

Iolo Morganwg article – 1892

1892, 5th April An interesting miniature portrait of the bard, 'Iolo Morganwg', Edward Williams of Flemingston, or 'Ned of Glamorgan', has been lately added to the Free Museum, Cardiff. The great local poet & antiquary is represented as a man in the prime of life, with a high, conical forehead, short hair brushed nearly upright, with mild blue eyes, a finely-cut nose, & with a very firm mouth & chin, & altogether a handsome & striking but very Welsh face. There is a keen, eager glance in his eyes that shows the inquisitive & acquisitive spirit of the man, & leaves little doubt that it was a real portrait & that the artist caught the true spirit of his subject. He is dressed in a blue coat with a large collar & lapels, a double-breasted waistcoat of greenish material barred with blue, buttoned close up to a white cravat over which the tips of his shirt collar are seen.

The miniature was for many years in the possession of the late Vicar of Llangynwd, the Rev. R Pendrill Llewellyn, who treasured it with jealous care, and after his death his son, for a consideration which need not be particularised, consented to present it to the Free Museum. It is inscribed on the back in the late vicar's handwriting, 'Edward Williams, "Iolo Morganwg", the Bard of Glamorgan. This was painted from an original in the possession of Mrs Taynton of Cowbridge, by the late Mr Vaughan of Cowbridge.' The painting is in water colours on paper bearing the water mark 1802, & has been sized & varnished – in fact several coats of varnish have been applied to it, making it exceedingly difficult to photograph.



Since the miniature was handed over to Mr. Storrie, he has made considerable inquiries in order, if possible, to trace the original, & from what he has learned he thinks that the vicar has been misled about it, & that the portrait now in the museum is the original that was once in Mrs Taynton's possession, & that the copy made by Vaughan is the one that is gone a-missing. Two credible witnesses assure him that the Vaughan's copy was in oil colour on a whiteish board, & that the water colour now at the museum is the one that was always in Mrs Taynton's possession. Mr Storrie is still pursuing his enquiries & hopes to get possession of both copies.

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