



The music of George Lloyd (1913 – 1998)
Images from a bohemian childhood.

Catalogue of images for playlist at <https://youtu.be/CyZCAGAhoeo>

Echoes of Romanticism

Notes to PowerPoint slideshow

This slideshow provides background information about the artists, titles and sources for each of the images used in the video playlist ***Echoes of Romanticism***.

The video is available from several media platforms, including YouTube:



The slideshow is available as a PDF document



An extended article with additional biographical and background to the composer's unconventional childhood in the St Ives artists' colony is available as a PDF download:



Echoes of Romanticism

The music of George Lloyd (1913 - 1998)

Notes to the 35 minute video playlist

George Lloyd was born in St Ives, Cornwall, and brought up in the nearby village of Zennor in West Penwith, where he grew up in the bohemian culture of the artists' colony. By the age of 21 he had written three symphonies, and with his father William, he had composed an opera, ***Iernin***, based on the Celtic fairy tale of the Nine Maidens Stone Circle near Zennor. The opera was staged with great success in Penzance and in the West End of London, and made his name.

The video playlist presents his music in the context of 100 images, which reflect his unconventional upbringing and the landscape and seascape of the area, with particular reference to the St Ives artists' colony, (1880 - 1930). The images include the family connections with Zennor, local archaeology and the literature and mythology of the Celtic Revival. The Lloyd family were in St Ives because of George Lloyd's American artist grandmother, Frances; his great grandfather was a prominent American Romantic painter, trained in Paris. These powerful influences, combined with his lack of formal education and his lifelong engagement with mysticism and metaphysics, led George to seek sources for his music composition in the subconscious mind.

That aspect of his composition was wholly consistent with the character of the Romantic movement, in which spirituality, mysticism, divination, and the exploration of nature beyond the observable world, played a significant part. The Romantic focus on organic processes, folk culture, mythology and pre-industrial history was a filter through which George interpreted the world. The critical repudiation of Romanticism after World War I also provides clues as to why his music attracted polarised reactions, from enthusiastic excitement to unqualified disdain.

This catalogue provides background information about each of the images used in the playlist, with details of the artists, titles and sources. Some images have a direct link to the composer and to his immediate family, while some serve simply to illustrate the prevailing late-Romantic culture which shaped his early life and his music.

(The catalogue is available as a PDF document or a Powerpoint interactive slide show with music. If you are watching the slideshow it can be controlled with menu options via right clicking the mouse.)



The Andromeda Galaxy

In 1888, Isaac Roberts took this photograph of the great Andromeda spiral, which at that time was thought to be a nebula.

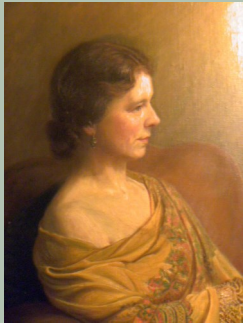
Frances Lloyd (George Lloyd's grandmother) used the photograph as the basis for a painting.



Frances Lloyd

Frances was a follower of Theosophy, which promoted values of universal brotherhood and social improvement. Many of her paintings had spiritual or mythological subjects. The myth of Andromeda is a variation of the 'romantic hero' archetype.

Andromeda 1894 (Charcoal)



Mabel Douglas

George Lloyd's mother Constance was an orchestral violinist, archaeologist, and museum curator. She was a student of Irish and Cornish literature and mythology and Gypsy lore. Mabel Douglas was a portrait artist in St Ives, 1894 - 1928, specialising in miniatures.

*Portrait of Constance Lloyd
St Ives 1925 (Lloyd family)*



William A C Lloyd

George's father William (back right) was born in Rome, and was an opera aficionado. He was Secretary (and later President) of the St Ives Arts Club, and wrote the librettos for George's three operas.

Arts Club Committee Meeting, c. 1906



Henri Lucien Doucet

George Lloyd's grandmother Frances was born in New York, where she studied opera, before moving to Paris to study painting. She lived in Rome from 1882 to 1889, and then in Zennor and St Ives.

*Portrait of Frances Lloyd
by Henri Doucet, Paris (Oil 1882. Lloyd family)*



Frances Lloyd

Frances studied tempera painting with Belgian Louis Reckelbus, who took refuge in St Ives after war broke out in 1914. He introduced her to the bold, often un-natural, colours of Fauvism. The Divine Egg is a Theosophist image of creation.

*The Orphic Egg.
(Tempera, 1914. Lloyd family)*



Frances Lloyd

In Theosophy, sound vibrations are the origin of thought, and of all forms of the material world. Frances' symbolist paintings on spiritual themes were exhibited in St Ives and at the Royal Academy Summer Exhibition.

*Sound and Light,
(Tempera, 1915. Lloyd family)*



Frances Lloyd

Portrait of Marianne Lloyd, George Lloyd's sister. The bold colours show the influence of Fauvist styles.

*Waking from a reverie
(Tempera 1920. Lloyd family)*



Frances Lloyd

Following the death of their first child in Paris, Frances and her husband Walter moved to Rome, where William was born. They spent each summer travelling and painting.

Venice
(Watercolour 1887)



William Henry Powell

Frances' father, William Henry Powell, studied painting in Paris and Rome and went on to paint several of the large scale murals in the Rotunda of the Capitol building in Washington DC.

*Zampognista, (Bagpiper) Rome
(Watercolour c. 1850)*



Frances Lloyd

Frances, Walter and William lived in medieval mountain villages around Rome, which at that time attracted thousands of painters from all over Europe.

*Villa doorway, Rome
(Oil 1887)*



Frances Lloyd

In the summer of 1888, Frances and Walter took lodgings in Narni, a medieval town north of Rome, to paint the picturesque architecture.

*Narni
(Oil 1888)*



Frances Lloyd

In 1888 they were in Venice. The following year Walter died of cholera while staying in the village of Olevano Romano, an artists' retreat since the 17th Century.

Venice (Watercolour 1888.



Frances Lloyd

Frances and William returned to England, and lived with family, then moved to Albany Terrace in St Ives. In the summer she stayed in Zennor as a lodger.

*David's House, Zennor.
(Tempera c. 1915. Lloyd family.)*



Frances Lloyd

Veor Cove, about a mile from Zennor. During the war years 1914 -1918, Frances lived at Bridge Cottage in the village.

*Sheaves at Veor Cove
(Tempera c.1914. Lloyd family.)*



Frances Lloyd

The view from Bridge Cottage is much changed since 1914, but this building and the standing stone can still be seen.

*The Outhouse
(Tempera c. 1914. Lloyd family.)*



Frances Lloyd

*Trewey Mill is a 16th century corn mill, adjoining Bridge Cottage. George Lloyd's room was on the top floor of the mill from 1925 to 1932. His opera **Iernin** was written there.*

*Trewey Mill, Zennor
(Tempera c. 1915.Lloyd family.)*



Frances Lloyd

Corn harvest in Zennor, looking towards Trewey Hill

*Sheaves in Church Field, Zennor
(Tempera c. 1915.Lloyd family.)*



Frances Lloyd

*Corn harvest in Zennor.
Location uncertain.
(Probably Trewey Mill)*

*Sheaves on the hillside, Zennor
(Tempera c. 1915.Lloyd family.)*



Frances Lloyd

Frances made several sketches of farm animals and buildings around Treveglos Farm in Zennor.

*Treveglos, Zennor
(Tempera c 1915.Lloyd family.)*



Frances Lloyd

The Norman church in Zennor is dedicated to St Senara, about whom almost nothing is known. She may be connected to St Azenor of Brittany.

*St Senara's church. The coffin resting stone
(Tempera c 1915. Lloyd family.)*



Frances Lloyd

Frances rented Bridge Cottage during the 1890s and from 1914 to 1918. Will and Constance Lloyd bought the cottage in 1924, and lived there until 1951.

*Sitting Room, Bridge Cottage
(Tempera c. 1916. Lloyd family.)*



Gurnards Head

*2 miles from Zennor on foot.
The site of an Iron Age fort, and a medieval Holy Well at Chapel Jane.*

*Photo: Jim Champion
(Wikipedia Commons)*



William Trost Richards

Richards was a member of the American Hudson River School, and painted several Cornish seascapes.

*Cornish coast.
(Oil 1878. Wikipedia Commons)*



Harry Britton

Britton was a Canadian pupil of Julius Olsson, and taught in St Ives from 1909-1911 returning there from 1921-1924.

*A Song of the Sea
Source: David Tovey*



Julius Olsson

William Lloyd bought this painting, (with St Eia house) from Julius Olsson in 1911, and donated it to the Rochdale Art Gallery in 1924.

*Sunset at Lands End
Rochdale Arts & Heritage Service*



Julius Olsson

Olsson was a self-taught Anglo-Swedish painter. He came to St Ives in 1890, and established his art school at St Eia. After selling the house to the Lloyds in 1911, he moved to London.

*St Ives Bay by Moonlight
Photo: Derby Museums*



John Brett

A pre-Raphaelite polymath, Brett painted in Cornwall throughout the 1880s.

*St Catherine's Well
Lands End 1881
Nottingham City Museum*

The Lloyd family in St Ives

American artist Frances Powell met her husband Walter Lloyd in Paris in 1879. Following his death in Italy in 1889, she and her son William settled in St Ives and Zennor, where she painted and raised the boy.

The St Ives School had become known in Europe following several exhibitions in London and Paris. Frances was attracted by the light and landscape of West Penwith and by the bohemian lifestyle in the town. Family diaries show that she had little interest in domestic matters or housework, she did not see dust or muddle, and lived only for her painting and opera.

Her son William, George's father, wrote poetry and studied painting with Julius Olsson. An inheritance of a small estate in Yorkshire from a wealthy childless uncle allowed him to purchase Olsson's large house, St Eia, overlooking Carbis Bay. He was Secretary and President of the St Ives Arts Club, and travelled in Europe on painting expeditions with American artist Paul Dougherty. He visited Italy for the opera, and was custodian of the photographic plates of St Ives-based Austrian oceanographer Franz-Josef, Count Larisch.



Julius Olsson

The view from Olsson's house at St Eia, where George Lloyd was born and where he grew up.

*Evening shipping across Carbis Bay.
Christie's Catalogue*



Julius Olsson

Olsson specialised in seascapes, particularly by moonlight, and was also a keen yachtsman.

*Breaking Waves c.1910
Portsmouth Museums*



Paul Dougherty

American painter Dougherty visited St Ives each year for over a decade. He was a close friend of Will Lloyd, and they travelled to Switzerland in 1913.

*At Gurnard's Head
Lloyd family.*



Paul Dougherty

Dougherty painted several pictures of the Matterhorn, including this one which hung in George Lloyd's study in Dorset and in London.

*Matterhorn
Lloyd family*



Paul Dougherty

Dougherty made his reputation as one of America's leading seascape artists, and most of his work is in that genre.

This image may be from the expedition to Switzerland in 1913.

*Sunlit Peaks (1913—1916)
Bonham's catalogue*

American Romantics: The Hudson River School

Frances Powell's father was W H Powell, a prominent American painter. He studied in Rome and was best known for his large scale historical paintings on themes of discovery, exploration, and settlement. His subjects, and the epic scale of his paintings, led directly to the monumental Romantic landscapes of the Hudson River School, based in New York State, where Frances grew up. The following paintings illustrate some of the central characteristics of the Romantic movement, the context for George Lloyd's childhood, youth and music.



Thomas Cole

Cole was an Englishman who emigrated to USA and was a founder of the Hudson River School of painting.

The Voyage of Life: Childhood (Oil 1842) Wikipedia Commons



Thomas Cole

The second in a series of Thomas Cole's four allegorical romantic paintings. Cole was an associate of W H Powell

The Voyage of Life: Youth



Thomas Cole

Third in the series. Large scale, emotional, religious, depicting man in the landscape guided by angels.

The Voyage of Life: Manhood (Oil 1842) Wikipedia Commons



Jasper Cropsey

A self-taught New Yorker, Cropsey was a founder of the Hudson River School. He believed that landscape was the highest form of art.

Autumn on the Hudson. 1860 National Gallery of Art



Albert Bierstadt

A German American artist of the Hudson River School, Bierstadt became the foremost American landscape painter of the 19th Century.

Rocky Mountains (Oil 1863)
Metropolitan Museum

Archaeology: Neolithic, Bronze Age, Iron Age, Celtic and Saxon

Constance Lloyd collected books on Irish mythology and the Faery Faith, and corresponded with Douglas Hyde. She and William were founder members of the West Cornwall Field Club, (later the Cornish Archaeological Society) and they founded and curated the Wayside Museum at Trewey Mill in Zennor. They spent several summers excavating pre-historic settlements in West Penwith. The artefacts and jewellery shown have no direct connection with the Lloyds, but illustrate the rich culture of West Penwith from 2400 BC to 950 AD, the date at which George Lloyd's opera 'Iernin' is set.



Lanyon Quoit - Tim Pearson

Typical of Neolithic settlement, quoits are the remains of chambered tombs and date from c.3500 BC. There are several quoits in West Penwith.

*Moon over Lanyon Quoit
(From the photographer)*



Akseli Gallen-Kallela

Smelting of tin has been carried out in Penwith since 2000 BC. In this painting, an immortal smith is forging the magical device called the Sampo, to fulfil a task set by the witch Queen.

*The Forging of the Sampo 1893
(Wikipedia Commons)*



E A Hornell (with George Henry)

In this Celtic Revival painting, Hornell imagines Druids during the ceremonial cutting of mistletoe. The painting was startling for its bright colour, flat perspective the use of gold leaf, and the anatomical accuracy of the Highland cattle.

*Druids bringing in the mistletoe 1890
(Wikipedia Commons)*



Late Neolithic / Bronze Age Lunula

Characteristic of early Bronze Age cultures, the majority of Lunulae come from Ireland, but many are from the Atlantic shores of Europe, including the Gwythian Lunula, found 5 miles from St Ives.

Lennart Larsen, Denmark 2400 BC



Lunula from Saxony

Made from solid beaten gold, over 100 lunulae have been found, always associated with dolmen and cromlech culture. By the late Bronze Age, they had been replaced by more complex gold torques and gorgets.

2000 BC



The Mold Cape.

Ceremonial cape of solid sheet-gold from a British Bronze Age burial mound at Bryn yr Ellyllon, (Goblins' Hill) in Flintshire, North Wales.

*1900 BC British Museum
(Wikipedia Commons)*



The Battersea shield

An iconic piece of British Celtic craftsmanship. Made of bronze with intricate enamel decoration, it was found in the River Thames in 1857. George Lloyd considered himself a Celt, having grown up in Cornwall with dominant Welsh and Irish ancestry.

*c. 100 AD. British Museum
(Wikipedia Commons)*



British Saxon Jewellery.

Gerent, the British (Celtic) King of Dumnonia, fought Ide, the Saxon King of Wessex, in the 8th Century. The Cornish lost that battle, but were not subdued, and in 930 AD, Saxon King Athelstan set the border at the River Tamar. Saxon jewellery from the period has been found in Cornwall.

*Grave goods, c. 650 AD
(Wikipedia Commons)*



Gold sun pendant or 'bulla'.

Late Bronze Age, Shropshire. Upland farms, roundhouses and gold ornaments from this period have been found on the Zennor moors at Towednack, Trewey and Chysauster.

c.1000 BC. British Museum



The Towednack Gold Hoard c. 1000 BC

Found hidden in An ancient wall, 1 mile from Zennor. Celtic Britain was tribal, and Cornwall was held by the Dumnonii, who spoke a Celtic dialect. They were the first tin miners and gold smelters in Penwith. Gold was obtained from nuggets and from panning river deposits.

Photo: Kernow One and All



Celtic Torque 1000 BC

Torques were mostly worn by women but are also depicted on Celtic goddesses and gods, and famously on the Roman sculpture of the Dying Gaul.

Photo: Christie's New York



Gold torque, Snettisham 150 BC

The British Celtic torque was a mark of status, and the fashion lasted for 1000 years. Queen Boudicca was described as wearing one of this type in 61 AD

Photo British Museum (Wikipedia)



Irish bronze axes and ornaments.

Ireland was one of the first regions in Europe to adopt bronze metallurgy, which depended on tin from Cornwall. One of the richest sources of tin was West Penwith, which has hundreds of holes and mine shafts.

National Museum of Ireland



Hunterston Brooch c. 700 AD

Recent archeological research suggests that Cornwall also exported significant amounts of gold and silver to Ireland, where this brooch was probably designed and made.

Museum of Scotland (Wikipedia Commons)



Blessington Lunula (Irish)

Shaped like a crescent moon, most gold lunulae are decorated with patterns typical of 3rd millennium BC Beaker Culture.

2400 BC Photo: British Museum (Wikipedia John Maynard Friedman)



Archibald Knox 1905

Knox's work incorporated many of the changes in fashion of the era - the Celtic Revival, Art Nouveau and the Arts and Crafts movement.

*Pewter plate 1905
Liberty & Co Catalogue*



**Chun Quoit
Tim Pearson**

Cornish quoits are also known as cromlechs or dolmens. They are similar in construction and date to those in Ireland, Brittany and Wales.

(From the photographer)



**Chun Quoit
Tim Pearson**

About 5 miles from Zennor. Once covered by a 35 foot mound, the capstone is 11ft by 10ft, and 2ft thick, with a cup mark. According to legend, it was the grave of a giant.

(From the photographer)



**Prehistoric Rock Art
Rebecca Mott**

Most Neolithic Rock Art is found in Ireland and Scotland, but Cornish examples include Cup and Ring marks at Falmouth, Penzance, Chun Quoit, and at Giant's Rock, Zennor.

(Copyright owner not found)



Zennor Quoit
Tim Pearson

Located on Zennor Tor, about 1 Km from the village, near the Logan Stone where the ashes of George and Nancy Lloyd ashes are scattered. Zennor Quoit is a good example of a portal dolmen.



The Nine Maidens of Boskednan
Tim Pearson

*The location for the opening scene of the opera **Iernin**, which includes a song about the Giant of Carn Galva. This unusual photograph is foreshortened, and shows Carn Galva closer than it really is.*



The Nine Maidens of Boskednan
Tim Pearson

A 22m diameter Early Bronze Age (2200 BC) stone circle in a remote location, 220m high on the moors between Mulfra Quoit, Chun Quoit, Chun Castle hill fort, and Carn Galva.

(From the photographer)



Nine Maidens of Boskednan
Jim Champion

The name is from the Cornish word 'maedn' (shortened to mên, as in menhir) meaning stone. Surrounding the Nine Maidens site are the remains of several barrows from earlier dates.

(Wikipedia Commons)



The Nine Maidens
Tim Pearson

2 miles from Zennor. Carn Galva behind. Although known as the Nine Maidens, there are now 11 stones standing, of which 2 were restored in 2005.

(From the photographer)



The Nine Maidens
Tim Pearson

In 1750 there were 19 stones standing. Most stones are 1 metre tall, except 3 taller stones which align with Carn Galva. A cist and a funerary urn were found in 1872.

(From the photographer)



The Nine Maidens
Tim Pearson

Ding Dong mine in the background, one of the oldest mines in Cornwall, dating back 1800 years. Mining hammers made of stone were collected by Constance Lloyd, for the Wayside Museum, Zennor.



The Nine Maidens
Rebecca Cunningham

Mist and mystery. George Lloyd described the eerie feeling which came over him when he visited the stones while writing the opera.

(From the photographer)



Thomas Jones

Based on the Welsh nationalist poem by Thomas Gray, which was one of the first works of the Celtic Revival and one of the main roots of Romanticism, influencing the Ossian poems and Walter Scott

*The Bard 1774
(Wikipedia Commons)*



Epona - Celtic Horse Goddess

Revered throughout the Roman empire, Epona was a significant part of Celtic ritual and legend. She survives as Cornish 'Pwca', ' Pedn Glaze', 'Obby 'Oss', and in folk tales. The white horse is ridden by fairies in The Mabinogion.

(Wikipedia Commons)



John Duncan

This image links horses, folk tales, the Celtic Revival, Bronze Age goldwork, the Faery faith, seascapes, the Arts and Crafts movement, Jung's archetypes, tempera and Symbolist art.

*The Riders of the Sidhe 1911
Wikipedia Commons*



Iernin - The Opera

*Design by Michael Lubbock for the poster and album cover of George Lloyd's 1996 recording of **Iernin**, based on the design by Hilda Quick for the original London production in 1934.*

Lloyd Music Ltd.



Arthur Rackham

Rackham was the leading Romantic illustrator of his day. His work included Wagner's 'Ring Cycle', fairy tales, and the Arthurian legends, which were read to George Lloyd as a child.

Twilight Dreams 1913
University of Liverpool



Nils Johan Olsson Blommér

Blommér used Swedish folklore as the basis for many of his Romantic paintings. 'Pyske', the Swedish word for elf may be the origin of the Cornish 'piskey', the fairy creatures who live in dolmens.

Pyskes of the meadow. 1850
(Wikipedia Commons)



Thomas Buchannan Read

American Thomas Read's allegorical painting of the Celtic revival represents the Celtic soul of Ireland, (and, by extension, Cornwall) as a red-haired woman playing the Celtic harp, chained to a rock representing England. Tristan of Cornwall was described as a consummate harp player in 13th century French and German romance.

The Harp of Erin 1867
(Wikipedia Commons)



Hilda Quick

Wood-engraver, painter and designer; born in Penzance, she designed programmes for the Minack theatre in Porthcurno. She also designed the sets and costumes and played the violin for the Penzance and London productions of 'Iernin.'

Poster, Lyceum Theatre, 1934
Lloyd Music Ltd

The beauty of the Muse.

George Lloyd trained himself to respond to his intuition as the source of his musical ideas. He and his wife Nancy studied the writings of the Swiss psychologist Carl Jung in some depth, seeking innovative ways to heal his mental trauma from wartime injuries. He had a lifelong association with alternative spirituality and the supernatural, following daily rituals of prayer, meditation and the reciting of healing mantras. He used several methods of divination, including the Chinese oracle (*I Ching*,) water divining (or dowsing), and observing the movements of a pendulum. While acknowledging that science had no explanation for such irrational processes, he believed that his music came directly from his subconscious, although he knew that success in composition always required good discipline and rigorous technique.



Carl Jung

A non-rational chronicle, in imagery, text and calligraphy

*The Red Book
1913 - 1930*



Adam and Eve as One

I can find no attribution for the artist who created this image. I have seen it called 'Animus/Anima' and also 'Adam and Eve Twins.' I make no claim to copyright.

<https://loveandbubblegum.wordpress.com/>



Paul Cézanne

Cézanne considered Romanticism as his starting point, and his painting of The Kiss of the Muse is a copy or 're-construction' of the original by Félix Nicolas Frillié (1821-1863)

*Le rêve du poète or The Kiss of The Muse
Museum D'Orsay (Wikipedia Commons)*



Carl Jung

In The Red Book, Jung described his dreams using images and mandalas recalled from a semi-trance state. He proposed that music expresses the same archetypes, originating in the collective subconscious, as those expressed in painting.

*Page 54, The Red Book, 1916.
The Foundation of the Works of C.G. Jung. Inc.*



Samuel Palmer

A key figure in English Romanticism, he exhibited at the Royal Academy when aged only 14, and was almost forgotten, then 'rediscovered' by artists of the 1920s.

*The valley thick with corn. 1825
Ashmolean Museum*



Gaston Bussiere

Inspired by Berlioz and Wagner, Bussiere illustrated works by Balzac, Flaubert and Oscar Wilde. His image of Iseult captures the late-Romantic decorative style of the Edwardian era, from which George Lloyd emerged.

*Iseult, Celtic Princess 1911
Musée des Ursulines*



Arthur Rackham

This illustration from 'The Romance of King Arthur' depicts Elaine of Corbenic carrying the Grail through the palace of King Pelles. Elaine was the lover of Lancelot and the mother of Galahad. Cornwall has many associations with Arthurian legend, including Tintagel and St Michael's Mount.

*Lady Elaine (1917)
(Wikipedia Commons)*



Alphonse Mucha

The Czech painter and illustrator trained first as a singer and violinist. He is now best known for his Art Nouveau paintings, particularly those of his muse, Sarah Bernhardt. This sculpture is typical of the late-Romantic fin-de siècle style of 1900.

*La Nature (1900)
Sotheby's*



John Duncan

Scottish symbolist painter of the Celtic Revival. Much of his work depicts Arthurian legends, Celtic folklore, and other mythological subjects.

*The Turn of the Tide. (Tempera 1922)
The Fleming Collection*



Carl Jung

"We need magic to be able to receive or invoke the messenger and the communication of the incomprehensible. We recognized that the world comprises reason and unreason; and we also understood that our way needs not only reason but also unreason."

*From The Red Book
The Foundation of the Works of C.G. Jung.*



Carl Jung

"Magic is dangerous because what accords with unreason confuses, allures and provokes."

*From The Red Book
The Foundation of the Works of C.G. Jung.*



John William Waterhouse

A scene from Tennyson's poem, in which Elaine of Astolat (from Arthurian legend) is held captive in a tower near Camelot, yearning with unrequited love for the knight Sir Lancelot.

*Lady of Shalott 1888
Tate Gallery (Wikipedia Commons)*



John Duncan

Duncan was a central figure in art of the Celtic Revival, revisiting traditions of Scots Gaelic literature, Welsh literature, and early Medieval Celtic art.

*Merlin and the Fairy Queen c.1914
Paisley Art Institute Collection*



John Duncan

In Celtic legend, the young prince Tristan travels to Ireland to bring back the fair Iseult as bride for his uncle, King Mark of Cornwall. Along the way, Tristan and Iseult ingest a love potion, which causes them to fall in love.

*Tristan and Iseult Tempera 1912
Museums and Galleries Edinburgh*



John Duncan

According to legend, the Irish Saint Bride was transported miraculously to Bethlehem, carried by two angels, to attend the nativity of Christ, .

*St Bride Banner. Tempera 1913
Scottish National Gallery*



Sister Mary Concepta Lynch

Irish nun, artist and calligrapher. Sister Lynch spent 16 years decorating the walls of St. Mary's Convent oratory, in an elaborate Celtic Revival design.

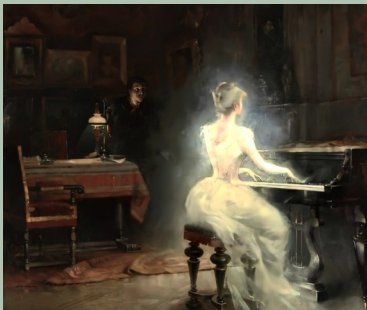
*Oratory of the Sacred Heart 1920
(Wikipedia Commons)*



Nine Muses Sarcophagus

Marble. 2nd century AD. Rome. Frances Powell painted a series of panels based on this sculpture.

*Louvre / Royal Academy
(Wikipedia Commons)*



George Roux

Roux was best known for his illustrations of 22 novels by Jules Verne. A man in his studio sees an apparition or spirit playing the piano.

*Sprite, Paris 1885
(Wikipedia Commons)*



St Ives Arts Club Photo: Jane White

The Arts Club was founded in 1890, and was central to the development of the St Ives artists' colony and social life.

(Wikipedia Commons)



Stanhope Forbes

'Father' of the Newlyn School, Forbes had studied painting in Paris at the same time as Frances Lloyd and was a friend of the Lloyd family. He wrote to congratulate the young George Lloyd on his opera 'Iernin.'

Mousehole 1910
(Wikipedia Commons)



Walter Langley

Pioneer of the Newlyn School. "Alongside Forbes, Langley was the most consistent in style and substantial in output."

(Fox & Greenacre)

Departure of the Fleet 1896
(Wikipedia Commons)



Stanhope Forbes

This painting (5 feet by 4 feet) made Stanhope Forbes' reputation when it was exhibited at the Royal Academy in 1885, and drew several artists to his school in Newlyn.

A Fish Sale on a Cornish Beach 1885
Plymouth City Council



Stanhope Forbes

Newlyn near Penzance is a few miles from Zennor and St Ives. The Newlyn school emerged almost simultaneously with that of St Ives. In about 1884, Forbes moved to Newlyn while Whistler and Sickert spent the winter in St Ives.

The Lighthouse, Newlyn 1892
Manchester Art Gallery



Stanhope Forbes

Over 50 artists, now known as the Newlyn School, were active from the early 1880s until 1914, and included Alfred Munnings, Frank Bramley and Lamorna Birch.

*The Pier Head 1910
(Wikipedia Commons)*



Richard Haley Lever

Lever was Australian. He painted in St Ives from 1899 to 1910, when he moved to USA. He is now recognised as a leading artist of the American Impressionist school.

*Winter in St Ives 1914
Brooklyn Museum*



Walter Langley

Langley visited Newlyn in 1880 and settled there in 1882. Unusually, his preferred medium was watercolour. This painting was exhibited at the Royal Academy Summer Exhibition.

*The Breadwinners 1896
(Wikipedia Commons.)*



William H Bartlett

Bartlett studied at the École des Beaux-Arts in Paris in the late 1870s and in 1886 he exhibited there with other St Ives and Newlyn painters.

*The Ferryman, St Ives 1885
(David Tovey stivesart.info)*



Charles Napier Hemy

Hemy was active in St Ives in the early 1870s, and moved to Falmouth in 1881. Like Langley, he painted mostly in watercolour.

*St Ives Harbour 1871
(Wikipedia Commons)*



Claus Friedrich Bergen

A German national, Bergen travelled widely before 1914, when he became a German war artist. His paintings of Polperro in Cornwall in the 1920s attracted particular attention.

*Fishing Village
(David Tovey website)*

**THE
GEORGE LLOYD
SOCIETY**



Image Credits:

Wikipedia Commons / Public Domain

with acknowledgements to photographers:

Tim Pearson, Jim Champion,

Rebecca Cunningham,

Jane White, Rebecca Mott

All other images:

The George Lloyd Music Library & the Lloyd family archive

Special thanks to art historian David Tovey

for his invaluable contribution to the history of art in St Ives.

THE
GEORGE LLOYD
SOCIETY