	Windfalls. Corsley, Wilts.
7.	The Long Walk. Holme Lacey	35.	Rouge et Noir. A Lawn by the Avon Salisbury.
8.	Shirley Poppies. North End, Frome. [Old fashioned walled garden]	36.	A Pear Tree. Willersey.
9.	The Kitchen Garden. Sutton Place	37.	Evening Primrose. Buscot
10.	Daffodils and Plum Trees. Berkshire	38.	Cow Parsley. Bodenham.
11.	Young Cherry Trees. Hagborne [liked by Reynold Hole]	39.	Lilies. Russell House, Broadway. [Delightful corner masses of lilies against dark trees]
12.	A Frosty Morning. Corsley, Wilts.	40.	A Terrace Wall. Shiplake Court.
13.	Grafting. Herefordshire	41.	Old Cherry Trees. Saintbury. [Pretty delicate colours]
14.	Red Apples. Broadway [Trees very well drawn]	42.	In an Orchard.
15.	"The Light that Failed" Fladbury Rectory. [Sombre yew walk girl in bright red dress in foreground]	43.	Bodenham Bridge.
16.	Guelder Rose. Bodenham	44.	The Red Barn. Gravetye.
17.	A White-washed Orchard. Hagborne	45.	The Gay Garden. Holme Lacey. [Strong Colours]
18.	Carnations at Gravetye [Capital effect of bright sunlight in strong colours]	46.	The edge of the Garden [R.Hole wanted a replica see letter by Reynold Hole dated March 20 1891]
19.	At Markyate Cell	47.	The Rose Garden. Holme Lacey.
20.	Apple Trees and Tulips. Frome	48.	The Silver Firs. Blackdown.
21.	Daffodils in Stourton Gardens.	49.	Mrs. Newman's Malmaison. Broadway.
22.	Laburnum at Bodenham.	50.	Bodenham Church.
23.	Michaelmas Daisies at Gravetye.	51.	Poppy Heads. Broadway.
24.	Apple Blossom. Welford, Warwickshire.	52.	The Terrace Wall. Gravetye. [very pretty terrace old house (above?)]
25.	Yuccas at Gravetye.	53.	Summer Flowers. North End, Frome.
26.	A Hillside Orchard. Holme Lacey. [Good Landscape]		
27.	Rye, from the Terrace Walk. Winchelsea.		
28.	Plum Trees. Hagborne.		

 COLLECTION OF WATER-COLOUR DRAWINGS BY ALFRED PARSONS, R.I. Exhibition no. 110 FAS, 1893
 LANDSCAPES & FLOWERS IN JAPAN

- | | | | |
|-----|---|-----|--|
| 1. | A Showery Afternoon in March.
Okamoto near Kobe. | 32. | Wild Azalea on the Hills above Hikone.
Lake Biwa in the distance. Early June. |
| 2. | The Torii of Kasuga Temple, Nara.
April. | 33. | Orange Lilies and Wild Roses.
On the shore of Lake Chūsenji. July. |
| 3. | Wild Iris by a Stream.
Hase in Yamato. May. | 34. | Cottages at Nikko.
July. |
| 4. | Mountain Cherry.
At Saru-hiki-Sake, near Yoshino. Early May. | 35. | The Foot of Nantaizan.
From Senjo ga hara, near Yumoto. July. |
| 5. | Okamoto, near Kobe.
Fading plum blossoms. March. | 36. | A Dew Cistern and Lanterns at Tennenji, near
Hikone. June. |
| 6. | The Torii of Komori Temple, Yoshino.
Cherry blossoms in april. | 37. | A Lotus Parch among the Rice Fields.
Kawasaki, near Tokyo. August. |
| 7. | Cherry Blossoms in the Rain.
Nara, April. | 38. | Wild Wistaria in Afternoon Light.
Kasuga Park, Nara. May. |
| 8. | Bushes of Andromeda Japonica.
Kasuga Park, Nara. May. | 39. | Hydrangea.
At Totsuka, near Yokohama. July. |
| 9. | A White Azalea Bush. In the garden of the
Raku-raku tei tea-house, Hikone. May. | 40. | Wet Gods (Nure Botoke).
On the rocks at Tennenji. Early June. |
| 10. | Cherry Tree and Lanterns.
Ni-gwatsu-do at Nara. April | 41. | Fugisan.
From Kawaguchi Lake. August |
| 11. | A Peach Orchard.
At Fujisawa, near Yokohama. Early April. | 42. | Wistaria in Morning Light.
Kasuga Park, Nara. May. |
| 12. | A Pond in a Tea-house Garden
Raku-raku-tei, Hikone. May. | 43. | Azaleas on the Rocks at Tennenji.
June. |
| 13. | An Iris Pond near Osaka.
June. | 44. | Lake Suwa and the Mountains by the
Nakasendo. Afternoon in September. |
| 14. | The Pagoda of Kōbukuje Temple, Nara.
April. | 45. | Lotus Flowers.
By the temple of Benten, Shiba, Tokyo. August. |
| 15. | Plum Blossoms at Okamoto, near Kobe.
A March Evening | 46. | Bocconia and Lilies.
On a moor near Nikko. July. |
| 16. | The edge of Kasuga Park, Nara.
Early morning in April. | 47. | A grey Evening.
Fujisan from the sands of Tago no Ura. |
| 17. | A field of Iris.
Nagoya Castle in the distance. Late June. | 48. | Gathering the Last of the Tea.
A cottage garden near Yokohama. July. |
| 18. | At Tema-cho, near Nara .
Cherry and late plum (Sumomo). April | 49. | Study of Auratum Lilies.
A wet day at Chūsenji. July. |
| 19. | Cherry and Magnolia.
In the garden of Chikurin temple, Yoshino. April. | 50. | Rice Fields by the Fujikawa.
Boats coming up the river. August. |
| 20. | The Bamboo Grove at Tennenji
Lilium Krameria and wild roses. Early June. | 51. | Lake Biwa, from Maibara.
Blue water-weed on flooded rice fields. October. |
| 21. | My Tooms at Tennenji.
Near Hikone. May. | 52. | Lake Chūsenji.
A wet day in July. |
| 22. | Fields near Hikone, with Pink Weed.
Genge no Hana. May | 53. | A field of Lilies. Park, Nara.
Ofuna, near Yokohama. July. |
| 23. | Double Cherry and Crimson Teach; Rape in
Blossom. A Cottage garden at Yoshino. April | 54. | Young Cryptomeria Trees.
Among the Nikko hills. July. |
| 24. | White Wistaria and a Tortoise Pond.
Hasedera in Yamato. May. | 55. | Fujisan with its Cap of Cloud.
From Suzukawa. |
| 25. | An Old Cryptomeria in Nara Park.
April. | 56. | Sugar Cane and other Crops.
Fields near Hamamatsu. |
| 26. | Hills near Kobe.
From Suwa Yama. March. | 57. | Among the Nikko Cryptomerias.
The Red Lacquer bridge in the distance. July. |
| 27. | Tree Peonies.
By the Temple steps of Hasedera in Yamato.
May. | 58. | The Tokaido Bridge over the Abekawa.
Near Shizuoka. October. |
| 28. | Single Camellia.
A corner in the garden of the kikusui Hotel,
Nara. April | 59. | Yoritomo's willow Trees and his Tomb.
Kamakura. August. |
| 29. | A Glade of Wistaria.
Kasuga Park, Nara. May. | 60. | The Tea-houses at Chūsenji.
A showery day in July. |
| 30. | Kirifuri, a Waterfall near Nikko.
July. | 61. | A Travelling Theatre.
Maibara. October. |
| 31. | A Pink Weed (Genge no Hana).
Fields near Lake Biwa. May. | 62. | A Tea-house at Kamakura.
Lotus ponds in August. |
| | | 63. | Ripe Rice. |

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| 64. | Fujisan from Suzukawa. Late October.
A small Temple at Nikko, Gongen Sama. July. | Odawara Bay and Bries Island in the distance.
November. |
| 65. | Sunset from Tennenji.
Looking over Lake Biwa. June. | 79. Lake Hamana. September. |
| 66. | The Lotus Ponds of Kamakura Hachiman.
August. | 80. A Red Pine.
By the road between Yoshida and Funatsu.
September. |
| 67. | The edge of the Tokaido, near Hamamatsu.
Autumn lilies. September | 81. On the Northern Slope of Fuji.
Grass-cutters going home. August. |
| 68. | Futatabi and other Hills behind Kobe.
September. | 82. Maple Trees in November.
At Oji, near Tokyo. |
| 69. | Buddha's Flower. A study of white lotus.
August. | 83. A Mountain Stream.
Dogashima, near Miyanoshita. November. |
| 70. | Scarlet Autumn Lilies (Nerine Japonica).
On the shore near Kobe. September. | 84. Auratum Lilies and Wild Hidrangea.
A hillside a Nikko in July. |
| 71. | A Boat-mender.
By the Tenryugawa at Naka no machi. September. | 85. A Sacred Palm Tree, Ryūgeji. October. |
| 72. | The Island of Awaji.
From Maiko, near Kobe. September. | 86. The Sweeep of Suruga Bay.
Sands of Tago no Ura. October. |
| 73. | On the Northern Slope of Fujisan.
Moorland flowers in August. | 87. The Arsenal Garden at Tokyo. November. |
| 74. | The Grove of Red Pines.
Yoshida. August. | 88. Banana Trees at Atami. November. |
| 75. | A Buddha. (Amida Sama). Hemerocallis in
flower. Nikko. July. | 89. A Graveyard at Suma, near Kobe.
Scarlet lilies of Autumn. Late September. |
| 76. | Fujisan.
From Naka no chaya, on the north slope. August. | 90. A Chrysanthemum Show.
Yokohama. November. |
| 77. | The Bamboo Trade at Maibara, near Lake Biwa.
October. | 91. The Garden of Seigwanji.
A Temple near Maibara. October. |
| 78. | A street at Atami. | |
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There is no prefatory note in this 1894 exhibition catalogue, just the following paragraph:

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COLLECTION OF DRAWINGS IN BLACK & WHITE BY ALFRED PARSONS, R.I. Exhibition no. 114 FAS, 1894			
1.	Prologue, "The Quiet Life."	37.	In the Orchid House, Kew.re
2.	The Clopton Bridge, Stratford-on-Avon.	38.	An Early Visitor to our Camp.
3.	Bretford, near Rugby.		Illustration for "The Danube."
	"Warwickshire Avon."	39.	Ashow, near Leamington.
4.	Chadbury Weir, near Evesham.		"Warwickshire Avon"
	"Warwickshire Avon."	40.	Hilborough Farm.
5.	Sherborne, near Warwick.		"Warwickshire Avon"
	"Warwickshire Avon."	41.	Duna Földvar Hungary.
6.	Dürrenstein, on the Danube.		"Danube."
	The Castle where Richard Coeur de Lion was imprisoned.	42.	"There is a little unpretending Rill."
7.	Weir Brake, near Stratford-on-Avon.		Illustration for "Wordsworth's Sonnets."
8.	Naseby Church.	43.	Iris Seeds.
	Illustration for "The Warwickshire Avon."	44.	The Yew Hedge, Cleeve Manor House.
9.	Strensham Church, near Tewkesbury.		"Warwickshire Avon"
	"Warwickshire Avon"	45.	Servians Camping by the Shore of the Danube.
10.	Buddha's flower.	46.	The Towers of Dürrenstein.
11.	Hungarian Cattle.		"Warwickshire Avon"
	"Danube."	47.	Skiddaw.
12.	Sunset, Stratford-on-Avon.		"Wordsworth Sonnets."
	Illustration for "Warwickshire Avon."	48.	Victoria Reggia, Kew Gardens.
13.	Cottages at Wyre.	49.	The Summer House, Bredon Hill.
	"Warwickshire Avon."		"Warwickshire Avon"
14.	A Cottage by the Duddon.	50.	A Deer Park.
	"Wordsworth Sonnets."		Illustration for "The Quiet Life."
15.	Evesham, from above the Weir.	51.	A Late Camp among the Reeds.
	"Warwickshire Avon."		"Danube"
16.	Regensburg (Ratisbon), from the Bridge.	52.	Wickhamford, near Evesham.
	"Danube."		Illustration for "Wordsworth's Sonnets."
17.	Hundsheim, Austria.	53.	A Fisherman's Hut among the Reeds. Near the Back Sea.
	"Danube."		"Danube"
18.	Cottage near Nuneaton.	54.	On the Avon below Evesham.
	Heading for a Sonnet by Wordsworth.		Illustration for "The Quiet Life."
19.	Title Page for "The Quiet Life."	55.	"It is a beauteous evening, calm and free."
20.	May Blossom.		"Wordsworth's Sonnets."
	"Wordsworth Sonnets."	56.	In May: Wargrave Hill.
21.	Snapdragon.		Illustration for Wordsworth's Sonnets, "The Cuckoo."
22.	Title for "The Quiet Life"	57.	Semendria, Servia.
23.	Sigmaringen.		Illustration for "The Danube from the Black Forest to the Black Sea."
	"Danube."	58.	A Pond at Stanton Harcourt.
24.	Pollarding Willows.		Illustration for "The Quiet Life."
	Illustration for "The Warwickshire Avon."	59.	Oberau, near Straubing.
25.	In Northamptonshire.		"Danube"
	Heading for a Sonnet by Wordsworth.	60.	Foxgloves.
26.	The Duddon Valley, near Broughton-in-Furness.		Illustration for Wordsworth's Sonnets, "Nuns fret not at their Convent's narrow room."
	Illustration for "Wordsworth's Sonnets."	61.	Reed Cutters on the Avon.
27.	A Lock on the Kennet and Avon Canal.	62.	Cogne, near Aosta.
28.	Huy, on the Meuse.		Illustration for "The Quiet Life."
	Illustration for Wordsworth's Sonnets. "What lovelier home could gentle Fancy choose."	63.	The Class-room in the old Grammar School, Stratford-on-Avon.
29.	Tewkesbury Abbey, from Mill Street.	64.	Haymakers.
	"Warwickshire Avon"		Illustration for "The Quiet Life."
30.	Elms at Bidford Grange.	65.	Camp of Servian Militia, Brza Palanka.
	"The Warwickshire Avon"		"Danube"
31.	Seathwaite Tarn, near the Duddon.	66.	Meadow-Sweet.
	Illustration for "Wordsworth's Sonnets."		"Warwickshire Avon"
32.	"A Crystal River."	67.	East Oghwell, Devon.
	Illustration for Wordsworth's Sonnets, "Not Love, not War" &c	68.	Grein.
33.	Cattleya Mossii.		"Danube"
34.	A Corner Window in the Priory, Broadway.	69.	Epilogue, "The Quiet Life."
35.	The Start from Donaueschingen.		
	"Danube."		
36.	Pershore Bridge.		
	"Warwickshire Avon"		

 JAPAN FESTIVAL 1991. OPENING THE WINDOWS

FAS, 1991

'ARTISTS IN MEIJI JAPAN 1880-1900'

64. Tea-House at Kamakura

Watercolour and bodycolour: 10 X 13 3/4; signed (br)

Exh: FAS Landscapes and Flowers of Japan, July 1893

Note: all sizes are given in inches, height preseding width

 Dowdeswell & Dowdeswell

1908

From 1902 to 1975

 CATALOGUE OF AN EXHIBITION OF LANDSCAPES IN WATER-COLOUR BY EMINENT ARTISTS

DOWDESWELL & DOWDESWELL, 1908

Parsons, Alfred, A.R.A

[From 1879 to 1907, did not exhibit]

53. A Sombre Summer

54. Sand Dunes on the Norfolk Coast

[From 1909 to 1920, did not exhibit]

 List of the 'eminent artists' showing a total of 67 works in December that year at D & D:

Alexander, Herbert

Bruckman, W. L.

Butter, Mildred A.

Cotman, F. G.

Dawson, Nelson

East, Alfred

Fry, Roger E.

Fulleylove, John (the late)

Geoffroy, Charles

Goodwin, Alvert

Hankey, W. Lee

Holmes, Professor C. J.

Holroyd, Sir Charles

Hull, Oliver

Lamorna Birch, S. J.

Little, Robert

Lytton, The Hon. Neville S.

MacColl, D. S.

Marks, George

Murray, David

Norris, Hugh L.

Parton, Ernest

Petrie, Graham

Phillip, Colin B.

Poynter, Sir Edward J.

Rich, Alfred W.

Rigby, Cuthbert

Smyth, Montague

Stanton, A. Hughes

Thorne-Waite, R.

Van Anrooy, A.

Walker, W. Eyre

 The New English Art Club. NEAC

[17 Carlton House Terrace, London, SW1. 0171-930-6844]

1886

ALFRED PARSONS AT THE NEW ENGLISH ART CLUB

1886-1890

PAINTINGS LISTED IN THEIR CATALOGUES OF MODERN PICTURES

1886	15.	In an Orchard		that year, not exhibiting
	16.	Weeds	1892	Listed as a member, for the 2 exhibitions that year, not exhibiting
1887	72.	December's Bareness		Listed as a member, for the two exhibitions that year, not exhibiting
1888		Listed as a member, not exhibiting	1893	Listed as a member, for the two exhibitions that year, not exhibiting
1889		Listed as a member, not exhibiting		
1890.	82.	A Watergate on the Avon	1894-5	Not listed
1891		Listed as a member for the three exhibitions	1896-1904	[Not listed, no catalogues at the NAL]

The New Gallery. NG

Founded in 1888

1888-1908

ALFRED PARSONS AT THE NEW GALLERY

1888-1908

- | | | | |
|------|--|-------|--|
| 1888 | FIRST SUMMER EXHIBITION 9th May | 84. | Gravetye Manor
The garden of a Tudor mansion in Sussex, seen towards sunset. |
| 243. | "Study of Apple Blossom" | 1896 | 9th SUMMER EXHIBITION |
| 246. | "By the Avon, Warwickshire."
A gamekeeper and girl walking beside a calm river. | 63. | The Guardian Dragon |
| 1889 | 2nd SUMMER EXHIBITION | 108. | On Cotswold |
| 143. | "A Backwater"
Willows by a stream, pink flowers; sunset behind trees and cottages. | 1897 | 10th SUMMER EXHIBITION |
| 169. | "In June"
A party of haymakers in a field | 68. | In a Devonshire Rose-Grower's Garden |
| 189. | "On Mendip"
Children gathering daffodils, cottages and church in distance. | 87. | Plantain Lilies and Japanese Iris |
| 1890 | 3rd SUMMER EXHIBITION | 210. | Allotments |
| 46. | "A bean-field"
Three figures of reapers under a still sky in a bean-field in late summer; its harvest gathered into sheaves or "stooks" standing on the ground till it shall be carted away; the village of Lechlade in the distance. | 1898 | 11th SUMMER EXHIBITION |
| 232. | "Fladbury Mill"
Old red mill reflected in the water, on which are white ducks. | 31. | Sweet Williams |
| 242. | "Broom in blossom." | 35. | The Back of the Village |
| 1891 | Not available at the V&A NAL | 140. | Larkspur and Roses |
| 1892 | Not available at the V&A NAL | 1899 | 12th SUMMER EXHIBITION |
| 1893 | 6th SUMMER EXHIBITION | 237. | Sea Holly and Sea Lavender |
| 41. | Flowers in March
Lent lilies growing in a pond. Dark grey woods in distance. | 1900 | 14th SUMMER EXHIBITION |
| 1894 | 7th SUMMER EXHIBITION | 25. | The Weir Pool |
| 210. | A lonely farm
A Sketch of low-lying country bathed in rosy evening light, where a group of peasant women are gathering turnips. The red soil is strewn with leaves and heaps of mangolds and turnips. | 245. | Mountains in Maine |
| 1895 | 8th SUMMER EXHIBITION | 1901 | 15th SUMMER EXHIBITION |
| 63. | A frosty Morning
Girl standing in early autumn at a porch under a wealth of red Virginia creeper. White pigeons flock round her. | 95. | Rocks in the Greta |
| | | 1902 | 16th SUMMER EXHIBITION |
| | | 252. | The Grassy Harvest of the River Fields |
| | | 1903 | 17th SUMMER EXHIBITION |
| | | 85. | Thoverton Bridge, Valley of the Exe |
| | | 252. | A Farm by the Sand Dunes, Norfolk |
| | | 1904 | 18th SUMMER EXHIBITION |
| | | 30. | Magnolias |
| | | 1905 | 19th SUMMER EXHIBITION |
| | | | Not exhibiting |
| | | 1906 | 20th SUMMER EXHIBITION |
| | | 86. | Flowers-March (in the West Room along with Alma-Tadema and J.S. Sargent) |
| | | 1907 | 21st SUMMER EXHIBITION |
| | | 85. | Mist in the Vale |
| | | 89. | Sun on the Hills |
| | | [319] | [Tulips and Bay] by Miss Phyllis Parsons [married Templer], Garston Frome, Somerset. See 156 |
| | | 1908 | 22nd SUMMER EXHIBITION |
| | | 114. | The Junction to the Tees and Greta |

The Leicester Gallery
From 1902 to 1975

1903, 1909, 1915 and 1921

WATER-COLOUR DRAWINGS BY LEADING ARTISTS

LEICESTER, 1903

Parsons, Alfred, A.R.A.
41. Aloes

60. The North Meadow, Cricklade

In the margin of Leicester, 1903 catalogue, a manuscript note in the NAL's copy reads beside no. 60: 'pretty delicate scenery work'

EXHIBITORS AT THE LEICESTER GALLERY 'LEADING ARTISTS'

1903

Alexander, Edwin; A.R.W.S.	Hunter, Mrs. M.Y.
Allingham, Helen; R.W.S.	James, Francis
Aumonier, J.; R.I.	Jungmann, Nico
Barratt, Reginald; A.R.W.S.	Knowles, G. Sheridan, R.I.
Bayes, Walter; A.W.R.S.	Langley, Walter, R.I.
Beadle, J.P.	Linton, Sir James D., R.I.
Beedon, A.W.; R.I.	Lloyd, Tom, R.W.S.
Boughton, G.H.; R.A.	Macbeth, R.W., R.A., R.W.S.
Brooke, L. Leslie	Macwhirter, J., R.A., R.I.
Bundy, Edgar; R.I.	Marshall, Herbert, R.W.S.
Burne-Jones, Sir Philip; Bart.	Naftel, Paul
Burrington, Arthur; R.I.	Orrock, James, R.I.
Butler, Mildred A.; A.R.W.S.	Palmer, Sutton
Buxton Knight, J.	Parsons, Alfred, A.R.A, R.W.S
Cameron, D.Y.	Phené Spiers, R.
Chase, Marion; R.I.	Phillott, Constance, A.R.W.S.
Duncan, Walter; A.W.R.S.	Pilsbury, Wilmot, R.W.S.
East, Alfred; A.R.A.	Powell, Alfred
Elgood, George S.; R.I.	Powles, L.C., R.B.A.
Emslie, A.E.; A.R.W.S.	Rackham, Arthur, A.R.W.S.
Foster, Birket; R.W.S.	Reid, Flora M.
Fulleylove, John; R.I.	Reid, John R. R.I.
Goodwin, Albert	Rimington, A. Wallace
Gore, W. Henry	Rivière, Briton, R.A.
Green, David; R.I.	Saltmarshe E.
Green, Charles; R.I.	Shepperson, Claude A., R.I.
Green, Townely; R.I.	Smythe, Minnie, A.R.W.S.
Grierson, C. Maciver, R.I.	Spiers, Charlotte H.
Hankey, W. Lee, R.I.	Stanhope Forbes, Elizabeth, R.I.
Hayes, Edwin, R.I.	Stock, H.J., R.I.
Herkomer, Hubert von, C.V.O., R.A.	Talbot Kelly, R., R.B.S.
Hine, Harry, R.I.	Tyndale, Walter
Hodson, S.J., R.W.S.	Walton, Frank, R.I.
Hopkins, Arthur, R.W.S.	West, J. Walter, A.R.W.S.
Hopwood, H.S., A.R.W.S.	Whistler, J. McNeil
Hughes-Stanton, H., R.I.	Whitley, Kate M., R.I.
Hugues, E.R., R.W.S.	Wyllie, W.L., A.R.A.
Hunter, J. Young	Wyllie, Harold

EXHIBITION OF WATER-COLOURS BY DECEASED AND LIVING ARTISTS

LEICESTER, JUNE 1909

103. Autumn

106. Spring

COLLECTION OF EXHIBITION OF PASTORALS BY ALFRED PARSONS, A.R.A., R.W.S. LEICESTER, 1909

- | | |
|---|--|
| 1. Young Apple Trees.
"Earth herself is adorning,
This sweet May morning." | 29. Agapanthus.
"The very flowers are sacred to the poor." |
| 2. Sketch at Sunset. | 30. A Waste Corner.
"Earth fills her lap with pleasures of her own." |
| 3. At Bredon.
"A single small cottage, a nest like a dove's." | 31. Avon Valley.
"With plenteous rivers and wide-skirted meads." |
| 4. Winter Fodder-A November Evening.
"When the ways are heavy with mire and rut." | 32. The Gare Loch.
"A fine day in Scotland is worth a month of
sunshine in Italy."- <i>Sir John Millais</i> |
| 5. The Abbot's Grange, Broadway.
"After April, when May follows." | 33. Gorse and Thorn.
"Where earth-delving conies keep." |
| 6. The Inglesham Poplars.
"Forgetting May-deeming October sweet." | 34. Cottages near Nikko, Japan. |
| 7. On a Cotswold slope.
"The fainting Autumn's sweet decay." | 35. The Vale of Yamato, from Hasé-Dera, Japan. |
| 8. A Sunset Cloud
"The gentleness of heaven is on the sea." | 36. The Valley of the Avon, from Crophorne. |
| 9. Reeds by the river. | 37. The Thames from Shiplake Hill. |
| 10. Summer Sunset-Avon Valley. | 38. A Willow Grove by the Avon |
| 11. An Old Willow by the Avon.
"Still glides the stream, and shall for ever glide." | 39. By the Infant Thames. |
| 12. Near Buscot.
"Summer's green all girdid up in sheaves." | 40. Afterglow-Hunstanton Golf Links
"Now is the time when all the lights was dim." |
| 13. The Sentinels-Bredon. | 41. The Creek at Low Tide. Thornham, Norfolk.
"The great clouds drew,
In piled up hills across the faint streaked blue." |
| 14. Rocks by the Greta. | 42. Flowers in March. |
| 15. On the hillside-Bredon.
"Noon descends, and after noon,
Autumn's evening meets me soon." | 43. Home-coming, Avon Valley.
"In the West
The sky got ready for the great sun's rest." |
| 16. Clearing the Woods. Wye Valley. | 44. Cottages by the Exe.- Bbickleigh, Devon. |
| 17. Winter Stores-
"The teeming autumn big with rich increase." | 45. Mist in the Vale - View from Broadway Hill. |
| 18. Orange Lilies- Broadway.
"The summer's flower is to the summer sweet,
Though to itself it only live and die." | 46. Twynning Fleet, from Bredon.
"Wide grass meadows which the sunshine fills." |
| 19. The Tithe-Barn, Bredon. | 47. On Cotswold. "Lo, the winter is past,
The rain is over and gone." |
| 20. Near the Wye Valley.
"The sinking sun did break
Through the dark clouds." | 48. Fallen Willows.
"The winds play no longer or sing in the leaves." |
| 21. Upper Cross, East Hagborne.
"Loveliest of trees, the cherry now
Is hung with bloom along the bough." | 49. The Hills by Garelock Head. |
| 22. Thorverton Bridge on the Exe. | 50. Ash Trees, Crophorne.
"Shadows and sunny glimmerings." |
| 23. An Ancient Thorn-Cotswolds. | 51. A New England Farm.
"When plenteous autumn's sheaves are brown." |
| 24. "Eve lets down her veil,
The white fog creeps from bush to bush about." | 52. The Avon at Crophorne.
"So Pure the sky, so quiet was the air." |
| 25. In a Norfolk Garden.
"Roses that down the alleys shine afar." | 53. "With wind and clouds and changing skies." |
| 26. A Threatening Sunset. | 54. A Plum Orchard-East Hagborne.
"When proud pied April, dressed in all his trim,
Hath put a spirit of youth in everything" |
| 27. Bredon Hill, from Twynning Fleet.
"Giving a gentle kiss to every sedge
He overtaketh in his pilgrimage." | 55. Broom in blossom. |
| 28. The Thames at Inglesham.
"A breath thou art, | 56. Evesham Bell-tower, from the Weir. |
| | 57. Rabbits. |
| | 58. Pæonies and Poppies.
"Summer's lease hath all too short a date." |
| | 59. A Sunset after rain. |

 COLLECTION OF AN EXHIBITION OF STUDIES IN WATER-COLOURS
 BY ALFRED PARSONS, R.A., P.R.W.S.

LEICESTER, 1915

- | | | | |
|-----|---|-----|--|
| 1. | Evening on the Clyde | 34. | Wild Iris |
| 2. | In a Scotch Garden, Argyllshire | 35. | The Dent du Chat and Lac Bourget, Savoy |
| 3. | Apple-Blossom by the Hudson River, Catskill,
New-York State | 36. | Burning Lumber Waste, South Carolina |
| 4. | In Autumn, Long Island, New York State | 37. | The River Lee, near Coachford, Co. Cork |
| 6. | Thornham Mill, Norfolk | 38. | Red-Cedar Trees by the Hudson River, New
York State |
| 7. | Inglesham Cross, Upper Thames Valley | 39. | Blackthorn |
| 8. | The Junction of the Thames and the Colne near
Lechlade | 40. | Sunset, Avon Valley |
| 9. | An Elder-Tree, Broadway, Worcestershire | 41. | Thorverton Bridge, Devon |
| 10. | Lokun, Norway | 42. | A Cypress Swamp, North Carolina |
| 11. | Near Druitwich | 43. | The Langwell River, Caithness |
| 12. | Hartleap Well, near Richmond, Yorks | 44. | In Wordsworth's Garden, Cuckermouth |
| 13. | On the Bure at Wroxham, Norfolk | 45. | Tilbury Hollow, Cotswolds |
| 14. | A Fishing Competition on the Avon | 46. | Stormy Sunset near Dartmoor |
| 15. | Yellow Jessamine. The Edge of a Forest, South
Carolina | 47. | The Lock-Keeper's Hay, Inglesham Roundhouse |
| 16. | Langdale Pikes, from Oxenfel | 48. | At Croscombe, Somerset |
| 17. | Grey sky and Water, Lechlade | 49. | The Source of the River Duddon, Westmore |
| 18. | Over Sedgemoor, Somerset | 50. | By the Sound, Long Island, New York State |
| 19. | Sunset at Lechlade | 51. | The Abon at Bredon |
| 20. | Lechlade, upper Thames | 52. | Glastonbury Tor, Somerset |
| 21. | Bickleigh, Devon | 53. | A Garden Seat, Buscot |
| 22. | Donolly Castle, near Oban | 54. | Sunset over Dartmoor |
| 23. | The Rotha, near Rydal | 55. | Cottages at Lechlade |
| 24. | Wild, Snowdrops, Somerset | 56. | Loch Ailort, Scotland |
| 25. | From Dungeon Ghyll | 57. | Double Daffodils |
| 26. | Marshes at Holme-Next-the-Sea, Norfolk | 58. | At Port Jefferson, Long Island, New York State |
| 27. | Bourg St-Pierre on the Bernard Road | 59. | Bablock Hythe, near Oxford |
| 28. | Binweed | 60. | Twynning Meadow, Avon Valley |
| 29. | The Exe at Bickleigh, Devon | 61. | A Bridge over a Dyke, near Lechlade |
| 30. | Sea Lavender, Norfolk Coast | 62. | Calm Before a Storm, the Thames at Lechlade |
| 31. | A Creek at Catskill, New York State, Willows in
early Spring | 63. | Long Meg and her Daughters, near Kendal |
| 32. | The River Duddon, Westmoreland | 64. | A Mill at Catskill, New York State |
| 33. | Barns at Riverside, Connecticut | 65. | Sea Holly, Norfolk Coast |
| | | 66. | A Creek at Wilmington, North Carolina |
| | | 67. | The Saw Mill, London, South Carolina |
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WATER-COLOURS BY THE LATE ALFRED PARSONS, R.A., P. R.W.S.

LEICESTER, 1921

- | | | | |
|-----|---|-----|--|
| 1 | Orse by the River Lee. <i>Oil</i> | 22. | The Fruit Wall |
| 2. | Bourg. St.Pierre. | 23. | The Foot Hills |
| 3. | The Obelisk. | 24. | The Garden Seat |
| 4. | Tree Peonies, Japan. | 25. | The Ouse, Bedfordshire |
| 5. | The Temple Gate, Japan. | 26. | The Coast Line, Arisaig |
| 6. | Aix les Bains. | 27. | Washing Day, S. Carolina. |
| 7. | A Thames Garden. | 28. | Austrian Briars |
| 8. | The Swamp, S. Carolina. | 29. | Mégève |
| 9. | The Coast Line, Arisaig. | 30. | Le Ruiton, from Aosta |
| 10 | A Somersetshire Trout Stream. | 31. | Purple Loosestrife. |
| 11. | Aloes. | 32. | The Bamboo Merchants |
| 12. | Near the Catskills | 33. | A Quarry in the Cotswolds |
| 13. | On the Scotch Coast, Arisaig. | 34. | The Grange |
| 14. | The Old Mill. | 35. | Geraniums and Meadowsweet |
| 15. | The Drive, Hawkeston Park. | 36. | After the Storm |
| 16. | Willows. | 37. | The Duck Pen |
| 17. | Long Meg and her Daughters. | 38. | The Temple Gate, Nikko |
| 18. | A Lilac at the Garden Gate. | 39. | The Thames, from Shiplake Hill. <i>Oil</i> |
| 19. | On the Scotch Coast, Arisaig. | 40. | Roses and Clematis. <i>Oil</i> |
| 20. | Roses and Clematis | 41. | In Selwood Forest |
| 21. | A White Wistaria and Tortoise Pond at
Hasedera, Japan. | 42. | A Rainy Day, Japan. <i>Oil</i> |
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7.10 VARIOUS EXHIBITIONS IN THE U. K.

Birmingham

Source: National Art Library catalogues, after Autumn 1905: not available.

AP AT THE ROYAL SOCIETY OF ARTISTS: BIRMINGHAM		1881-1904
1880	Autumn	Colour) £36-10-0
[104] [Exotics]	£10-0-0	1893 Spring
1881	Autumn	296. The Red Barn (W-Colour) £42-0-0
747. June, 1879- A Summer of green sorrows	£63-0-0	298. The Hammock, Winchelsea (W-Colour) £63-0-0
1882	17th Exhibition of Water-Colours	1893 Autumn
	Not exhibiting [Henry A. Harper exhibits]	Not exhibiting [Alma-Tadema]
1883	Spring	1894 Spring
89. Woods in May	£30-0-0	68. The Sands of Tago-No-Ura, Japan (W-Colour) £42-0-0
1883	Autumn	288. The Torii or Steps of Mi-Komorijinja, Yoshina, Japan (W-Colour) £63-0-0
650. Market Day of Lechlade	£105-0-0	1895 Autumn ?
1884	Spring	1895 Spring ?
	Not exhibiting [Henry A. Harper exhibits, 2 works at £35-0-0]	1896 Spring
	[Alma-Tadema and Laura Alma-Tadema exhibits]	Not exhibiting [Alma-Tadema] [Henry A. Harper]
1884	Autumn	1896 Autumn
851. Mowing Time (W-colour)	£52-10-0	656. The Bamboo Grove at Tennenji, Japan [no price]
	[E.A. Abbey] [Boughton exhibits a sketch of Mary Anderson as Pauline]	[J. S. Sargent]
1885	Spring	1897 Spring
	Not exhibiting	Not exhibiting [Alma-Tadema]
1885	Autumn	1897 Autumn
	Not exhibiting [Anna Alma-Tadema]	Not exhibiting
1886	Autumn	1898 Spring
266. Lilies of the Valley	£21-0-0	Not exhibiting
324. In an Orchard	£52-10-0	1898 Autumn
	[Alma-Tadema]	517. Mègeve, Savoy £105-0-0
1887	Spring	[G.H. Boughton]
? The Borders of the Lake, Aix-les-Bains (W-Colour)	£52-10-0	1899 Spring
1887	Autumn	Not exhibiting
	Not exhibiting [Fred Barnard]	1899 Autumn
1888	Spring	Not exhibiting
	Not exhibiting	1900 Spring
1888	Autumn	Not exhibiting
	Not exhibiting	1900 Autumn
1889	Spring	Not exhibiting
	Not exhibiting	1901 Spring
1889	Autumn	Not exhibiting
? A Backwater (oil)	£500-0-0	1901 Autumn
1890	Spring	Not exhibiting [Abbey] [Alma-Tadema]
	Not exhibiting	1902 Spring
1890	Autumn	Not exhibiting
583. A bend of the Avon (oil)	£300-0-0	1902 Autumn
	[Alma-Tadema]	Not exhibiting
1891	Autumn	1903 Spring
	Not exhibiting [Alma-Tadema]	Not exhibiting
1892	Spring	1903 Autumn
339. Grafting Old Trees, Hereford (W-Colour)	£80-0-0	Not exhibiting
512. Young Cherry Trees (W-Colour)	£52-10-0	1904 Spring
1892	Autumn	324. Thoverton Bridge, Valley of the Exe £210-0-0
702. At Markyate Cell (W-Colour)	£52-10-0	1904 Autumn
		Not exhibiting
755. A White-washed Orchard, Wagbourne (W-		1905 Spring
		Not exhibiting

Dublin (*Royal Hibernian Academy of Arts*) 1872-1901?
 The Dublin Collection is incomplete, at the source and at the NAL in London.

AP AT THE ROYAL HIBERNIAN ACADEMY OF ARTS: DUBLIN		1872-1901
1872	..... Autumn ?	1888 Autumn ?
265.	Forget me not £15-0-0	[J.S. Sargent 'Carnation, Lily, Lily, Roses']
1876	..... Autumn ?	1901 Autumn ?
4.	Exeunt £47-5-0	Near the Keepers £210-0-0
336.	Noon, early April, on the borders of Somersetshire and Wiltshire. £26-5-0	

Glasgow

1877-1917

AP AT THE GLASGOW INSTITUTE OF THE FINE ARTS

1877-1917

1877	..... 16 th Winter	1897	..... Winter
229.	Willows by the Ouse, Yorkshire £15-15	380.	Gravetze [sic Gravetye] Manor £200-0
1878	..... Winter	1898	..... Winter
	not exhibiting		not exhibiting
1879	..... Winter	1899	..... Winter
	catalogue not available [probably he exhibited 1 work]		not exhibiting
1880	..... Winter	1900	..... Winter
	not exhibiting	465.	Village by the Links (ARA) not for sale
1881	..... Winter	1901	..... Winter
1881	..... Autumn Black & White		not exhibiting
	not exhibiting	1902	..... Winter
1882	..... Winter		not exhibiting
	not exhibiting	1903	..... Winter
1882	..... Autumn Black & White		not exhibiting
	not exhibiting	1904	..... Winter
1883	..... Winter		not exhibiting
	not exhibiting	1905	..... Winter
1884	..... Winter		not exhibiting
638.	[mentioned but by other artist?]	1906	..... Winter
849.	Woods in May £31-10	403.	The thorn £420-0
1885	..... Winter	1907	..... Winter
207.	A Thames Garden £42-0		not exhibiting
899.	The Duddon Valley £42-0	1908	..... Winter
1886	..... Winter		not exhibiting
129.	The First Frost not for sale	1909	..... Winter
1887	..... Winter	142.	The Hawthorn in the Dale £500-0
	not exhibiting	1910	..... Winter
1888	..... Winter		not exhibiting
	not exhibiting	1911	..... Winter
1889	..... Winter	311.	The Hillside Farm Buckinghamshire £420-0
	not exhibiting	1912	..... Winter
1889	..... Autumn Exh. By the Scottish Society		not exhibiting
	of Water-Colour Painters not exhibiting	1913	..... Winter
	not exhibiting		not exhibiting
1890	..... Winter	1914	..... Winter
665.	A Quiet Day not for sale		not exhibiting
1891	..... Winter	1915	..... Winter
449.	A Watergate on the Avon £105-0		not exhibiting
1892	..... Winter	1916	..... Winter
	not exhibiting		not exhibiting
1893	..... Winter	1917	..... 56 th Winter
116.	A Frosty Morning-Winchelsea £52-10	598.	Rose garden £210-0
232.	Apple Trees and Tulips, Frome £157-10		[J. S. S. Sargent, 'Carnation Lily Lily Rose' is lent by the National Gallery of British Art]
1894	..... Winter	1918	..... Winter
	not exhibiting		not exhibiting
1895	..... Winter	1919	..... Winter
18.	Apple Blossom and Tulips £126-0		not exhibiting
574.	Early Morning in April-Kasuga Park	1920	..... Winter
	Nora, Japan £84-0		not exhibiting
1896	..... Winter		
	not exhibiting		

Liverpool Walker Art Gallery

1878-1920

AP AT THE LIVERPOOL ACADEMY		1878-1920
1877	7th Autumn	
not exhibiting		
1878	Autumn	
746.	Buttercup time	£26-5
1879	Autumn	
not exhibiting		
1880	Autumn	
not exhibiting		
1881	Autumn	
33.	Morning on the Kennet	£63-0
1882	Autumn	
143.	Autumn in New England	£250-0
1084.	The Youthful Thames	£60-0
1883	Autumn	
197.	A Quiet Country	£250-0
310.	'The depth of the green garden closes Where summer in darkness dozes	£125-10
702.	Along the Shore of Silver streaming Thames by Alfred Parsons & Edwin Austin Abbey	£157-10
1884	Autumn	
735.	Meadows by the Avon	£300-0
1715.	The Daylight Dies	£250-0
1885	Autumn	
63.	After work	£315-0
380.	April is coming	£105-0
1986	Autumn	
397.	Ballina, Tipperary	£26-5
895.	At Evesham Weir	£52-10
1887	Autumn	
not exhibiting		
1888	Autumn	
not exhibiting		
1889	Autumn	
1315.	The Valley of the Thames	£525-0
1890	Autumn	
924.	A Bean Field	£367-10
1891	Autumn	
not exhibiting		
1892	Autumn	
132.	'The voice of the turtle is heard in our land!'	£300-0
1893	Autumn	
168.	Flowers in March	£150-0
1894	Autumn	
374.	Buddha and his Disciples on the Rocks at Tenneyi, Japan	£105-0
377.	Sunset after Rain	£420-0
1895	Autumn	
catalogue missing at the V&A		
1896	Autumn	
147.	A Mid-May Morning	£600-0
1897	Autumn	
808.	Japanese Iris at Weybridge Garden	not for sale
1898	Autumn	
112.	Sweet Williams	£350-0
1899	Autumn	
1059.	The Village by the Links	£840-0
1900	Autumn	
640.	Hollyhocks	£52-10
1028.	Rain in Spring	£630-0
1901	Autumn	
123.	Rocks in the Greta	£525-0
1902	Autumn	
32.	The Grassy Harvest of the River Fielcs	£630-0
216.	Brown Autumn	£735-0
1903	Autumn	
294.	Thoverton Bridge, Valley of the Exe	£210-0
751.	A Farm by the Sand Dunes-Norfolk	£52-10
875.	Poplars	£735-0
1904	Autumn	
319.	Bonnie Scotland	£630-0
676.	On the Hill top	£157-10
1905	Autumn	
1067.	In the West Country	£525-0
1906	Autumn	
819.	The thorn	£420-0
1907	Autumn	
1021.	'All in the blue unclouded weather'	£500-0
1908	Autumn	
96.	The hawthorn in the dale	£630-0
1909	Autumn	
679.	A Rose arch	£100-0
1910	Autumn	
708.	The windmill, Thornham Marsh, Norfolk	n.s.
996.	On the Bure at Wroxham	£220-0
1911	Autumn	
593.	An Old Granary-Buckinghamshire	£105-0
1912	Autumn	
not exhibiting		
1913	Autumn	
not exhibiting		
1914	Autumn	
837.	Near Inglesham Lock, Upper Thames	£105-0
1915	Autumn	
1233.	Lake Biwa, Japan	£210-0
1916	Autumn	
861.	The green glade	£42-0
885.	Aloes at Cannes	£42-0
887.	Lilies and loosestrife	£63-0
1209.	A backwater on the Ouse, Bedfordshire	£105-0
1917	Autumn	
NO EXHIBITION		
1918	Autumn	
NO EXHIBITION		
1919	Autumn	
854.	The Vale of Yarrow 'The vapours linger round the heights'	£400-0
1920	Autumn	
The late Alfred Parsons, R.A., PRWS		
269.	The Bamboo Merchants	£42-0
337.	Tree Peonies, Japan	£26-5
338.	The Ouse, Bedfordshire	£52-10
345.	Roses and Clematis	£21-0
346.	Mégève	£52-10
430.	A Somersetshire Trout Stream	£63-0

Manchester

1872-1914

AP AT THE MANCHESTER CITY ART GALLERY		1872-1914
1894	Annual Autumn exhibition [A.L. Baldry Abbey and Boughton are exhibiting]	24. In the West Country £525-0-0
1895	Annual Autumn exhibition Gravetye Manor (oil) £200-0-0	1905 Spring Water-Colour Drawings, not available- ? 1905 23rd Annual Autumn exhibition- No
1896	Annual Autumn exhibition At Cotswold £750-0-0 [Only F. Dicksee and F. Goodhall are higher priced]	1906 Spring Water-Colour Drawings- No 1906 24th Annual Autumn exhibition 162. The Road to the shore £525-0-0
1897	Annual Autumn Exhibition The Star that Bids the Shepherd Fold £750-0-0	1907 Spring Water-Colour Drawings- No 1907 25th Annual Autumn exhibition- No
1898	Annual Autumn Exhibition Near the Keepers £262-0-0 [Abbey, Alma-Tadema, Boughton]	1908 Spring Water-Colour Drawings- No 1908 26th Annual Autumn exhibition- No
1899	Water-Colour- No	1909 Spring Water-Colour Drawings 83. The Marsh, Thornham, Norfolk £63-0-0
1899	Annual Autumn Exhibition- No	1909 26th Annual Autumn exhibition- ?
1900	Water-Colour- No	1910 Spring Water-Colour Drawings 202. Bluebells and Battleship £42-0-0 203. The Avon at Cropthorne £73-10-0
1900	18th Annual Autumn exhibition The Weir Pool £105-0-0 [Abbey]	1910 26th Annual Autumn exhibition-? 1911 Exhibits of the Northern Art Worker's Guild- No [T.S. Lee exhibits a chimney piece]
1901	Spring Water-Colour 126. Sea Holly on the Coast of Norfolk £63-0-0 127. Aloes in a Garden in Cannes £52-10-0	1911 Exhibition of Drawings and examples of craftmanship Spring 188. The Duck Pen £84
1901	19th Annual Autumn exhibition- No	1911 Summer Exhibition of Lithographs & etchings- No [Joseph Pennell exhibits 6 works]
1902	Spring Water-Colour- No	1912 Exhibition of Drawings and Pastels- No
1902	20th Annual Autumn exhibition 86. Poplars £840	1912 Autumn Exhibition of Paintings and Drawings- No 1913 Exhibition of Drawings and Pastels 19. On the North Esk, Forfarshire £84 20. The Winding Path £105 189. An old Canal £42-0-0
1903	Spring Water-Colour Drawings 271. The North Meadow- Cricklade Fritillaries in flowers £52-10-0 272. Mégève- Savoy £105-0-0 273. Auratum Lilies. A Study at Chusenji. Japan £52-10-0	1914 Exhibition of Drawings and Pastels 196. On a Buckinghamshire Common £84
1904	Spring Water-Colour Drawings- No	1925 New English Art Club Retrospective Exh. 1886-1924 from 2nd April to 9th May 1925 Not mentioned
1904	22nd Annual Autumn exhibition	

 Sotheby's founded in 1744

1987

 THE GLORY OF THE GARDEN

JANUARY 1987

 A LOAN EXHIBITION IN ASSOCIATION WITH *THE ROYAL HORTICULTURAL SOCIETY*

311. Manuscript of the Genus Rosa, containing 132 chromolithographed plates accompanied by THE COMPLETE SET OF ORIGINAL WATERCOLOUR DRAWINGS BY ALFRED PARSONS, folio, London, John Murray, 1914. The first great colour-printed flower book of this century was *The Genus Rosa*, compiled by Miss Ellen Ann Willmott. (See nos. 309, 310, 312)

home of Ellen Willmott. Signed, each approximately 15 by 21 inches.

The charming watercolours here by Alfred Parsons, R.A. captivate the glories of Miss Willmott's garden in England. Parsons made no claim to being a botanical illustrator but his paintings are nevertheless very attractive and delicate. (See nos. 309-311)

312. Alfred Ernest (sic) Parsons, R.A., P.R.W.S.
A group of seven views of Warley Place and gardens, the

443. Mount Clare, Roehampton
 Signed and dated 1903, watercolour 19 1/2 by 29 1/2 in.

National Gallery of British Art; Oldham, Hull, Corcoran Art Gallery
 Source: from a catalogue for the 1916 American Art Galleries Exhibition

Dates unknown ?
 More research is needed

Hanley Museum, Stoke-on-Trent: 1921
 'A Quarry in the Cotswolds.'

May to July 1921

Christie, Manson & Woods
 In aid of British Red Cross & St. John's Ambulance Societies
 'Old Barns and Cherry-Trees, Buckinghamshire'
 'A Dairy Farm: Somerset'
 'Crimson Rambler: Maidenhead'
 'The Youth of the Year'
 'A Pergola: Sussex'

February 5th 1915

 Various exhibitions abroad

Paris 1884: more research needed

Paris 1889: more research needed

Paris 1900: more research needed

Brussels, 1897: more research needed

Saint-Louis World's Fair, Missouri, USA, 1904:

'China Roses'

"The Picture was painted in a garden at Broadway, Worcestershire. The garden house, of which the steps are seen on the right of the drawing, is covered with Virginia Creepers." Catalogue held at Bankside Gallery, p. 147 (incomplete source).

The New Zealand International Exhibition in 1907

from Nov 1st to April 1907

'Cottages by the Exe' (oil) Private Purchaser

'On the Hill Top' (Water-Col) Auckland City Council

'The North Meadow' (Water-Col) Private Purchaser

Franco-British Exhibition of 1908:

'The Road to the Shore' lent by the artist

'Mégève, Savoy' lent by the artist

'Lilium Kramerii' lent by Miss Willmott

'Huy on the Meuse' Wash Drawing, lent by the artist

'A Moorland Stream' Pen and Ink Drawing, lent by the artist

[*Souvenir of the Fine Art Section Franco-British Exhibition*. Compiled by Sir Isidore Spielmann, CMG, FSA, Commissioner for Art under the auspices of The British Art Committee. London, 1908]

International Fine Arts Exhibition, Rome 1911:

528.	'Lilium Kramerii'	watercolour painting	823.	'Hay on the Meuse'	Wash drawing
	Miss Willmott			The artist	
529.	'The Old Wells Rd'	watercolour	824.	'A Devonshire village'	Pen & ink drawing
	The artist			The artist	
280.	'The Hawthorn in the Dale'	oil			
	Major Sydney A. Cloman				

The American Art Galleries, New York 1916:

Madison Square South

74. 'By the River Lee, County Cork

1. 'Cherry-Trees on a Buckinghamshire Common' 122. 'The Chimney Campanula'

2. 'Willows by the Ouse, Bedfordshire' 180. 'The Ouse at Milton Ernest, Bedfordshire'

3. 'The Road to the Shore, Norfolk Coast' 195. 'Tall Hollyhocks'

201a 'One the North Esk, Forfarshire'

Washington and Milwaukee in America [1915?]

More research is needed

Source: from a catalogue for the 1916 American Art Galleries Exhibition

Japan National Gallery in Tokyo, 1892

Tokio Bijutsu Gakkō (Tokyo Art School)

Source: from a catalogue for the 1916 American Art Galleries Exhibition

7.11 EVOLUTION OF RETAIL PRICES 1700-1994

'The Pound in your Pocket'

Year	I n d e x (1900=100)	Today's value of £1
1700	102	41.46
1750	83	50.95
1800	188	22.29
1850	105	40.28
1900	100	42.29
1910	105	40.28
1920	273	15.49
1930	172	24.58
1940	202	20.94
1950	254	16.64
1960	373	11.34
1965	442	9.56
1970	553	7.64
1975	1018	4.15
1980	2000	2.11
1985	2830	1.49
1990	3702	1.14
1991	3919	1.08
1992	4066	1.04
1993	4130	1.02
1994	4229	1.00

Source: *International Historical Statistics*.

From *Management Today*. 'Pocket history of price swings.' Jan 1995: 69

[The author is grateful to Ian Hepworth, for this contribution to her thesis.]

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- See LUSBERG, J. *Danmards Spiselige Svampe, etc.* [Extracted and translated chiefly from W. Robinson's "Mushroom Culture" and J. Arrhenius' "Nordens matsvampar."] 1877?
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- The English Flower Garden*. Ill. by Alfred Parsons & others. John Murray, London, 13th edition, 1921.
- The Wild Garden*. or, Our Groves & Shrubberies made Beautiful, By the Naturalization of hardy exotic plants: with a chapter on the garden of British Wild Flowers. John Murray, London, 6th edition (?), a re-issue, 1903. Illustrated by Alfred Parsons. Pp. xx. 304 pages. (From J. Murray's archives, J. R. letter. Would be printed at Brendon, Plymouth.)
- Wood Fires for the Country House and Cottage*. etc. With illustrations. John Murray, London, 1924. 2nd ed.
- The English Flower Garden*. Ill. by Alfred Parsons & others. John Murray, London, 14th edition, 1926.
- The Wild Garden*. or, Our Groves & Shrubberies made Beautiful, By the Naturalization of hardy exotic plants: with a chapter on the garden of British Wild Flowers. John Murray, London, 7th edition, a re-issue, 1903. Illustrated by Alfred Parsons. Pp. xx. 304 pages. (From J. Murray's archives, J. R. letter. Would be printed at Brendon, Plymouth.)
- The Wild Garden*. or, Our Groves & Shrubberies made Beautiful, By the Naturalization of hardy exotic plants: with a chapter on the garden of British Wild Flowers. John Murray, London, 8th edition, a re-issue, 1903. Illustrated by Alfred Parsons.
- The English Flower Garden*. Ill. by Alfred Parsons & others. John Murray, London, 15th edition, 1933.
- The English Flower Garden*. Ill. by Alfred Parsons & others. John Murray, London, 15th edition, reprinted, 1934.
- The English Flower Garden*. Ill. by Alfred Parsons & others. Completely revised and edited by Roy Hay and reset with new material. John Murray, London, 16th edition, 1956.
- Gravetye Manor, or Twenty Years' Work Round an Old Manor House*. Being an abstract from the tree and garden book of Gravetye Manor, Sussex, kept by the owner, W. Robinson. (With illustrations.) John Murray, London, reedited.
- The Wild Garden*. or, Our Groves & Shrubberies made Beautiful, By the Naturalization of

hardy exotic plants: with a chapter on the garden of British Wild Flowers. London, Scholar Press, 4th edition, 1894, 1977. Illustrated by Alfred Parsons. [Re-issued in facsimile with] Introd by R. L. Fox.

The Wild Garden. or, Our Groves & Shrubberies made Beautiful, By the Naturalization of hardy exotic plants: with a chapter on the garden of British Wild Flowers. Paper covers London, Century Publishing, 4th edition, 1894, 1983.

Illustrated by Alfred Parsons. [Re-issued in facsimile with] Introd by R. Mabey.

The English Flower Garden. Amaryllis, N. Y. , 15th edition, reprinted, 1984.

JOURNALS

Farm and Home. 1871, etc.

The Garden.

An illustrated weekly. Ill. by Alfred Parsons & others. London, conducted by W. R. (1871, etc) 1-56. Coloured plates by Henry G. Moon, from 1877 to 1905. (cf. *Flora and Sylva*, Vol 3, 346)

The Field.

(35 years *Garden and Woodland* editor of)

The Garden illustrated .

Ill. by Alfred Parsons & others. An illustrated weekly. 1-66

Woods and Forests.

2 Vols

The Garden Annual.

London, prepared under the direction of W. R. (1891, etc) 1-66

Cottage Gardening.

London, Edited by W.R., etc (1892, etc.)

Flora and Sylva.

Ill. by Henry Moon, Alfred Parsons & others. London, Edited by W.R.. 1903, etc. 3 vols

Civil War and Party Lawyers: 16. "*Farm & Home*" London, 1914. [B.L.: 8139.cc.12]

CATALOGUES

A Catalogue of Hardy Perennial, bulbs, alpine plants, annuals, biennials, including also a complete list of British flowering plants and ferns, etc. London, (1871.).

7.13 ART WORKS HELD BY W. ROBINSON AT GRAVETYE

From the manuscript:

Gravetye Manor, or Twenty Years' Work Round an Old Manor House. by William Robinson.

The following page setting is conform to the manuscript.

W.E. Norton	Summer 1891		MS: page
H.G. Moon	Exhibited at Mr. Stephen Gooden's gallery, 57 Pall Mall		259

1895

N Maris	14-07-1900	were sold at Christies	MS: 185
G Vorter			
Fantin, H			
Fisher, Mark			

"A picture by J B Corot offered at the same time was bought in" WR	14-07-1900		MS: 185
---	------------	--	---------

New Dining Room

1	Corot	Village in Picardy
2	Corot	Summer morning
3	Diaz	Ponies in Plain
4	Henry Moore	After storm off Yarmouth
5	Mark Fisher	Kenmore Bay. Ireland
6	Mark Fisher	Marsh near Stenning, Sussex
7	Mark Fisher	Evening
8	Mark Fisher	Pool, Sussex (absent with artist in Essex: to improve it)
9	Cecil Lawson	sheep, Chelsea
10	De Windt	Raining day in Lincolnshire W colour
11	H. J. Moon	Spring in Bushy Wood Gravetye
12	M Cazin	Evening near french farm.
13	M.Cazin	Windmills (sunset)
14	Alf. Parsons	Watercolor (sic) Duddan Valley Cumberland
15	H.G. Moon	Daffodils South lawn, Gravetye
16	M. Cazin	Street near Market place. Abbeville
17	W.E. Norton	South down sheep. Dean pastures. Gravetye <u>Passage New Dining room</u>

18	Alf. Parsons	Watercolour, Avon valley
19	Alf. Parsons	Sketch near Frome, Somerset
20	David Cox	Watercolour, Shipwreck
21	A. Delacroix	“ , Banks of the Guadalquivir
22	M. Cazin	Morning near Bologne
23	W.E. Norton	Moat mead Narcissus time Gravetye
24	H.C. Warren	Watercolour, Nr Brockenhurst New Forest
25	A. Parsons	Cottage, Oxfordshire Great Tew
26	De Windt	Group of Rocks
27	H.G. Moon	Moat Cottage Apple blossom time Gravetye

Old Dining Room

28	Carolus Duran	“Mon jardinier”
29	Alf. Parsons	West view, Gravetye Manor
30	H.G. Moon	View from house to west valley
31	Hugo Norrig	Fishing village, Holland.
32	W.E. Norton	Sussex cattle Farm yard Mill Place
33	W.E. Norton	South down sheep, Dean pasture
34	W.E. Norton	Beeches, Gravetye Manor
35	W.E. Norton	Sussex cattle Mill place, Gravetye

Drawing Room Old Hall

36	Fantin Latour	Hollyhocks
37	Fantin Latour	Double yellow Rose
38	Fantin Latour	Basket of Roses
39	Fantin Latour	Bunch of Roses
40	H.G. Moon	Daffodils & pussies (palm)
41	Fantin Latour	Zinnias
42	H.G. Moon	Narcissus in Moat shaw
43	H.G. Moon	Primrose plant from Warren's wood
44	H.G. Moon	Crocus time north of House
45	H.A. Olivier	Pansy & Carnation time, Gravetye
46	Alf. Parsons	Garden at Broadway Worcestershire
47	H.G. Moon	Crocus time under Beech trees
48	H.G. Moon	Crocus time North west of house
49	H.A. Olivier	Pansy time little front garden Gravetye
50	Alf. Parsons	Cottage in Worcestershire, Starworts
51	H.G. Moon	Rose Mme Joseph Schwarz
52	H.G. Moon	Carnation "Countess of Paris" & Rose Marron Rosmaron Gravetye
53	H.G. Moon	Honeysuckles
54	Fantin Latour	Chrysanthemums in pots
55	A. J. Hayward	Chrysanthemums
56	A. J. Hayward	Large white Bindweed
57	H.G. Moon	"Irish" Daffodil near Ilex North of house Gravetye
58	Fantin Latour	Pansies
59	H.G. Moon	Rose "The Bride" Gravetye
60	Fantin Latour	Apple blossom Normandy
61	H.G. Moon	Winter flowers Gravetye gathered New years day 1895.

Bookroom

62	H.G. Moon	Kingscote Shaw in April
63	H.G. Moon	House from South law

Rose room

-
- | | | |
|----|--------------|---------------------------|
| 64 | Baptiste (?) | Roses and various flowers |
| 65 | Baptiste (?) | Roses and various flowers |

Stairs

- | | | |
|----|----------------|-----------------|
| 66 | Jan van Huysum | Various flowers |
|----|----------------|-----------------|

Hall.

- | | | |
|----|------------|--|
| 67 | L'Hermitte | La vieille (original drawing) |
| 68 | L'Hermitte | Interior St Maclou Rouen (original drawing) |
| 69 | L'Hermitte | Notre Dame de la Délivrance (original drawing) |
| 70 | L'Hermitte | Market Place Rouen (original drawing) |
| 71 | Daubigny | River scene (original drawing) |

Smoking room

- | | | |
|----|-----------|--------------------------|
| 72 | [no name] | Watercolour Surrey Heath |
|----|-----------|--------------------------|

Inner Hall

- | | | |
|----|--------------|-------------------|
| 73 | Jeanne Bauer | Orchard in Flower |
|----|--------------|-------------------|

7.14 TABLES CONCERNING *THE ENGLISH FLOWER GARDEN*

AP's illustrations reproduced in ten or more editions.

TITLE OR LEGEND	FIRST edition	LAST edition	TOTAL appearance
Gilbert White's garden at Selborne, (but sketched in 1880 when occupied by Mr. Bell) engraved from a sketch by A. Parsons, flowers mostly on the outer fringes of lawn in borders, and around beds of "peat shrubs."	1883 (1st)	1913 (12th)	12
A west country garden. Selwood Cottage, near Frome. Rough wall in foreground covered with rock and wall plants. Somerset.	1883 (1st)	1913 (12th)	12
Torch Lilies. Group of Flame Flowers (Tritomas) By lake at Longleat. Kniphofias in grass.	1883 (1st)	1933 (15th)	14 Not in 3rd? Twice in 2nd.
Lawn garden at Golder's Hill. The natural style. Flower Beds towards Margin of Lawn and beyond the Groups of Trees and Shrubs.	1883 (1st)	1913 (12th)	12
Rhianva, Anglesey. (AP 1879) A terraced garden with picturesque planting.	1883 (1st)	1913 (12th)	12
Town-Garden, The Broadway, Worcestershire. Flower-borders at Broadway. From a picture in possession of the author.	1895 (4th)	1933 (12th)	11
Ivy edging.	1898 (6th)	1933 (15th)	10
Longleat. English country house with picturesque planting.	1896 (5th)	1933 (15th)	10

One illustration can have different titles according to the various editions of *The English Flower Garden*.

Proportion of AP's illustrations in *The English Flower Garden*Alfred Parsons's illustrations versus the total production of illustrations in the *EFG*

EDITION DATE	TOTAL ILLUSTRATIONS PER EDITION	Alfred Parsons's ill.	% = AP's on total ill.
01: 1883	Part 1: 41; 274 plates: 315 total	21	.10 = 10%
02: 1889	Part 1: 86; 292 plates: 378 total	46	.12 = 12%
03: 1893	436	47	.11 = 11%
04: 1895	686	7	.01 = 1%
05: 1896	758	8	.01 = 1%
06: 1897	688	8	.01 = 1%
07: 1899	759	8	.01 = 1%
08: 1900	884	8	.009 = .9%
09: 1905	901	8	.009 = .9%
10: 1906	913	8	.009 = .9%
11: 1909	875	8	.009 = .9%
12: 1913	712	8	.01 = 1%
13: 1921	877	4	.009 = .5%
14: 1926	252	4	.02 = 2%
15: 1933	319	5	.02 = 2%

This compilation includes tail pieces, head pieces, miniature untitled figures as well as the illustrations themselves. Plates are included in the first and second editions. A separate list of multiple drawings per plate was not compiled. These vary from one to six drawings per plate. For the following editions, the references in the index were counted.

 List of engravers involved in *The English Flower Garden*

Compiled from the signatures of the illustrations found in fifteen editions of *The English Flower Garden*.

André, L.	Garner, Thomas.	Marburt
B	GE	Middlerich
Berveiller	Graward	Murcholle
Bone, William *	H	Mettais
Burbidge. FW	HC	Michael, F.H.
Burbidge, John.	Heath	Norton
G. Cour	Hildibrant	OE
"CF"	Hooper, William	Pannemaker
"CP"	Harcourt "Hooper,	Parsons, Alfred
DeBAR, Alexandre	W.H." *	Rose, A.
Dawson, Alfred	Huyot,	Rogers, William Harry;
"AD" *	Hyde, Henry	C o v e r
ES	JCS	designer for <i>Alpine</i> *
EG	JE	Rochon
ES	Jungling, J. F.	Sargent, A.
Fisher, Mark	Kohl, A. "AK"	Simon, F.
Folstine, D&E	Lacour, Octave L.	SM
Freeman, W. H.	Lancelot, Dieudonné	"SS"
FS	A u g u s t e " D .	Swain, John
FWB	Lancelot"	Thiebault
Garden, Francis	Legrand	Thorp, F.
"GF"	"HM"	VH
Garden, W.F.	M	WAP
Gardening	Macandrew, (Photographer) *	Watmough, William C.
		Whympers, W.F. *

* Artists also mentioned in the ledger and day book of John Murray publisher for *Alpine flowers for English Gardens*.

7.15 'THE LANDSCAPE GARDENER AND HIS WORK' BY MR. O. C. SIMONDS

An article published in the American Magazine: *Park and Cemetery* and republished by William Robinson in *The Garden* LII July 10th 1897: 27-28.

Having been frequently exasperated by the use in American writings of the term landscape architect and landscape engineer, we see with much pleasure a protest against the use of these terms by Mr. O. C. Simonds, of Chicago, in an article which in other respects is interesting and true. Even our old friend Meehan, of Philadelphia, has described himself somewhere as a "landscape engineer" - as a word a curious hybrid and in idea horrible.

The term "landscape gardener", instead of "landscape engineer" or "landscape architect", is used here because it is believed by the writer to be the most suitable to convey the meaning intended. When one considers engineering in connection with landscapes, instead of thinking of any artistic result, he is more apt to think of the road scars along mountain sides, of the destruction of beautiful scenery along river banks, of the changing of watercourses into sewers, of railway embankments, canals and dams. The term "architect" brings to mind a man who aims to design structures. His materials are stone, brick, the various metals, wood, glass, paint, &c. On the other hand, the term landscape-gardener has first, "landscape", which as defined by Hamerton must necessarily be an artistic portion of the earth's surface, and then "gardener", which indicates that the materials used will be those found in a garden or in Nature.

What are the attainments of a skilful landscape gardener? His art applies to any outdoor scenery which can be affected by the hand of man. It is of the first importance, therefore, that he know how to arrange the ground surface, the trees, shrubs, and other plants, the ponds and streams, the points of view and the open spaces or vistas, so that the general effect will be beautiful. No matter how great his knowledge of soils, of drainage, of road construction and of the structure and characteristics of the various species of plants may be, if he fails to make an artistic arrangement he is not a landscape gardener.

Next in importance to a knowledge of arrangement comes the ability to produce a result which, with a reasonable amount of attention, will continue to improve with added years of growth. This ability will rest in part on an acquaintance with the habits and life history of the plants used and of the situations to which they are adapted. The points of view will require a study of the relations of buildings, drives and walks to the landscape. Where the landscape is an important feature the landscape-gardener should work with the architect in the preparation of the preliminary sketches. Unfortunately, architects frequently design residences and other buildings without any regard to the site and the characteristic features which may have attracted the owner. Cases are not unknown where houses have been so designed and placed that the kitchen and servants' rooms shut off the very best views from the family living rooms. A landscape-gardener should place his drives where they will command good views while not

interfering with the landscape, and he should know how to place them so they will be convenient, have easy graces and proper drainage and how to construct them in a durable manner with a satisfactory wearing surface. He should know how to economise in regard to space and cost of the work coming under his direction. While he should have no pecuniary interest in any work that is carried on - that is, should have no interest in any nursery or nursery stock, or act as agent for any firm - he should usually purchase the material furnished by nurserymen on account of his knowledge of what is required, of the prices that should be paid, and the standing of the various nursery firms. He will often be able to save and owner several times the amount of his fees by his knowledge of the value of plants.

His work should commence with a study of the value of a given piece of ground for the purpose intended, especially when that purpose is the making of a park, a botanic or public garden, home grounds or airy roadway. The ground in question may have features which would be of great importance in the design to be worked out, such as an important view of a large body of water, a valley or a distant stretch of country, a grove of our native trees or woodland, a rocky ledge, a steep bluff or a ravine, or it may lack, beauty which could be secured by the selection of another piece of ground. When the site is finally selected a thorough study should be made of its characteristic features and of all the surroundings, and after such study the landscape gardener should have a clear conception of the effect he means to produce, of its appearance when the first planting shall have been done when years have elapsed. Not only that, but he should have in mind the various effects of spring, summer, fall and winter.

Having made his design and perhaps sketched it on paper ('perhaps,' because a sketch is not always necessary, and there are cases in which the best result will be produced by working directly on the ground), he proceeds to execute it just as his brother artist proceeds to paint a picture. He has 10,000 servants to help him. If he wishes a dark green carried up from a given place on the ground he chooses a Maple, or if the green is to continue through the winter he chooses a Pine as his servant to gather the materials already found or placed in the ground. If he wishes a red in winter he chooses a Dogwood, which will put this colour in its bark, or if he wishes a red in summer he chooses a rose. To be sure the servant must breathe the surrounding air while doing the work required. By choosing the right number and kind of such helpers a great mass of colour may be carried high into the air or spread out on the ground like a carpet. The colours may be varied from time to time, or bits of one colour may be scattered upon another. Choosing the right servants is not always an easy task, but each one performs with marvellous skill the work he or she is able to do. Whether the living picture, as a whole, will be satisfactory or not will, however, depend upon the choice made by the landscape gardener, provided his supervision is continued for a long enough time. The continued

supervision is required because it takes time-in some cases years- for the servants mentioned, the various trees, shrubs, vines and herbaceous plants, to do their part in making the picture. Few of the members of the profession, to say nothing of the clients, appreciate the importance of an oversight extending through a series of years. The architect's work is finished with the completion of a building; the painter's when he puts his last touches on a canvas, but what a landscape gardener must have in mind is not a single picture, but a series of pictures having more or less resemblance to each other, changing more rapidly with the first than with the later growth, and needing from time to time the inspection and criticism of a trained eye. This inspection may be made by visiting a place once a year, once a month, or even more frequently, as may be agreed on with the client, but it should not be omitted.

What compensation will a landscape gardener receive for his work? In the first place, he will enjoy the beauty of Nature far more than most men. He will also get much pleasure from his work. He will have a chance to get the pure, clear air of the country, to take walks through the woods and over fields. These are important considerations, but he must also receive money and have a basis for his charges. It takes as much natural ability and as much time spent in study to become proficient in his profession as it does to become a good lawyer, a good physician, a good engineer, or a good architect, and his pay should equal theirs. Moreover, he must travel and see what others have done in other cities and countries, and he should give special attention to what Nature has done. This requires both time and money. The percentage charge made by architects is not applicable to landscape work. A fee determined by an estimate of the time required in making a design is usually most satisfactory, or an arrangement may be made to charge a certain amount by the day, the month or the year. The subsequent supervision should be a separate matter from the of the work. If an agreement for a given amount per year is made for supervision, the landscape gardener will feel more free to inspect the work as often as he may deem advisable than if he charges for each visit. His income should increase with his skill and experience, just as that of a lawyer increases when his ability is demonstrated by his practice, or the charges of a painter increase when the critics recognise the merit of his productions.

In conclusion, it may be well to state that the best result will only be attained when the client has a intelligent appreciation of what is aimed at by the landscape gardener, and is in full sympathy with him.- *Park and Cemetery.*

7.16 PARSONS AS SEEN BY HENRY JAMES IN 'OUR ARTISTS IN EUROPE'

From JAMES, Henry. 'Our artists in Europe'. *Harper's*, Vol LXXIX, No CCCCLXIX. London, June 1889: 55-65.

"Even if Mr. Alfred Parsons were not a masterly contributor to the pages of *Harper*, it would still be almost inevitable to speak of him after speaking of Mr. Abbey, for the definite reason (I hope that in writing it I may not appear to invade too grossly the domain of private life) that these gentlemen are united in domestic circumstance as well as associated in the nature of their work. In London, in the relatively lucid air of Campden Hill, they dwell together, and their beautiful studios are side by side. However, there is a reason for commemorating Mr. Parsons's work which has nothing to do with the accidental - the simple fact that that work forms the richest illustration of the English Landscape that is offered us today *Harper* has for a long time past been full of Mr. Alfred Parsons, who has made the dense, fine detail of his native land familiar in far countries, amid scenery of a very different type. This is what the modern illustration can do when the ripeness of the modern sense is brought to it, and the wood-cutter plays with difficulties as the brilliant Americans do to-day, following his original at a breakneck pace. An illusion is produced which, in its very completeness, makes one cast an uneasy eye over the dwindling fields that are still left to conquer. Such art as Alfred Parsons's - such an accomplished translation of local aspects, translated in its turn by cunning hands, and diffused by a wonderful system of periodicity through vast and remote communities, has, I confess, in a peculiar degree, the effect that so any things have in their age of multiplication - that of suppressing intervals and differences, and making the globe seem alarmingly small. Vivid and repeated evocations of English rural things - the meadows and lanes, the sedgy streams, the old orchards and timbered houses, the stout, individual, insular trees, the flowers under the hedge and in it and over it, the sweet rich country seen from the slope, the bend of the unformidable river, the actual romance of the castle against the sky, the place on the hill-side where the grey church begin to peep (a peaceful little grassy path leads up to it over a stile) - all this brings about a terrible displacement of the very objects that make pilgrimage a passion, and hurries forward that ambiguous advantage which I don't envy our grand-children, that of knowing all about everything in advance, having trotted round the globe annually in the magazines, and lost the bloom of personal experience. It is a part of the general abolition of mystery with which we are all so complacently busy to-day. One would like to retire to another planet with a box of Mr. Parsons's drawings, and be homesick there for the pleasant places they commemorate.

There are many things to be said about his talent, some of which are not the easiest in the world to express. I shall not, however, make them more difficult by attempting to catalogue his contributions to these pages. A turning of the leaves of *Harper* brings one constantly face

to face with him, and a systematic search speedily makes one intimate. The reader will remember the beautiful illustrations to Mr. Blackmore's novel of "Springhaven", which were interspersed with striking figure pieces from the pencil of that very peculiar pictorial humorist Mr. Frederick Barnard, who, allowing for the fact that he always seems a little too much to be drawing for Dickens, and that the foot-lights are the illumination of his scenic world, has so remarkable a sense of English types and attitudes, costumes and accessories, in what may be called the great-coat-and-gaiters period- the period when people were stiff with riding, and wicked conspiracies went forward in sanded provincial parlours. Mr. Alfred Parsons, who is still conveniently young, awaked to his first vision of pleasant material in the comprehensive county of Somerset-a capital centre of impression for a painter of the bucolic. He has been to America; he has even reproduced with remarkable discrimination and truth some of the way-side objects in that country, not making them look in the least like their English equivalents, if equivalents they may be said to have. Was it there that Mr. Parsons learned so well how Americans would like England to appear? I ask this idle question simply because the brush (of his eminent brush there would be much to say), is exactly the England that the American imagination, restricted to itself, constructs from the poets, the novelists, from all the delightful testimony it inherits. It was scarcely to have been supposed possible that the native point of view would embrace and observe so many of the things that the more or less famished outsider is, in vulgar parlance, "after". In other words (though I appear to utter a foolish paradox), the danger might have been that Mr. Parsons knew his subject too well to feel it - to feel it, I mean, *à l'Américain*. He is as tender of it as if he were vague about it, and as certain of it as if he were *blasé*.

But after having wished that his country should be just so, we proceed to discover that it is in fact not a bit different. Between these phases of our consciousness he is an unfailing messenger. The reader will remember how often he has accompanied with pictures the text of some amiable paper describing a pastoral region- Warwickshire or Surrey, Devonshire or the Thames. He will remember his exquisite designs for certain of Wordsworth's sonnets. A sonnet of Wordsworth is a difficult thing to illustrate, but Mr. Parsons's ripe taste has shown him the way. Then there are lovely morsels from his hand associated with the drawings of his friend Mr. Abbey - head-pieces, tail-pieces, vignettes, charming combinations of flower and foliage, decorative clusters of all sorts of pleasant rural emblems. If he has an inexhaustible feeling for the country in general, his love of the myriad English flowers is perhaps the fondest part of it. He draws them with a late perfection, and always - little, definite, delicate, tremulous things as they are- with a certain nobleness. This latter quality, indeed, I am prone to find in all his work, and I should insist on it still more if I might refer to his important paintings. So composite are the parts of which any distinguished talent is made up that we have to feel our

way as we enumerate them; and yet that very ambiguity is a challenge to analysis and to characterization. This “nobleness” on Mr. Parsons’s part is the element of style- something large and manly, expressive of the total character of his facts. His landscape is the landscape of the male vision; and yet his touch is full of sentiment, of curiosity and endearment. These things, and others besides, make him the most interesting, the most living, of the new workers in his line.

And what shall I say of the other things besides? How can I take precautions enough to say that among the new workers, deeply English as he is, there is comparatively something French in his manner? Many people will like him because they see in him, or they think they do - a certain happy mean. Will they not fancy they catch him taking the middle way between the unsociable French *étude* and the old-fashioned English “picture”? If one of these extremes is a desert, the other, no doubt is an oasis still more vain. I have a recollection of productions of Mr. Alfred Parsons which might have come from a Frenchman who was in love with English river-sides. I call to mind no studies - if he has made any - of French scenery; but if I did they would doubtless appear English enough. It is the fashion among sundry to maintain that the English landscape is of no use for *La peinture sérieuse*, that it is wanting in technical accent, and is in general too story-telling, too self-conscious and dramatic, also too lumpish and stodgy, of a green -d’un vert bête- which, when reproduced, looks like that of the chrome. Certain it is that there are many hands which are not to be trusted with it and taste and integrity have been known to go down before it. But Alfred Parsons may be pointed to as one who as made the luxuriant and lovable things of his own country almost as serious as those familiar objects, the pasture and the poplar, which even when infinitely repeated by the great school across the Channel strikes us as but meagre morsels of France.

7.17 CAPTAIN PARTRIDGE'S CHRONOLOGY

Walter Croker St-Ives Partridge: born 18 March 1855, died 19 September 1924

- 18 March 1855 Born in Dublin.
Third son of Frederick John Partridge, Esq., formerly Lieut. R. N., who *d.* 1896, by Henrietta, who *d.* 1886, 4th dau. of the late John Croker, Esq., J. P. and D. L., of Ballynagarde, co. Limerick; *b.* 1856; *m.* 1881 Alice Edith, 4th dau. of the late Edward Mackenzie, Esq., of Fawley Court, Buckinghamshire, and has 2 Daus. Capt. Partridge, who was educated at Eton, is a J. P. for Monmouthshire, and a J. P. and D.L., for Herefordshire; late Capt. and Adjutant 61st Regt.- *Battledene, Newbury, Berks; Naval and Military Club, W.* [Walford's County Families of the UK 1916 ed.]
- 25 Oct 1873 Joined Royal Monmouthshire Militia (Light Infantry), based at Monmouth. Gazetted Sub Lieutenant. Promoted Lieutenant. (re-designated The Royal Monmouthshire (Engineers) Militia⁵ in 1877.⁶
- 20 Nov 75 Joined Regular Army. Commissioned Lieutenant 108th Regt (Madras Infantry) Based in Nusseerabad, Bombay, *India* (Army List 1874/6)
- Dec 76 (?) 108th Regt (to become in 1882: 2nd Batt. Royal Inniskilling Fusiliers) was posted to UK (Colchester) for the first time in its existence. Lieutenant Partridge may have stayed in India
- 20 Apr 78 Transferred 'by exchange' to 61st Foot (Infantry) **2nd Batt. of the Gloucestershire** in 1882 Probably stationed at Quetta, *India*. Lieutenant.
- 20 Nov 78 61st Foot involved in operations in *Afghanistan* (until 27 Apr 1881)
- 5 Feb 79 Appointed Adjutant 61st Foot (until 7 May 1881). **Lieutenant in the Gloucestershire Regiment** on the 20th of April 1879 and Adj. in the 61Ft from the 5th of Feb. 1879 to the 7th May 1881.
- 19 Aug 80 61st Foot moved to *India*.
- 28 Oct 80 61st Foot involved in operations in *Southern Afghanistan* (until 27 Apr 1881)
- 7 May 81 Transferred to Regimental Depot at Horfield Barracks, Bristol (see Army List 1882 page 790 symbol 'd'). 28th and 61st Regt were redesignated 1st and 2nd Battalion Gloucestershire Regiment respectively in 1882 with their depot at Horfield. **In 1882 Army list: 2nd Batt. of the Gloucestershire, (ex-61st Foot)** at full pay since 1875 until the 7 May 1881 (7 years). (In the army Reforms of 1882, 61st Foot became 2nd Batt; Gloucestershire Reg and 108th Regt re-designated 2nd Batt. Royal Inniskilling Fusiliers)
- 26 July 81 Married Miss **Alice Edith MacKenzie** (Partridge) at Henley on Thames, Berkshire. She died 22nd March 1934 at 16 Portman-Square Marylebone Middlesex. Probate London 8th June to **Edith St-Ives Parry** and to her niece: **Miss Mary Brenda Rhodes**, spinster.
Mary Brenda Rhodes was either the daughter of Alice Edith Partridge or

⁵ "The Militia was a force intended for home defence only." Letter to the author dated 23rd Aug 1994 signed Clare Wright, (Miss). Department of Archives, Photographs, Film and Sound. National Army Museum, Chelsea.

⁶ Joining the Militia was a backdoor method of obtaining a regular army commission without purchase. (The purchase of commissions was abolished in the Army Reforms of 1881). Telephone conversation with Mr M. J. Everett and 10 August 94, letter to the author. M. J. Everett, Archivist, South Wales Borderers Museum, Brecon.

- Captain Partridge' s sister.
Rhodes, Mary Brenda of Beedcote Lower Beeding Horsham Sussex spinster died 1 October 1963 at Runnymede House Old Windsor Berkshire. Probate London 24 December to Marie Violet Pamela lady Loder married woman. Effects: £48,647.5s. [Somerset House, London. Entry 24-12-1963 under Rhodes, Mary Brenda].
In Mary Brenda Rhodes' will, Violet Maud Symons-Jeune and her niece Marie Violet Pamela (Lady) Loder were both executors. Three of Mary Brenda Rhodes' God children inherited:
John Rhodes £ 100
Caroline Mary Emerald Rhodes £ 100
Winifred Marie Brown £2000
The will also alluded to the "23 Jan 1911 settlement."
- 1876-1881 Period in India, Malta and Afghanistan
In the years 1879 to 1881, when Partridge was with the 61st Regiment on Foot, the unit served in England, Malta and Baluchistan. Presumably, Partridge was with them, serving normally as an infantry officer, including duties as Adjutant as you have stated.⁷
- 1873-1876 ...he would have lived in the Monmouth/Bristol area which is also not far from Great Chalfield.⁸
- 1881-1884 Probably also living in the Monmouth/Bristol area.
- 12 May 1882 Daughter, **Edith St Ives** born. Baptized at Henley on Thames. Married George Williams Randolph Marriott Parry (who died 7 Aug 1974) of The Talbot Hotel Aberystwyth in the County of Cardigan Esquire. Died 13 Dec 1977.
Executor: Thomas Rufus Parry (†01-11-1963) brother in law then by a codicil (11-06-1964), Ena Elizabeth Penelope Parry (sister of GWRM Parry). Her cousin: **John Henry Partridge** inherits silver plates; **Ruth Maudslay**, Mrs **Ina O'Farrell** and **Lady Keown Boyd** inherits jewellery. **Cynthia Hughes Bonsall** and **Marie Isobel Hands** both of Elvaston Caradoc Road Aberystwyth will receive the income of GWRM Parry's trust after her husband and Ena's deaths. (by will of 17-03-1972)
- ? 1884 Daughter, **Evelyn St. Ives**. Baptized ?. m. ? **McConnell**, had issue and † surely between 19-07-1928 and before 16-09-1933. **Her issue** will inherit from Edith St.Ives. Evelyn St. Ives' will was not found.
- 22 Aug 83 Resigned Regular Commission.⁹ and received the rank of Captain. which would have entitled him to call himself 'Captain' from then on.¹⁰ But in reality see 22 April 1915.
- 12 Jan 84 Rejoined **Royal Monmouthshire (Militia) (Engineers) (ex-Royal Monmouthshire Militia (Light Infantry)**, RMRE (Militia), based at Monmouth with rank of Captain. The Militia only paraded once a year for

⁷ 31 May 1994: Letter to the author signed Colonel (Retd) D. E, Whatmore for the Curator of the Regiments of Gloucestershire Museum, Gloucester.

⁸ The South Wales Borderers and Monmouthshire Regimental Museum of the Royal Regiment of Wales (24th/41st Foot). Letter to the author dated 10th August 1994 signed Martin J. Everett, archivist.

⁹ Mr. M. J. Everett, archivist. Letter dated 10 Aug 1994.

¹⁰ Letter to the author dated 23rd Aug 1994 signed Clare Wright, (Miss). Department of Archives, Photographs, Film and Sound. National Army Museum, Chelsea.

- a period of up to 4 weeks. Their training usually took place locally in Monmouth. Appointed Instructor of Musketry (I of M) for Militia (see Army List page 252-symbol. (H) = Hythe, Kent where the Army School of Musketry was based. "We must assume that Partridge had attended an Instructor's Course to earn that title." When he rejoined the RMRE in 1884 he became a great acquisition to the Polo Team and seems to have become PMC (President of the Mess Committee), responsible for dinners, dances, general jollification.
- 12 May 88 Resigned from Militia, and after only eight years' service would not have received any pension.
- 6 Dec 94 I go up to town on Friday to attend big dinner to welcome my old Regiment on their return home from India.¹¹
- 22 April 1915 Establishments: Memoranda. The undermentioned to be temporary Captains, Walter Croker St Ives Partridge, late Captain, Royal Monmouth, Royal Engineers (Militia).¹²
- 27 Nov 1917 Establishments: Memoranda. Temporary Capt, Walter Croker St Ives Partridge, relinquishes his comm[issio]n on account of ill-health, and is granted the hon.[orary] rank of Capt. 29 Nov 1917.¹³
- 22 Dec 1922 Employed Recg [probably = 'recruiting'] Duties.¹⁴
- 19 Sept. 1924 Died in Coopers, Eversley, Southampton of two causes I Horbus Cordis and II Syncope in the presence of Geraldine Partridge Sister-in-Law of 38 First Avenue Hove.¹⁵ His funeral was held at Brookwood Cemetery on Thursday the twenty fifth 1924.

¹¹ 6th December 1894 MsSRO 1/1

¹² 22 April 1915, London Gazette: 3936. Source: Mr Martin Everett archivist, Brecon.

¹³ 27 Nov 1917, London Gazette: 12463. Source: *ibid*.

¹⁴ Miss Wright's letter dated 23 Aug 1994.

¹⁵ General Register Office, Catherine House, London: Certified copy of an entry of death, 19-09-1924

Sept 26th 1924 *The Chronicle - Reading*. 'Obituary - Captain Partridge' : 15

The late Captain Partridge - Capt. Walter Crocker St Ives Partridge, J. P., D. L., whose death has occurred at Coopers, Eversley, Hants, was for some years resident at Battledene, Wash Common. He was at one time agent for the Littlecote Estate. He served in the 61st Gloucester Regiment and was the first commandant of the Newbury Company of war-time Volunteers and afterwards became recruiting officer for the district.

Captain Walter Crocker St-Ives Partridge could have studied landscape drawing - many RE officers did - and fortification and bridging. It is possible he developed a love of landscape gardening and his training would certainly have come in useful. He will possibly have received some training in architecture. (...) The Royal Mon RE (Militia) will certainly have received a comparable training - they were regarded as the senior of the militia regiments.¹⁶

¹⁶ 17th June 1994. Letter to the author signed Beverley Williams, Assistant Curator, Royal Engineers Museum, Kent.

7.19 WHITE LODGE, RICHMOND: BRIEF HISTORY (c. 1900)

White Lodge is a property of some 5 acres lying within the much larger Richmond Park near Richmond, west of London. It was Charles I, early in the 17th century, who decided to enclose this vast area of some 2,000 acres as a park and Royal hunting ground. Most of the new park land had been common land for time immemorial so there were protests about the new project but Charles went ahead anyway. It was only in the 1750's when public access was completely blocked that sustained public protests resulted in public access again being permitted into the park.

Over the years various personages, Royal and non-Royal were granted the right to occupy the property by the Crown and each brought changes and alterations.

It is the history of the gardens surrounding the house that is most relevant to the topic of this thesis. Humphry Repton, in his *Observations on the Theory and Practice of Landscape Gardening*, describes his visit to White Lodge in 1805. He mentions that the “present noble inhabitant” (Lord Viscount Sidmouth) had carried out certain improvements that were suggested.

The 1850 Standidge map of Richmond Park does not show much in the way of the improvements that were later made to the garden. The 1897 Ordnance Survey map (scale 25": 1 mile) does not show such items as the Lily Basin but it does show structures that could have been the Gardener's Cottage and greenhouses that have now disappeared. The 1911 Ordnance Survey Map (scale 10": 1 mile) is not of a scale to show much detail in the garden. The 1933 Ordnance Survey Map (scale 25": 1 mile) shows the hedges, garden shelter and the lily pool.

When could the improvements to the garden have been carried out? A Partridge/Tudway letter dated 18 October 1901 mentions that “we have been sent for to do the gardens at White Lodge” (MsSRO bundle no. 1/7). It is precisely at this time that the new King, Edward VII, granted the use of White Lodge for life, to Mrs Hartman. Her grandson, Robert Hartman, has been unable to determine the reasons for this bestowal even after he had seen many of the ‘illegible letters’ of Edward VII. *The Morning Post* of the day said that this bestowal was ‘likely to be due to reasons of which the public know nothing’ (Hartman, 1964: 11). Since at that time Mrs. Hartman undertook an extensive and expensive redecoration of the premises it is likely that the gardens would also have been improved. She spent almost £57,000 on the redecoration of only one wing and block of the house so generous funds would have been available for exterior works (Hartman, 1964: 12). Since Alfred Parsons was a good friend of Princess Louise, the sister of Edward VII, what better person to call upon to consult on works for the garden; a likely explanation for Partridge and Parsons being summoned to do the

gardens of White Lodge in October 1901. Edward VII found White Lodge to be ‘a convenient and comfortable hide-out’ (Hartman, 1964:12). His ‘favourite way of spending a Sunday for many years was a day in the country at White Lodge’. He used to ‘drive out in his fast car, making the twelve miles from Buckingham Palace in just under an hour’ (*Daily Herald*, 18 March 1953). The good times ended abruptly in 1909 when Mrs. Hartman became bankrupt. Edward VII subsequently expressed his ‘strong disapproval of the failure of a person who had the privilege of occupying a grace and favour house’ (Hartman, 1964: 13).

Prior to the occupancy of White Lodge in 1923 by the future George VI and Queen Elizabeth improvements were made including the addition of a monumental stone staircase on the garden side of the main house. Since this time only about £3,000 was apparently spent on the redecoration, funds available for work on the gardens would have been much more limited than during the time of Mrs. Hartman. ‘Considerable alterations had been made to the house in recent years’ and ‘Lord Farquhar and Mrs. Hartman the previous tenants had both introduced many improvements to the garden’ (*The Daily Mail*, April, 26, 1923).

There is therefore no proof, at present, that the improvements to the gardens of White Lodge were carried out by Partridge and Parsons, only circumstantial evidence. More research would be required to determine what improvements to the gardens were carried out under their instructions in 1901 and thereafter.

7.20 ANALYSIS OF A SECONDARY SOURCE: ANNE HELMREICH'S THESIS

In a recent thesis(1994), Anne Linden Helmreich analyses Parsons's work as a garden painter, and argues that he contributed to the invention of the new nationalistic genre of 'garden painting'. The similarity in the subjects of these two theses makes it worthwhile to explain in some detail the differences in their approach.

The following abstract gives an idea of the content of Heimreich's thesis, its rhetoric belonging mainly to that of a leftist political framework.

Between 1880 and 1914, a loosely-knit school of garden painters arose in England. This school, made up of Helen Allingham (1848-1926), George Elgood (1851-1944), Alfred Parsons (1847-1920), Beatrice Parsons (1870-1955), and E. A. Rowe (1860-1922), portrayed a wide range of fashionable gardens, from aristocratic formal gardens to small cottage gardens. This dissertation is an analysis of the rise and popularization of garden painting in late nineteenth-century England.

Packaged and promoted by dealers and art critics who recognized in garden art the potential for a popular middle class art, the five artists' paintings circulated in urban art markets and worked in concert with the Garden City movements, the cottage and formal garden preservation movements, and tourism to elevate gardens as symbols of a national identity based on an admiration for the past and a close identification with rustic England, idyllically conceived as a place of social harmony. The Englishness of the garden artists' paintings was compounded by their representation of garden styles regarded as uniquely English, such as Gertrude Jekyll's herbaceous borders, and their adoption of painting techniques, derived from the Pre-Raphaelites and the 'national school' of landscape painting, considered traditionally English.

The new national identity proposed by the garden painters, their dealers, and critics assuaged the conservative middle and upper urban classes' fears about recent economic, political, and social changes by establishing a stable and powerful image of England which appealed across party lines. This image, which proposed that the quintessential English landscape was both domesticated and artfully arranged, also worked to distinguish England from her colonies, which, according to contemporary discourses, were uncultivated and uncivilized.

Although this conceptualization of national identity claimed to unify various strands of the national culture, it more closely represented the particular interests of the middle classes and therefore was an expression of their constant striving for hegemony. The competing claims put on the symbol of the garden by various factions of English society tore at the purported seamless links between gardens and England's national identity and made gardens sites of contestation in these years.

Parsons was part of that purportedly 'School of Garden Painters', promoted by the managing director of the Fine Art Society Gallery, Marcus Huish in 1891.

Calling the artists a school conferred status and authority on their paintings thus enhancing their authenticity and desirability in the eye of consumers.¹⁷

As Alfred Parsons was one of the five artists contributing consciously or not to this 'invention of national identity', and as further described, 'invention of a tradition of garden painting', an analysis of Helmreich's thesis is necessary.¹⁸

¹⁷ Ibid: 67

¹⁸ Chapter One of Helmreich's thesis examines 'the institutional framework of the emergence of garden painting.' [Helmreich, 1994:17-95]
'garden painting constituted a new genre' [Helmreich, 1994:19] "Art dealers, in attempting to cultivate a middle - class art market, shaped late nineteenth century art production" [Helmreich, 1994:27]

Questions of accuracy of detail (misdemeanours) in Helmreich's thesis

Helmreich makes a thorough résumé of the information generally available about Parsons; she could not be aware of the findings of the present research. Here are the major factual amendments required to be made to her statements about Parsons:

- 1) In the section 'Designing Formal Gardens, Architects and Painters', the name of Provost Daniel's wife's name should be 'Emily Crabb Olive'; not 'Olive Cook' as printed.¹⁹
- 2) In the same section Helmreich mentions that the garden artists were also active as garden designers, adapting the distinctive features of old gardens highlighted in their paintings to modern gardens.²⁰

The author of the present thesis is not aware of any gardens designed by Helen Allingham, George Elgood, Beatrice Parsons or E. A. Rowe, although Rowe designed his own garden 'Ravello'. Helmreich's generalisation applies only to Alfred Parsons. Helmreich further discusses five of the known gardens by Parsons: Clouds, Wightwick, Great Chalfield, Lamb House, The Provost's Garden and Luggershill. She qualifies them as 'new old style' gardens. This does not take into consideration the fact that Parsons would often use new, imported plants in his garden schemes, not only old-fashioned plants.²¹

3) The most usual 'idée reçue' (prejudice) concerning Parsons's career beginnings as a clerk in the Post Office Bank, is reinforced by Helmreich:

Parsons's inclusion in the royal artistic societies might not have been predicted at the start of his career. He took up painting in 1867 after working as a Post Office Clerk for several years.²²

The present thesis has demonstrated how useful this brief period was with its evening classes at the South Kensington School of Art.²³

4) Another typical 'idée reçue' expressed is that:

Parsons's reputation as an illustrator brought him to the attention of William Robinson.²⁴

To the contrary, in 1878, when William Robinson wanted to buy a watercolour painting by Parsons, the artist had actually done very little illustration work. In fact Parsons started illustrating for *Harper's* and Robinson only the year after.²⁵

Helmreich asserts to the reader:

a) that Parsons eventually branched out from painting gardens to designing them for wealthy clients.²⁶

b) that Parsons did not restrict himself to the 'old-fashioned' style, but was quite willing to adapt his style to the desires of his client.

It has been demonstrated that in fact Parsons never branched in to or out of painting

¹⁹ [Helmreich, 1994: 318] The Crabbs were a well-to-do family living in Crabb Hall, Tellisford, a small village about two miles from Shawford. See the text and footnote in section 3.3.2 1875: The Oxford Set on 85, 86.

²⁰ Helmreich, 1994: 310

²¹ For example the description of The Provost's Garden that the : "historian Mavis Batey has termed a 'Cotswold' garden, a small intimate garden centering on a sundial surrounded by beds of old-fashioned flowers, such as sweet peas, wallflowers, and pinks." [Helmreich, 1994: 318]

²² Helmreich, 1994: 71

²³ See this discussion on page 74.

²⁴ Helmreich, 1994: 72

²⁵ See the letter page 111

²⁶ Helmreich, 1994: 72

gardens. His artistic production was regular through all his life; he alternated between landscapes, gardens and flowers.²⁷

For example:

I am in little lodgings here [Thoverton, Exeter] trying to paint some things in the Exe valle but it is [wearisome?] work dodging the showers.²⁸

5) Finally Helmreich associates Parsons with the Art Workers Guild only because of his interest in various media.²⁹

As has been explained, Parsons was invited to become a founding member of the AWG; this is quite different from Helmreich's assertion. Parsons's reputation (along with that of other artists) was to bring social recognition to this new society.

Helmreich writes: "John Murray stated that he would produce an illustrated book of Warley's roses."³⁰ The roses in *The genus Rosa* were from, Boccanegra in Italy and Tresserve in France as well as Warley Place in Essex.³¹

Queries about the validity of Helmreich's argument

Helmreich associates Parsons with Elgood, Allingham, Beatrice Parsons and Rowe with forming a group of garden painters but this 'school' of painting was so loosely knit that no evidence of direct contacts between Alfred Parsons and any of the other so-called members came to light during the past four years of research. These and other artists often exhibited at the same venues. An example of this is Monet and Parsons exhibiting at the New English Art Club, yet there is no evidence of these two men ever meeting. However, several direct links can be shown to have existed between Parsons and the members of 'The Broadway Group'.

Secondly, for the sake of her argument, Helmreich often claims that Parsons wanted to be known as a painter of flowers and gardens, more than as a painter of landscapes.

Yet, although Parsons produced large-scale, broad landscapes throughout his career, upon his death his reputation was as a 'painter of flowers and gardens', proving that it was his garden paintings that had secured his renown.³²

A further proof she provides is the fact that Parsons presented two garden scenes for both his diploma works at the Royal Watercolour Society and at the Royal Academy.³³ This so-called proof is weak. When Parsons was running against Reginald Blomfield the architect, to fill a place left open by the death of one of only forty full members of the Royal Academy³⁴, he did not have to submit a diploma work. The diploma work is to be submitted within one year

²⁷ See the Appendices on page 374 'Parsons Total Works Exhibited at Various Galleries.'

²⁸ 17th Sept [1904?] MsSRO Parsons to Tudway 1/7

²⁹ Helmreich, 1994: 73

³⁰ Helmreich, 1994:78

³¹ See the chronology to find out that Parsons visited all these gardens during the making of *The Genus Rosa*. In his correspondence he also alludes to these drawings.

³² Helmreich, 1994: 70-71

³³ "For his diploma work, he submitted a garden scene, suggesting that he attributed his nomination to his work as a garden painter. The painting 'The Garden' is a detailed portrayal of hollyhocks, rendered in a painterly technique reminiscent of his work as an oil painter. Parsons also chose a garden scene, 'Orange Lilies', 1911, for his diploma work for the R. A., again implying that Parsons perceived that his garden paintings were the source of his popularity and professional acceptance." Helmreich, 1994: 78

³⁴ See the footnote on page 201

of being elected to membership. The diploma work is very rarely refused and when accepted (a formality), the Queen gives the new Academician his diploma.³⁵ The author of this thesis believes that Parsons was always very diplomatic and correct. Several scenarios can thus be speculated on. To submit a painting of a garden did not mean that Parsons considered his work as a landscape-painter to be inferior. In 1899, John Singer Sargent's submitted diploma work was entitled 'An Interior in Venice'. The painting depicts an interior of the Palazzo Barbieri together with four seated members of the family. Did Sargent submit this painting because he thought that the depiction of an interior was superior to his work as a portraitist? According to Frieda Matassa, Registrar to the permanent collection at the Royal Academy, it is very difficult to guess why a painter submits one particular painting or another. Did Parsons submit 'The Garden' because Sargent's 'Carnation, Lily, Lily, Rose', a garden scene, had been bought by the Chantrey Bequest?³⁶ Did he want to compete with his friend? Only better research could help solve the mystery.

Thirdly, for the sake of her argument, Helmreich mainly discusses only one of Parsons's exhibitions: *Gardens and Orchards* of 1891.³⁷ This unfortunately leaves the reader with only a partial view of Parsons's art production, although it is understood that this is not her aim. Parsons showed his work at more than three hundred different exhibitions during his lifetime. He painted mostly landscapes and kept on doing so so as to protect his credibility as a landscape-gardener. He also did it for the pure aesthetic pleasure of painting. Here is an extract from one of his letters:

Another thing about which I quarrel with your man is the way he speaks of pleasure 'merely to give pleasure' as if it were something inferior, if not bad. But this is another subject & you must be getting weary of talk: I must write an article one day on the poetic mind & motive. The artists mind seems to me to be like a rainguage which collects all the little driblets of sentiment & enables us to measure the feelings of his time.³⁸

Fourthly, the school of garden painting, the back-to-the-land movement, the garden cities and the rise of conservation in architecture, are all part of the promotion of this myth of an idyllic Olde England. Whether in Australia, the United States, Canada or Europe, hardly any country escaped a revival of local traditions, invented or not.³⁹ The specific 'Englishness' of this phenomenon is thus weaker than Helmreich thinks. Fifthly, Helmreich associates William Robinson and Alfred Parsons with the promoters of social cohesion through gardening. Their writings were, according to the present writer, fairly detached from any political considerations. Was Robinson a good friend of Samuel Reynolds Hole? Helmreich quotes Hole's book *Our Gardens* as the best example of the promotion of gardens as a way to benefit the working classes.⁴⁰ Even if the book was dedicated to Robinson, this does not make Robinson a social reformer. After visiting Gravetye Manor and Luggershill, the present author does not believe that their owners had left wing sympathies. Landscape gardening and horticulture were Robinson's main themes, not politics.

³⁵ Parsons's diploma has not surfaced yet.

³⁶ Royal Academician's paintings were too often chosen to win The Chantrey Bequest.

³⁷ Helmreich does mention that "unlike the other garden artists, [he] pursued subjects outside the garden genre, even after he was represented by the F. A. S." [Helmreich, 1994: 70] but her thesis leaves the reader in the dark as to the relative importance of these other subjects.

³⁸ Parsons, Swann Inn, Thatcham, Berks, Tuesday [5, 12, 19 or 26 October 1880?] The Swan Inn. MS RHS Gilpin Bequest: Package 12, # 128. See full transcript on page 90.

³⁹ [Osborne in Baker, 1992: 230-255]

It would take another thesis to prove the author's assumption in this international field.

⁴⁰ [Helmreich, 1994: 359]

Parsons was a conservative and a capitalist; not a reformer. There is no doubt that Parsons was a conservative painter: the style of his art work gave him the sense of security he needed by dealing with a style that he felt more patrons would buy. Parsons's paintings were part of high culture; they were less of the mass culture, their prices being way beyond the means of a lower-class budget. (The view, sometimes found in more recent times, that Parsons's art was part of the mass culture is more due to the changes in taste since the Second World War. Modern Art had superseded Victorian and Edwardian art, and from the 1920s onwards, Parsons's reputation declined in company with the reputations of most of his contemporaries. A liking for Victorian painting was regarded by mid-20th-century critics as being a symptom of a debased popular taste, but this retrospective re-assessment does not alter the fact that, at the time, Parsons's art was seen as belonging to high culture.)

Parsons and “the invention of tradition”

In addition to her statements specifically about Parsons, Helmreich has a general argument to offer about the history and significance of garden painting in the late 19th century. This argument is open to objection on several grounds.

a) Englishness

In her Chapter Two ‘Gardens for City Dwellers’ Helmreich concludes:

Paintings of both formal and cottage gardens, along with exhibition reviews and writings of gardens, thus worked to form a specific discourse that posited gardens as signs of a domesticated England cleansed of the problems of industrialism and urbanism and steeped in the moral values of the past.⁴¹

Not only because they represented scenes of idyllic nature which viewers could vicariously enjoy, but also because they erased the problems of contemporary England and instead presented a powerful nation resistant to social instability.⁴²

In her Chapter Four ‘Garden Painting and Garden Design, an interdependent relationship’, the underlying question of what constituted an authentic English garden is discussed. It is argued that “The Englishness of the landscape garden therefore rested on its ties to the political sphere and in the value of land itself”.⁴³ Helmreich argues that the ‘natural’ beauties of the English countryside represented an emblematic political significance and that the use of several architectural styles, such as the Gothic, carried patriotic associations: the ownership of land was the sign of the right to political representation.

The present author agrees with this description, but sees no reason to assume that this social attitude was not harmful to England, as Helmreich seems to imply.

b) Mercantilism first, Nationalism last

Helmreich has also avoided the discussion of Parsons’s landscape painting work done outside England, including Japan. Also symptomatic of her narrow insistence on the promotion of Englishness by the garden painters is her avoidance of discussing the international mercantile approach to art that was increasing at the end of the nineteenth century. It is correct to observe that English painters were promoting the Englishness of their paintings to the consuming classes in England and in other countries, but it must be observed that at the same time, other countries were promoting their own ‘nationalistic’ characteristics. France was selling Corot, Bastien-Lepage and Monet to England, the United States was promoting its wilderness in *Harper’s* and other magazines, Italy was influencing the Pre-Raphaelites and selling her medieval works to collectors of every nationality. Japan was exporting its culture all around the world.

It is precisely the scale of this opening up of frontiers that generated eclecticism and its nationalistic reaction. The first opening up of frontiers were initiated in England with the ‘Grand Tour’. This tour consisted of visiting several European countries for a fairly long period of travel (at least six months), during which the elite traveller was expected to sketch and paint, and to bring back home some works of art acquired abroad. Intensive international art exchanges were thus initiated.

It cannot be denied that “the ruling elite of England attempted to establish social cohesion, with the promotion of Englishness through garden painting, within the subject community

⁴¹ Helmreich, 1994: 179

⁴² Helmreich, 1994: 180

⁴³ Helmreich, 1994: 249

'middle and lower classes' ⁴⁴, but the present author is not convinced that the mercantile approach to art, as shown by the Fine Art Society, had the preservation of the rights and privileges of the aristocracy as its ultimate motivation. Like all commercial art galleries, the Fine Art Society aimed at promoting works of art, appealing to a middle class public and selling works at a profit. In a liberal society, it was common to see a clever market study identifying a need, and then using it to promote the consumption of works of art. This did not diminish the value of the works exhibited, or the usefulness of their character at the turn-of-the-century.

In an article entitled 'The Royal Academy, The Grosvenor, and the New Gallery', an anonymous author wrote: "The character of all three exhibitions is now almost exactly similar, many of the most prominent artists exhibiting at all three shows, or, at any rate, at two of the three."⁴⁵ These three galleries stood for conflicting, almost opposing, philosophies. This fact demonstrates that for artists, selling their work was the first priority; this took precedence over any convictions or philosophies they might hold.

c) Paintings as justification for designs ?

After a survey of the history of landscape gardening, through Kent, Brown, Repton, Loudon, Sir Charles Barry and W. A. Nesfield, Helmreich ends with William Robinson's *Wild Garden* and his insistence on the need for art. After a long and precise description, she shows how the argument of the natural against the formal was linked to the English political system, as reflected in the landscapes and gardens of England. Finally, and the present author disagrees, one of her arguments is that garden paintings became a justification for garden designs.

Robinson, by rejecting any distinction between art and nature, was returning to the basic theme of the eighteenth-century landscape garden, designing gardens after the artistic interpretation of nature. According to Robinson, if the goal of garden design was to imitate nature, and if paintings were regarded as expositions of nature, then paintings, or art in general, could be a guide to designing gardens and thus he relied on artists in formulating his wild garden style.⁴⁶

It is argued here that Robinson was inspired by nature itself, not by the paintings of nature, not by their actual form. It is the behaviour of artists, looking at nature, choosing her best 'pictures', painters choosing an artistic viewpoint of nature, that Robinson valued all his life. Robinson had a motto that was printed in the beginning of every issue of *The Garden*:

This is an Art
Which does mend Nature: change it rather; but
THE ART ITSELF IS NATURE. Shakespeare.

This extract from *The Winter's Tale* occurs in a discussion of the merits of wild versus cultivated flowers; Perdita had been refusing to use double flowers and other 'unnatural' forms produced in cultivation, while Polineces argues that no such distinction should be drawn, as breeding is part of nature. The implication for Robinson's position is that landscape-gardening was then art of mending nature. These words, so often printed, involved the transformation of nature - using natural principles. Robinson never argued that gardens should be designed in imitation of paintings, but rather in imitation of nature itself.

⁴⁴ [Helmreich, 1994: 6] quoting Eric Hobsbawm in ['Introduction: Inventing Traditions' ; Hobsbawm, 1983: 1]

⁴⁵ *The Art Journal*, June 1890: 161-62

⁴⁶ Helmreich, 1994: 260

d) Traditions

As the argument of the whole of Helmreich's thesis deals principally with invented traditions, the real tradition of landscape-painters doing landscape gardening is never acknowledged; nor is its discontinuation. The present author agrees with Roger Scruton's definition of tradition: "Tradition is neither history nor heritage, but the past living in the present."⁴⁷ It is clear that Helmreich is influenced by the 1980s discussions about nationalism. Her thesis, presented as a thesis in art history, is discussed from a political viewpoint. As it has been demonstrated, Parsons was part of the *revival* of that landscape gardening tradition.

Helmreich discusses two inventions. The first is the invention of the English national identity, an identity in crisis during the 1870s, reshaped by the promotion of nationalistic ideas around 'Olde England' in all its forms in the 1880s.⁴⁸

In his book *The Dilemma of Style*, Mordaunt Crook explains how the eighteenth-century philosophy of the Picturesque turned perplexity into dilemma by multiplying the range of stylistic options. He clearly explains how:

during the late nineteenth and early twentieth centuries, the problems created by the need to choose a style - (Gothic, Renaissance or some sort of vernacular in which abides all the 'true' English styles) contributed to the rise of two complementary trends: the cult of eclecticism and the concept of modernity.⁴⁹

Faced with this eclecticism, the need to define what was truly English was deeply felt. Helmreich qualifies this reaction as 'the invention of a tradition'. The present author would argue here that any style is part of a specific continuum, and even the garden painting genre is the logical consequence of a long tradition of landscape painting in England. The present author would argue, after reading Hobsbawm, that now more than ever before, nations must constantly re-invent, or adapt, their traditions so as to represent all the individuals and varied cultures they enclose or represent.

e) Illusion or escapism

Helmreich affirms that the middle classes were eager to buy romantic and idyllic images of England, views of England that were false. She argues that the painters of the 'garden painting school' were participating in an escapist view, one that did not conform with the realities of the country. This second invention, is the invention of the English reality. Helmreich notes that these garden painters chose privileged views of gardens, thus leaving out the less appealing realities of the industrial revolution.⁵⁰

Yet, in vacating the presence of modernity, the garden painters left only the past, which the urban lower classes, in the view of the upper classes, were incapable of appreciating. Despite writers' claims for the unifying capabilities of gardens as symbols of national

⁴⁷ Scruton, Roger. *The Times* 'Just below the dignity of history' 9 January 1997: 37

⁴⁸ Helmreich's 'nationalism' is of a contemporary (1990s) meaning. "For many historians, nationalism is best understood, according to contemporary economic and sociological theory, that is, as 'deeply embedded' in the 'wider trend' of 'economic development and social and cultural modernization' - rather than in terms of the tradition of intellectual history and political theory" [Ritter, 1986: 297]

⁴⁹ Crook, 1987: ii

⁵⁰ "Politicians, novelists, and artists alike revised or even invented rural traditions and promulgated an idyllic image of the countryside, obscuring the effects of the agricultural depression and denying the existence of the troubled cities." [Helmreich, 1994: 109].

There has been a very long tradition of artists eliminating ugly views from their paintings. Vermeer is a good example. This discussion is in the realm of the history of art and is too vast for the purposes of this research.

identity, gardens were contested grounds, where the middle classes strove to establish their hegemony.⁵¹

She gives an example of a garden view done by Parsons with wire fences carefully not painted, and with his addition of a non-existent sundial.⁵² With this negative concept applied to garden painters' art, as a beautified reality, Helmreich implies that they should have painted the slums, the abandoned industrial sites and the insanity of city life at the end of the nineteenth century. As producing art is a way of earning a living, just like repairing a bicycle, the author of this thesis disagrees (although Parsons did, on very few occasions, integrate views of the 'ugly city'.⁵³) In fact, art has a long tradition of 'escapism', from Roger de Piles's *Dialogue sur le coloris* to E. H. Gombrich's *Art and Illusion*.

Art is illusion and deals with escape.⁵⁴

Escapism is not always as negative as Helmreich's text suggests. Escapism is a psychological mechanism of self defence. English middle class society at the turn of the last century unconsciously chose to revive and even pretend to revive old traditions.

Like Helmreich, the present author believes that the 'escapism' procured by the arts, architectural conservation, and the back-to-the-land movements prevented a deeper social crisis at the turn of the century. But unlike her, the author also believes that, to save the 'mental health' of a nation by allowing a certain level of escapism was better than a revolution or a civil war, that this form of social defence mechanism was salutary. Gardening was and still is better than alcoholism. In fact art was, until recently, the main defence mechanism offered to humanity; now art has become more of a guilt enhancer than a remover of sorrows. (And the developed countries need that form of art.)

⁵¹ [Helmreich, 1994: 442] Helmreich implies that the garden painters were socially producing inequality, by playing the game of the English class system. Parsons's materialistic desires are thus to be condemned, as his life was a constant climbing of the 'social ladder'. Here a discussion of politics is needed, but the limits of this thesis can only provide a stimulus for further debates.

The present author believes that a classless society is just a dream, an illusion and an 'escape' from the reality of human nature.

⁵² See the 'Anti-Industrialism' section. [Helmreich, 1994: 126]

⁵³ See Jefferies, Richard 'Saint-Guido' in *The English Illustrated Magazine* 1884- 85: 177-188.

⁵⁴ "Escapism: The tendency to seek, or the practice of seeking, distraction from what normally has to be endured. (...) 1933 Encyc... Social Science IX 533/1"

Consult Solkin's 1993 *Painting for Money* and Peckham's 1965 *Man's Rage for Chaos. Biology, Behaviour & the Arts*.

"Escapism: A major kind of defence mechanism, characterized by the tendency to withdraw physically and mentally from the unpleasant aspects of reality." signed G. D. Wilson in [Eysenck, 1972] "Defence Mechanism: A term applied to any enduring pattern of protective 'behaviour' designed to provide a defence against the awareness of that which is anxiety-producing. (...) unconsciously motivated, unconsciously acquired, and developed to protect the self or ego from unpleasantness of many kinds." [Reber, 1985]

"A major kind of defence mechanism, characterized by the tendency to withdraw physically and mentally from the unpleasant aspects of reality. Many neurotic symptoms (e.g. amnesia, hysterical paralysis) are interpreted by psychoanalysts as escape devices." signed G. D. Wilson [Eysenck, H. J. And W. Arnold, R. Meili. Encyclopedia of Psychology Search Press, London, 1972, under 'escapism']

7.21 PLANTS AT OR FOR GREAT CHALFIELD

See Joanne Humphris', 1991-2 report⁵⁵ for references of the exact location of these plants in the garden, and the precise source of the information, the plant being mentioned either on a plan or in a letter.

“Original name given in brackets, where superseded” [Humphris, 1991-2:35-40]

The underlined plant names in this report are included here in italics.

⁵⁵ Humphris, Joanne. *Great Chalfield Garden Survey*, The National Trust, London, 1991-1992 and 1993. 2 volumes.

1907	<i>Chaenomeles speciosa</i>	Birch
Apple trees-	'Simonii'	Birch silver weeping
late cooker (2)	(<i>Cydonia japonica simonii</i>)	<i>Berberis vulgaris</i>
Whiting Pippin	<i>Chaenomeles speciosa</i> 'Nivalis'	'Atropurpurea'
late dessert (2)	(<i>Cydonia japonica nivalis</i>)	Broom
Keswick Codling	<i>Coronilla emerus</i>	Broom common yellow
White Transparent	<i>Rhaphiolepis umbellata</i>	<i>Buddleia globosa</i>
Pear tree	(<i>R. Ovata</i>)	Sweet briar
Abele poplars	<i>Rosa</i> 'W A Richardson'	<i>Chamaecyparis lawsoniana</i>
Balsam poplars	<i>Rosa</i> 'Anemone'	(<i>Cupressus lawsonii</i>)
Common birch	(<i>R. Sinica Anemone</i>)	<i>Cupressus macrocarpa</i>
Silver weeping birch	<i>Rosa</i> 'Félicité Perpétue'	Cherry white flowered
Wych elm	<i>Rosa</i> 'Fellenberg'	Red dogwood
Aubrietia	<i>Rosa rugosa repens</i> 'Alba'	Wych elm
Helianthemums	<i>Paeonia suffruticosa</i>	Forsythia
1908	(<i>P. moutan</i>)	Guelder rose double
Apple trees (2)	<i>Berberis stenophylla</i>	Purple filbert
Walnut	<i>B. thunbergii</i>	<i>Kerria japonica</i>
Medlar	<i>Prunus spinosa</i>	Larch
Lilac	<i>Genista hispanica</i>	Portugal laurel
Yew	<i>Ulex europaeus</i>	Laurel bay assorted
Roses	<i>Cytisus scoparius</i>	<i>Mahonia aquifolium</i>
Lavender	Double cherry	<i>Olearia haastii</i>
1909	Polyantha roses	Poplars abele
Pinks	Tufted pansies (violas)	Poplars Bolleana
Thyme	Lavender	Poplars Lombardy
Aubrietia	Old monthly roses	<i>Pinus sylvestris</i>
Ericas	Poplars	<i>Pinus nigra nigra</i>
Helianthemums	Mountain ash	(<i>Pinus austriaca</i>)
Dwarf polyantha roses	Laburnum	<i>Piptantus nepalensis</i>
<i>Mentha requienii</i>	<i>Salix alba</i> 'Britzensis'	Philadelphus
<i>Arenaria balearica</i>	Quince	<i>Cotinus coggygria</i>
1910	<i>Viburnum opulus</i>	(<i>Rhus cotinus</i>)
Elm (2)	Bamboo	<i>C. coggygria</i> cv
Lavender	<i>Hippophae rhamnoides</i>	(<i>Rhus atropurpurea</i>)
Sweet chestnuts	<i>Rubus phoenicolasius</i>	Spruce
<i>Cotoneaster microphyllus</i>	Penzance briar roses	<i>Rosa rugosa</i>
<i>Cotoneaster horizontalis</i>	<i>Aconitum napellus</i>	<i>Prunus pissardii</i>
<i>Hedera helix</i> 'Atropurpurea'	<i>Senecio clivorum</i>	<i>Ginkgo biloba</i>
<i>H. colchica</i> (<i>H. roegneriana</i>)	<i>Senecio tanguticus</i>	(<i>Salisburia adiantifolia</i>)
<i>H. azorica</i>	<i>Lythrum virgarum</i> (<i>L. Roseum</i>)	<i>Santolina incana</i>
<i>H. palmata aurea</i>	<i>Peltiphyllum peltatum</i>	<i>Ulex europaeus</i>
<i>Cytisus praecox</i>	(<i>Saxifraga peltiphylla</i>)	<i>Ulex europaeus</i> 'Flore Plena'
<i>Cytisus albus</i>	<i>Filipendula palmata</i>	Abies and piceas
<i>Pyracantha coccinea</i>	(<i>Spiraea palmata</i>)	Berberis
(<i>Crataegus pyracantha</i>)	<i>Spiraea gigantea</i>	Broom
<i>Choisya ternata</i>	<i>Filipendula rubra</i> (<i>Spiraea</i>	<i>Buddleia</i>
<i>Carpenteria californica</i>	venusta)	Deutzia
<i>Jasminum nudiflorum</i>	<i>Lysimachia clethroides</i>	Forsythia
<i>Garrya elliptica</i>	<i>L. verticillata</i>	Laurels
<i>Romneya coulteri</i>	<i>Monarda didyma</i>	Lilacs
<i>Lonicera periclymenum</i>	Holly	Poplars
'Late Dutch'	1911	Spiraea
<i>L. periclymenum</i> 'Early Cream'	<i>Picea menziesii</i> (<i>Abies</i>	Veronicas
<i>Parthenocissus quinquefolia</i>	douglasii)	Green hollies
(<i>Ampelopsis hederacea</i>	Mountain ash	<i>Cotoneaster microphyllus</i>
muralis)	<i>Robinia pseudoacacia</i> (<i>Acacia</i>)	Golden Irish yews
<i>Clematis montana</i>	<i>Robinia hispida</i> (<i>Rose acacia</i>)	
<i>Clematis montana rubens</i>	<i>Abies grandis</i>	

7.22 PLANT NAMES MENTIONED IN MSSRO DOCUMENTS

The names are reproduced as they are in hand-written or typed form. The garden names are mentioned within brackets, when available. Partridge did not respect orthographic standards for plant names.

- Abies: Nine *Abies pumila* - nice growing bush stuff [Battledene]
 Allamanda [Bishopswood]
 Aristotachia siphon
 Almond [Battledene]
 Andromeda japonica [Battledene]
 Andromedas [Hartpury]
 Apple trees: [Bill Hill] "One hundred standard apple & plum trees"
 Apple trees [Bishopswood]
 Apple trees: Good standards of Siberian Crab [Battledene]
Arbutus andrachne not *hybridus* [Battledene]
 Ash [at Lady Agnew 's]
 Austrian [delts?] [Battledene]
Azalea amoena [Battledene?] "Being an evergreen it is a most valuable plant"
 Azalea: Ghent Azalea [Battledene]
Azalea mollis [Bishopswood]
 Beech [at Lady Agnew 's]
 Beech [Battledene]
 Beech trees: about fifty beech trees [Bill Hill]
 Berberis: *Andromedas Berberis* [Battledene]
Berberis thunbergii [Bishopswood]
Berberis darwini [Bill Hill]
 Birch [at Lady Agnew 's]
 Box: Large box bushes [Battledene?]
 Box [Bill Hill]
 Box [Battledene]
 Box [Bishopswood]
 Briar: [Traherne 's garden]
 Briars: Penzance Briars [Battledene]
 Briars: Penzance Briars [Kidbrooke]
 Briars: [The Firs]
 Bulbs of tuberous *Begonias*
Calanthes [Bishopswood]
 Catalpa [Woodcock]
 Carnation [Welbeck]
 Celandine [from Bishopswood]
 Chrysanthemums: Summer flowering
 Chrysanthemums [Battledene]
Clematis apiifolia
Clematis flammula
Clematis jackmani
Clematis Miss Bateman
Clematis montana
Clematis viticella alba
Clematis [Bill Hill]
 Climbers: [Bill Hill]
Cotoneaster horizontalis [species from William Robinson]
Crate[lly?] oxycantha [Battledene]
 Crotons: *Interruptur Aurea* / *Augustifolius*. / *Warrenii*. / *Nobilis* [Bishopswood]
Cupressus lawsoniana. [Battledene]
Cyclamen [Bishopswood]
 Delphiniums [Battledene]
 Double gorse [Battledene]
 Double Cherry [Battledene]
 Eighteen *Skimmia japonica* [Battledene]
 Ericas, *carnea* etc etc [Battledene]
Euonymus [Down Hall]
Forsythia suspensa [Battledene]
 Fruit trees to Waltham Place [from The Cedars]
 Fruit trees [Battledene]
 Fruit trees [Petty France]
 Fruiting vines [Bishopswood]
 Fuchsias [for Bishopswood, packed by Fewtrell, Tudway's gardener]
 Geraniums: "Mrs Pollock" geraniums [from Bishopswood to Tudway]
 Geraniums "Louisa Smith" geraniums [from Bishopswood to Tudway]
 Geraniums "Golden Harry" geranium [from Bishopswood]
 Good *Hodginsii* about four feet high [Battledene]
 Gooseberries [Traherne 's garden]
Grandiflora [Bishopswood]
Griselina [Down Hall]
 Herbaceous plants [Hartpury]
 Herbaceous plants [Petty France]
 Herbaceous plants [Battledene]
 Herbaceous borders: two h. b. opposite the box hedge [Down Hall]
 Holly: [Battledene]
 Holly: *Ilex Hodginsii* [Down Hall]
 Holly: *Ilex Hendersonii* [Down Hall]
 Holly: Purple leaved holly [from William Robinson]
 Holly: Orange berried holly [from William Robinson]
 Hornbeam [Battledene]
 Hybrid *Azalea mollis* [Battledene or Brockhampton?]
Hydrangea paniculata [Bishopswood]
 Ivy a[?]ca
 Ivy: *Regneriana* Ivy [Battledene]
 Ivy Emerald green
 Ivy Reprn[?]
 Ivies [Battledene], they are capital plants
 Ivies: Samples of the Ivies [Bishopswood]
Jasminum officinale [Battledene]
 Laburnum [Battledene]
 Laurels [hating them]
Laurestinus [Six for Battledene]
 Lavender [Battledene]
 Lavender [Petty France]
 Lavender [from The Cedars, dying off]
 Lavender [The Firs]
 Lilac about 5 feet high White, mauve & pink, & dark [Battledene]

- Lilies [Battledene]
 Lilies [Bishopswood]
 Lilies [Milton Lodge]
 Lilies [Traherne 's garden]
 Liliium umbellatum grandiflora [Battledene]
 Liliium croceum [Twelve bulbs for Battledene]
 Lonicera sempervirens
 Mahonia nepaulensis [Battledene]
 Maple [at Lady Agnew's]
 Musa Cavendishii [Parsons gives Tudway info. for The Cedars]
 Musa Chinensis [Parsons gives Tudway info. for The Cedars]
 Oaks, evergreen oaks in pots [at Lady Agnew 's]
 Olearia macrodonta [Battledene]
 Osmanthus suavis [Battledene]
 Pyracantha lalandei [Battledene]
 Peach trees [Bishopswood]
 Peaches [Waltham Place]
 Prunus cerasifera 'Pissardi' [Battledene]
 Pernettya [Battledene]
 Pernettyas [Battledene?]
 Pernettyas [Kidmore]
 Phillyrea buxifolia & media [Battledene]
 Phillyreas [Waltham Place]
 Pinks: Mrs Simkins Pinks [for Battledene from Tudway]
 Plum trees: [Bill Hill] "One hundred standard apple & plum trees"
 Portugal laurels in place of Thujas [Battledene].
 Procox Rhododendrons [Battledene]
 Pyracantha 'Lalandei' [Battledene?]
 Quercus ilex. [Battledene]
 Regnerianas [Battledene?]
 Rhododendrons [Battledene]
 Rhododendrons [The Firs]
 Rhododendrons: Ponticum rhododendrons [hating them]
 Rhus cotinus [Rhis cotinus Battledene?] from Waterers
 Rose bower [Preston Hall]
 Rose bower and three arches [The Firs]
 Roses: Alister Gray
 Roses Allister [Dillapen?]
 Roses: [Callis Court]
 Roses: Battledene
 Roses: China roses [Battledene]
 Roses: Carmine Pillar [Bill Hill]
 Rose 'Dorothy Perkins'
 Rose 'Fellenberg'
 Rose 'Félicité et Perpétué'
 Roses: Perle d'Or [Battledene]
 Roses: Polyantha Rose [Battledene]
 Roses: [Hartpur]
 Roses: [for 'Musgrave']
 Roses 'Pauls Carmine Pillar' roses [Mr Hatton, Bill Hill, Wockingham]
 Rose 'Pauls Single', white
 Roses: Princess de Sagan [Hartpur, sunken garden]
 Roses: G Labonnand [Hartpur sunken garden]
 Roses: [Petty France]
 Rose polyantha grandiflora
 Roses: Scotch roses mixed varieties [Battledene]
 Roses [The Firs]
 Rose The Dawson
 Roses: China roses [Battledene from Tudway]
 Roses: [Trysull Manor]
 Roses [Waltham Place]
 Roses: Wichuriana [Kidbrooke]
 Roses: Alister [Stella Gray] [not growing at Bishopswood]
 Rose 'W A Richardson' [climbing?]
 Rose Wichuriana 'Jersey Beauty'
 Roses: Carmine Pillar climbing Rose [from The Cedars for Bishopswood and for ?]
 Schuberti [Bishopswood]
 Scotch [The Firs] i.e. Rosa spinosissima
 Some diseased bulbs [from Wallaces]
 Spireas [malus?] Floribundata [Battledene]
 Speroea bed [Warnham]
 Strawberries [one hundred of each for Glasheen]
 Strawberries [eating at Bishopswood]
 Strawberry plants [Battledene]
 Sumach Rhus typh [Battledene]
 Sweet briars [Bishopswood]
 Thuja lobbii, for a screen. [Battledene]
 Thorns good trees [Battledene]
 Thorn, pink or scarlet [for a colonel Kellie]
 Thorn, Glastonbury (Crataegus monogyna)
 Three dozen evergreen oaks in pots at thirty two a dozen
 Thymus [Battledene]
 Tomatoes [Bishopswood]
 Tulips [Milton Lodge]
 Turf: Ten trucks of turf [Bishopswood]
 Umbellatum grandiflorum [Battledene]
 Vaccinium pennsylvanicum
 Vines [loam for v. & p. at Bishopswood]
 Violas: Jackanapes, Jackdaw, Kitty Hay, White Beauty [Battledene]
 Violas [Woodcock]
 Violet: Marie Louise violet roots [from Bishopswood for Tudway]
 Violet: Neapolitan violet roots [from Bishopswood for Tudway]
 Violet: New York violet plants [from Partridge to Tudway]
 Vines [Battledene]
 Vitis cognetic
 Wistaria sinensis
 Yew garden [at Hartpur]
 Yews [Down Hall] "One hundred yews & six large ones for piers & arch"
 Yews: Six Golden yews [Battledene]
 Yews, Taxus elegantissima aurea (golden yews) [Down Hall]
 Yews Cripps' yews [Woodcock]
 Yews [Battledene]
 Yews [Callis Court]

Yews [Kidbrooke]
 Yews [Kidmore]
 Yews [from Waterer for Down Hall]
 Yews [The Cedars]
 Yews [The Firs]
 Yews [Broadstairs?]
 Yews [Down Hall]
 Yews: English Yews [Bishopswood]
 Yews: Two thousands Yews [Bishopswood]
 Zonal Pelargonium (Pelargonium x hortorum):
 Amy Amphlett./ White Lady./ Farl Manners./
 Gulerain Mangle./ Grand Charlica./ Hardherbe./
 Wedding Ring./ Reve Harris./ Cato./ Taile de
 Febra./ Hyacantha./ Mascagni [Bishopswood]

TO THIS LIST MUST BE ADDED THE FOLLOWING INFORMATION

Heifers [to sell to Tudway from Bishopswood]
 [As Partridge discussed cattle so many times in this
 correspondence , the present author almost mistook
 a list of cattle names for flower names.]
 Loam [the partners were very punctilious on the
 quality of loam they would use]
 Loam for vines & peaches [at Bishopswood]
 Manure [the partners were very punctilious on the
 quality of manure they would use]
 Manure: Cwt. Thompsons Vine Manure
 [Bishopswood]

7.23 PLANT LISTS MENTIONED IN THE MSSRO DOCUMENTS.

Text from letter	garden name, date of the letter, bundle number
"list with prices to C.C. Tudway from W. E. Browne & Sons."	The Cedars, 5th Oct 1894 ?
"list"	Ballimore, 3rd Dec 1901 1/5
"list of some stuff"	Battledene, 7th Jan 1901 1/8
"list of trees"	Battledene, 7th Oct 1904 1/7
"list of violas"	Battledene, 9th March 1905 1/4
"list of dying plants after cold spell."	Battledene, 29th May 1905 1/3
"list of the fruit trees"	Bishopswood, 6th Oct 1896 1/2
"list of roses"	Bishopswood, 27th Dec 1896 1/2
"list I sent you"	Bishopswood, 6th Feb 1897 1/5
"Zonals"	Bishopswood, 8th Feb 1897 1/5
"Crotons"	Bishopswood, 8th Feb 1897 1/5
"list of Roses"	Bishopswood, 1st March 1897 1/5
"list of plants"	Brockhampton, 7th Jan 1901 1/8
"plan and lists"	Brockhampton, 30th Nov 1901 1/6
"roses"	Callis Court, 12th Oct 1903 1/4
"plan & list"	Down Hall, 11th Dec 1902 1/3
"list"	Eastongreys, 13th Oct 1901 1/7
"list"	Hartpury, 15th Oct 1899 1/7
"list of herbaceous plants"	Hartpury, 8th Oct 1901 1/7
"list"	Hartpury, 13th Oct 1901 1/7
"plan & list of plants"	Hartpury, 18th Oct 1901 1/7
"list of the roses"	Kidmore, 12th Oct 1903 1/4
"lists for herbaceous borders"	Petty France, 29th Dec 1901 1/5
"lists"	Preston Hall, 21st Nov 1901 ?
"lists & plans"	Preston Hall, 3rd Dec 1901 1/5
"lists"	Preston Hall, 28th Dec 1901 1/5
"list of climbers for posts"	Spreacombe Manor?, 22nd Feb 1904 1/6
"list of the climbers"	Trysull, 5th Dec 1901 1/5
"list of plants sold by Tudway checked by Parsons"	The Cedars, 22nd Sept 1904 1/6
"list of ornamental & flowering shrubs"	The Cedars, 9th Jan 1899 1/7
"lists"	The Cedars, 15th Sept 1901 1/5
"list of plants"	Waltham Place, 7th July 1905 1/4

7.24 DATES OF THE INTRODUCTION OF PLANTS INTO THE UK (NAMES MENTIONED IN MSSRO DOCUMENTS)

Ref; Beales, Peter, *Peter Beales Roses*, Harvill (HarperCollins), 1992; 'Roses': 352-54

Rosa 'W A Richardson' cannot find.

Rosa 'Anemone' - R x anemonoides, Anemone Rose, J C Schmidt, Gaermany, 1895. Climber.

Rosa 'Felicité Perpétué' ['Felicité et Perpétué'] - Jacques, France, 1827. Climber.

Rosa 'Fellenberg' ['Felleberg'] - Felleberg, Germany, 1857. Pillar Rose.*

Rosa rugosa repens 'Alba' [*rugosa repens alba*, R x paulii] - Paul, UK, 1903. Prostrate.

Rosa rugosa - 1796. Vigorous Shrub.

P 354

Roses: Alister Gray [Alister Stella Gray] - AH Gray, UK, 1894. Climber.

China roses - from 1781 onwards.

Roses: Carmine pillar - ?

Rose 'Dorothy Perkins' - Jackson & Perkins, USA, 1902. Rambler.

Rose 'Fellenberg' [Felleberg] - Felleberg, Germany, 1857. Pillar Rose.*

Rose Felicitée Perpetue ['Felicité et Perpétué'] - Jacques, France, 1827. Climber.

Roses: 'Perle d'Or' [also called 'Yellow Cécile Brünner'] - Dubreuil, France, 1884. A China rose.

Roses: Polyantha Rose - Dwarf Polyanthus from early 1900's

Roses: Pauls Carmine Pillar roses - cannot find, but 'Paul's Scarlet', W Paul, UK, 1916.

'Paul's Lemon Pillar' Paul, UK, 1915.

Rose: Pauls Single, white ['Paul's Perpetual White' or 'Paul's Single White'] - Paul, UK, 1882.

Roses: Princess de Sagan - cannot find.

Rose polyanthapandiflora - a Polyantha rose ? Spelling?

Roses: Scotch rose mixed varieties - these are from *R pimpinellifolia*, pre-1600. In the last century the many and varied double forms were very popular, especially in cottage gardens.

Double forms were first introduced around 1800.

Roses: China roses - see above.

Roses: Wichuriana [*R Wichuraiana*] - China, 1860. The species being directly or indirectly responsible for many ramblers and climbers. They were used by breeders with much success around 1900.

Roses: Alister Stella Gray - see above.

Rose W A Richardson - cannot find.

Rose Vichurian Jersey beauty [*Wichuraiana* 'Jersey Beauty'] - Manda, USA, 1899.

Roses: Carmine Pillar climbing Rose - cannot find specific variety, however climbing roses for pergolas, trellises, pillars and arches were very popular in the Victorian and Edwardian era and this may be a rose which has now gone out of cultivation or it may just be a general term to describe a particular coloured rose for a pillar.

Both the Great Chalfield and the MsSRO lists include many 19th century introductions and varieties as seen from the example of the rose list; fair number would have been new to gardening in the time of Parsons - widely available in the late C19 and early C 20.

Hilliers's Manual of Trees & Shrubs, David and Charles, Newton Abbot, London, Reprinted 1973 and frequently thereafter, is a good text for determining the dates of introduction (i) or first recorded date of cultivation (C) or RHS awards (FCC=First Class Certificate).

P352:

Cotoneaster microphyllus - I 1824

Cotoneaster horizontalis - I about 1870, FCC 1897.

H. Colchica[roegnerana] - C 1850

Val Hepworth, Horticulturist. M. A. in Conservation of Historic Parks and Gardens (Distinction). Jan 97

**RHS Encyclopedia* now named *Rosa* 'Fellenberg' syn. R. 'Felleberg'. However 'Felleberg' in Peter Beales

7.25 APPENDICES RELATING TO THE WELBECK GARDEN

7.25.1 The Welbeck Garden Bibliographical sources

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7.25.2 Summary of overlays⁵⁶

- 1153-4 Premonstratensian⁵⁷ house
- 1512 Premonstratensian Head House of England.
- 1548? Dissolution
- 1597 Sir Charles Cavendish, son of Bess of Hardwick, rents then buys it in 1607
- 1620 Plans by Robert Smythson are partly implemented; a short wing projecting to the West of the building, and the riding school built for Viscount Mansfield in 1622 by John, Robert's son. Formal gardens are laid out.
- 1657 Diepenbecke draws some views of Welbeck. He illustrates *La Nouvelle Méthode* for Sir William, Duke of Newcastle's book. (To be taken with a grain of salt.)⁵⁸
- 1702 William Talman produces a plan for Welbeck showing a forecourt with a paling towards the approach and containing a turnaround and flanking offices. Stairs would have led up into the huge house, and down into the garden. Here a broad path would have led between a pair of large but extremely simple cutwork parterres, and would have led to a cross canal with a large semicircular basin. From the steps overlooking this there was to be a principal vista and two diagonals embedded in a woodland within the apsidal end of the garden. Pavilions were to be set at each end of the canal. On either side of the parterre there were to be groves, and on either side of the parterres to the sides of the house there were to be groves.
- 1703 The Duke of Newcastle refuses William Talman's plans and turns to John Vanbrugh who writes to the Duke on 15 June 1703 mentioning that he has supplied 'the plan of the Garden' at Welbeck (Whistler, p. 35). On 17 June 1703 (i.e. two days later) Sir Godfrey Copley of Sprotborough, to Thomas Kirke, a Yorkshire antiquarian (Squire Kirke?): 'I pray give my service to All at Arthington & Mr Dyneley, I am glad the Canals & Ponds go on so Well, but I am told great Lakes are now y^e mode, Vanbrook set out one for y^e Dk: of Newcastle to front his new house of 40 acres'.
- 1740 Grimm draws the features of a wing, shortly before the remodelling by Lady Oxford.
- 1744 Francis Richardson is employed first to lay out the kitchen garden and to plant the ground east of the house where the present Shrubbery Lake was made. Richardson's two elaborate plans, which seem to have been carried out, show the C17 formal gardens and water gardens swept away and a lake on the site of the present Great Lake.
- 1749 John James remodels and extends the house in 1742-6 for the Countess 'Lady Oxford'. This includes a new kitchen wing parallel to the riding school. The kitchen garden has been made by Francis Richardson 1744, and he has on to improve the area east of the house.
- 1763 Carr designs a chapel at the lake end of the south wing
- 1765 Mylne designs an elegant bridge, completed in 1767 which collapses in 1768.
- 1775/7 Carr remodels some rooms along the east front for the third Duke of Portland.
- 1789 John Byng comments on the appearance of Welbeck House: 'mean, ugly and ill-built'.
- 1790-2 Repton is responsible for further 'improvements in 1790-2 as his existing notebooks of 1789 prove. Earth is moved to the west front of the building, the Mall, turning the ground floor into a basement. He also deepens and extends the lakes, which now

⁵⁶ Overlays: a term used in garden research meaning the chronological phases of the development of a garden.

⁵⁷ Oxford Dict.: relating to an order of regular canons founded at Prémontré in France in 1120.

⁵⁸ Pevsner, 1979: 366

- extend for more than three miles.
- 1854 Lakes further extended by Thomas Tebbet [Nottm City RO DD.4P.62/101]
- 1860 The new Riding School, 385 by 112 ft and 52 ft high
Hothouses, 800 ft long
Lodges in neo-Tudor style (in 1875, thirty-five existing and six were are constructed.)
- 1860-3 Arboretum planting by William Tillery, with advice from William Barron [See Elvaston]
[Nottm City RO DD.4P.62/68 estate papers; Nottm U Dept of MSS, Portland MSS PwK 4070, 4079a]
- 1875 A chapel is begun to the west of the library rooms, which have become a ballroom.
- 1879 Excavation of a Bachelor's Hall, death of the fifth Duke.
- ? The foundation walls become the borders of a sunken garden, known as the Duchess Garden with the addition of a wooden pavilion.
- 1884 The Welbeck Cricket club is founded and the pavilion and field created.
- 1891 Sedding, the architect, chosen by Lady Bolsover, designs a library and chapel to be fitted into Smythson's Riding School. Upon Sedding's death, Henry Wilson carries out the work.
- 1893 The altar cross (Wilson), the lectern (Wilson), the font (Henry Longdon & Co. and F. Davidson and F. W. Pomeroy), and possibly the light fittings (Wilson) all exhibited at the Arts and Crafts Exhibition Society.
- 1899-1905 Parsons and Partridge remodel the East Terraces, add a South Terrace and a long double herbaceous border walk on the north side of the house. A rose garden with mulberry grove is created to the south, a formal rose garden is created on the north side, and the Bachelor's Garden (currently the Sunken Garden) is also improved.
- 1900 Beginning of October: fire destroys most of the south wing.
George & Yeates [Pevsner, 1979 misspelled Yeates as 'Yates'], architects, repair the damaged rooms and apply a veneer after a disastrous fire in. At the New Zealand International Exhibition, 1906-07.⁵⁹ Ernest George and Alfred B. Yeates exhibit their drawings of the East Wing.⁶⁰
- 1930-2 Welbeck Woodhouse is built by Brierley & Rutherford.
- 1970 The David Richards Building is opened (Science block for the Army Sixth Form College)

⁵⁹ Spielmann, Isidore (Sir). C.M.G., F.S.A.. *New Zealand International Exhibition, 1906-07*. Issued by the Government Committee, London, 1908. 358 pages: 230

⁶⁰ "The work of reconstruction was carried out by Mr. (afterwards Sir) Ernest George and his assistant, Mr. Alfred Yeates." [Portland, 1937: 54]

7.25.3 List of maps

Sketch of the Lake MS DD4P 62/101/13, Nott. Archives

Map of F. Richardson 1748 survey
Welbeck Portland Estate Office

Map of F. Richardson proposal based on the 1748 survey
Welbeck Portland Estate Office

Map of 1st proposal of Repton 1789
Welbeck Portland Estate Office

Map of 2nd proposal of Repton 1793
Welbeck Portland Estate Office

Map of 3rd proposal of Repton and John Adey 1803
Welbeck Portland Estate Office

Map of Welbeck from Ellis 1824-25
Belper Library, Nott Archive

Map 13 SW; 1888 (Nott Sheet XIII, Derby Sheet XX. 6" to 1 mile)
and 18NW; 1888 (Nott Sheet XIII, Derby Sheet XX. 6" to 1 mile)

Map 13 SW; 1899 (Nott Sheet XIII, Derby Sheet XX. 6" to 1 mile)
and 18 NW; 1900 .

Map 1898; XIII.13 25" to 1 mile
Map 1919; XIII.13 25" to 1 mile;
Map 1921; XVIII NW
Map 1947; XVIII N.W.

7.25.4 Collection of 50 Lumière Autochrome plates

of gardens at Welbeck; Walmsgate in Lincolnshire, the Dallas-Yorke family home; and Rufford.

Stereoscope by Lumière Brothers ? c. 1910

Stereoscopic Autochrome plates from 1911 to 1915, some perhaps later.

Private collection

A mahogany table stereoscope perhaps by the Lumière Brothers, with twin viewing lenses and six control knobs to adjust focus, lens centring and to bring the plates into view. The plates are mounted in a chain drive and when out of view, rest horizontally in the body of the stereoscope. Rotation of the drive knobs brings a single plate into view over the top of the driving axle. Illumination is from the rear through a ground glass screen. A hinged mirror may be raised at the top of the case to illuminate any labels on the front of the plates.

maximum approximate dimensions 450 x 255 x 250

Inv. no. 001951

A collection of 50 Lumière Autochrome (?) stereoscopic photographic plates showing views of gardens and including a portrait of Lord Morven as a boy. The plates are labelled but these are covered with small slips of wood securing the plates to the chain drive. One slip is missing, so the label may be read.

The gardens are mainly those of Welbeck Abbey in the years shortly before the beginning of the Great War in 1914. Borders around the Abbey terraces are notable for their scale and high standard of planting and maintenance; a double herbaceous border of prodigious size and quality is particularly outstanding. One view of these borders taken, presumably in 1915, shows them planted with a crop of potatoes. After the war, these borders were not restored but were grassed over. Only vestiges of the backing yew hedges now remain (1996).

The photographs of the Sunken Garden designed by Alfred Parsons and Walter Croker St-Ives Partridge and constructed within the excavation prepared by the 5th Duke of Portland (1800 - 1879) for his unbuilt Bachelors' Wing, show it to have been an Arts & Crafts masterpiece. The architectural detail is carefully considered and the planting abundant and well thought-out.

The Autochrome process of direct colour photography was introduced in 1907 by the Lumière Brothers and was used widely at the time. The colour rendition and latitude of the panchromatic emulsion are outstandingly good. In particular the range of blues is excellent and equal to the best modern processes. The coarseness of the colour screen varies from plate to plate and perhaps according to date.

The condition of the plates is good but all show signs of decay. They should be rephotographed in order to preserve these outstandingly important images.

A number of identification labels and dates are hidden beneath strips of black stained wood which secure the slides to the wire frames. Only labels visible at present are recorded here.

The copy of the following table was authorized by D.A. who collated this document 25 January 1996.

01.	237 Welbeck view from Abbey 13-7-11	upper terrace lawn, view along length of lake
02.	240	view north? along double herbaceous border
03.		view north? along double herbaceous border
04.		fountain terrace towards Tea House; planting of blue larkspurs, blue and white chimney campanulas, pink antirrhinums & light blue agapanthus; borders enclosed by box hedges
05.		double herbaceous border including central fountain
06.		herbaceous border, long view taken from one side
07.		ditto to south?
08.		ditto to north?
09.		ditto, south termination?
10.		ditto, north termination?
11.	believed to be 1915	full length view of herbaceous borders replanted with potatoes in first summer of Great War, after which the borders were never restored
12.	239	part of herbaceous border; tall, pale yellow antirrhinums backed by dark pink double opium poppies, delphinium, erigeron etc.
13.	Welbeck E. Terrace 6.15 last digit?	full spring planting of tulips, wall flowers, forget-me-nots; box bordered beds; view facing Loggia
14.		Tea House terrace path border; full spring display as above
15.		south path below terrace; spring planting of pink tulips in carpet of forget-me-nots, bed of yellow wallflowers; box edged beds
16.		ditto
17.		different view of above showing double borders
18.		lower terrace border aligned north-south; large, clipped, conical hollies; planting as above
19.		Sunken Garden; south facing borders flanking large summer house
20.		Sunken Garden; view through pergola across lily pool; foreground bed pale blue Salvia patens
21.		Sunken Garden; south facing border with doors to Rose Corridor
22.		Sunken Garden; east? border
23.		Sunken Garden; summer house and borders
24.		Sunken Garden; east? border
25.		Sunken Garden; small north facing summer house or covered seat, flanked by summer borders
26.		Sunken Garden; view of second pool (the swimming pool, site of the present swimming pool) with central lead figure of faun playing a pair of pipes
27.		Sunken Garden; view through pergola across lily pool

28.	Welbeck 8.28 (?)	Sunken Garden; view in curved pergola adjacent to lily pool
29.		Sunken Garden; second view of small north facing summer house as 25. above
30.		Sunken Garden; view through pergola across swimming pool with canoe on the water
31.		Sunken Garden; pergola borders; palest mauve or blush gladiolus underplanted with white nigella
32.		Sunken Garden; curved pergola across lily pond
33.		Sunken Garden; pergolas
34.		Sunken Garden; lily pool
35.		Sunken Garden; view east down south facing summer house path
36.		Sunken Garden; view from within pergola
37.		Sunken Garden?; flower border
38.		Sunken Garden; view within curved pergola
39.		Walmsgate, Dallas - Yorke garden in Lincolnshire; flower parterre in Arts & Crafts manner
40.		Walmsgate, Dallas - Yorke garden; general view of borders and house
41.		Walmsgate, Dallas - Yorke garden; house lawn and lily pool
42.		Walmsgate, Dallas - Yorke garden; house, sunken garden, stone edged pools or tanks with fine well-head
43.		Walmsgate, Dallas - Yorke garden; octagonal lily pool with fine stone vase and pedestal at centre; interesting stone banding encloses flanking plats of camomille lawn (?) with another of silver leaved orange flowered gazanias
44.	592	Unknown location; blue bell wood
45.	434	Lord Morven as a boy seated on a wicker chair in a garden
46.		Unknown location; heather and thin woodland
47.		Welbeck Abbey Kitchen Garden; long glass house range (still standing 1996) with full ornamental planting in borders and from hanging baskets
48.	Rufford 2-8-13	View of lily pond; perhaps part of the surviving but now drained system of waterways once fed by the pool adjacent to the 17th century Bath House
49.		Welbeck; view of border in Sunken Garden?
50.	484	Flotilla of swans on a lake

7.25.5 List of plants at The Welbeck Garden
according to the 1924 *Gardeners' Chronicle* article

Rose Garden (formal)

Prince of Bulgaria

La Tosca

General McArthur

Richmond

Henrietta

Caroline Testout

Golden Emblem

Duchess of Wellington

Column like specimen of Dorothy Perkins

East Garden [East Terraces]

Stocks

Campanula pyramidalis (blue and white)

Agapanthus (in tubs)

Antirrhinums, Phloxes, Heleniums,

Nemesias (orange and scarlet), annual

Chrysanthemums, salvias, Pentstemons,

Cosmos, Delphiniums, violas, columns of

Sweet Peas (President, Powerscourt and

Hawlmark Pink) : along the perimeter

wide border.

South-East Terrace

Antirrhinums (bed) and Lavender Grapnell

Hall (bed)

South Terrace

White Gladiolus L'Immaculée and

Antirrhinums (brightly coloured)

surrounding the stately fountain amongst

the trim specimen of Golden Yew.

Sunken Garden

Pergola planting: Climbing roses:

American Pillar, Crimson Rambler,

Delight Dorothy denison, Hiawatha, Paul's

Blush Rambler, Actinidia chinenses,

Poligonum baldschuanicum.

Centre of pergola: Highly coloured species

of Vitis

110 beds of four feet by fifteen to sixteen

feet:

Stocks

Antirrhinums

Gladioli with Linarias, Violas, Stocks,

Antirrhinums, Larkspurs, Galtonia

candicans,.

Herbaceous border:

kaleidoscope of colour: glowing pink

Phlox Selma, yellow Rudbeckias, scarlet

Dahlia Coltness Gem, Antirrhinums,

Phloxes, Dahlias, sidalceas, Salvias,

Cosmos, Chrysanthemums, Rudbeckias,

Campanulas, Spiraeas, Oenotheras, sweet

Peas.

The centre tennis courts were enclosed by

a tall Yew hedge.

Topiary work in Box

Pink Hydrangea

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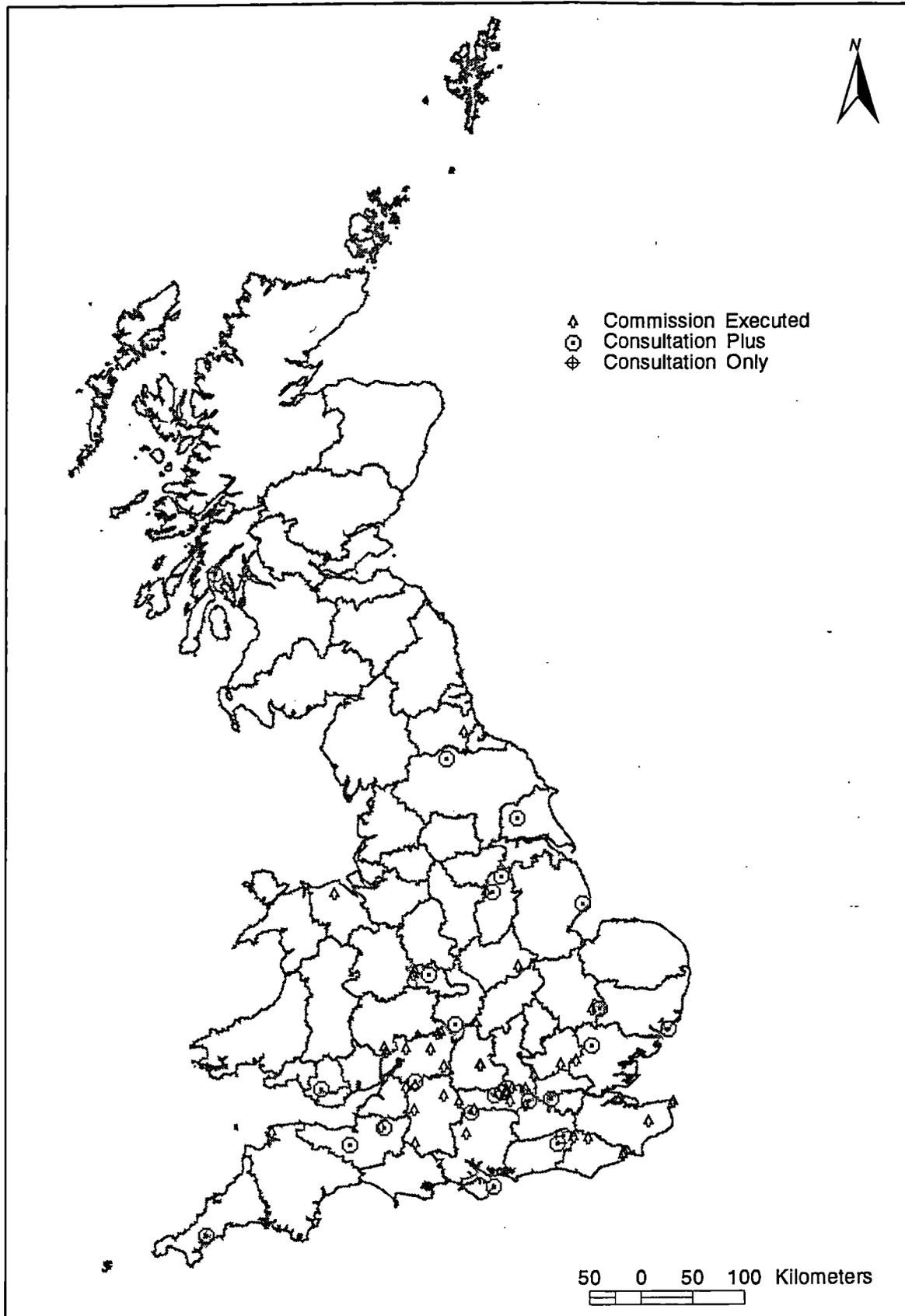
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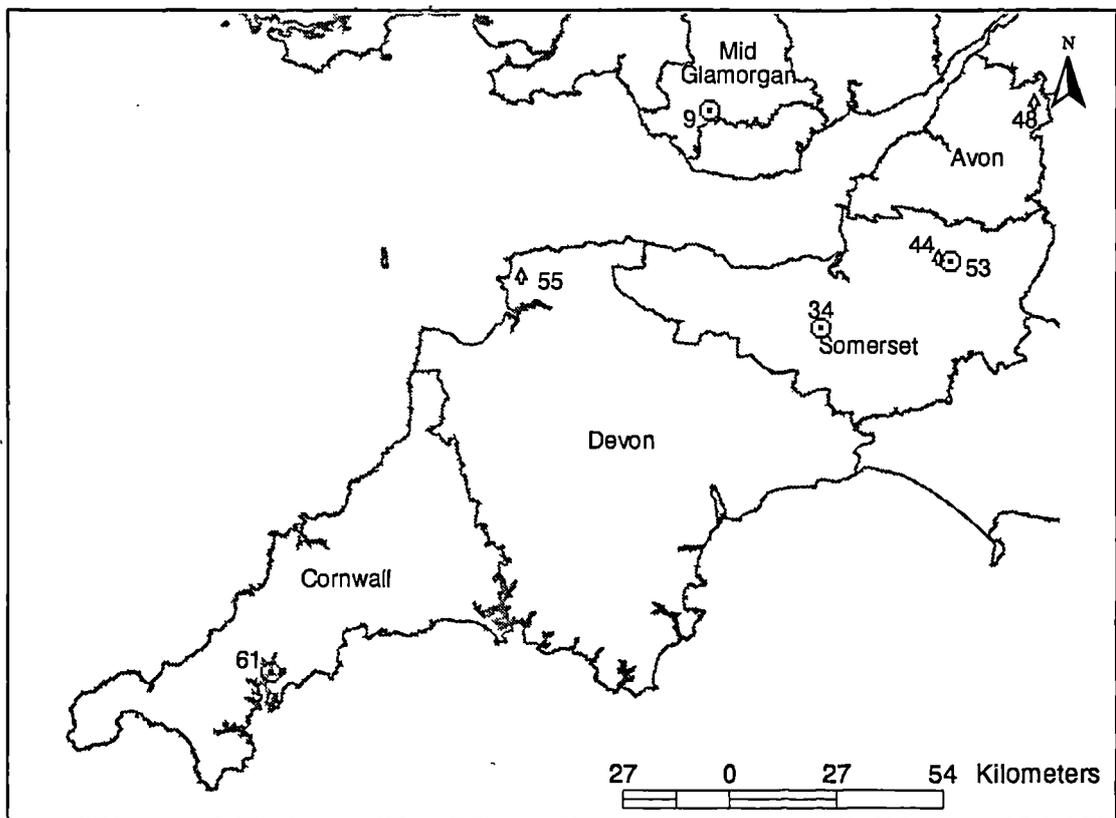
7.27 MAPS SHOWING LANDSCAPE GARDENING COMMISSIONS: 1884-1913

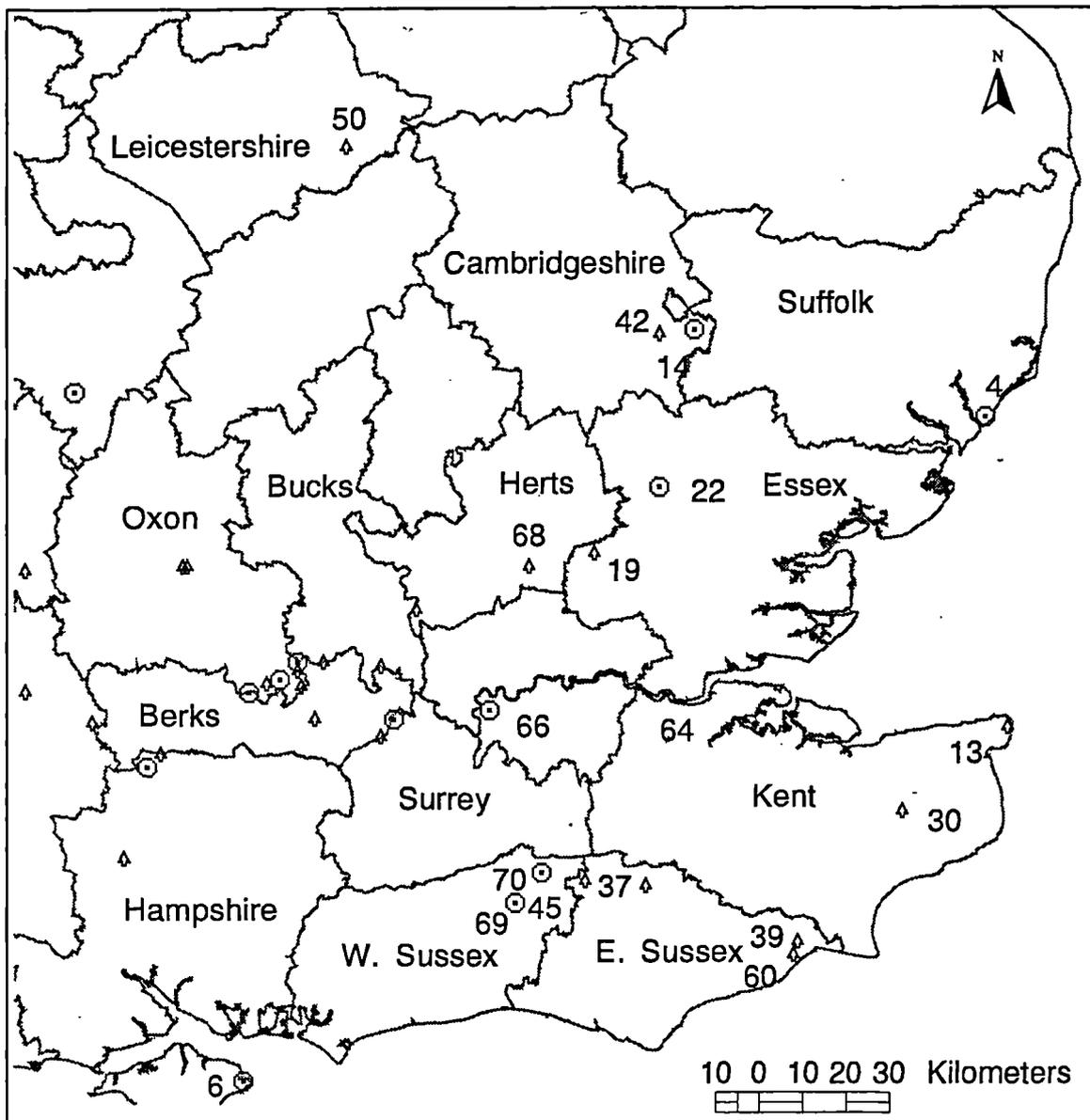


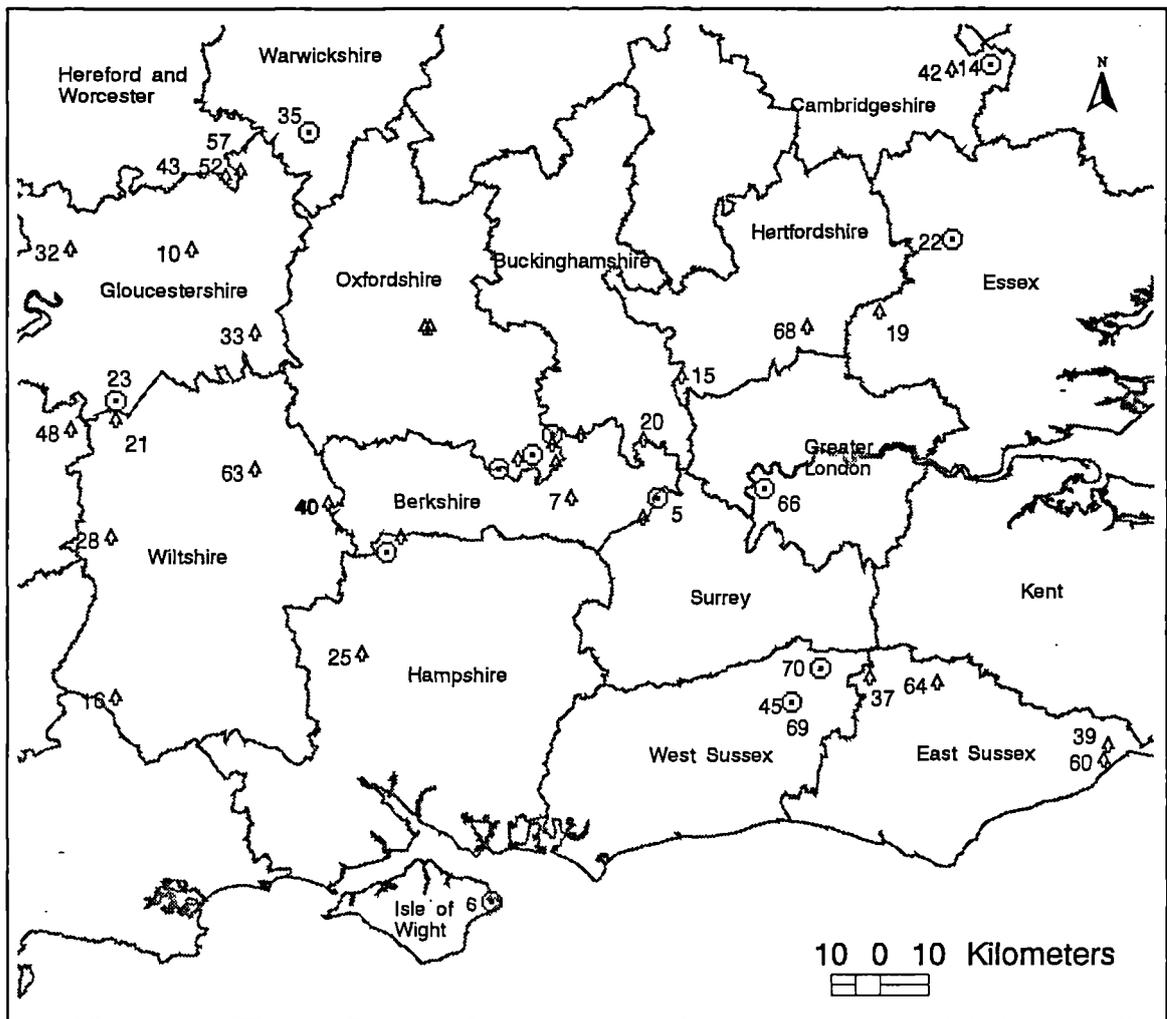
These maps are based upon Digital Map data from Bartholomew, used with permission, and also contain data derived from Ordnance Survey Digital Maps; Crown Copyright Reserved.

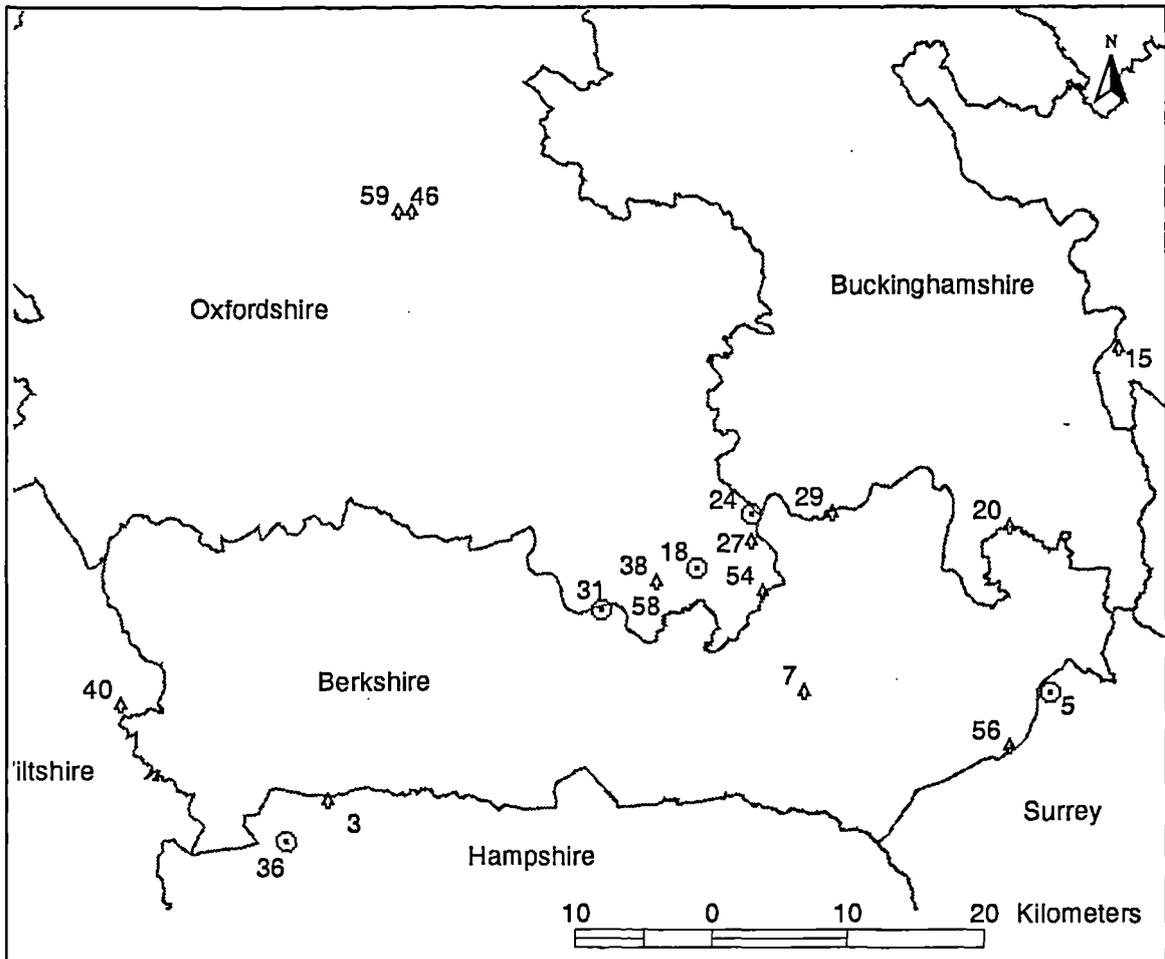
Landscape gardening commissions:

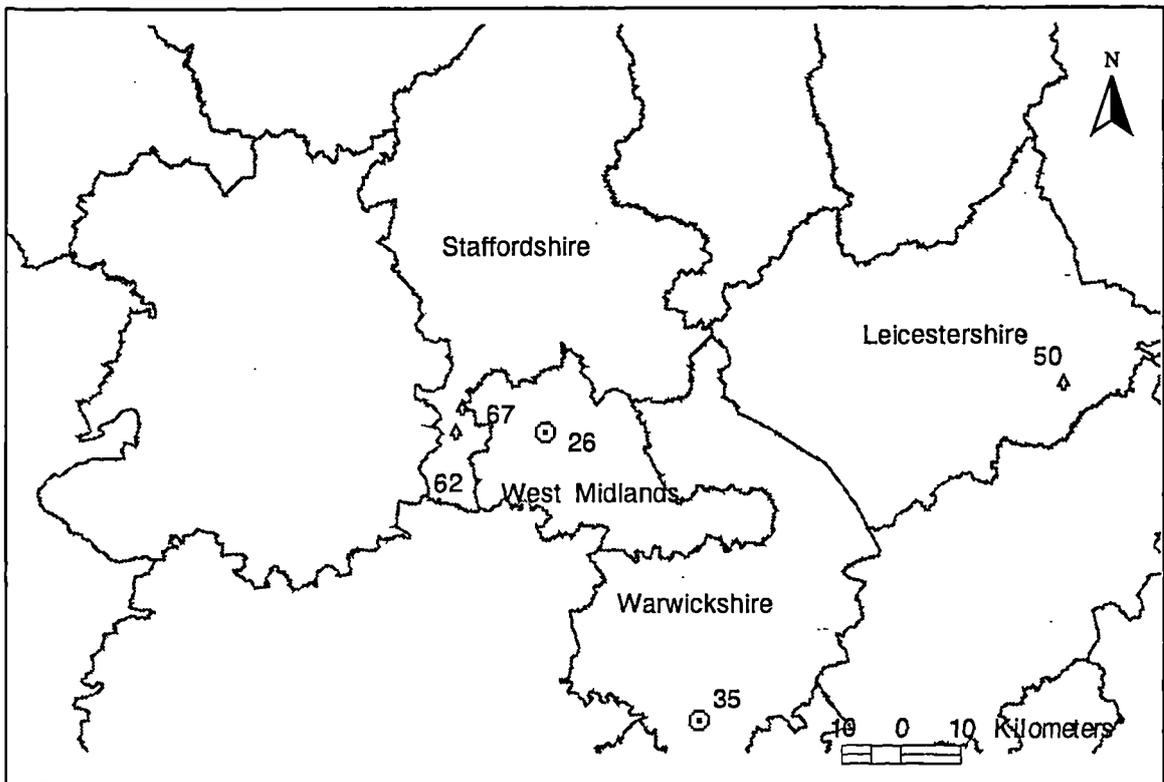
1884 - 1913

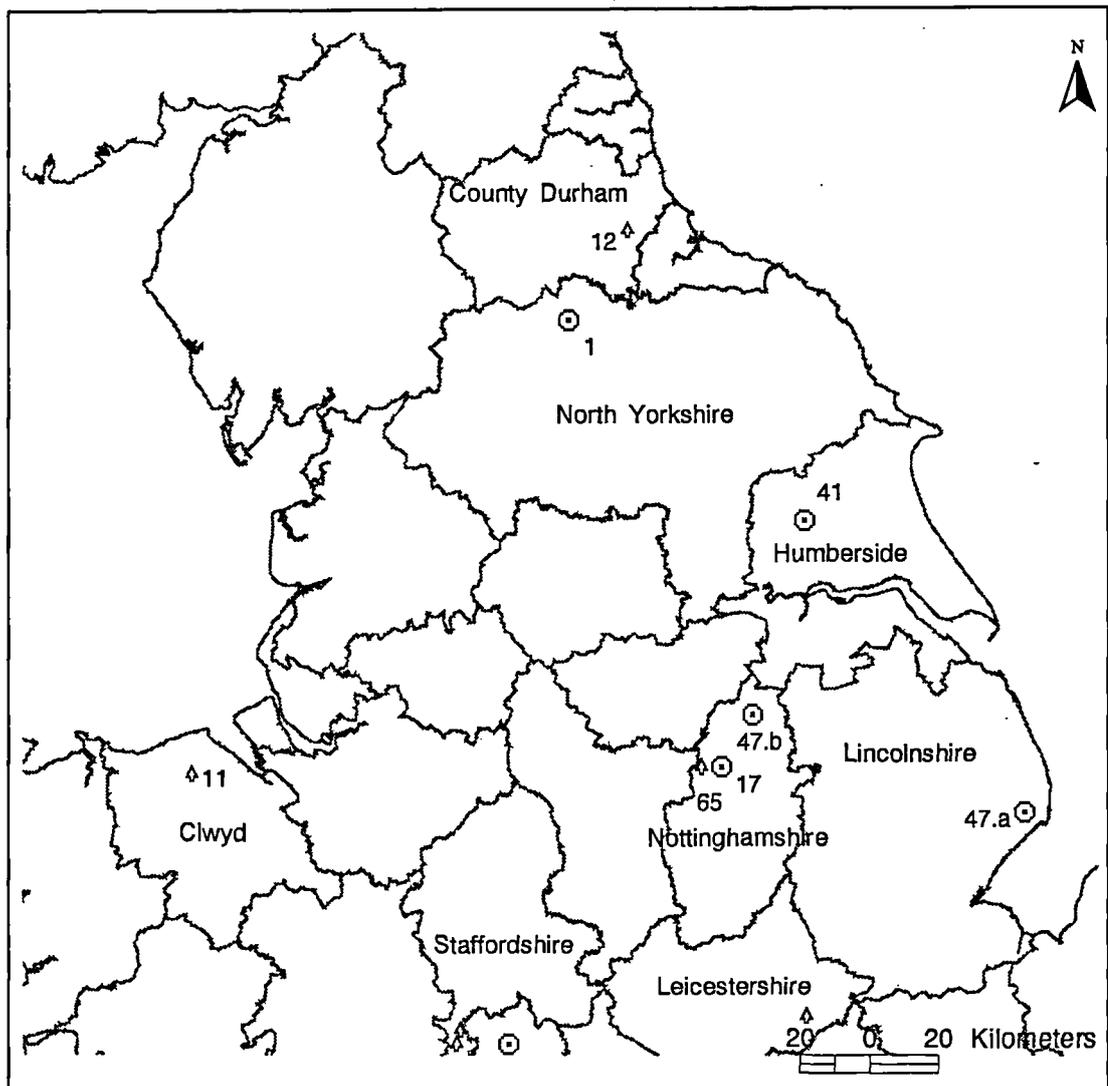


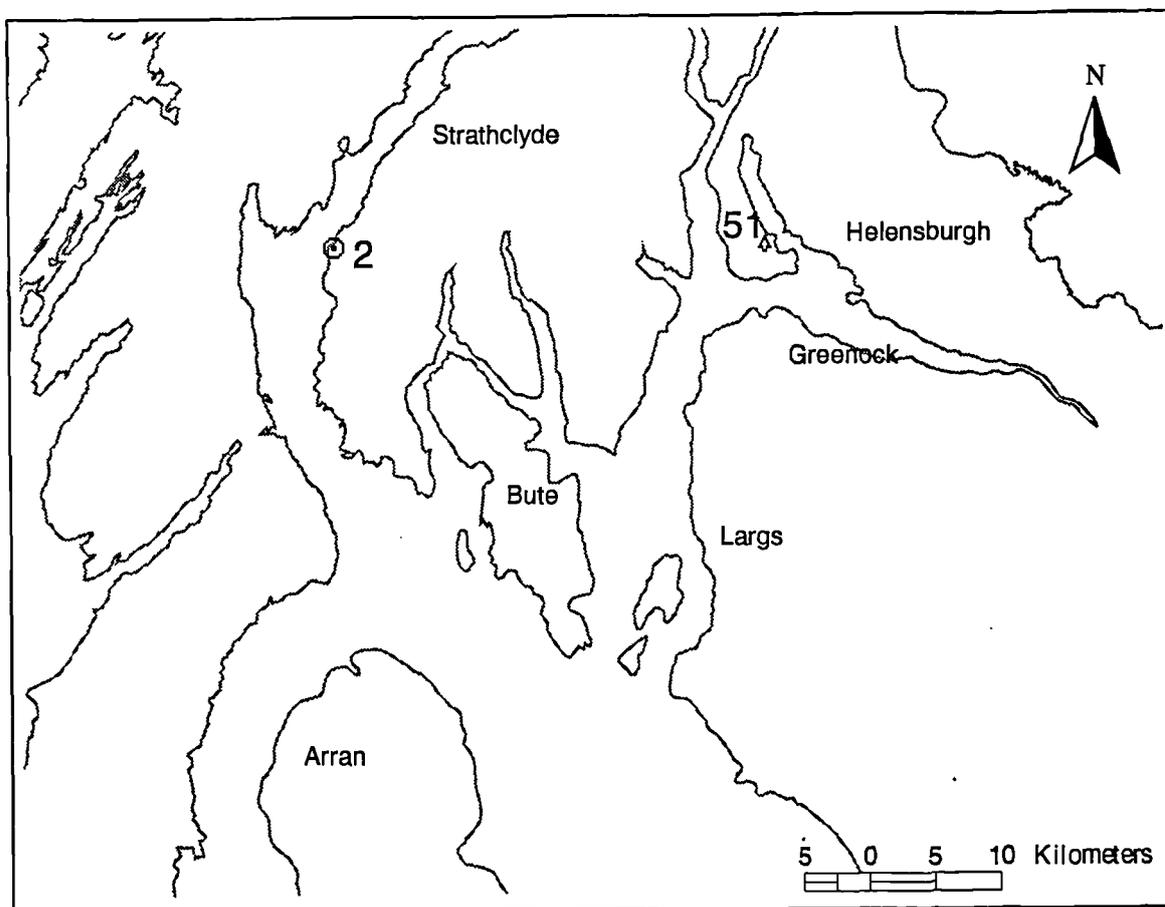












Please note:

The numbers indicated on the previous maps correspond to the numbers attributed to each commission listed on page 237, by alphabetical order.

7.28 SOURCES JUSTIFYING THE LIST OF GARDEN COMMISSIONS

This table completes the list of commissions given on page 237.

Table explanation:

First column: numbering of the garden listed, including the ones mentioned only once.

Second column: the garden name or when unknown, "a garden"

Third column, the dates are referring to letters held in the correspondence at Somerset Record Office. As mentioned on page ?, they are mostly from Box 48 DD/TD. This correspondence consists of letters between the three partners in landscape designs, namely Alfred Parsons, Captain Partridge (Walter Croker St-Ives Partridge) and Charles Tudway. They are almost essentially from Captain Partridge to Charles Tudway, and rarely written from Alfred Parsons to Tudway or from Tudway to Parsons. This is why the quotes given in this thesis do not repeat "From Partridge to Tudway." They are referred to by this abbreviation: (Date) MsSRO (Bundle number). The following key words, heading the other columns of the justification table refers to extracts from these letters.

FEES	A reference is made to fees, either only discussed, paid in full or part.
PLANTS LIST:	A reference is made to an existing plant list.
PLANS AND SKETCHES:	A reference is made to existing plans and sketches for that garden
SURE:	A reference is clearly made to a completed landscape design, but with no mention of plans or plants list.
UNSURE:	A reference is made to the partners being consulted more than once, and that their verbal or written designs were probably not implemented.
JUST CONSULTED:	A reference to Parsons and Partridge verbal advice on how to design the garden but a design not implemented.
MENTIONED:	A reference to the name of a garden for other reasons than designing it. It could be that the partners visited it, or that they commented on its visual aspect or that they gave another type of services to the owner, like renting their property.
OTHER SOURCE:	The garden was designed and the information comes from primary and secondary sources. There is no mention of that garden in the correspondence.

ROW NUMBER	GARDEN NAME	DATES OF LETTERS	FEEES	PLANT LIST	PLANS/SKETCHES	SURE	UNSURE	JUST CONSULTED	MENTIONED	OTHER SOURCES
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1	<i>Aske Gardens</i>	26 Nov 1901, 28 Nov 1901, 10 Dec 1901						•		
2	<i>Badminton</i>	17 April 1895, 13 June 1901							•	
3	<i>Ballimore</i>	21 Nov 1901, 26 Nov 1901, 28 Nov 1901	•	•				•		
4	<i>A garden near Barnstaple, Exeter</i>	For a Mr Cripps					•			
5	<i>Battledene</i>	27 Aug 99 to 27 Feb 1913. Too numerous to be listed. For Partridge	na	•	•					
6	<i>Bawdsey Manor</i>	23 April 1899, 14 Oct 99, 15 Oct 1901 (Partridge was offered a job as estate agent, he refused)							•	
7	<i>Bedpetry</i>	26 July 99. Prospect of the garden.							•	
8	<i>Bembridge, Vectis Lodge</i>	20 July 1900, 19 Aug 1900, 24 Aug 1900, 7 Feb 1901, 18 Oct 1901, 20 Oct 1901, 21 Oct 1901, 22 Oct 1901, 3 Nov 1902, 15 Feb 1903, 23 June 1905					•		•	
9	<i>Bill Hill</i>	7 Feb 1901, 28 Feb 1901, 14 March 1902, 16 Nov 1902 (on Bill Hill stationary), 15 Feb 1903, 20 May 1904, 4 Jan 1906 Partridge leasing the property for Leveson Gower £700/year for 3 years. Sending plants to Mr Hatton.		•		•				
10	<i>Binfield Park</i>	20 May 1904. "Letting Binfield Park"								•
11	<i>Bishopswood</i>	2 Sept 1894 to 12 Aug 1897. Too numerous to be listed.		•	•					

ROW NUMBER	GARDEN NAME	DATES OF LETTERS	FEES	PLANT LIST	PLANS/SKETCHES	SURE	UNSURE	JUST CONSULTED	MENTIONED	OTHER SOURCES
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12	<i>Brockhampton Park</i>	17 Dec [1899?], 7 Jan 1901, 7 Feb 1901, 18 Oct 1901, 29 Oct 1901, 3 Nov 1901, 16 Nov 1901, 21 Nov 1901, 28 Nov 1901, 30 Nov 1901, 5 Dec 1901, 12 Dec 1901, 18 Dec 1901, 10 April 1902, Sunday 13 April [1902?]		•	•					
13	<i>Brynbella</i>	19 July [1899?]	•			•				
14	<i>A garden near Canterbury</i>	7 Jan 1899, 15 April 1901 "for Mr Marshall a relation of Sir Astley Coopers"					•	•		
15	<i>Cheveley</i> . a shooting estate	28 Oct 1895, 22 Ja or Ju or Jul [?] 96, 28 Oct 1896, 6 Nov 1896							•	
16	<i>Callis Court</i>	4 Jan 1902, 16 Oct 1902, 16 Nov 1902, 11 Dec 1902, 21 Dec 1902, 24 Dec 1902, Xmas 1902?, 29 Dec 1902, 8 Jan 1903, 5 Feb 5 1903, Feb 12 1903, Feb 14 1903, Feb 18 1903, Sept 30 1903, Dec 17 1903, Dec 27 1903, Oct 10 1904, Dec 16 1904, Jan 24 1905, Aug 2 1905		•	•					
17	Chorleyford House	24 June 1899 "On Tuesday next to see about Mrs Gilliat [written Gillliats]" John Saunders Gilliat.							•	
18	Clouds	Primary and secondary sources							•	•
19	<i>Clumber</i>	Aug 24 1900 "I am going on to Clumber, tomorrow to see Hibberd at the Gillliats & home same day"							•	•

ROW NUMBER	GARDEN NAME	DATES OF LETTERS	FEES	PLANT LIST	PLANS/SKETCHES	SURE	UNSURE	JUST CONSULTED	MENTIONED	OTHER SOURCES
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20	Coedriglan	A Mr Traherne is often mentioned in the corr. but his garden is never named. In the horticultural directories of the period, several Trahernes owned a garden, Coedriglan is one of them.					•			
21	<i>Cornwell Manor</i> , Chipping Norton	Aug 1st 1903: "Cornwell Manor, a garden belonging to a Mr Hall"					•			
22	Crowsley Park	22 Ja or Jul [?] 96 (Wednesday) Col Baskerville				•				
23	<i>A garden in Oxford</i> for Mr Dillons	July 19 [1899?]							•	
24	<i>Down Hall</i>	10 Oct 1902, 16 Oct 1902, 3 Nov 1902, 11 Dec 1902, 19 Dec 1902, 8 Jan 1903, 12 Jan 1903, 20 Jan 1903, 25 Jan 1903, 19 April 1903, 4 July 1905, 5 July 1905		•	•					
25	<i>East Burnham Lodge</i>	7 Jan 1901, 31 July 1901, 29 Oct 1901, 13 Nov 1901, 7 May 1902, 5 Feb 1903, 14 Feb 1903, 22 March 1903		•	•					
26	<i>E a s t o n g r e y</i> , Malmesbury	13 Oct 1901, 15 Oct 1901		•	•					
27	Easton Lodge	30 April 1900: refers to a garden for Lady Warwick; 1 Dec 1900: "also another job in Warwickshire"	•				•		•	
28	<i>Elmestree</i> , Tebury	18 Oct 1901, 5 Oct 1904, 22 May 1905 [<i>A garden</i> or Partridge's holiday place?]					•		•	

ROW NUMBER	GARDEN NAME	DATES OF LETTERS	FEES	PLANT LIST	PLANS / SKETCHES	SURE	UNSURE	JUST CONSULTED	MENTIONED	OTHER SOURCES
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29	Fawley Court	28 Feb 1899, Monday 3 April 1899. Only the name of Austin Mackenzie, Partridge's brother in law, is mentioned. Partridge manages his estate not named. W. D. Mackenzie, the owner of Fawley Court, was Partridge's father in law.							•	
30	Florham, New Jersey	"A garden in America"				•				•
31	A garden for Mrs Fuller	22 Sept 1902					•		•	
32	Friar Park	Parsons met Sir Frank Crisp on the Chelsea Flower Show Committee. This is from another source but an unsure contribution. It is worth investigating in the future.								•
33	Fullerton House, near Fullerton Junction	2 Oct 1904, 10 Oct 1904, 25 Feb 1905, 7 March 1905, 12 March 1905, 27 March 1905, 15 Jan 1906		•	•				•	
34	Gillott	1 March 1897: Gillott selling plants 19 June 1899, 1st July 1899, 14 Dec 1900: a letter written from Gillott. March 2 /04: trees for Gillott		•		•				
35	Great Chalfield Manor	Secondary source		•	•	•				•
36	A garden for Mr and Mrs Gilliat	19 June 1899, 24 June 1899, 26 June 1899, 1st July 1899, 26 July 99, 7 Oct 1900					•		•	

ROW NUMBER	GARDEN NAME	DATES OF LETTERS	FEES	PLANT LIST	PLANS/SKETCHES	SURE	UNSURE	JUST CONSULTED	MENTIONED	OTHER SOURCES
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37	<i>Hardwick Court</i>	30 June 1901, 31 July 1901: For a Mr C. D. Rose						•		
38	<i>Harleyford Manor</i>	18 April 1899, 24 April 99, 19 June 1899, 14 Dec 1900, 2 March 1904				•			•	
39	Hardres Court	15 April 1901, 8 May 1901				•				
40	<i>Harpury</i>	15 Oct [1899?], 14 Nov 1900, 20 Nov 1900, 28 Nov 1900, 1 Dec 1900, 18 Oct 1901, 21 Oct 1901, 25 Oct 1901, 1 Nov 1901, 3 Nov 1901, 13 Nov 1901, 16 Nov 1901, 26 Nov 1901, 30 Nov 1901, 20 March 1902, 15 Oct 1901, 20 March 1902, 16 Oct 1902, 19 Aug 1904, 7 Aug 1906	•	•	•					
41	<i>Hatherop Castle</i>	21 Nov 1901, 26 Nov 1901					•		•	
42	Hestercombe	14 Dec 1900, 20 Dec 1900, 24 Dec 1900: finding a gardener foreman for Lord Portman. 14 May 1901: 'It is very kind of you to have mentioned us to the Portmans. Those are the sort of gardens one likes to work at, as there is enough money to carry out one's ideas. I am sorry they have someone in view, but am none the less grateful to you.'						•	•	
43	<i>Holford</i> 's place in Elviston	April 25 1897							•	
44	<i>Hollington House</i>	Sept, 22 1902, Nov 3rd 1902							•	

ROW NUMBER	GARDEN NAME	DATES OF LETTERS	FEEES	PLANT LIST	PLANS/SKETCHES	SURE	UNSURE	JUST CONSULTED	MENTIONED	OTHER SOURCES
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45	Honnington Hall	From the Horticultural Directories . Gilliat's garden was never named in the correspondence. There were two gardens belonging to a Mr Gilliat at the turn of the century.					•			•
46	<i>Kidbrooke Park</i>	10 Oct 1902, 16 Oct 1902, 3 Nov 1902 , 16 Nov 1902, 21 Dec 1902, 12 Jan 1903, 15 Feb 1903, 18 Feb 1903, 2 May 1904		•	•					
47	<i>Kidmore House</i>	15 Feb 1903, 2 June 1903, 8 Oct 1903, 22 Feb 1904, 1 March 1904, 8 March 1904, 2 May 1904, 16 May 1904, 11 Aug 1904, 20 Aug 1904, 11 Dec 1904, Jan 24 1905		•	•					
48	Lamb House	Primary and secondary sources				•				•
49	<i>A garden for Laycock</i>	7 May 99, 9 May 99, 11 May 99, Aug 2 1899					•		•	•
59	Leigh Court	15 April 1901 "Sir Faudell Phillips"					•	•		
60	<i>Littlecote</i>	From secondary literary sources, and one primary source: Captain Partridge had been an estate manager for this property. See his obituary from a local paper on page ?				•				•
61	<i>Gardens for Lady Londesborough</i>	Sunday 28 Oct 1900, 3 Nov 1902					•			
62	<i>Lord Grenfell, Taplow</i>	1 Aug 1903 "is going to send for us"					•			

ROW NUMBER	GARDEN NAME	DATES OF LETTERS	FEES	PLANT LIST	PLANS / SKETCHES	SURE	UNSURE	JUST CONSULTED	MENTIONED	OTHER SOURCES
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63	Lower Hare Park	25 April 99, May 14 99, Nov 6 1900: A garden for Mr De la Rue							•	
64	<i>Lord Harrowby's</i> place at Campden	1308					•			
65	Luggershill	For Alfred Parsons	na			•				•
66	A garden near Maidenhead	13 June 1901 "belonging to a man named Wagg."				•				
67	<i>Milton Lodge</i>	5 Feb 1895, 4 Sept 99, 28 Dec 1900, 27 Feb 1913. For Charles Tudway	na	•	•					
68	<i>A garden</i> for Mostqr Llewellyn	26 July 99. The prospect of doing the garden.					•			
69	<i>[N.?] O P&R-</i> the South garden	16 Nov 1902: "revised plan & key of planting the beds"		•	•					
70	North End	Parsons's father garden. Visits to North End are referred to in the correspondence, but for family reasons. Also in E. V. Lucas, 1921.					•			•
71	Nymans	From other primary sources, not as a designer but as a friend.								•
72	In Oxford	19 July 1899, 26 July 1899 For a Mr Dillons								
73	<i>Park House,</i> <i>Newbury</i>	14 Oct 99, 25 Oct 99, 3 Nov 99, 13 Nov 99, 19 Nov 99 (Partridge is the estate agent)					•			•

ROW NUMBER	GARDEN NAME	DATES OF LETTERS	FEEES	PLANT LIST	PLANS/SKETCHES	SURE	UNSURE	JUST CONSULTED	MENTIONED	OTHER SOURCES
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74	<i>Petty France</i>	Tuesday 17 Dec [1899 or 1900?], 14 Dec 1900, 7 Jan 1901, 19 March 1901, 13 Oct 1901, 15 Oct 1901, 18 Oct 1901, 21 Nov 1901, 26 Nov 1901, 20 March 1902, 16 Oct 1902		•	•					
75	<i>A garden near Manton</i>	16 Nov 1904, 30 Jan 1905, 12 March 1905, 30 June 1905, 1 July 1905		•	•					
76	<i>Preshaw House</i>	7 Nov 1904, 16 Nov 1904		•	•					
77	<i>Preston Hall</i>	13 March 1900, 14 Dec 1900, 7 Jan 1901, 19 March 1901, 7 April 1901, 18 Oct 1901, 29 Oct 1901, 21 Nov 1901, 24 March 1902, 16 Oct 1902		•	•					
78	<i>Roseneath</i>	7 Jan 1899, Nov 21st 1901, April 10 1902., 29 July 1914				•				
79	<i>Russell House</i>	[Jan or June 28? 1899?, prob. June], July 19 [1899?]				•				
80	<i>A garden in Rutland</i>	Jan 19 1901 "I have just written to Walton to say I will let him know if I can get him a job to superintend some garden alterations in Rutland"					•			
81	<i>A garden for Mr and Mrs Rhodes</i>	6 Nov 1900, 3 July 1904 Mr [Deen ?]					•			•
82	<i>Sharcombe</i>	10 Dec 1894, 6 March 1895, 25 Aug 1896, 13 Nov 99, 19 Nov 99, 3 Jan 1900, 14 Jan 1900, 31 Jan 1900, Aug 24 1900, 1 Feb 1904, 10 Dec 1904					•			•
83	<i>Shiplake Court</i>	26 July 1899. Article in <i>Country Life</i>								•

ROW NUMBER	GARDEN NAME	DATES OF LETTERS	FEES	PLANT LIST	PLANS/SKETCHES	SURE	UNSURE	JUST CONSULTED	MENTIONED	OTHER SOURCES
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84	<i>Spreacombe Manor</i> Braunton	8 Dec 1903, 27 Dec 1903, 24 Jan 1904, 28 Jan 1904, 22 Feb 1904		•	•					
85	<i>A garden?</i> in <i>Stratford</i>	for a Mr Cripps					•			
86	Sunningdale Park	12 Aug 1897: "He [A. Parsons] is going to stay with Joicey [Sunningdale Park] in September to see about laying out his Garden". 19 July 1899: This garden was given as an example to get the Wightwick Manor commission. 7 Feb 1901, 22 April 1901, 30 May 1901				•				
87	<i>Draft of agreement</i>	9 April 1899, 7 Aug 1899, 7 Jan 1901, 8 Oct 1901, 13 Oct 1901, 3 Nov 1901, 16 Nov 1901, 19 Dec 1902	na	na	na		n	n	n	n
88	<i>Three Bridges</i>	1789					a	a	a	a
89	The Court Farm	na							•	•
90	<i>The Cedars</i>	3 March 1896 to 23 June 1905. The Cedars was Tudway's nursery. Several references to plant orders.					•			
91	The Provost Lodging	Primary and secondary sources								•

ROW NUMBER	GARDEN NAME	DATES OF LETTERS	FEES	PLANT LIST	PLANS/SKETCHES	SURE	UNSURE	JUST CONSULTED	MENTIONED	OTHER SOURCES
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92	<i>The Firs</i>	10 Oct 1902, 3 Nov 1902, 19 Dec 1902, 21 Dec 1902, 8 Jan 1 903, 12 Jan 1903, [22 Jan ?] 1903, 25 Jan 1903, 14 Feb 1903, 28 April 1904, 2 May 1 904, 24 Nov 1904, 24 Jan 1905		•	•					
93	<i>The Welbeck Garden</i>	See the case study		•	•					
94	<i>A garden for Mr Traherne</i>	10 Dec 1904, 23 Dec 1904, 24 Jan 1905, 30 Jan 1905, 15 March 1905, 30 April 1905, 2 Aug 1905							•	
95	Tregothnan	13 June 1901 "to arrange the treatment of the garden in front of the House, but she cannot settle definitely until she has spoken to Lord Falmouth about it."							•	
96	<i>Trysull Manor</i>	31 Jan 1900, 7 Jan 1901, 18 Oct 1901, 29 Oct 1901, 3 Nov 1901, 14 March 1902, 20 March 1902, 13 May 1902		•	•	•				
97	Twyford	7 Nov 1904: "to do a little garden job there"				•				
98	<i>Walsgate</i> , Lincolnshire	<i>A garden for Mrs Dallas Yorke</i> See Welbeck case study, the stereoscopic slides done around 1911					•		•	
99	<i>Waltham Place</i>	16 Nov 1901, 26 Nov 1901, 12 Jan 1903, 15 Feb 1903, 3 June 1904, 4 July 1904, 29 July 1904, 20 Aug 1904, 24 Aug 1904, 26 Aug 1904, 5 Sept 1904, 24 Sept 1904, 2 Feb 1905, 11 Feb 1905, 23 Feb 1905, 24 March 1905, 27 March 1905, 20 June 1905, 17 July 1905, 22 July 1905, 1 Jan 1906, 7 Aug 1906		•	•				•	

ROW NUMBER	GARDEN NAME	DATES OF LETTERS	FEES	PLANT LIST	PLANS/SKETCHES	SURE	UNSURE	JUST CONSULTED	MENTIONED	OTHER SOURCES
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100	<i>Warnham Court</i>	25 Feb [95?], 1 July 1904, 3 July 1904, 2 July 1904, 5 July 1904, 6 July 1904, 19 Aug 1904, 5 Sept 1904, 2 Oct 1904, 10 Oct 1904, 24 Oct 1904, 24 Nov 1904, 16 Dec 1904, 30 Jan 1905, 25 Feb 1905, 30 Dec 1905, 8 Jan 1906		•	•					
101	<i>White Lodge</i>						•		•	
102	<i>Wightwick Manor</i>	19 July [1899?], 26 July 99, 2 Aug 1899, 4 Aug 1899, 16 Aug 1899, 17 Aug 1899, 27 Aug 1899, 2 Sept 1899, 4 Sept 1899, 15 Sept 1899, Tuesday 17 Dec [1899 or 1900?], 26 March 1900, 7 Oct 1900, 12 Nov 1900		•	•					•
103	Wiseton Hall						•			
104	<i>A garden in Windsor</i>	7 Jan 1899 (Is it White Lodge?)								•
105	<i>A garden in Wombwell</i>	24 Nov 1904, 24 Jan 1905					•			
106	<i>Woodcock, Hertford</i>	15 Sept 1899, 4 Jan 1902, 16 Oct 1902, 3 Nov 1902, 18 Feb 1903		•	•	•				
107	<i>A garden in Woodstock</i>						•			
108	<i>Worth Hall, W. Sussex</i>								•	

7.29 ALFRED PARSONS'S CHRONOLOGY

Date: Age	FRIENDS, 1st meeting & † contextual events	ACTIONS & EVENTS directly related to Alfred Parsons	BOOKS ARTICLES	GARDENS	PAINTINGS, SKETCHES, NOTES
1846	Feb. 27: 1st child: Henry Franklin (Frank) Parsons, born in Beckington (BECK) School unknown				
1847 00		Dec. 2: 2nd child: Alfred William Parsons b. Beckington			
1848 01					
1849 02	Aug. 4: 3. Joshua Frederick (Fred) Parsons, b. BECK.				
1850 03	Dec. 30: 4. Katharine Elizabeth (Kitty) Parsons, b. BECK.				
1851 04					
1852 05	April 19: 5. John (Jack) Parsons , b. BECK.				
1853 06	Aug. 25: 6. Alice Mary (Margaret or Polly) Parsons, b. BECK.				
1854 07					

Date: Age	FRIENDS, 1st meeting & † contextual events	ACTIONS & EVENTS directly related to Alfred Parsons	BOOKS ARTICLES	GARDENS	PAINTINGS, SKETCHES, NOTES
1855 08	18 March : Walter Croker St-Ives Partridge is born, in Dublin. April 9: 7.Samuel (Sam) George Parsons b. BECK. School unknown				
1856 09	Oct.19: 8. Letitia Margaret Parsons b. BECK.				
1857 10					
1858 11	July 9: 9. Herbert Flower Parsons b. BECK. Listed in King's School, Bruton with no dates.				
1859 12					
1860 13	May 13: 10. Edith May Parsons b. BECK.				
1861 14	Sept. 18: 11. Edward Theodore Parsons b. BECK.				
1862 15		His Grand Tour: France, Switzerland, Italy.			Travel Sketch Book July 1st 1862
1863 16	Feb. 22: 12.Charles Octavius (Uncle Ocky) Parsons, b. Frome				

Date: Age	FRIENDS, 1st meeting & † contextual events	ACTIONS & EVENTS directly related to Alfred Parsons	BOOKS ARTICLES	GARDENS	PAINTINGS, SKETCHES, NOTES
1864 17	July 5: 13. Clement Valentine, youngest brother, b. Frome 3-01-64: † Edith May Parsons aged four. 3rd child, Joshua Frederick, goes to King's school Bruton: Aug to July 1866				
1865 18	Aug. to Midsummer 1869: 5. John (Jack) goes to King's School, Bruton.	Moves to London [?] Clerk in a Post office, Bank Savings in London. South Kensington Schools evening lessons.			
1866 19		South Kensington Schools evening lessons.			
1867 20		Resigned and devotes himself to art. "Returned to Somersetshire to study painting, working from Nature without masters"			
1868 21		14. Winifred Grace, his youngest sister b. Frome May 19 First exhibition, according to Graves, 1903 probably of Clay Hill, from Longleat.			See Graves, 1901
1869 22		Drawing master at King's School, Bruton [exact dates unknown]			
1870 23					

Date: Age	FRIENDS, 1st meeting & † contextual events	ACTIONS & EVENTS directly related to Alfred Parsons	BOOKS ARTICLES	GARDENS	PAINTINGS, SKETCHES, NOTES
1871 24	William Morris acquires the lease of Kelmescott	Drawing Master at King's school, Bruton.[exact dates unknown]			First Exhib at R.A. (from 1871 to 1919) 'A Half Holiday' R.A. 'In a Copse, November' R.A.
1872 25	Feb. 1872: Princess Louise at Hôtel Bellevue in Mentone.	29 June: Visits Lausanne (H. B. coll.) Visits Italy, Switzerland, France			SIGNED: AP 1872 A bearded man under chestnut trees. L' omnibus de la tour à Pinerolo. Turin, Florence.
1873 26	Jan to Christmas 1878: 11th c., Edward T. Parsons attends King's School. 25 Oct: Partridge joined Royal Monmouthshire Militia (Light Infantry), based at Monmouth.				
1874 27	Leonard Hutton (?)	Cricket in Broadway			RA 'Clay Hill from Longleat Park' Wills. at Burlington House (RA) RA 'Climbing Roses' RA 'There's nought in this life sweet, etc.' - Fletcher 'Drachefels' dated: Aug. 6th 74. (from sketch book: H. B. coll.)

Date: Age	FRIENDS, 1st meeting & † contextual events	ACTIONS & EVENTS directly related to Alfred Parsons	BOOKS ARTICLES	GARDENS	PAINTINGS, SKETCHES, NOTES
1875 28	Jan 75 to Christmas 1878, 12th child, C. Octavius Parsons attends King's School. Partridge first year of full pay Gloucestershire R Abbey goes alone by train, to the Centennial Exhibition Jekyll first meets Robinson at the office of <i>The Garden</i>				'Chrysanthemums' Burlington House, Exeunt, sombre motive Mrs Daniel Portrait (3 years before her marriage)
1876 29	Sept. 76 to Easter 1879: 13th child, Clement V. Parsons attends King's School. Sargent meets Monet. September: Morris visited Cornell Price at Broadway with Philip Webb				[FAS: 1st exh Alfred W Hunt]
1877 30	<i>Nocturne in Black and Gold: The Falling Rocket</i> by Whistler c 1875 bought at the Grosvenor Gallery by Percy Wyndham, owner of Clouds Morris founded the SPAB	Parsons goes canoeing down a river with William and Jane Morris [exact date unknown?] Letitia Margaret first exhibition (last in 1887) A daffodil named Alfred Parsons [exact date?]			

Date: Age	FRIENDS, 1st meeting & † contextual events	ACTIONS & EVENTS directly related to Alfred Parsons	BOOKS ARTICLES	GARDENS	PAINTINGS, SKETCHES, NOTES
1878 31	<p>E. Abbey arrives to Harper's in London.] Whistler lawsuit C. H. O. Daniel [?] Feb.: Partridge goes to Malta with the 2nd batt. of The Gloucestershire Regiment or is at the Isle of Man? Pelligrini Stuart-Wortley house built in Chelsea. Godwin arch. 'Chelsea Lodge' [Princess Louise accompanies her husband to Canada, where he served as Governor-General until 1883]</p>	<p>His sister Alice Mary (Polly) marries 3rd Feb: First letter to W Robinson, in answer to his asking for some drawings. They will meet in Parsons's studio at Hayter House, 238 Marylebone Road. Starts illustrating in <i>The Garden</i>. Paints in Tew, Oxon TG XLVII: 39</p>			[FAS: JM Turner with notes by Ruskin]

Date: Age	FRIENDS, 1st meeting & † contextual events	ACTIONS & EVENTS directly related to Alfred Parsons	BOOKS ARTICLES	GARDENS	PAINTINGS, SKETCHES, NOTES
1879 32	<p>John Singer Sargent [exact date?] Sir Lawrence Alma-Tadema [exact date?] From 1876-1881: Partridge is posted in India, Malta and Afghanistan Jan 28: Abbey meets Whistler and Tadema Feb: <i>Harper's Magazine</i>: and article on the condition of American art August 4th 1879: A Lakeland tour of Abbey with Moncure D. Conway. F. D. Millet marries Elizabeth Greely Morrill of Boston</p>	<p>[exact month?] Moves to 54 Bedford Gardens see Graves, 1906 and Jarman, 1987 Jan 27th: Introduced to E.A. Abbey by Fred Barnard, at a party at Mr E.M. Hale's studio. April: lends his studio to Abbey as he is going to the country for a few months sketching. May 29th: in Paris with Edwin Abbey and Millet His brother Frank m. Stays at Bablockhythe with the Daniels. Member of the Committee of the General Exhibition of Water Colour Drawings, on its dissolution joined the RI Painters in Water Colour. Dec: brings grape and jelly and reads to Abbey who is sick at home. Drawings form photographs and Abbey's notes for the Moncure Conway article on the Lake District. [Lucas, 1921:90]</p>			<p>Bablockhythe Inn Sign: The Rose Revived New cf: Newbridge Pub in Abbingdon (HB) [Letitia Margaret starts to exhibit at R.A. till marriage: 1887.] [FAS: Henry Dawson; & Mr Ruskin Drawings collection of Samuel Prout and William Hunt]</p>

Date: Age	FRIENDS, 1st meeting & † contextual events	ACTIONS & EVENTS directly related to Alfred Parsons	BOOKS ARTICLES	GARDENS	PAINTINGS, SKETCHES, NOTES
1880 33	<p>Sir James Barrie Sir Edward Elgar Bastien Lepage <i>Jean of Arc</i> according to Abbey: 'the greatest picture of this age' One of the wettest summer in UK Abbey lives at 72 Bedford Gardens</p>	<p>His brother Fred's m. <i>Discovers Broadway</i> Parsons and Abbey goes to Oxford where they joined Charles Truslow, all three rowing from Oxford to London, the two artists making sketches. May 12th: Parsons meets Abbey in Paris they come back together on the 19th, after visiting the Salon. Summer: Abbey visits Parsons in Frome for three weeks. October: Sketches at Thatcham, Berkshire, Highclere, Hants December, 1880, Wordsworth article was published in Harper's.</p>	<p><i>Harper's Monthly Magazine</i> first article he illustrates. 'Exploring the Lake District', by Moncure D. Conway CONWAY 1880-81</p>		<p>[FAS: JMc Neil Whistler. Venice... 1st exhibition] 'Floods' at Burlington House (RA) (see obituary) A Water Colour Exhibition in New York? With Ned Abbey, see Lucas, 1921: 94</p>

Date: Age	FRIENDS, 1st meeting & † contextual events	ACTIONS & EVENTS directly related to Alfred Parsons	BOOKS ARTICLES	GARDENS	PAINTINGS, SKETCHES, NOTES
1881 34	<p>July 26: Partridge married Miss Alice Edith MacKenzie at Henley on Thames, Berkshire. Abbey visits the Highlands with William Black. Nov. 18: † Edward Theodore Parsons, 20 years old brother.</p>	<p>Jan and Feb: Wordsworth article was published in Harper's. April 27: † Mary Louisa Parsons 1 year old sister Joins the SPAB Spring: Abbey gives up 72 Bedford Gardens and moves in with Parsons at 54. Visit to Lechlade with Abbey Summer: Sketches in Highclere-park, Bablock, Hythe-on-the-Thames Goes to N.Y. with Abbey and stays at 58½ West 10th Street, from Sept 26 1881 to May 1882. Arrived on Oct 7th: Tile Club dinner in their honour. Sketches at Mr Parsons (Harper's) Flushing NY Oct 26: week of sketching with Tile Club in Port Jefferson, Long Island.</p>	<p>BRIGHT 1881 ROBINSON 1881</p>		<p>[FAS: JE Millais with notes by Andrew Lang] 'On the Hill near Goodwood' B.H. May: 'Crack Willows' in <i>The Garden</i>, at Thatcham, Berks. 'The Great Reed in the Garden Landscape' with deciduous Cypress and Tulip Tree in the background.' <i>TG</i> XXVII 1885: 307 'The Weeping Sophora' TG XXVIII 1885:27 Highclere Park, Newbury. Summer 1881.</p>
1882 35	<p>Charles Bateman, architect 12 May 82: Partridge 1st daughter Edith St Ives born. Baptized at Henley on Thames. Abbey, Millet and Swain Gifford visit North Germany, Denmark, Norway and Sweeden for Harper's.</p>	<p>His brother Herbert m. Professor at South Kensington? When exactly? June: visits the Salon in Paris with Abbey End August: With Abbey at the Swan Inn at Lechlade, where the Herrick drawings were done. Oct: drawings at Aldworth, Surrey, for Alfred Tennyson's article in <i>Harper's</i>. Frequent visits with Abbey to William Morris, a friendly neighbour at Kelmscott. Visits America for the 1st time [Lucas, 1921: 387]</p>	<p>HERRICK 1882 HARPER'S CHRISTMAS 1882</p>		<p>[FAS: March, Society of Painters-Etchers first annual exhibition] 'Autumn in New England'</p>

Date: Age	FRIENDS, 1st meeting & † contextual events	ACTIONS & EVENTS directly related to Alfred Parsons	BOOKS ARTICLES	GARDENS	PAINTINGS, SKETCHES, NOTES
1883 36	<p>Henry James Oscar Wilde Philip Webb Abbey becomes a member of the Royal Institute of Painters in Water Colours Mary de Navarrown lives in England Narcissus (Daffodil) 'Gertrude Jekyll' mentioned in <i>The Garden</i> Vol XXIII, Jan 13 1883, F.W.B. [Burbridge] signs the article Summer: Met Rose Kingsley at Tachbrook Mallory, Leamington, Warwicks SP 3162 [Princess Louise is back from Canada]</p>	<p>Jan 2: His brother John (Jack) m. His brother Sam m. Settles in his studio in Bedford Gardens, Campden Hill. Stratford-on-Avon: Wm Black, Boughton, Frank Millet, Larry Hutton, with Alfred. 'Alfred Parsons' notes tell us that the winter of 1883-1884 was a festive one at Bedford Gardens' [Lucas, 1921:132] April: Tachbrook Mallory Easter holiday: to the island of Walcheren with R. W. Macbeth and Abbey. August to October: lives with Abbey at the White Lion at Bidford-on-Avon Writes for <i>Gardening Illustrated</i>: 'A Cottage in Somersetshire'</p>	<p>ROBINSON 1883 (EFG) ROBINSON 1883 (God's Acre...) THEOCRITUS 1883 <i>The English Illustrated Magazine</i> (1883-86)</p>		<p>Feb: 'Along the Shore of Silver Streaming Thames' R. Institute of P.W.C Jointly painted at Buscot in summer 1882 with Abbey. Old Apple Tree at Tachbrook Mallory in <i>The Garden</i> XXIV: 191 A cottage in Somersetshire.</p>
1884 37	<p>John Parsons becomes headmaster at Collingwood House School. E.F. Benson Hardy Jan. 12: Partridge becomes Captain of the Engineer Militia; Royal Monmouthshire Regiment. AWG; George Blackall Simonds (first master); Oct 3, Processes of Etching (a lecture at the AWG)] First conference on Daffodils, Barr and Burbridge were on the committee</p>	<p>Meeting at the first Art=Workers Guild: Jan 15th 1884 (18th) 2nd AWG : 11 March 84 05 Dec. 84 : AWG 1st Annual Meet. March 1st Abbey moves to new studio 17b Eldon Road; May: Visits the Paris Salon with Abbey, Boughton, Fildes, Hunter and Sambourne A daffodil named <i>Alfred Parsons</i> Sir Luke Fildes visits Bedford Garden quite often.</p>	<p>[Love is enough William Morris, draft of book never published, W. H. Hooper Sc, see neg. no. 20: 15-05-93]</p>	<p>Clouds,</p>	<p>[FAS: Alfred Hunt notes by Edmund Gosse] [FAS: George du Maurier 1st exhibition notes by Henry James]</p>

Date: Age	FRIENDS, 1st meeting & † contextual events	ACTIONS & EVENTS directly related to Alfred Parsons	BOOKS ARTICLES	GARDENS	PAINTINGS, SKETCHES, NOTES
1885 38	<p>J.S. Sargent moves to Tite St. in Edis Studios</p> <p>AWG; Simonds, Feb 6 Exposition of Wood-engraving; March 6, Painting, from the different Craftsmen's points of view</p> <p>18 April 1885 WR sent copies of <i>The Garden</i> to Joan Ruskin, Coniston</p> <p>Austin Dobson dedicates his book <i>At the Sign of the Lyre</i> to Parsons and Abbey.</p> <p>Burne-Jones is made ARA</p> <p>Summer: Abbey 1st visits Broadway</p>	<p>Away in Ireland with William Black the novelist, and Bedford Gardens is more or less deserted</p> <p>[Lucas, 1921: 144]</p> <p>August: staying at Tewkesbury with Abbey were Charles Parsons met them. At Oxford, and rowed him to Reading.</p> <p>Christmas: Abbey, as usual, at Frome with him.</p>			<p>Exhib.: FAS 1885. 'Drawings ill. Shakespeare's River'</p> <p>'Moss Roses' at B.H.</p>
1886 39	<p>Edmond Gosse and Henry James in Broadway.</p> <p>AWG; John S. Sedding; May 7, Process Reproduction, as applies to Book Illustration and June 4, Printed Book Illustration</p> <p>Frank D. Millet buys Russel House</p> <p>'Carnation, Lily, Lily, Rose' by J.S.Sargent</p> <p>P. Webb letter to Boyce: 'painters dallying...'</p> <p>15 Sept - 8 Oct.: Princess Louise at Aix-les- Bains</p>	<p>May 1886: a party at 54 Bedford Gardens</p> <p>Alma-Tadema, Marcus Stone, Luke Fildes, Boughton, Keene, Sambourne, J.L. Toole, Colin Hunter, William Black, R.W. Macbeth, Andrew Lang, and Henry James and James R. Osgood. [Lucas, 1921: 156.]</p> <p>Summer: painting poppies at Russell House with Abbey, Sargent and E.W. Blashfield</p>	<p>[LA FARGE, John. <i>An artist's Letters from Japan.</i>]</p>		<p>[FAS: Helen Allingham RWS 1st exhib. drawings ill. Surrey Cottages]</p> <p>[FAS: William Holman Hunt 1st]</p> <p>[FAS: Albert Goodwin RWS]</p> <p>[FAS: St. Georges' Guild, notes by Ruskin]</p> <p>RIWS: The Borders of the Lake, Aix-les-Bains; By the Avon; Ballina, Tipperary, Lac Bourget, Aix-les-Bains</p>

Date: Age	FRIENDS, 1st meeting & † contextual events	ACTIONS & EVENTS directly related to Alfred Parsons	BOOKS ARTICLES	GARDENS	PAINTINGS, SKETCHES, NOTES
1887 40	<p>Works for Harper's Ellen Willmott [exact date of introduction?] Captain Partridge last year in the Army AWG; Sedding; Jan 7th, Outline and value in Painting Millet translates Sebastopol by Tolstoy for Harper's Dec 1st: Abbey writes to Charles Parsons from Broadway April 3: Princess Louise at Aix-les- Bains.</p>	<p>His sister Letitia Margaret m. Last year of exhibition of Letitia Margaret, in total 43 exhibition since 1877.[Graves, 1901] Meetings of the Sketching Club Sept 1st: he was sick and is now recovering. (Lucas, 1921: 167) Parsons spends some months in Frome.</p>	<p>SHINN, SMITH 1887 'Sumptuous and imposing volume' Parsons contributed the reproduction of his painting: 'Sunny Morning' See Lucas, 1921:118</p>		<p>[FAS: Henry Moore, ARA, RWS] May: 'When Nature Painted All Things Gay' purchased by the Chantrey Bequest. £400 The White or Huntingdon Willow: <i>Gardening Illustrated</i> April 1887</p>
1888 41	<p>12 May 88: Partridge resigned from Royal Monmouthshire Royal Engineers (Militia) AWG; Walter Crane; Feb 3rd Alphabets]</p>	<p>Porch to The Moat Cottage, Gravetye Manor, finished in May April: Abbey visits Frome July: Abbey and Parsons shared a farm at Shiplake: for Henley regatta.</p>	<p>SONGS 1888 BLACKMORE 1888</p>	<p>[Nymans?]</p>	<p>Exhib.: FAS 1888. <i>She stoops to conquer</i> [FAS: with Edwin Abbey] [FAS: no 56: Japanese Art, Alma- Tadema is one of the collectors]</p>

Date: Age	FRIENDS, 1st meeting & † contextual events	ACTIONS & EVENTS directly related to Alfred Parsons	BOOKS ARTICLES	GARDENS	PAINTINGS, SKETCHES, NOTES
1889 42	<p>T. Stirling Lee joins the AWG AWG; Crane; May 3: Architectural treatment of Gardens Abbey writes his anti-Ruskin note Tuesday, March 19: Abbey misses Parsons Muybridge exhibition at the R.A. Sargent invites Abbey to paint from the nude (woman) in New York, Abbey never did so. Stanford White, the architect, of the firm McKim, Mead, and White, visits Broadway with Abbey Abbey designs the costumes for <i>The Tosca(play)</i> production in London.</p>	<p>Travels with Poultney Bigelow and F. D. Millet. 23 July: his brother Herbert † His sister Kitty m. Stays at Fladbury Rectory (7miles from Broadway, in Pershore) with John Singer Sargent and family, meets, M. Helleu, Vernon Lee, Flora Priestley amongst others. Goes to the Paris exhibition. Wins the gold and silver medals for both oil and water colour paintings. [Windsor Mag, 1910] Nov.: Goes to Aix until Dec 4th when he is back in London Nov? Cannot go to America with Abbey, his throat gave him problems</p>	<p>SONGS 1889 STOCKTON 1889 [JAMES, 1889: <i>Our artists in Europe</i>] Collective; <i>Album for W. E. Gladstone golden wedding</i></p>		<p>[FAS: Allingham] Botanical note-book</p>
1890 43	<p>His sister Winifred Grace m. AWG; John Brett, ARA; Relation of Photography to Pictorial Art April 22: Abbey marries Mary Gertrude Mead ; sister of Mead, in 'McKim , Mead and White' April 26: James R. Osgood and Clarence W. Mc Ilvaine administers Harper's & Brothers in London.</p>	<p>Opening of the New Gallery God father to John Alfred Parsons Millet (first son of the Millets) Visits the Abbeys at Morgan Hall, Lechlade (1990 or 1991?)</p>	<p>LIFE, 1890 June: 161-62: <i>The Art Journal</i></p>	<p>Russel House: 1890-1912</p>	<p>'A Bend on the Avon' B.H. Drawings for <i>Old Songs, The Quiet Life</i>, and Wordsworth's Sonnets, by Abbey and Alfred at Reichard's Gallery, 226 Fifth Avenue; and later the exhibition was repeated (of those not sold in New York) in Philadelphia. Starts watercolours (170) for the Genus Rosa. (1890-1914!)</p>

Date: Age	FRIENDS, 1st meeting & † contextual events	ACTIONS & EVENTS directly related to Alfred Parsons	BOOKS ARTICLES	GARDENS	PAINTINGS, SKETCHES, NOTES
1891 44	AWG; Sir W.B. Richmond; Jan 9 & 23: Is Architecture a Profession or an art?, May 1 and June 19, Impressionism in Art Dr. C. Octavius Parsons practises in Cardiff.	Member of the Arts, The Beefsteak and the Reform Clubs Gives this address to the R.A.: 19, St. Anne's Court, Soho. [Graves, 1906]	Wordsworth, 1891		Exhib.: FAS 1891. [FAS: George S. Elgood, RI notes by Reginald Blomfield; Jan 1891] Intro by Henry James [W.E.Norton and H.G.Moon stayed & painted at Gravetye, summer 1891] [William Morris: <u>Poems by the way</u> . III. W.H. Hooper]
1892 45	Mary Anderson de Navarro buys The Court Farm AWG; William Morris; Nov 4, Symbolism in Art	Visit to Japan from early March to December 10 th . Exhibits at Tokio Bijutsu Gakkō (Tokyo Art School) Date unclear, could be in 1893. Mostly Japanese Landscapes with emphasis on flowers. Gives this address to the Royal Society of Artists in Birmingham.: 19, St. Anne's Court, Soho	MILLET, 1892 Quiller-Couch, 1892 <i>The Book Buyer</i> 'Alfred Parsons's Vol IX, Feb. 1892		[Exhib.: GOODEN, November 1892. Gravetye.] 'The Flowers appear on the Earth' B.H.
1893 46	AWG; J. T. Micklethwaite; The Baneful Influence of Academies on Art: Jan 20 Burne-Jones resigned from the RA 14. Clement's marriage.	Gives this address to the R.A.: 54 Bedford Gardens. [Graves, 1906] Visits the Abbeys at Morgan Hall, Lechlade From 1868 to 1893, Alfred exhibited 201 times in the principal London Exhibitions. R.A.: 39; S.S.:9; N.W.: 20; G.C.: 15; N.G.: 14; Dudley Black & White or/and Institute of Oil Painters: 104 [Graves, 1901] Won the gold and silver medals both in Chicago and Munich	[JAMES, <i>Picture and Text</i>]		'Budha...Japan' B.H. Exhib.: FAS July, 1893. <i>Tea-house at Kamakura</i> (prices paid from 15 to 100 guinea per work, FAS hand notes in their catalogue)

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1894 47	<p>6th Dec 1894: Partridge goes to town on Friday to attend big dinner to welcome his old Regiment on their return home from India</p> <p>Dec: Partridge researches for a good landscape-gardener</p> <p>AWG; Heywood Summer; April 20, Colour printing, June 1, The Influence of Japanese on European Art</p> <p>J. F. Hayward paints at Gravetye Manor.</p> <p>TG XLVI: 318</p> <p>Beardsley' illustrations to Wilde's <i>Salome</i></p> <p>† Walter Pater</p>	<p>Visits the Abbeys at Morgan Hall, Lechlade</p> <p>Elected Member of the Consulting Committee of The New Gallery, with Alma-Tadema, Burne Jones and others.</p> <p>June 2nd: Letter from E. Daniel to W. Pater.</p> <p>Dec: works of the garden scene sets for St-James's Theatre: Guy Domville, act 1. George Alexander is the director and principal actor.</p>	<p>Sparkes, 1894</p> <p>Robinson, 1894: <i>The Wild Garden</i></p> <p>4th edition</p> <p>mentioned in <i>The art Journal</i>, 'Notes on Art Books'</p>	Bishopswood	<p>Exhib.: FAS January, 1894.</p> <p>[FAS: Kate Greenaway RI]</p> <p>[with the help of Tadema, Abbey exhibits <i>The Holy Grail</i> in London, at the Conduit Street Gallery, before it is sent to Boston]</p>
1895 48	<p>Abbey costume designer</p> <p>Mary Anderson marries Mr Antonio de Navarro and moves to The Court Farm, Broadway</p> <p>6 Feb: Partridge is nominated to the Royal Agricultural Society</p> <p>Abbey elected ARWS</p> <p>AWG; E. Onslow Ford, R.A. ; June 7, The past five Years of House-building</p> <p>Oscar Wilde's crash.</p>	<p>5 Jan: At St-James's Theatre: Guy Domville: the play is an absolute failure.</p> <p>Feb 14: [Oscar Wilde's The Importance of Being Earnest at St-James's Theatre]</p> <p>11 April: Parsons goes to Bishopswood and meets Partridge for the 1st time, through Tudway's friends...</p> <p>CCNG</p> <p>Paints at Gravetye with M. Fisher, H.A. Olivier and H.G. Moon (summer & autumn)</p> <p>1st June: contract with Harper's for <i>Notes in Japan</i></p>	The Daily Chronicle	The Court Farm Bishopswood Cheveley Park? Milton Lodge: 1895?-1913	<p>[FAS: Abbey, October, 1895.]</p> <p>[FAS: Elgood, March 1895]</p>

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1896 49	<p>AWG; Sir T. Graham Jackson, R.A. ; Jan 3 and 17, Woodcuts of the period of Walker, Pinwell, etc and Book Illustration, March 6, Japanese Colour-Prints</p> <p>Lutyens preliminary design addition to the Ferry Inn at Roseneath in Dumbartonshire: for Princess Louise. Was built then the original Ferry Inn was demolished.</p> <p>March: Princess Louise and the Prince of Wales in Cannes on Britannia for her silver wedding.[Wake, 1988:316]</p> <p>Feb12: Abbey elected ARA</p> <p>March 26: Boughton RA</p> <p>Death of George DuMaurier</p> <p>Mary de Navairo lives at The Lygon Arms Hotel, Broadway Ms Harper Colombia University(Has been living in England for 13 years= 1883)</p>	<p>CCNG</p> <p>Feb 16: Parsons is at the Arts Club, when he learns the news of Abbey ARA</p> <p>Oct. 19: Long bicycle ride with Abbey to Bibery, Ablington, Burford and Lechlade: 40 miles.</p>	<p>PARSONS, 1896</p> <p>Mitford, 1896</p>		<p>[FAS: Henry A. Harper]</p>

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1897 50	<p>AWG; Lewis F. Day; Jan 8, Realism in Painting</p> <p>Partridge joins the RHS</p> <p>Jekyll doing work for Princess Louise at Dornden who introduces Lutyens to her.</p>	<p>CCNG</p> <p>Jan 14: ARA: becomes associate of the RA.</p> <p>Abbey wrote: Alfred painted a fine, big picture of rolling hills and wooded vales-and is hard at work on studies of gardens, in which he delights-not only himself but other people.</p> <p>Lucas, 1921:320</p>	<p>Filippi, 1897</p> <p>Wordsworth, 1897</p>	<p>Sunningdale Park for Joicey [Major James Joicey?]</p>	<p>April 13th: McCalmont advertizes Bishopswood:</p> <p>[FAS: Henry A Harper, Nov 1897]</p> <p>AP starts 'Bishopswood Mooters' at Bishopswood where Partridge is administrator.</p> <p>Letter to Spielmann dated 16 Feb 97: "...at Brussels ... oil paintings: 'In a Cider Country': Canvas size 72x56in. 'Apple blossom & tulips' ... 30in.x20in. 1 watercolour drawing and black & white drawing</p> <p>Letter to Spielmann dated Oct 30-97: "Please deliver my picture 'In a Cider country' & my watercolour drawing 'Plumblossom' to Messrs Dicksee at the close of the Brussels International Exhibition, to be forwarded by him to St Petersburg."</p>

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1898 51	<p>† William Black † William Morris Parsons & Partridge asking Tudway to buy them the Vol III of Country Life July 1st: Abbey RA October 1898, Partridge has to move from Bishopswood Letter from Burne Jones to Spielmann, letterhead: The Grange, North End Road, Fulham, S.W.: "Dear old boy, Friday then at 6.45 I will be with you. & diplomacy, intoxication, crime, anything you like afterwards. Affectionately, Ned" AWG; Thos Stirling Lee; July 1, Newspaper Illustration, Nov 4, Gardens. Lutyens: round bench for William Robinson at Gravetye, drawing at RIBA</p>	<p>CCNG Parsons joins the Royal Horticultural Society Abbey writes: I was up in town the other day and saw some good things in Alfred Parsons's studio. Lucas, 1921: 346</p>		Lamb House	<p>'Daffodils at Warley Place' (<i>Daily News</i>) "New Gallery: 'Allotments' The Mooters <i>The Keeper's Cottage</i> <i>A Savoy Garden-Tresserve, Aix-les-Bains,</i> <i>Clematis Montana at Tresserve,</i> <i>The Star that bids the Shepherd Fold,</i> <i>Japanese Iris in a Weybridge Garden</i> [FAS: Elgood, Jan 1898; <i>Gardens in England and Italy</i>]</p>

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1899 52	<p>Captain P. and AP Landscape design business address: 7, First avenue, Brighton</p> <p>Abbey lives in Pelligrini Stuart Wortley house, Chelsea till 1911</p> <p>26 Sept: Partridge buys Battledene, probably Huckvale = architect</p> <p>AWG; Sir Mervyn Macartney; June 16, Humorous Art in Black and White</p> <p>April: <i>The Artists' Cricket Club</i>. Abbey and Blomfield are members with several others.</p>	<p>14 Jan: visits Princess Louise in Cannes</p> <p>Jan: discussion starts: Parsons/Tudway/Partridge landscape design partnership</p> <p>Aug: Partridge to Tudway: Rooper's final agreement of partnership. CCNG</p> <p>Manchester corporation Gallery: Eh.</p> <p>Excursion in canoe with 'Fred' cf: letter to Tudway.</p> <p>July 1899: "I was painting hard"</p> <p>Nov 4th: a dinner was given by his friends to Alma-Tadema in honour of his knighthood, and Abbey designed the menu card, Alfred Parsons carrying out its floral decoration.</p>	<p>[Barries, Sir J.M.: <i>The Allahakbarries</i>] April: <i>The Studio</i> XVI: 149-56. Signed Baldry</p>	<p>Welbeck: 1899-1905</p> <p>Bishopsbam? or Bedpetry?</p> <p>Chorleyford Ho</p> <p>Hartleyford Manor</p> <p>Hartpury</p> <p>A garden in Henley-on-Thames</p> <p>Lower Hare Park</p> <p>In Oxford for a Mr Dillons Oakbrook?</p> <p>Roseneath</p> <p>Sharcombe?</p> <p>Wightwick Manor: with Captain Partridge (see Humphris 1991-92)</p> <p>Wiseton Hall?</p> <p>Woodcock: 1899-1903</p>	<p>Flower-borders at Broadway. EFG.</p> <p>[FAS: Henry A Harper, June 1899]</p> <p>Letter to Spielmann dated Nov 11 [?]: "cheque, ? 2625, in payment for my picture 'Appleblossoms & Tulips' I enclose my own cheque for £5-5- commission at 5% as arranged- Yours faithfully"</p>
1900 53	<p>† John Ruskin</p> <p>Arthur Rackham (me)</p> <p>Nov: † Henry A. Harper, AWG; Selwyn Image; Jan 5, The Cotswold Country, July 13, Colour-block Printing, Nov 2, Herbals and other Illustrations of Natural History.</p> <p>† Blackmore, R.D.</p> <p><i>The Garden</i>, is bought By Edward Hudson, founder of <i>Country Life</i>.</p> <p>Hedson persuaded Gerturde Jekyll to become editor of <i>The Garden</i>.</p>	<p>CCNG</p> <p>Re-enlisted at the AWG in January</p> <p>Travels to Florence with A. Rackham and Herbert's son: Richard A. Parsons.</p>	<p>Battledene</p> <p>Bembridge?</p> <p>Brynbella</p> <p>Clumber</p> <p>Fawley Court?</p> <p>Friar Park?</p> <p>Honnington Hall?</p> <p>Londesborough?</p> <p>Nymans?</p> <p>Petty France</p> <p>Preston Hall</p> <p>Trysull Manor</p> <p>Windsor Castle?</p>	<p>'The Village by the Links' R.A.</p> <p>'See Holly and Sea Lavender' RA</p> <p>Letter to Spielmann dated July 1 [?]: "I have some roses to draw & they fade so fast that I cannot possibly leave my work today or tomorrow- I shall be painting till 7 o'clock & if you think it better to see me about the photographs perhaps you could look me up for the small picture purchased by the Government lottery."</p>	

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1901 54	<p>† Victoria Abbey RA AWG; Sir Frank Short; May 3 , Methods of Water-colour Painting, May 17 , Hand-decoration of Printed Books. Death of Queen Victoria.</p>	<p>CCNG Enlisted at the AWG The Royal Academy Club visits Gravetye (25-07) including Tadema. AP is sec. of the Club. 23rd Feb Sends condolences to Royal Family members An Italian fountain signed Parsons & Partridge at Welbeck 'This fountain was brought from Venice and here erected by AP W.P. A.D. 1901' May: in Aix June 11: drawing at Tresserve June 14: returns from Aix</p>	<p>Goldsmith, 1901</p>	<p>Aske Badminton? Bawdsey Manor Bill Hill Park Brockhampton East Burnham Lodge Easton Grey Elmstree House? Hatherop Castle Littlecote: 1901-1905 Waltham Place: 1901-1906 White Lodge</p>	<p>Finishes watercolours for Willmott, 1914. [FAS: Henry A Harper, June 1901] Sells his big Academy picture to Tooth. [MsSRO June 13th 1901] Probably 'Last day for salmon; junction of the Tees and Greta'</p>
1902 55	<p>AWG; Sir George Frampton, R.A. ; March 7, Early Methods in Oil Painting, April 18, Japanese Joinery and Cabinet-making. Abbey paints the official picture of the Coronation of Edward VII.</p>	<p>CCNG. Enlisted at the AWG May 19: drawing at Tresserve Beginning of the rift between Ellen Willmott and Alfred. Dec 13: left for America Dec 22: in New York Dec 27: AP writes to apologies to J. Murray from New York</p>	<p>Millais, 1902: 359 "better art in <i>Harper's</i>"</p>	<p>Battledene Ballimore Callis Court Down Hall Hollington House Kidbrooke Newburgh Priory? The Firs for Mr Wombwell</p>	<p>'Poplars' in Room 1 of RA [FAS: Elgood, Dec 1902]</p>

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1903 56	AWG; C. Harrison Townsend; Jan 30 Medieval Coffers and Cupboards, Feb 20 Dante's Illustrators, April 3, Scene - painting, June 5, English Landscape (water-colour) up to 1850, Dec 4, Bewick.	CCNG. Enlisted at the AWG AP to Armstrong, letter dated: Jan 25 [?], received a circular about Caldecott memorial: "it would perhaps have been better in Westminster, but to be near Turner & Cruikshank is good enough." From Jan 18 th takes a long holiday MsSRO Feb 18 th : Starts sailing Feb 27 th : Arrives at Liverpool, on the Germanic. May 31: drawing at Droitwich Early Sept: Holiday in Sweden Sept 30 th : painting in Devon		Braunston Kidmore Luggershill A garden in Three Bridges? Easton Lodge?	'Rosy Eye, Valley of the Exe' 'Herbaceous borders at Great Warley' RA The Vicar's Orchard, Dinder, Somerset At the RWS: Cherry Blossom near a Temple, Joshino, Japan; The Marshes, By Lac Bourget, Aix-les-Bains; China Roses, Broadway; Evening Sunshine, Broadway; A Terraced Orange Garden, Cannes; A study of Artichokes; Sea Lavender, Exmouth
1904 57	AWG; Sir Emery Walker, Jan 29 th , The making of the Book, Feb 19 th , Domestic Architecture Abbey first president of the Bath Society of Artists	CCNG. Enlisted at the AWG, resigns in March. Moves to Broadway 14 Feb: to Spielmann...mentions conversation with Holman Hunt related to the ST-Louis exhibition. Friday night [?] to Sp.: sends report to Gregory. [Charles Gregory, RWS] End of Feb., to Sp.: Accepts an invitation for him and Gregory, both at his Saturday dinner. Mar 22, to Sp.: payment of £250, not £200 was agreed at Art Committee, for both him and Gregory. Met Gregory at Brock Studio, made arrangement about sculpture. Hopes to see Sp. before AP and Greg. sails. 26 March: sails to the US on the Lucania, Cunard Co. June 1 st : back in England		A garden in Gwent? Coedriglan? Fullerton House Presshaw Provost's lodgings Warnham Court: 1904-1906 ? in Wombwell for C.D. Rose	RA: Essex Subjects [FAS: Elgood, Jan 1904]

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1905 58	AWG; Sir Charles Holroyd, Jan 20, The Artist learns from Art rather than from Nature.	† His sister Kitty [?] (Katharine Elizabeth Bromage m. 1889) CCNG. Member of the R.W.S. 28 Feb. 1905: Parsons operation of knee: in Victoria Hospital Frome; sick all of March, April, May, June, and July 22nd back to Bedford Gardens Finishes the watercolour of roses for Ellen Willmott		Bryngarn?	
1906 59	AWG; Edward S. Prior, ARA; Jan 19 Wood-carving, July 20, The Work of William Morris.	CCNG. June 1906: Sketches at Rosneath (Princess Louise) (see R. A. collection) Nov 24 th Invites Spielmann to dine with him at the R. A. Club on Thursday Dec 6 th		Welbeck Abbey Sketch exhibited in New Zealand. Ernest George and Alfred B. Yeates, FRIBA p.230 ill. they built the new porch at Welbeck. Charles Tudway of Milton Lodge near Wells in Somerset advised on Great Chalfield planting. Finished by Feb. 1907	[FAS: Elgood, Jan 1906] Exhibits in New Zealand Int. Exh. I. In the West Countries - Cottage by the Exe 2. The North Meadow, Cricklade, Wilts 3. On the Hilltop - A Devonshire View.
1907 60	AWG; William Strang, R.A. Feb 15, The Place of Ugliness in Art.	CCNG. Member of the Reform club, Broadway Went to 'Colombia & Guatemala' saw the old Yucatan Monuments. [Ms HWRO: ii Sir Lawrence Alma-Tadema, letter dated 31-10-07] Alpine Club Arts Club Beefsteak Club	<i>The Art Journal</i> ½ page illustration: 'The Pond', Poulton Priory, the property of James Joicey Esq.	Great Chalfield 1907-1912 Tudway recommends C.P. &AP Business Landscape Design address: Battledene, Newbury, Berks. Abel Mortime builds the Terrace wall at G. Chalfield	

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1908 61	AWG; F. W. Pomeroy, R.A., Jan 24, Impressionism, Feb 21, The Mounting of a play. F.D. Millet back from a long stay in USA; appointed one of the three comm. to Tokyo exhibition.	March 14 th "Professor Okakura, who was very good to me in Japan, has promised to dine with me on Friday the 22 nd at the Arts Club [& invites Spielmann to join them.]" May 25 th : Drawing at Rosneath (Princess Louise) (see R. A. collection) June 11: drawing at Rosneath	June: A.J. 161-5 'A Corner of Somerset', signed Alfred Tennyson	G. Chalfield	[FAS: Elgood, Jan 1908]
1909 62	AWG; Sir George Clausen, R. A.; Feb 19, The Arts and Crafts Movement	Exhibits at St. Botolph's club in Boston, USA (Japan's work) Exhibits in the galleries of the American Art Association in New York. (Japan's work)	A.J. 237-44 'City Garden Row-City Road' Several ill. from AP's sketchbook,	G. Chalfield	The Leicester Galleries, February, March 1909
1910 63	AWG; Halsey Ricardo, Feb 4, Tempera and Size-painting, Jan 21, Memorials in Churchyards.	Article in <i>The Windsor Magazine</i> . 'The Art of Mr. Alfred Parsons, A.R.A.' 1910: No. 183, 455-468. signed Austin Chester.	A.J. 174 A.J. 705	G. Chalfield	Occasionally returns to Japanese subjects [FAS: Elgood, Feb 1910] [FAS: Lady Alma-Tadema † May 1910]
1911 64	AWG; W. R. Lethaby; Jan 13, Post-Impressionist Painting, July 7, A Modern Japanese Artist Abbey lived: At Woodcote Manor and at Chelsea Lodge, 42 Tite Street, S.W. † Tuesday Aug 1st: Edwin Abbey	March 27: R.A. 1911 Extreme heat during that summer Buys a blue hydranger for Abbey's convalescence August 3rd Parsons accompanies Mrs Abbey to Golders Green Autumn: goes to Aix-les-Bains then to Rome to meet Spielmann		G. Chalfield	[Winter of 1911-12: Abbey's posthumous exhibition, of 322 works chosen by Sargent] Aug 18: Parsons is painting a large picture by the Avon. [MS NAL Spielmann] 'The Heart of Somerset' "...the glorious peep over the Vale of Avalon from the East Somerset railway between Frome and Wells." [A local paper?] Jan 23 1920

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1912 65	<p>AWG; C. W. Whall; Oct 18, Illustrations in the 'Sixties'</p> <p>† Sir L. Alma-Tadema</p> <p>† Frank Millet on board of Titanic. April 16th Tuesday 4 a.m.</p>	<p>† His brother Fred Frank Millet's writes to A.P. on board the Titanic, letter dated April 11th 1912 mailed from Queenstown Ireland, just before the Titanic covered 519 miles in fine, calm, clear weather towards New York. [<i>The Discovery of the Titanic</i>. Dr Robert D. Ballard, Maddison, 1989]</p> <p>Elected Member at the Athenaeum at the request of the Committee of the Club in recognition of his achievements</p>		<p>G. Chalfield Hartpury House</p>	<p>[FAS: Elgood, Feb 1912] [FAS: Henry G. Moon, † Oct 1912, notes by Sir Frank Short, RA, PRE]</p>
1913 66	<p>AWG; Edward Warren; May 2, The History and the Making of Gardens, Nov 7 A Fine Art Exhibition</p> <p>July 1st: Lutyens ARA; Alfred East RA</p> <p>† Sir Alfred East</p>	<p>† His brother Frank 29 Oct 1913 (Who was Who 1897-1916)</p>		<p>Fellow of the RHS</p>	

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1914 67	AWG; Thomas Okey Jan 9: The Expression of Emotion in Landscape [AWG] Feb 11: Reginald Theodore Blomfield RA Nov 20: Scenery and Staging in the Modern Theatre [AWG] † Walter Crane	Definitively leaves 54 Bedford Gardens for Luggershill Broadway [Janman, 1987] P.R.W.S. 1914-20. March 1914: Takes charge of keeping green the memory of Walter Crane (A memorial). [Ms HWRO xxx.] May 7: attends the memorial service of the Duke of Argyll. See Gilpin Bequest, pack.12:123 Nov 30: to Sp.: Sp. gave AP a souvenir from the Arts & Craft Exhibition in Paris. AP was in Vichy, early August had missed exhib. Will send his photo to Sp. AP serving on the Executive Committee of the WarRelief Exh. at the Academy. Athenaeum Club	WILLMOTT 1914 <i>The Connoisseur</i> : Parsons, a conservative successor at RSPWC	Judge at the Chelsea Flower Show (The Times, obituary, but not specifying when...) Rock Gardens	[FAS: Elgood, Feb 1914]
1915 68	AWG; H. R. Hope-Pinker; March 19, Liber Studiorum, July 9, The work of Philip Webb			Judge at the Chelsea Flower Show (Oct 1994: Researched at RHS) Rock Gardens	
1916 69	AWG; Harold Speed; July 7, Book- plates, Nov 10, William Morris (Joint Meeting with Women's Guild of Art) Dec 1: The Arts of Japan † Henry James	Jan 28: drawing at Nymans		Judge at the Chelsea Flower Show. Rock Gardens	

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1917 70	AWG; H. Wilson, Jan 12, The influences which led to the Pre-Raphaelite Movement, June 1, A Scheme for a Franco-British Exhibition of Decorative Art 27 Nov 1917 <i>London Gazette</i> , p.12463.(...) Partridge=hon.[orary] rank of Capt. 29 Nov 1917	[No Exhibition at Chelsea: War] March 13th : 'a tablet in Abbey's honour was unveiled in the crypt of St-Paul's by the Princess Louise, after which addresses were given by the late Sir Edward Poynter, P.R.A., and by the late Dr Page, the american ambassador. The words on the tablet, which was designed by Alfred Parsons ..[Lucas, 1921: 492]			
1918 71	AWG; The Earl Ferrers (W.. K. Shirley); Jan 25, Commercial Values and Artistic Values, Feb 15, The Art of Engraving 11 November: Armistice	[No Exhibition at Chelsea: War] Alfred Parsons resigned, for the third time, from the AWG see (Massé, 1935: 134)	MESSEL 1918		
1919 72	AWG; Arthur Rackham; April 4, Art of the Nineties, Nov 21, 'Realism' and 'Subject' in Art	† Silvia, ±20years old, only daughter of his brother Clement.			
1920 73	AWG; R.W.S. Weir; March 5, The Arts under Aristocracy. The Arts under Democracy	† 16th Jan. 1920 Cremated and buried in Frome Clement Valentine, inherits Luggershill † 10th Aug: Letitia Margaret [Letitia † 10th Aug. 1920 at Mains Farm Arisaig Inverness. Her address was 4 Priory Mansions Drayton Gardens Middlesex.]			The Leicester Galleries July 1920

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1921	AWG; Robert Anning Bell, R.A.; March 4 , Woodcuts and Wood- engraving				
1923		March 2: Catalogue of The Remaining Works of the late Alfred Parsons, R.A.; 23 drawings and eight paintings sold at Messrs. Christie, Manson & Woods			
1924		19 Sept: † Walter Croker St-Ives Partridge dies.			
1927		Jan 11: † Mr Charles Clement Tudway dies. [<i>The Times</i> , Tuesday, Jan 11 1927]			
1963	Wednesday 21st November: Sale at Sotheby & co The Property of Sir Alan Parsons: four paintings by J.S. Sargent (could have been bought in 1926 at the Winter Exhibition of Works by the late John S. Sargent.)				