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BOARD OF EDUCATION,  
SOUTH KENSINGTON.

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THE  
NATIONAL GALLERY OF BRITISH ART,  
VICTORIA AND ALBERT MUSEUM.

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ABRIDGED CATALOGUE

OF

OIL PAINTINGS

BY BRITISH ARTISTS

AND

FOREIGNERS WORKING IN GREAT BRITAIN.

---

CONTAINING ONLY WORKS EXHIBITED IN THE GALLERIES.

TWENTY-FIVE ILLUSTRATIONS.

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PLATE I.



Charlotte, Queen of George III.  
THOMAS GAINSBOROUGH, R.A.

91-1879.



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This Catalogue contains particulars only of such oil paintings as are exhibited in the galleries of the Victoria and Albert Museum.

Works lent by private owners for exhibition are not included.

The registered number, the title, and the dimensions in inches of each picture are stated, the height being given before the width.

The particulars respecting the artists and their works are given in accordance with the best authorities obtainable at the date of publication.

The following are the principal works consulted in the compilation of the catalogue :—

S. REDGRAVE.—A Dictionary of Artists. 1878.

Dictionary of National Biography. 1885-1904.

J. D. CHAMPLIN and C. C. PERKINS.—Cyclopedia of Painters and Paintings. 1888.

J. L. ROGET.—A History of the " Old Water-Colour " Society. 1891.

A. GRAVES.—A Dictionary of Artists who have exhibited works in the principal London exhibitions from 1760 to 1893. 1895.

H. A. MÜLLER and H. W. SINGER.—Allgemeines Künstler-Lexicon. 1895-1901.

BRYAN'S Dictionary of Painters. 1903-5.

H. C. MARILLIER.—The Liverpool School of Painters. 1904.

J. E. HODGSON and F. A. EATON.—The Royal Academy and its Members. 1905.

A. GRAVES.—The Royal Academy of Arts. 1905-6.

Also the *Art Journal*, *Athenæum*, *Magazine of Art*, *The Times*, and numerous monographs.

# FOUNDATION OF THE COLLECTION.

---

## MR. SHEEPHANKS' DEED OF GIFT.

---

TO ALL TO WHOM THESE PRESENTS SHALL COME, I, JOHN SHEEPHANKS, of Rutland Gate, Knightsbridge, in the County of Middlesex, Esquire, send greeting.

WHEREAS I desire that a Collection of Pictures and other Works of Art, fully representing British Art, should be formed, worthy of national support, and have the advantage of undivided responsibility in its management, instead of being subject to the control of any body of trustees or managers : And whereas I conceive that such a Collection should be placed in a gallery in an open and airy situation, possessing the quiet necessary to the study and enjoyment of works of Art, and free from the inconveniences and dirt of the main thoroughfares of the metropolis : And whereas I consider that such a gallery might be usefully erected at Kensington, and be attached to the Schools of Art in connexion with the Department of Science and Art now established there : And whereas, with the view to the establishment of such a collection, and in the hope that other proprietors of pictures and other works of Art may be induced to further the same object, I have determined to make such a conditional gift of the original pictures and drawings (the productions of British artists) which I possess, as hereinafter expressed. And I do, therefore, hereby transfer the pictures and drawings belonging to me specified in the Schedule hereto, and the property and proprietorship thereof unto, and do declare that the same shall remain vested in the Right Honourable Edward John Stanley, Baron Stanley of Alderley, or other the member of Her Majesty's Government for the time being charged with the promotion of Art Education, now undertaken by the Department of Science and Art as the ex-officio trustee thereof, upon the following terms and conditions, viz. :—

1. The said Right Honourable Edward John, Lord Stanley, as the first and present ex-officio trustee, shall sign a memorandum of his acceptance of the trusteeship hereunder at the foot hereof.

2. A well lighted and otherwise suitable gallery, to be called "The National Gallery of British Art," shall be at once erected by Her Majesty's Government, and be attached or near to the public buildings built or to be built for the Department of Science and Art on the Estate purchased by Her Majesty's Commissioners for the Exhibition of 1851, or the public parks or gardens at Kensington.

3. The said pictures and drawings shall be deposited in such gallery with any other pictures or other works of Art that may be subsequently placed there by other contributors, as it is not my desire that my collection of pictures and drawings shall be kept apart, or bear my name as such.

4. The right of property and possession in the said pictures and drawings shall be solely in the ex-officio trustee for the time being, but subject to the conditions herein expressed; and the said pictures and drawings shall always remain under his sole care and control, and he shall be the sole arbiter of any question that may arise touching the management or disposition thereof under these Presents.

5. The said pictures and drawings shall be used (as the primary object) for reference and instruction in the Schools of Art now or hereafter placed under the superintendence of the said Department, and, subject thereto, shall be exhibited to the public at such times as shall not interfere with the arrangements of the said Schools, and under such regulations as the ex-officio trustee shall prescribe; and as soon as arrangements can be properly made by him for that purpose, the public, and especially the working classes, shall have the advantage of seeing the collection on Sunday afternoons; it being, however, understood that the exhibition of the collection on Sundays is not to be considered as one of the conditions of my gift.

6. None of the said pictures and drawings shall ever be sold or exchanged, or be dealt with contrary to the true spirit and meaning of the disposition and control thereof herein prescribed; but this condition shall not restrict the temporary loan of any of them, upon terms sanctioned by the ex-officio trustee, to any place in the United Kingdom where any School of Art exists in connexion with the Department of Science and Art, or generally where there is any safe and proper place for their reception and public exhibition.

7. The ex-officio trustee shall be advised and assisted on matters connected with the preservation of the said pictures and drawings by William Mulready, Esquire, R.A., or failing him by Richard Redgrave, Esq., R.A., or failing him by some one other R.A. of London, to be selected by the



ex-officio trustee for the time being, as the professional adviser of the ex-officio trustee.

8. That the ex-officio trustee may sell the right to engrave or reproduce any of the said pictures or drawings, upon such terms as he may think proper, but the engravings and reproductions shall be approved by the artist of the picture or drawing engraved or reproduced before publication, and such artist shall be paid whatever sum may be received by the ex-officio trustee for the sale of such right.

9. The said pictures and drawings, or the conditional gift of them hereby made, shall not be subject to the provisions of the Act of the 19 & 20 Victoria, cap. 29, intituled "An Act to extend the Powers of the Trustees and Directors of the National Gallery, and to authorise the Sale of Works of Art belonging to the public," or to any future enactment of the Legislature which, but for this declaration to the contrary, shall have the effect of placing the said pictures and drawings under any other care or ordering than is herein prescribed, or would otherwise alter or interfere with the disposition thereof hereby made. And in case of such interference on the part of the Legislature, or if the terms and conditions as herein expressed be not strictly adhered to, then the conditional gift hereby made of the said pictures and drawings, in favour of a National Gallery of British Art, the Schools of Art, and the public generally, shall wholly cease, and the ex-officio trustee for the time being shall thereupon hold the said pictures and drawings in trust for the University of Cambridge, to be added to, and for ever thereafter form part of the Fitz-William Collection in the said University.

Witness my hand and seal, this Second day of February  
One thousand eight hundred and fifty-seven.

(Signed) JOHN SHEEPHANKS (L.S.)

Signed, sealed, and delivered by the above-named John Sheepshanks, in the presence of

WILLIAM COWPER, 17, Curzon Street, London.

RICHD. REDGRAVE, 18, Hyde Park Gate, South Kensington.

HENRY COLE, 24, Onslow Square.

I, the above-named and undersigned Right Honourable Edward John Stanley, Baron Stanley of Alderley, do accept the trusteeship created by the above deed.

(Signed) STANLEY OF ALDERLEY.

LYON PLAYFAIR, Witness.

MINUTE OF THE LORDS OF THE PRIVY COUNCIL  
ON THE ABOVE DEED OF GIFT.

DEPARTMENT OF SCIENCE AND ART.

*At the Council Chamber, Whitehall, the Sixth day of February, 1857.*

*By the RIGHT HONOURABLE THE LORDS OF THE COMMITTEE OF  
PRIVY COUNCIL appointed for the consideration of all matters  
relating to TRADE AND FOREIGN PLANTATIONS.*

My Lords take into consideration the Deed of Gift by which Mr. Sheepshanks transfers to the President of this Board his valuable Collection of Pictures and Drawings, in order to found a Gallery of British Art, in connexion with the Schools of Art under this Board.

The President has accepted with much gratification the Trusteeship created by this Deed, under the conditions therein described.

My Lords are sensible of the great value of the magnificent gift thus presented to the nation during the lifetime of the Donor, and they desire to express their admiration of the very liberal spirit in which it has been made.

My Lords admit the reasonableness of the condition that the Deed of Gift shall only take effect when a suitable Gallery shall have been provided in an airy situation near the Gardens or Public Parks at Kensington, and they have given directions, with the consent of the Treasury, for the erection of such a Gallery without delay.

Their Lordships direct that a letter should be written to Mr. Sheepshanks, thanking him, on the part of the Government, for his munificent gift to the nation, and for the open character of the conditions under which it has been made; and stating, that whilst the liberality of these conditions has greatly enhanced its value to the nation, they are well calculated to realise the disinterested object of the Donor to found a Gallery of British Art.

LYON PLAYFAIR.

Approved,  
STANLEY OF ALDERLEY,  
6th Feb., 1857.

*Mr. Sheepshanks died in 1863.*

LIST OF DONORS  
OF OIL PAINTINGS  
CONTAINED IN THIS CATALOGUE.

Name.	No. of Paintings.	
	Gift.	Bequest.
Allnutt, Mr. H. ... ..	1	
Anderson, Miss Elizabeth ... ..		2
Ashbee, Mr. H. S. ... ..		42
Blake, Mr. Frederick Augustus ... ..		1
Bonnor, Mrs. Julia Anne ... ..		3
Campbell, Mrs. Donald ... ..		1
Carrington, Miss L. M. ... ..		2
Constable, Miss Isabel ... ..	95	3
Cooke, Mr. R. H., F.R.C.S. ... ..	1	
Cruikshank, Mrs. George ... ..		1
De la Rue, Mr. W. Warren ... ..	1	
De Merle, Mrs. Ann ... ..		1
Denny, Sir Edward, Bart. ... ..	5	
Ditchfield, Mr. Arthur ... ..		6
Dyce, The Rev. Alexander, M.A. ... ..		49
Evans, Miss Emily Anna ... ..		2
Farmer, Miss Emily, R.I. ... ..		2
Fochetti, Mrs. Jane Clara ... ..		1
Forster, Mr. John, LL.D. .. ..		35
Forster, Mrs. John ... ..		2
Franks, Sir Augustus Wollaston, K.C.B., M.A., P.S.A., F.R.S. ... ..	2	
Godchaux, Madame Madeleine Antoinette ...		2

Name.	No. of Paintings.	
	Gift.	Bequest.
Harrison, Mrs. ...		1
Heaphy, Mrs. Eliza ...	1	
Hill, Mr. John ...		1
Hodgkinson, Mr. Henry ...		1
Ionides, Mr. Constantine Alexander ...		15
Jones, Mr. John ...		51
Landseer, Mrs. George ...	1	
Legros, Monsieur Alphonse ...	1	
Louch, Mr. W. S. ...		1
MaeCallum, Mr. Andrew ...	4	
Markland, Miss Ellen ...		1
Maud, Mr. C. T. ...	4	1
Mouat, Sir James, V.C., K.C.B. ...	1	
Muckley, Mr. William J ...	1	
Newton, Miss Anna ...	4	
Orrock, Mr. James, R.I. ...	7	
Parsons, Mr. John Meeson ...		8
Paul, Mr. J. D. ...	1	
Redgrave, Mrs. Richard ...	1	
Rivaz, Mrs. Charles ...	2	
Roberson, Mr. C. ...	1	
Roberton, Mrs. Alice Rosetta ..		1
Robinson, Miss Eleanor ...		3
Round, Mr. F. Peel ...	1	
Sandby, Mr. William Arnold ...		2
Sheepshanks, Mr. John ...	162	
South, Mrs. Elizabeth ...	2	
Tatlock, Mrs. Helen ...	3	
Terry, Mr. W. S. ...	1	
Tomson, Mrs. Arthur ...	1	
Towne, Mr. Richard ...		1
Townshend, The Rev. Chauncy Hare ...		13



Name.	No. of Paintings.	
	Gift.	Bequest.
Van Oven, Mr. L. ... ..		1
Vaughan, Mr. Henry ... ..		2
Wallis, The Misses Kate and Rosa ... ..	1	
Waters, Mr. Melmoth ... ..	2	
West, Mrs. R. W. ... ..	3	
White, Mrs. ... ..		1
White, Mr. G. Harlow ... ..		2
Wilkinson, Mr. T. R. ... ..	1	
Wilson, Sir Erasmus ... ..		3



## CATALOGUE.

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### **ALMA-TADEMA, Sir Lawrence, O.M., R.A., R.W.S.**

C.A.I. 16. THE VISIT. A Dutch interior.

Panel, 19 $\frac{1}{4}$  by 25 $\frac{1}{2}$ . Signed, and dated 1868.

*Ionides Bequest.*

### **ALSOP, George.**

312-'05. RICHARD TOWNSEND, High Sheriff of Staffordshire.

Canvas, 30 $\frac{1}{2}$  by 25 $\frac{1}{2}$ . Signed, and dated 1722.

*Given by Miss Anna Newton.*

313-'05. MRS. RICHARD TOWNSEND, *née* FRENCH.

Canvas, 30 by 25. Signed, and dated 1722.

*Given by Miss Anna Newton*

### **ANDREWS, H.**

Exhibited from 1827 to 1863 at the Royal Academy (1830-38), the British Institution, and Suffolk Street. Made copies after Watteau which were sold as originals, and painted subjects in his style. Died on November 30th, 1868.

354-'86. A GARDEN SCENE, with groups of figures.—In the manner of Watteau.

Canvas, 24 $\frac{1}{4}$  by 29. Signed, and dated 1849.

### **ARNALD, George, A.R.A.**

Born in Berkshire in 1763. Began life as manservant to a lady who procured him some instruction; studied under William Pether. Devoted himself to landscapes, marine subjects, and moonlight effects. Exhibited chiefly at the Royal Academy from 1788, but also at the British Institution and the New Water Colour Society; was elected A.R.A.

in 1810. His "Battle of the Nile," which brought him £500, is in Greenwich Hospital. Died at Pentonville on November 21st, 1841.

804-'04. LANDSCAPE, WITH TIMBER WAGGON, AND MOUNTAINS.

Panel, 6 by 13. Signed, and dated 1826.

*Given by Mr. W. S. Terry.*

### **BARKER, Thomas.**

Known as "Barker of Bath." Born near Pontypool, Monmouthshire, in 1769; was a son of Thomas Barker (*d.* 1793), the animal painter, and a brother of Benjamin Barker. After he had spent a few years copying old masters, a friend enabled him about 1791 to go to Italy, where he stayed for some three years. He subsequently resided chiefly at Bath. Barker exhibited from 1791 to the year of his death at the Royal Academy, British Institution, and Suffolk Street. He executed many ornamental designs for various manufactures. His best-known picture is "The Woodman," but his noblest effort is perhaps a huge fresco, "Inroad of the Turks upon Scio in April, 1822," painted in 1825 on a wall in his house at Bath. Barker died at Bath on December 11th, 1847.

222-'71. A BOY EXTRACTING A THORN FROM HIS FOOT.

Canvas, 52 $\frac{3}{4}$  by 44 $\frac{1}{4}$ . Signed at back, and dated 1810.

*Given by Mr. C. T. Maud.*

223-'71. LANSDOWN FAIR, NEAR BATH. *See Plate 2.*

Canvas, 29 $\frac{3}{4}$  by 40 $\frac{3}{4}$ . Signed, and dated 1812.

*Given by Mr. C. T. Maud.*

### **BARRET, George, Jun.**

Born in London in 1767 or early in 1768; was a son of George Barret, R. A. He commenced life under great difficulties, but overcame them by patient exertion. He began to exhibit in 1800, and soon became known by his poetic treatment of sunrise, sunset, and moonlight effects. His later works were generally classical compositions. Barret was an early member of the Old Water Colour Society, and nearly 600 of his works appeared at its exhibitions; he also exhibited at the Royal Academy (1800-2 and 1821), the British Institution, and Suffolk Street. His "Theory and Practice of Water Colour Painting" was published in 1840. Barret died in 1842 and was buried at St. Mary's, Paddington Green, where a stone was erected to his memory by the Old Water Colour Society.

PLATE II.



Lansdown Fair, near Bath.  
THOMAS BARKER, OF BATH.





PLATE III.



Landscape Composition.  
GEORGE BARRETT, JUN.

4-1887.





4-'87. LANDSCAPE COMPOSITION. *See Plate 3.*Canvas, 59 by 90. *Given by Mr. James Orrock, R.I.*

## 1842-'00. RETURNING FROM WORK.

Canvas, 14 by 17½. Signed, and dated 1840.

*Ashbee Bequest.***BARRY, James, R.A.**

Born at Cork on October 11th, 1741; was the son of a builder who afterwards kept an inn; was intended for the coasting trade, but having sold some drawings he went to Dublin and became a pupil of Robert West, and was brought into notice by a historical picture which he exhibited there in 1763. Edmund Burke induced him in 1764 to come to London and then enabled him to study at Rome for five years. Barry returned in 1770. He painted classical, allegorical and historical subjects, and exhibited at the Royal Academy from 1771 to 1776. He was elected A.R.A. in 1772, R.A. in 1773, and Professor of Painting in 1782; but he was expelled from the Academy in 1799 for insulting some of the members. He spent six years (1777-83) in painting a series of pictures entitled "Human Culture" for the great room of the Society of Arts in the Adelphi. After several lonely years Barry died in Castle Street, Oxford Street, on February 22nd, 1806, and was buried in St. Paul's Cathedral.

## 564-'70. PORTRAIT OF THE PAINTER.

Canvas, 16½ by 13½.

*Parsons Bequest.***BAXTER, Charles.**

Born in 1809 in Little Britain, London; began life as a book-binder, but afterwards studied under George Clint. His works include miniatures, portraits in oils, and subject pictures. He exhibited from 1834, chiefly at Suffolk Street and the Royal Academy. He was elected a Member of the Society of British Artists in 1842. Died at Lewisham on January 10th, 1879.

## 548-'82. THE SISTERS.

Canvas, diam. 12¾.

*Jones Bequest.***BEALE, Mrs. Mary.**

Born in Suffolk in 1632; was a daughter of the Rev. J. Cradock, of Walton-on-Thames; married Charles Beale, a colour-manufacturer. She is said to have studied under Lely, but more probably she was a pupil of Robert Walker.

She worked both in oil and in miniature and painted portraits of Charles II. and other eminent contemporaries. She died in Pall Mall, London, on December 28th, 1697, and was buried in St. James's Church, Piccadilly.

342-'91. WILLIAM, LORD RUSSELL, "THE PATRIOT" (born 1639, beheaded 1683.)

*Ascribed to Mary Beale.*

Canvas, 29½ by 24.

*Bequeathed by Mrs. Alice Rosetta Robertson.*

### **BIGG, William Redmore, R.A.**

Born in January, 1755; was a pupil of Edward Penny, R.A.; became a student of the Royal Academy in 1778, exhibited there from 1780, was elected A.R.A. in 1787, but did not become R.A. till 1814, though he was a constant exhibitor. His works include portraits, genre scenes, and landscapes. He exhibited at the Royal Academy till 1827, and at the British Institution till 1828. Several of his pictures were engraved. He died in Great Russell Street, London, on February 6th, 1828.

199-'85. A COTTAGE INTERIOR.—An old woman preparing tea.  
*See Plate 4.*

Canvas, 24 by 29. Signed, and dated 1793.

### **BIRD, Edward, R.A.**

Born at Wolverhampton on April 12th, 1772; was apprenticed at the Old Hall Factory in his native town to a maker of tea-trays which he ornamented with designs of fruit, flowers, etc. Subsequently he settled at Bristol as a teacher of drawing, and there commenced painting small domestic pieces. About 1807 he began to exhibit in the provinces, and in 1809 at the Royal Academy; he was elected A.R.A. in 1812 and R.A. in 1815, and he contributed to the Academy's exhibitions until 1818. His genre scenes are perhaps his best works, but he also painted historical subjects. Bird won a premium of 300 guineas at the British Institution. He died at Bristol on November 2nd, 1819, and was buried in the cloisters of Bristol Cathedral.

246. IDLENESS.—Interior of a cottage, in which a girl is seated asleep by the side of a fire-place.

Oak panel, 12¾ by 16¾. *Given by Mr. Charles Roberson.*

PLATE IV.



A Cottage Interior.  
WILLIAM REDMORE BIGG, R.A.

199-1885.



**BLAKE, Benjamin.**

Born in Park Street, London, in 1788. Exhibited from 1807 to 1832 at the British Institution, Royal Academy, Suffolk Street, and the Old Water Colour Society; was one of the first Members of the Society of British Artists in 1824. His subjects were chiefly landscapes, still life, etc.; he also painted good copies after Dutch masters. Died about 1832.

739-'97. STILL LIFE.—Dead game, etc.

Panel, 12 $\frac{3}{4}$  by 10 $\frac{1}{4}$ . Signed, and dated 1823.

*Bequeathed by Mr. F. A. Blake.*

**BONINGTON, Richard Parkes.**

Born at Arnold, near Nottingham, on October 25th, 1801; was the son of a landscape and portrait painter whom he accompanied to Paris in 1816. Bonington studied at Calais under Louis Francia, and under Baron Gros at Paris, where he worked at the Louvre and the Institut. About 1822 he visited Italy. He painted almost wholly in France, where his pictures—usually landscapes, seascapes or river views—were highly esteemed; he was the first to show the French the capabilities of water colour, and he exerted much influence on the rising school of landscape painters. After 1824 he also painted in oils, and worked with Delacroix; and he was fond of lithography. Works by him appeared at the British Institution from 1826 to 1829 and at the Royal Academy in 1827 and 1828. He died in London on September 23rd, 1828, and was buried in St. James's Church, Pentonville.

F. 2. ST. MICHAEL'S MOUNT, CORNWALL.

Canvas, 16 $\frac{1}{2}$  by 24 $\frac{3}{4}$ .

*Forster Bequest.*

C.A.I. 13. LA PLACE DU MOLARD, GENEVA.

Canvas, 24 $\frac{3}{4}$  by 29 $\frac{3}{4}$ .

*Ionides Bequest.*

**BOXALL, Sir William, R.A., F.R.S.**

Born at Oxford on June 29th, 1800; was the son of a supervisor of excise; was educated at Abingdon Grammar School. Exhibited from 1818 at the Royal Academy; entered as a student there in 1819; went to Italy in 1827 to study the old masters; was elected A.R.A. in 1851 and R.A. in 1863, and became an Honorary Retired Academician in 1877. Was Director of the National Gallery from 1865 to 1874, and was knighted in 1871. Painted the portraits of many eminent men. Died at 14, Welbeck Street, London, on December 6th, 1879.



F. 3. WALTER SAVAGE LANDOR (1775–1864), author of “Imaginary Conversations,” and poet.

Exhibited at the Royal Academy in 1853.

Panel, 23½ by 17½.

*Forster Bequest.*

**BRADLEY, William.**

Born at Manchester on January 6th, 1801; began life as an errand boy; received a little instruction about 1822 from Mather Brown, who was then at Manchester; came to London soon afterwards and was encouraged by Sir Thomas Lawrence. Was much esteemed as a portrait painter; exhibited portraits at the Royal Academy (1823–45), British Institution, and Suffolk Street. Returned to Manchester in 1847 and died there on July 4th, 1857.

694–91. EARLY FRUIT.—Lady with a basket of fruit.

Canvas, 29¼ by 24.

*Given by Mr. T. R. Wilkinson.*

**BURNE-JONES, Sir Edward Coley, Bart., R.W.S.**

Born of Welsh ancestry at Birmingham, on August 28th, 1833; attended King Edward VI.'s Grammar School; entered Exeter College, Oxford, with a view to an ecclesiastical career, and met William Morris. His enthusiasm being aroused by some work of Dante G. Rossetti, he left Oxford to take up art. He went to London in 1855 and worked for a time with William Morris at 17, Red Lion Square. In 1857 he returned to Oxford with Rossetti and others to execute decorations in the Debating Hall (now the Library) of the Oxford Union Society. After a few months in Italy in 1859, he returned to London, where he finally settled at Fulham. He was elected an Associate of the Old Water Colour Society in 1864, and a Member in 1868, but retired in 1870; in 1881 he was made Honorary D.C.L. of Oxford, and in 1883 an Honorary Fellow of Exeter College; in 1885 he was elected A.R.A., but resigned in 1893; in 1886 he again became a Member of the Old Water Colour Society. His style was imaginative and poetic, and he followed the principles of the pre-Raphaelites. Among his works are “The Days of Creation,” “King Cophetua and the Beggarmaid” (1880–84), “Merlin and Vivien,” and “The Prioress’ Tale” (1869–98). Burne-Jones also designed tapestry and stained glass, and some important mosaics for the American Episcopal Church at Rome. He was created a baronet in 1894. Died on June 17th, 1898, and was buried at Rottingdean, near Brighton.

C.A.I. 8. THE MILL.—Girls dancing to music by a river; in the background a mill and boys bathing.

Painted 1870–82. Exhibited at the Grosvenor Gallery, 1882; at the New Gallery, 1893 (Summer); and at the exhibition of the artist's works at the New Gallery, 1898–9.

Canvas, 35 $\frac{1}{4}$  by 77 $\frac{3}{4}$ . Signed. *Ionides Bequest.*

C.A.I. 9. CUPID'S HUNTING FIELDS.—Cupid and damsels by a river side.

Painted in 1880. Exhibited at the Grosvenor Gallery, 1882; at the Burlington House Fine Arts Club, 1899; and at the Paris Exhibition, 1900.

Canvas, monochrome, 39 by 30 $\frac{1}{2}$ . *Ionides Bequest.*

### BURNET, John.

Born near Edinburgh on March 20th, 1784, his father being Surveyor-General of Excise for Scotland; studied engraving at Edinburgh under R. Scott, and attended the Trustees' Academy, where he was a companion of Wilkie. Came to London in 1806, and engraved Wilkie's pictures. His success in this direction led him to attempt painting; he exhibited from 1808 at the Royal Academy, British Institution and Suffolk Street. In 1815 he went to Paris and studied at the Louvre. Burnet wrote a "Treatise on Painting," and other works on art. In 1860 he was placed on the Civil List. Died at Stoke Newington on April 29th, 1868.

### 6. COWS DRINKING.

Panel, 15 $\frac{1}{4}$  by 22 $\frac{1}{4}$ . Signed, and dated 1817.

*Sheepshanks Gift.*

### BUSS, Robert William.

Born in London on August 29th, 1804. He was the son of an engraver and enameller, with whom he served as an apprentice for six years. He early showed a talent for art and became a pupil of G. Clint, A.R.A. At the beginning of his career he executed many theatrical portraits, and drew illustrations for Cumberland's "British Drama"; later he took to drawing humorous subjects, and designed many book illustrations. He exhibited from 1826 to 1859 at the Royal Academy, British Institution, Suffolk Street, etc. In 1833 he became a Member of the New Water Colour Society (now the Royal Institute), but shortly afterwards resigned. He contributed "Prince Henry and

Judge Gascoigne" to the Westminster Hall Competition of 1845. For a time he edited the *Fine Art Almanack*. Died at Camden Town on February 26th, 1875.

- D. 39. RICHARD BENTLEY (1662-1742), D.D., Master of Trinity College, Cambridge, scholar, critic.

Reduced copy of the original by Thornhill (*q.v.*) at Trinity College.

Canvas, 9½ by 7½.

*Dyce Bequest*

### CALLCOTT, Sir Augustus Wall, R.A.

Born at Kensington on February 20th, 1779; was a brother of Dr. Callcott, the musical composer. After being a chorister at Westminster Abbey, he took up musical studies; but he eventually abandoned music for painting, being moved, it is said, by admiration for some of Stothard's drawings. Becoming a student of the Royal Academy in 1797, and a pupil of Hoppner, he took up portrait painting; but later he devoted himself to landscapes, coast scenes, and subject pictures. The style of his landscapes somewhat resembles that of Claude Lorrain. Callcott exhibited at the Royal Academy from 1799, becoming A.R.A. in 1806, and R.A. in 1810. In 1827 he visited Italy. In 1837 he was knighted by Queen Victoria. He died at Kensington on November 25th, 1844, and was buried in Kensal Green Cemetery.

8. ITALIAN LANDSCAPE, with cows standing in a river.

Millboard, 7½ by 8½.

*Sheepshanks Gift.*

9. A BRISK GALE.—A Dutch East Indiaman landing passengers.

Exhibited at the Royal Academy, 1830.

Canvas, 26½ by 41.

*Sheepshanks Gift.*

- 10 SLENDER AND ANNE PAGE. *See Plate 5.*

"*Anne.*—Will't please your worship to come in, Sir?

*Slender.*—No, I thank you, forsooth, heartily; I am very well.

*Anne.*—The dinner attends you, Sir.

*Slender.*—I am not a-hungry, I thank you, forsooth. Go, sirrah, for all you are my man; go wait upon my cousin Shallow."

Shakespeare, *Merry Wives of Windsor*, Act i., Scene 1.

Panel, 20 by 28.

*Sheepshanks Gift.*

11. DORT (Dordrecht).

Exhibited at the Royal Academy, 1842.

Panel, 12½ by 30. Signed, and dated 1841. *Sheepshanks Gift.*



PLATE V.



Slender and Anne Page.  
SIR AUGUSTUS WALL CALLCOTT, R.A.



13. A SEA PORT.—Gale rising.  
Canvas, 12 by 16. *Sheepshanks Gift.*
14. THE INN DOOR. Near Gravesend. Peasants baiting horses.  
Millboard, 4½ by 11¾. *Sheepshanks Gift.*
15. A SUNNY MORNING.—Cattle standing in a pool.  
Exhibited at the Royal Academy, 1813.  
Canvas, 27 by 35¾. *Sheepshanks Gift.*

1848-'00. CLASSIC LANDSCAPE, with cart and team of oxen.  
Canvas, 57½ by 59. Signed, and dated 1817. *Ashbee Bequest.*

**CARPENTER, Mrs. William Hookham (Miss Margaret Sarah Geddes).**

Born at Salisbury in 1793; was the daughter of a Captain Geddes. She first studied art from the collections at Longford Castle, near Salisbury, the seat of the Earl of Radnor. In 1814 she came to London, and in 1817 married W. H. Carpenter, keeper of prints and drawings at the British Museum. Her exhibits, chiefly portraits, appeared at the Royal Academy, British Institution, and elsewhere, from 1814 to 1866. Died in London on November 13th, 1872.

17. DEVOTION.—St. Francis. A life-size study of the head of Anthony Stewart (1773–1846), miniature painter.  
Exhibited at the British Institution, 1822.  
Canvas, 30 by 25. Signed, and dated 1821.  
*Sheepshanks Gift.*

18. THE SISTERS.—Portraits of the painter's two daughters.  
Exhibited at the British Institution, 1840.  
Panel, 12 by 14. Signed, and dated 1839.  
*Sheepshanks Gift.*

512-'70. AN OLD WOMAN SPINNING.  
Canvas, 30 by 26. *Parsons Bequest.*

**CHALON, Henry Barnard.**

Born in 1770 of Dutch parents, with whom he resided in London; studied at the Royal Academy Schools; chiefly painted portraits of horses and dogs; exhibited from 1792, mainly at the Royal Academy. Was appointed animal painter to the Duchess of York, the Prince Regent and William IV. Died in 1849.

## 1127-'98. THE ENGLISH BLOOD-HORSE "FIDGET."

Exhibited at the Royal Academy in 1827.

Canvas, 52½ by 75½.

*Given by Surgeon-General Sir James Mouat, V.C., K.C.B.*

**CHALON, John James, R.A.**

Born at Geneva on 27th March, 1778; was brought to England in 1789 by his father, who was appointed French Professor at Sandhurst. He was placed in a business house, but abandoned a mercantile career to take up art. In 1796 he became a student at the Royal Academy, where he exhibited his first picture in 1801; he also exhibited at the British Institution and Old Water Colour Society, and was an Associate of the latter from 1805, and a Member from 1807 to 1812. In 1808 he helped to found the Sketching Society. He was elected A.R.A. in 1827 and R.A. in 1841. Chalons subjects include landscape, marine views, animals and figure-pieces. He died at Kensington on November 14th, 1854, and was buried at Highgate.

234. HASTINGS.—Boats making the shore in a breeze. *See Plate 6.*

Exhibited at the Royal Academy in 1819.

Canvas, 52½ by 84. Signed, and dated 1819.

## 235. VILLAGE GOSSIPS.—Pond and horses under a large tree; women conversing.

Canvas, 41½ by 35½. Signed, and dated 1815.

**CHAMBERS, George.**

Born at Whitby in 1803. He was the son of a seaman and went to sea at the age of ten, but his master, noticing his artistic ability, cancelled his indentures to allow him to devote himself to painting. Chambers became a house painter at Whitby and spent his leisure time in taking drawing lessons and painting shipping scenes. Subsequently he made his way to London on a trading vessel, and assisted T. Horner in the production of his panorama of London. Afterwards he worked as a scene-painter at the Pavilion Theatre. He exhibited from 1827 to 1840 at the Royal Academy, British Institution, Old Water-Colour Society and elsewhere, becoming an Associate of the Old Society in 1834 and a Member in 1835. His subjects were mainly river and coast scenery and naval engagements. A promising career was cut short by his death on October 29th, 1840.

## 1823-'00. A SEASCAPE, WITH CLIFFS AND SHIPPING.

Canvas, 20½ by 25½. Signed, and dated 1833.

*Ashbee Bequest.*

PLATE VI.



Hastings.  
JOHN JAMES CHALON, R.A.





**CLEVELEY, John.**

Born at Deptford on December 25th, 1747; his father was probably an artist. Cleveley was instructed in water-colour painting by Paul Sandby, and painted sea views and shipping while holding an appointment at Deptford dockyard; he exhibited with the Free Society of Artists, and at the Royal Academy from 1770. He accompanied Sir J. Banks on his voyage to Iceland in 1772, and was draughtsman to the North Sea expedition of Captain Phipps (afterwards Lord Mulgrave) in 1774. Died on June 25th, 1786.

## 250. A LAUNCH AT DEPTFORD DOCKYARD ABOUT 1760.

Canvas, 42 by 70½.

*Exhibited in the Science Museum (Naval Models Section).*

**CLINT, George, A.R.A.**

Was born in Brownlow Street, London, on April 12th, 1770. Like Turner, he was the son of a hairdresser. He tried various occupations at the beginning of his career, and practised miniature painting and mezzotint engraving. From this he was led to portraiture, more especially that of actors. He exhibited at the Royal Academy from 1802 to 1845, and also at the British Institution, Suffolk Street, etc. He became A.R.A. in 1821, but failing to obtain his election as R.A., he resigned in 1835. Some of his engravings were after Sir Thomas Lawrence. Died at Pembroke Square, Kensington, on May 10th, 1854, and was buried in Kensal Green Cemetery.

D. 74. WILLIAM CHARLES MACREADY (1793-1873), tragedian, as "Macbeth" in *Shakespeare's* "Macbeth."

*In the style of G. Clint, A.R.A.*

Panel, 11½ by 9½.

*Dyce Bequest.*

**COLE, George Vicat, R.A.**

Born at Portsmouth on April 17th, 1833; was the son of an artist. During his early years he worked in his father's studio and copied pictures by Turner, Constable and Cox; he also sketched much from nature. As early as 1852 he exhibited at the British Institution and Suffolk Street, and in 1853 at the Royal Academy. In 1859 he became a Member of the Society of British Artists, but resigned in 1864; he was elected A.R.A. in 1870 and R.A. in 1880, and exhibited at the Academy for the last time in 1892. He painted many views of the Thames. Died at Campden Hill House, Kensington, on April 6th, 1893.

868-'94. SCENE IN NORTH WALES, with waterfall and mountains.

Canvas, 17 $\frac{3}{4}$  by 23 $\frac{1}{2}$ . Signed, and dated 1863.

*John Hill Bequest.*

**COLLET, John.**

Born in London about 1725; studied under G. Lambert and at the St. Martin's Lane School; exhibited at the Free Society of Artists from 1761 to 1783, his contributions being mainly humorous pieces, some of considerable merit. Collet "plagiarised Hogarth, but missed his deep moral." Died in Cheyne Row, Chelsea, on August 6th, 1780.

**D. 21. THE AFFILIATION.**

A copy, with some alterations of colouring, after the picture by Hogarth in the possession of C. Fairfax Murray, Esq.

Canvas, 17 $\frac{1}{2}$  by 24.

*Dyce Bequest.*

**COLLINS, Charles Allston.**

Born at Hampstead on January 25th, 1828; was a son and pupil of W. Collins, R.A., and a brother of Wilkie Collins. He belonged to the Pre-Raphaelite school, and exhibited at the Royal Academy from 1847 to 1855, when he almost abandoned painting and devoted himself to literature. He contributed to periodicals and wrote some novels and "A Cruise upon Wheels." He married a daughter of Charles Dickens. Died on April 9th, 1873, and was buried in Brompton Cemetery.

1394-'69. THE GOOD HARVEST OF 1854.

Exhibited at the Royal Academy, 1855.

Canvas, 17 $\frac{1}{4}$  by 13 $\frac{3}{4}$ . Signed, and dated 1854.

*Townshend Bequest.*

**COLLINS, William, R.A.**

Born in London on September 18th, 1788; son of a picture dealer; entered as a student at the Royal Academy in 1807; was patronised by Sir George Beaumont and others; painted landscapes, marine views, and pictures of rustic life, chiefly in oils; exhibited at the Royal Academy from 1807 to 1846, becoming A.R.A. in 1814, R.A. in 1820, and Librarian to the Royal Academy in 1840; exhibited also at the British Institution. Collins visited the Continent on several occasions, and is said to have ruined his health by sketching in hot sunshine in Italy. Died at 1, Devonport Street, London, W., on February 17th, 1847, and was buried in St. Mary's Churchyard, Paddington.

PLATE VII.



Rustic Civility.  
WILLIAM COLLINS, R.A.





25. THE CAVES OF ULYSSES AT SORRENTO, BAY OF NAPLES.  
Panel, 16 by 25. Signed, and dated 1843.  
*Sheepshanks Gift.*
27. RUSTIC CIVILITY.—Three children holding a gate open.  
*See Plate 7.*  
Panel, 18 by 24. Signed, and dated 1833.  
*Sheepshanks Gift.*
28. HALL SANDS, DEVONSHIRE.  
Canvas, 16½ by 21½. Signed and dated 1846.  
*Sheepshanks Gift.*
30. BAYHAM ABBEY, NEAR TUNBRIDGE WELLS.  
A sketch for a larger picture in the possession of the Marquess Camden.  
Panel, 13¾ by 18. Signed, and dated 1836.  
*Sheepshanks Gift.*
31. SEAFORD, COAST OF SUSSEX.  
Exhibited at the Royal Academy, 1844. A pencil study for the figures in this picture is in circulation: *see* No. 10, Catalogue of Water Colour Paintings, p. 63. Sketches for the picture are also contained in Collins' sketch-book (D. 138-'06) in the Art Library.  
Canvas, 27½ by 36½. Signed, and dated 1844.  
*Sheepshanks Gift.*
32. COTTAGE INTERIOR.—The figure of a woman peeling apples is said to be a portrait of the artist's mother, Mrs. William Collins.  
Panel, 11½ by 15. Signed, and dated 1814.  
*Sheepshanks Gift.*
- 569-'82. FISH WOMEN ON THE COAST NEAR BOULOGNE.  
Panel, 25 by 32. Signed, and dated 1836. *Jones Bequest.*

### CONSTABLE, John, R.A.

Born on June 11th, 1776, at East Bergholt, Suffolk. His father, a wealthy miller, after sending his son to school at Lavenham and Dedham, wished him to enter his own business; but young Constable preferred to go on sketching expeditions with Dunthorne, a village plumber. In 1795 Sir George Beaumont induced Constable's parents to let their son study art in London. After an interval at home he returned to London in 1799 and became a student of the

Royal Academy, where he first exhibited in 1802. In the summer he used to tour the country making sketches. He was elected A.R.A. in 1819, and R.A. in 1829. In 1824 "The Hay Wain" and two other pictures by Constable were exhibited at the Paris Salon; they exerted a considerable influence on French landscape painting. Constable is described by Leslie as "the most genuine painter of English landscape." He lived for some years at Hampstead, but died in Charlotte Street, Fitzroy Square, on April 1st, 1837, and was buried beside his wife at Hampstead.

33. SALISBURY CATHEDRAL, FROM THE BISHOP'S GROUNDS. *See Plate 8.*

Exhibited at the Royal Academy, 1823.

Canvas, 34 by 43½. Signed, and dated 1823.

*Sheepshanks Gift.*

34. DEDHAM MILL, ESSEX.

This mill formerly belonged to Constable's father, and Constable himself worked in it.—*See Sketch 145-'88, p. 16.*

Canvas, 21¼ by 30. Signed, and dated 1820.

*Sheepshanks Gift.*

35. HAMPSTEAD HEATH.

Exhibited at the Royal Academy, 1830. Engraved by David Lucas in "English Landscape Scenery."

Canvas, 24 by 31. Signed on the back. *Sheepshanks Gift.*

36. HAMPSTEAD HEATH.

Exhibited at the Royal Academy, 1827.

Canvas, 21 by 30½.

*Sheepshanks Gift.*

37. BOATBUILDING, NEAR FLATFORD MILL.

Canvas, 20¼ by 24½.

*Sheepshanks Gift.*

38. WATER MEADOWS, NEAR SALISBURY.

This painting, on being sent to the Royal Academy, was at first rejected by the Committee of Selection, who did not recognise it as an Academician's work. The mistake was discovered and rectified, but Constable would not allow the picture to be hung.—*See W. P. Frith, My Autobiography and Reminiscences, 1887, Vol. I., pp. 237, 238; F. M. Redgrave, Richard Redgrave, C.B., R.A.—A Memoir, 1891, pp. 284, 285.*

Canvas, 18 by 21¾.

*Sheepshanks Gift.*



PLATE VIII.



Salisbury Cathedral.  
JOHN CONSTABLE, R.A.



## 1417-'69. STACKING HAY.

Millboard,  $4\frac{1}{2}$  by  $6\frac{3}{4}$ .*Townshend Bequest.*1630-'88. TREES NEAR HAMPSTEAD CHURCH, sometimes called  
"THE PATH TO THE CHURCH."Canvas, 36 by  $23\frac{1}{2}$ .*Constable Bequest.*

## 1631-'88. THE COTTAGE IN THE CORNFIELD.

Engraved by David Lucas in "English Landscape Scenery."  
Compare No. 828-'88, a pencil sketch of the same subject  
(Catalogue of Water-Colour Paintings, p. 82).

Canvas,  $24\frac{1}{2}$  by  $20\frac{1}{4}$ .*Constable Bequest.*1632-'88. WATERMILL AT GILLINGHAM, DORSET.—Mat Parham's  
(*alias* Terne's) mill.Canvas, 25 by  $20\frac{3}{4}$ .*Constable Bequest.*

## 986-'00. A STUDY FOR "THE LEAPING HORSE."

The finished picture is in the Diploma Gallery of the Royal  
Academy.

Canvas, 51 by 74.

*Vaughan Bequest.*

## 987-'00. A STUDY FOR "THE HAY WAIN."

The finished picture is in the National Gallery.

Canvas, 54 by 74.

*Vaughan Bequest.*

## 1910-'00. A WATER MILL.

Millboard,  $7\frac{7}{8}$  by  $10\frac{1}{8}$ .*Ashbee Bequest.*

## 1913-'00. LANDSCAPE, WITH TWO HORSES BY A BROOK.

*After Constable.*Panel,  $9\frac{1}{4}$  by  $13\frac{1}{4}$ .*Ashbee Bequest.*

## -C.A.I. 77. AN OLD SUFFOLK MILL.—Moonlight.

*Attributed to Constable.*Millboard, 13 by  $18\frac{1}{2}$ .*Ionides Bequest.*

The following ninety-five pictures and sketches in oil by John Constable, R.A., were given by Miss Isabel Constable, who died on August 13th, 1888.

## DORSETSHIRE.

## 330-'88. WEYMOUTH BAY.

Probably the sketch for the engraving by David Lucas in "English Landscape Scenery."

Millboard, 8 by 9 $\frac{3}{4}$ .

## ESSEX.

## 124-'88. DEDHAM VALE.

Canvas, 17 $\frac{1}{4}$  by 13 $\frac{5}{8}$ . Dated at back Sept. 1802.

## 132-'88. DEDHAM VALE. Summer morning.

Canvas, 8 $\frac{3}{4}$  by 12 $\frac{1}{2}$ .

## 134-'88. ROAD, FIELD AND WINDING RIVER, NEAR DEDHAM (?).

Paper, 9 $\frac{1}{2}$  by 12.

## 145-'88. DEDHAM MILL.

Sketch for No. 34, p. 14.

Paper, 7 by 9 $\frac{1}{2}$ .

## 321-'88. BRIDGE OVER THE STOUR ; DEDHAM IN THE DISTANCE.

Canvas, 19 by 23.

## 325-'88. BARGES ON THE STOUR ; DEDHAM CHURCH IN THE DISTANCE.

Paper on canvas, 10 $\frac{1}{4}$  by 12 $\frac{1}{4}$ .

## MIDDLESEX.

## 122-'88. VIEW AT HAMPSTEAD HEATH.

Paper, 9 $\frac{1}{2}$  by 11 $\frac{3}{8}$ .

## 123-'88. VIEW AT HAMPSTEAD HEATH.

Canvas, 7 $\frac{7}{8}$  by 9 $\frac{3}{4}$ .

## 125-'88. HEATH SCENE, WITH POND, AT HAMPSTEAD (?).

Canvas, 10 by 16.

## 137-'88. "THE GROVE," HAMPSTEAD.

Paper, 10 $\frac{1}{4}$  by 11 $\frac{3}{4}$ .

## 147-'88. SKETCH AT HAMPSTEAD—EVENING.

Cardboard, 5 by 6 $\frac{3}{4}$ . Dated at back Oct. 17th, 1820.

- 154-'88. HAMPSTEAD, LOOKING DUE EAST.  
Paper,  $8\frac{3}{4}$  by 10. Dated at back Aug. 6th, 1823.
- 164-'88. VIEW AT HAMPSTEAD HEATH.  
Paper,  $9\frac{3}{4}$  by  $11\frac{3}{4}$ . Dated Nov. 2nd, 1821.
- 322-'88. WATERLOO BRIDGE; THE STATE OPENING, JUNE 18TH, 1817.  
*See pen and ink sketch, No. 604-'88 (Catalogue of Water Colour Paintings, p. 72). Study for the picture exhibited in 1832.*  
Millboard,  $11\frac{1}{2}$  by 19.
- 336-'88. HAMPSTEAD; STORMY SUNSET.  
Paper,  $6\frac{1}{4}$  by 12. Dated at back July 31st, 1822.
- 337-'88. HAMPSTEAD; EVENING.  
Paper,  $6\frac{1}{2}$  by  $11\frac{3}{4}$ . Dated at back July 31st, 1822.
- 339-'88. HAMPSTEAD; EVENING.  
On the reverse is a SKY study.  
Paper,  $8\frac{7}{8}$  by  $7\frac{1}{2}$ .
- 781-'88. BUILDINGS ON RISING GROUND NEAR HAMPSTEAD.  
Paper,  $9\frac{3}{4}$  by  $11\frac{3}{4}$ . Dated at back Oct. 13th, 1821.

## SUFFOLK.

- 121-'88. HAYFIELD; SUNSET.  
Paper, 6 by  $12\frac{1}{4}$ . Dated July 4th, 1812.
- 130-'88. RUINS AT THE WEST END OF EAST BERGHOLT CHURCH.  
Canvas, 10 by  $13\frac{1}{2}$ .
- 131-'88. SLUICE ON THE STOUR (?); TREES IN BACKGROUND.  
Paper,  $8\frac{7}{8}$  by  $7\frac{3}{8}$ .
- 135-'88. LOCK AND COTTAGES ON THE STOUR (?).  
Canvas, 10 by 12.
- 138-'88. PORCH OF EAST BERGHOLT CHURCH.  
Canvas,  $10\frac{1}{8}$  by  $12\frac{1}{2}$ . About 1811.

- 150-'88. VIEW AT STOKE-BY-NAYLAND.  
Engraved by David Lucas in "English Landscape Scenery."  
Paper,  $9\frac{3}{4}$  by 13.
- 160-'88. SHIPPING ON THE ORWELL NEAR IPSWICH.  
Engraved by David Lucas in "English Landscape Scenery."  
On the reverse is a study of cows.  
Millboard, 8 by  $9\frac{1}{4}$ .
- 166-'88. WILLY LOTT'S HOUSE NEAR FLATFORD MILL.  
Probably the sketch for the engraving by David Lucas in  
"English Landscape Scenery."  
On the reverse is a similar view.  
Paper,  $9\frac{1}{2}$  by 7.
- 583-'88. MR. GOLDING CONSTABLE'S HOUSE, EAST BERGHOLT.  
The birthplace of the painter.  
Canvas on panel,  $6\frac{3}{4}$  by  $19\frac{1}{2}$ .
- 535-'88. VIEW NEAR EAST BERGHOLT, showing Langham Church,  
Stratford Church and Stoke-by-Nayland Church.  
Engraved by David Lucas in "English Landscape Scenery."  
Canvas,  $12\frac{1}{2}$  by  $19\frac{1}{2}$ .

## SUSSEX.

- 148-'88. BRIGHTON BEACH.  
Paper,  $5\frac{3}{8}$  by  $11\frac{3}{4}$ . Dated at back July 19th, 1824.
- 149-'88. A MILL NEAR BRIGHTON.  
Paper,  $6\frac{1}{4}$  by 12. Dated at back Aug. 3rd, 1824.
- 155-'88. COAST SCENE AT BRIGHTON. (?).—EVENING.  
Paper,  $7\frac{3}{4}$  by  $9\frac{3}{4}$ .
- 158-'88. WINDMILL NEAR BRIGHTON.  
Paper, 6 by  $9\frac{1}{2}$ .
- 335-'88. BRIGHTON BEACH.  
Paper,  $6\frac{3}{8}$  by 12. Dated at back July 22nd, 1824.
- 588-'88. MILL NEAR BRIGHTON. Also an engraving of the  
same.  
Engraved by David Lucas in "English Landscape Scenery."  
Canvas, 6 by  $4\frac{1}{2}$ . About 1825.



- 591-'88. BRIGHTON BEACH WITH COLLIERS.  
Paper,  $5\frac{3}{4}$  by  $9\frac{3}{4}$ . Dated at back July 19th, 1824.
- 782-'88. BRIGHTON BEACH ; FISHING BOAT and CREW.  
Paper,  $9\frac{3}{8}$  by  $11\frac{3}{4}$ . Dated at back June 10th, 1824.
- 783-'88. BRIGHTON BEACH.  
Paper,  $4\frac{3}{4}$  by  $11\frac{1}{2}$ . Dated at back June 12th, 1824.

## WILTSHIRE.

- 153-'88. VIEW NEAR SALISBURY.  
Paper,  $6\frac{3}{8}$  by 12. Dated at back July 12th, 1829.
- 163-'88. OLD SARUM.  
Engraved by David Lucas in "English Landscape Scenery."  
Paper,  $5\frac{1}{2}$  by  $8\frac{1}{4}$ .
- 318-'88. SALISBURY CATHEDRAL AND THE CLOSE.  
Canvas,  $9\frac{3}{4}$  by  $11\frac{3}{4}$ . Painted in 1820.
- 319-'88. SALISBURY CATHEDRAL FROM THE MEADOWS.  
Canvas,  $9\frac{7}{8}$  by  $11\frac{3}{4}$ . Painted about 1820.
- 334-'88. VIEW IN THE CLOSE, SALISBURY.  
Paper,  $10\frac{1}{4}$  by 8. Dated at back July 15th, 1829.

## MISCELLANEOUS.

- 120-'88. COAST SCENE WITH SHIPPING IN THE DISTANCE.  
Paper,  $12\frac{1}{2}$  by  $19\frac{1}{2}$ .
- 126-'88. WINDMILL, HOUSES AND RAINBOW.  
Paper,  $8\frac{1}{4}$  by 12.
- 127-'88. UPLAND SCENE, WITH AUTUMNAL SUNSET.  
Engraved by David Lucas in "English Landscape Scenery."  
Paper,  $7\frac{1}{8}$  by  $14\frac{3}{8}$ .
- 128-'88. VILLAGE FAIR.  
Canvas,  $6\frac{1}{4}$  by 14. Painted in 1811.
- 129-'88. COAST SCENE WITH FISHING BOATS.  
Paper,  $12\frac{3}{8}$  by  $19\frac{1}{2}$ .

- 133-'88. PART OF A RUSTIC BUILDING.  
Paper,  $12\frac{1}{4}$  by  $10\frac{1}{8}$ .
- 136-'88. LANDSCAPE WITH TREES AND A RED HOUSE.  
Canvas,  $14\frac{1}{4}$  by  $12\frac{1}{4}$ .
- 139-'88. COTTAGE AMONG TREES WITH SANDBANK.  
Paper,  $7\frac{3}{8}$  by 9.
- 140-'88. SKETCH FOR "THE VALLEY FARM."  
Canvas,  $10\frac{1}{2}$  by  $8\frac{1}{2}$ .
- 141-'88. FARMHOUSE, NEAR THE WATER'S EDGE; BOAT WITH TWO MEN.  
Sketch for "The Valley Farm."  
Canvas, 10 by  $13\frac{3}{4}$ .
- 142-'88. VALLEY SCENE, WITH TREES.  
Canvas, 14 by 12.
- 143-'88. SKETCH FOR "THE VALLEY FARM."  
Canvas, 13 by 11.
- 144-'88. SPRING.—Ploughing in flat country near a wind-mill.  
Engraved by David Lucas in "English Landscape Scenery."  
On the reverse is a sketch of some houses.  
Panel,  $7\frac{1}{2}$  by  $14\frac{1}{4}$ .
- 146-'88. AN UPLAND PARK SCENE—EVENING.  
Canvas,  $6\frac{3}{8}$  by  $13\frac{3}{8}$ . Dated July 7th, 1812.
- 151-'88. STUDY OF TREES.  
Paper,  $9\frac{1}{2}$  by  $11\frac{3}{4}$ . Dated at back Sept. 3rd, 1823 (?).
- 152-'88. STUDY OF TREES—EVENING.  
Paper,  $9\frac{3}{4}$  by 12. Dated at back Oct. 4th, 1823.
- 156-'88. STUDY OF SKY, TREES, AND A PART OF A RED HOUSE.  
Paper,  $9\frac{1}{2}$  by  $11\frac{3}{4}$ . Dated at back Sept. 12th, 1821.
- 157-'88. STUDY OF SKY AND TREES.  
Paper,  $9\frac{1}{2}$  by  $11\frac{1}{2}$ . Painted about 1821.

- 159-'88. STUDY OF SUNSET AND TREES.  
Paper,  $6\frac{1}{4}$  by 8.
- 161-'88. STUDY OF A HOUSE AND TREES.  
Canvas,  $7\frac{1}{2}$  by 11.
- 162-'88. STUDY OF SKY AND TREES.  
Paper,  $9\frac{1}{2}$  by  $11\frac{3}{4}$ .
- 165-'88. LANDSCAPE WITH TREES AND FIGURES.  
Paper,  $9\frac{1}{2}$  by  $11\frac{3}{4}$ . Dated at back July 30th, 1822.
- 167-'88. STUDY OF SKY AND TREES.  
Paper,  $9\frac{3}{4}$  by 12. Dated at back Sept. 24th, 1821 (?).
- 168-'88. STUDY OF SKY AND TREES.  
Paper,  $9\frac{3}{4}$  by  $11\frac{1}{2}$ . Dated Oct. 2nd, 1821.
- 320-'88. GARDEN AND PADDOCK.  
Canvas,  $7\frac{7}{8}$  by  $9\frac{7}{8}$ .
- 323-'88. STUDY OF TREE STEMS.  
Millboard,  $9\frac{1}{2}$  by  $11\frac{1}{2}$ .
- 324-'88. TREES ; COTTAGES ; LOWERING SKY.  
Canvas,  $3\frac{3}{4}$  by  $9\frac{3}{8}$ . Dated Aug. 6th, 1818.
- 326-'88. CART ON A COUNTRY ROAD.  
Paper on canvas,  $6\frac{1}{4}$  by 9. About 1811.
- 327-'88. COUNTRY ROAD AND SANDBANK.  
Paper on canvas,  $6\frac{7}{8}$  by  $8\frac{3}{8}$ .
- 328-'88. LANDSCAPE AND DOUBLE RAINBOW.  
Canvas,  $13\frac{1}{2}$  by  $15\frac{1}{2}$ . Dated July 28th, 1812.
- 329-'88. STUDY OF POPPIES.  
Paper,  $23\frac{1}{2}$  by  $19\frac{1}{4}$ .
- 331-'88. BOUQUET OF FLOWERS.  
Canvas, 8 by  $7\frac{1}{2}$ .
- 332-'88. HORSES AND CART, WITH CARTER AND DOG.  
Paper,  $6\frac{1}{2}$  by  $9\frac{1}{4}$ .

- 333-'88. HORSES AND CART.  
Paper, 6 by 10 $\frac{1}{4}$ . Dated Oct. 24th, 1814
- 338-'88. STUDY OF FOLIAGE.  
Paper, 5 $\frac{3}{4}$  by 9 $\frac{1}{2}$ .
- 581-'88. FLOWERS IN GLASS BOTTLE.  
Canvas on panel, 19 $\frac{3}{8}$  by 12 $\frac{3}{4}$ .
- 582-'88. FLOWERS IN HYACINTH GLASS.  
Canvas on panel, 19 $\frac{1}{2}$  by 13. Dated July 26th, 1814.
- 584-'88. RED BRICK HOUSE ON HILLY ROAD.  
Canvas, 9 $\frac{1}{2}$  by 13 $\frac{1}{2}$ .
- 586-'88. WOOD SCENE.  
Canvas, 13 $\frac{1}{2}$  by 17.
- 587-'88. RISING GROUND ; HILLS IN DISTANCE ; EVENING EFFECT.  
Canvas, 12 $\frac{3}{4}$  by 17. Dated at back July, 1802.
- 590-'88. STUDY OF CLOUDS.  
Paper, 11 $\frac{1}{2}$  by 19. Dated at back Sept. 5th, 1822.
- 784-'88. STUDY OF CLOUDS.  
Paper, 4 $\frac{1}{2}$  by 7.
- 785-'88. PLANTS GROWING NEAR A WALL.  
Paper, 12 by 9 $\frac{3}{4}$ .
- 786-'88. STEM OF AN ELM TREE.  
Paper, 12 by 9 $\frac{3}{4}$ .
- 787-'88. COUNTRY ROAD ; TREES AND FIGURES.  
On the reverse is a sketch of Willy Lott's House on the Stour.  
Canvas, 13 by 9 $\frac{1}{2}$ .
- 788-'88. ON THE SKIRTS OF A WOOD.  
Paper, 6 $\frac{1}{2}$  by 11 $\frac{3}{4}$ .
- 789-'88. STUDIES OF TWO PLOUGHS.  
Paper, 6 $\frac{3}{4}$  by 10 $\frac{1}{4}$ . Dated Nov. 2nd, 1814

PLATE IX.



Mont St. Michel, Normandy.  
EDWARD WILLIAM COOKE, R.A.





## 790-'88. DONKEY BROWSING.

Paper,  $8\frac{1}{2}$  by 7.

## 1255-'88. HEAD OF A GIRL IN PROFILE.

Canvas, 13 by  $12\frac{1}{2}$ . About 1830.

**COOKE, Edward William, R.A., F.R.S.**

Born in London in March, 1811; was the son of George Cooke, the engraver. While still a youth he drew illustrations of plants for the "Botanical Cabinet" and Loudon's "Encyclopædia." Then he turned his attention to shipping and published a large number of etchings dealing with that subject. About 1825 he began painting in oils, and from 1830 made tours in Scandinavia, Holland, Egypt, and elsewhere in prosecution of his art. His exhibits at the Royal Academy, chiefly river and sea subjects, range from 1835 to 1879; he was elected A.R.A. in 1851 and R.A. in 1863. He also exhibited at the British Institution. Died at Glen Andred, Groombridge, near Tunbridge Wells, on January 4th, 1880, and was buried at Groombridge.

## 39. LOBSTER POTS.

Exhibited at the British Institution, 1836. There is a study for this picture among Cooke's water-colour drawings, No. 17—see Catalogue of Water Colour Paintings, p. 83.

Canvas,  $15\frac{1}{2}$  by 21.

*Sheepshanks Gift.*

## 41. BRIGHTON SANDS.

Exhibited at the British Institution, 1838. There is a sketch for this picture among Cooke's water-colour drawings, No. 15 (in circulation)—see Catalogue of Water Colour Paintings, p. 83; another in chalk is on the back of the canvas of oil painting No. 43.

Canvas,  $21\frac{1}{2}$  by 30. Signed, and dated 1837.

*Sheepshanks Gift.*

43. MONT ST. MICHEL, NORMANDY. *See Plate 9.*

Exhibited at the British Institution, 1838.

Canvas,  $21\frac{1}{2}$  by  $31\frac{1}{2}$ . Signed, and dated 1831.

*Sheepshanks Gift.*

## 45. PORTSMOUTH HARBOUR—THE HULKS.

There is a sketch for this picture among Cooke's water-colour drawings, No. 106 (in circulation)—see Catalogue of Water Colour Paintings, p. 84.

Panel,  $11\frac{3}{4}$  by 16.

*Sheepshanks Gift.*

47. WINDMILLS, BLACKHEATH.—A sketch. . . . .  
Paper, 7 by 11. *Sheepshanks Gift.*

1294-'86. THE CLEOPATRA CYLINDER VESSEL, containing  
"Cleopatra's Needle," in a hurricane in the Bay of Biscay  
on 14th October, 1877, signalling the steamship "Olga" to  
cast off the tow rope.

Canvas, 34½ by 54. Signed, and dated 1878.

*Bequeathed by Sir Erasmus Wilson, F.R.S.*

### COOPER, Abraham, R.A.

Born in Red Lion Street, Holborn, on September 8th, 1787; was the son of a tobacconist, who afterwards kept an inn at Holloway. Cooper began to study art in 1810, and early became known as a painter of horses; he exhibited at the Royal Academy (from 1812), British Institution and elsewhere, his subjects being chiefly portraits, battle-scenes, and animals. In 1816 he was awarded a premium of 150 guineas at the British Institution. He became A.R.A. in 1817, R.A. in 1820, and Honorary Retired Academician in 1866. Died at Greenwich, on December 24th, 1868, and was buried in Highgate Cemetery.

50. A DONKEY AND A SPANIEL IN A STABLE.

Panel, 12 by 9. Signed, and dated 1818.

*Sheepshanks Gift.*

### COOPER, Thomas Sidney, C.V.O., R.A.

Born of humble parentage at Canterbury on September 26th, 1803. Began work as a coach-painter and learned perspective under the scene-painter of the local theatre. Sir Thomas Lawrence helped him to enter the Royal Academy Schools in 1824, but shortly afterwards he returned to Canterbury, and in 1827 went with W. Burgess to Brussels, the two paying their way by portrait-painting. At Brussels, where he married, Cooper studied under Verboeckhoven, the animal painter, whose inspiration was a turning-point in his career. He returned from Brussels in 1831, exhibited continuously at the Academy from 1833, became A.R.A. in 1845, and R.A. in 1867. He usually depicted cattle and pastoral scenes. He continued painting till the last, and died at Canterbury on February 7th, 1902. Through his beneficence, Canterbury received an Art Gallery and a School of Art.

## 1293-'86. SHEEP.

Panel, 6 by 8. Signed, and dated 1866.

*Bequeathed by Sir Erasmus Wilson, F.R.S.*

## 1826-'00. COW AND SHEEP.

Panel, 21½ by 31¼.

*Ashbee Bequest.*

*See also* LEE, F. R., R.A., No. 1827-'88.

**COPE, Charles West, R.A.**

Born at Leeds in 1811; was educated there at the grammar school; came to London at the age of 16 and became a student at Sass's and afterwards at the Royal Academy. In 1831 he went to Paris and copied in the Louvre; he exhibited at the Royal Academy in 1833, and soon afterwards went to Italy for two years. At the Westminster Hall competition of 1843, Cope received one of the highest prizes for his "The First Trial by Jury," and he was commissioned to paint "Edward III. and the Black Prince" and "Prince Henry and Judge Gascoigne" in fresco in the House of Lords. He was elected A.R.A. in 1843 and R.A. in 1848; he was Professor of Painting to the Academy from 1866 to 1875; he exhibited there till 1882 and became an Honorary Retired Academician in 1883. Cope's subjects were mostly sacred, historical, or domestic. Died at Bourne-mouth on August 21st, 1890.

52. PALPITATION.—A young lady, inside the hall door, waiting for a letter, while the postman discusses the direction with an old servant.

Exhibited at the Royal Academy, 1844. A study in chalk (No. 20) for the head of the principal figure is in circulation—*see* Catalogue of Water Colour Paintings, p. 87.

Panel, 30 by 22¾. Signed, and dated 1844.

*Sheepshanks Gift.*

## 53. THE YOUNG MOTHER.

Exhibited at the Royal Academy, 1846.

Panel, gesso ground, 12 by 10. Signed, and dated 1845.

*Sheepshanks Gift.*

55. MAIDEN MEDITATION.—A young woman reading.

Exhibited at the Royal Academy, 1847. Painted on a gesso ground.

Canvas, 21¼ by 15¼. Signed, and dated 1846.

*Sheepshanks Gift.*

56. BENEVICENCE.—A young girl helping her aged father up the steps of a church.

“Help thy father in his age ; . . . . and despise him not when thou art in thy full strength.”

*Ecclesiasticus*, Chap. iii., verses 12, 13.

Exhibited at the Royal Academy, 1840.

Panel, 27½ by 17¼. Signed, and dated 1840.

*Sheepshanks Gift.*

57. ALMSGIVING.—Standing figure of a girl giving money to seated vagrants.

“Reject not the supplication of the afflicted ; neither turn away thy face from a poor man.”

*Ecclesiasticus*, Chap. iv., verse 4.

Exhibited at the Royal Academy, 1840.

Panel, 27½ by 18. Signed, and dated 1839.

*Sheepshanks Gift.*

58. L'ALLEGRO.—A girl leading a child ; landscape background.

“So buxom, blithe, and debonair.”—Milton.—*L'Allegro*.

Exhibited at the Royal Academy, 1848.

Panel, 28 by 18¼. Signed, and dated 1848.

*Sheepshanks Gift.*

59. IL PENSEROSO.—Full length figure of a girl.

“Hail, divinest melancholy !

Come, but keep thy wonted state,  
With even step and musing gait,  
And looks commercing with the skies.”

Milton.—*Il Penseroso*.

Exhibited at the Royal Academy, 1848.

Canvas, 28 by 18¼. Signed, and dated 1847.

*Sheepshanks Gift.*

60. MOTHER AND CHILD.

The picture was lined when in an unfinished state ; this turned the greys brown-green, so that they had to be repainted. Exhibited at the Royal Academy, 1853.

Thin canvas, gesso ground, 14¼ by 10. Signed, and dated 1852.

*Sheepshanks Gift.*

**CRESWICK, Thomas, R.A.**

Born at Sheffield on February 5th, 1811; studied under J. V. Barber at Birmingham. In 1828 he settled in London and began to exhibit at the Royal Academy, his first works being chiefly Welsh scenes, followed by some views in Ireland; he also exhibited at the British Institution and elsewhere. Later Creswick found his best subjects in the north of England. He was especially fond of painting streams, and worked chiefly in oils. In 1842 the British Institution awarded him a premium of 50 guineas; he became A.R.A. the same year, and R.A. in 1851. He died at Linden Grove, Bayswater, on December 28th, 1869, and was buried in Kensal Green Cemetery.

## 61. SCENE ON THE TUMMEL, PERTHSHIRE.

Exhibited at the Royal Academy, 1844.

Canvas, 36 by 28.

*Sheepshanks Gift.*

## 62. A SUMMER'S AFTERNOON.—Cattle standing in the water, and a girl watching them.

Exhibited at the Royal Academy, 1844.

Canvas, 40 by 50. Signed, and dated 1844.

*Sheepshanks Gift.*

## 580-'82. MOUNT TOM, MASSACHUSETTS, U.S.A.

.Panel, 7 by 10.

*Jones Bequest.*

## 232-'90. THE LAND'S END, CORNWALL.

Canvas, 36½ by 51½. Signed, and dated 1842.

*Bequeathed by Miss Eleanor Robinson.*

**CROME, John.**

Known as "Old Crome." Born at a Norwich public-house on December 22nd, 1768; was the son of a journeyman weaver. He was poorly educated, and at the age of twelve became errand-boy to a Norwich physician. Leaving this employment he apprenticed himself for seven years to a sign-painter, Frank Whistler, and by associating with Ladbroke, whose age and tastes were similar, became an artist. At the close of his apprenticeship he went to London, and was patronised by Sir William Beechey, in whose studio he worked, and by others. Returning to Norwich, he gradually acquired great local celebrity, and founded there one of the few successful English provincial schools of



painting. In 1803 Crome and others inaugurated the Norwich Society of Artists, whose first exhibition was held in 1805; Crome became the President in 1810. He first exhibited at the Academy in 1806. In 1814 he visited France and Belgium. He was chiefly an oil painter, but also produced some water colours and etchings. He died at Norwich on April 22nd, 1821.

64. A WOODY LANDSCAPE.

Panel,  $17\frac{3}{8}$  by  $13\frac{1}{2}$ .

*Sheepshanks Gift.*

1182-'75. FOREST SCENE, WITH OAK TREES.

Canvas, 29 by  $24\frac{1}{2}$ .

232-'79. VIEW ON MOUSEHOLD HEATH, NEAR NORWICH.—A shepherd boy with sheep and dog. *See Plate 10.*

Canvas,  $21\frac{1}{2}$  by 32.

236-'79. ON THE SKIRTS OF THE FOREST.—A group of trees with a man and dog on the right hand.

Canvas, 42 by  $30\frac{1}{2}$ .

1838-'00. LANDSCAPE, WITH A COTTAGE AND TREES.

Canvas,  $8\frac{7}{8}$  by  $11\frac{3}{4}$ .

*Ashbee Bequest.*

C.A.I. 108. A WHERRY ON A NORFOLK BROAD.

Canvas,  $7\frac{3}{8}$  by  $13\frac{3}{8}$ .

*Ionides Bequest.*

**CRUIKSHANK, George.**

Born in Bloomsbury on September 27th, 1792; was the younger son of Isaac Cruikshank, the caricaturist. While still a youth he drew for children's books, etc., and subsequently illustrated numberless periodicals and satirical and humorous works, including "Points of Humour," "Life in London," "Mornings in Bow Street," "Jack Sheppard," "Oliver Twist" and "Sketches by Boz." Cruikshank exhibited occasionally at the Royal Academy and British Institution from 1830 to 1867. He produced a large number of etchings. In later life he painted some pictures in oils, such as "The Worship of Bacchus" (now belonging to the National Gallery). Died on February 1st, 1878, and was buried in St. Paul's Cathedral.

1405-'69. CINDERELLA.—Kitchen interior with figures.

Panel, 17 by 21. Signed, and dated 1854.

*Townshend Bequest.*



PLATE X.



View on Mousehold Heath, near Norwich.

JOHN CROME.



**DANBY, Francis, A.R.A.**

Born near Wexford on November 16th, 1793. Received lessons in art from J. A. O'Connor, the landscape painter, at Dublin, and studied at the Royal Dublin Society's Schools. In 1813 he went to Bristol and made a living by teaching water-colour painting. He exhibited at the Royal Academy from 1821, and becoming A.R.A. in 1825, he proceeded to London. In 1829, however, he quarrelled with the Academy and went to Switzerland, where he took to boat-building and yachting. In 1841 he returned to England and painted with renewed zest. He lived from 1847 at Exmouth, where he died on February 9th, 1861.

65. **DISAPPOINTED LOVE.**—A young girl sitting on the brink of a dark pool.

Exhibited at the Royal Academy, 1821.

Panel, 24 $\frac{3}{4}$  by 32. Signed on the back. *Sheepshanks Gift.*

66. **CALYPSO GRIEVING FOR HER LOST LOVER.**

“Calypso ne pouvait se consoler du départ d'Ulysse . . . Elle se promenait souvent seule . . . Souvent elle demeurait immobile sur le rivage de la mer.”

Fénelon, *Télémaque*, Book I.

Canvas, 33 by 46. Signed.

*Sheepshanks Gift.*

67. **LIENSFORD LAKE, NORWAY.**—A sudden storm is passing off.

Exhibited at the Royal Academy, 1841.

Canvas, 32 $\frac{1}{2}$  by 46. Signed.

*Sheepshanks Gift.*

**DANBY, Thomas, R.W.S.**

Born in Ireland about 1818. He was a younger son of Francis Danby, A.R.A., and spent most of his early years with him at Bristol. He became a landscape and marine painter; he exhibited from 1841 at the British Institution and from 1843 at the Royal Academy, but he contributed most frequently to the exhibitions of the Old Water Colour Society, of which he became an Associate in 1867 and a Member in 1870. Died on March 25th, 1886.

- 233-'90. **MOUNTAIN SCENE, WALES.**—Figures hauling in a net from a lake.

Canvas, 26 $\frac{3}{8}$  by 37. Signed.

*Bequeathed by Miss Eleanor Robinson.*

- 234-'90. **MOUNTAIN SCENE, WITH A STREAM, IN WALES.**

Canvas, 26 by 47 $\frac{1}{2}$ .

*Bequeathed by Miss Eleanor Robinson.*

**DANIELL, Thomas, R.A., F.R.S., F.S.A., and William, R.A.**

Thomas Daniell was born at Kingston-on-Thames in 1749 ; he was the son of an innkeeper, was apprenticed to a heraldic painter, and became a student of the Royal Academy in 1773. From 1772 to 1784 he exhibited landscapes and flower subjects at the Academy. Then he went with his nephew, William Daniell (*b.* 1769), to India, where he remained for ten years, making sketches and painting views. He and his nephew published at Calcutta a series of views of that city. In 1795 Thomas Daniell exhibited Indian views at the Academy ; in 1796 he was elected A.R.A., and in 1799 he became R.A. He was also a Fellow of the Royal Society, the Asiatic Society, and the Society of Antiquaries. William Daniell exhibited at the Royal Academy from 1795, and became a student there in 1799 ; he was elected A.R.A. in 1807 and R.A. in 1822. In 1808 Thomas Daniell and his nephew completed their "Oriental Scenery" in six volumes. William Daniell died at Camden Town on August 16th, 1837 ; his uncle exhibited occasionally at the Royal Academy till 1828, died on March 19th, 1840, at 14, Earl's Terrace, Kensington, and was buried in Kensal Green Cemetery.

**69-'80. A STATE PROCESSION IN INDIA.**

By Thomas or William Daniell.

Canvas, 18 $\frac{3}{4}$  by 22 $\frac{1}{2}$ . *In the Indian Section.*

*Given by Sir A. W. Franks, K.C.B.*

**70-'80. BENARES.—Bathing scene at a ghât on the Ganges.**

By Thomas or William Daniell.

Canvas, 18 $\frac{3}{4}$  by 22 $\frac{1}{2}$ . *In the Indian Section.*

*Given by Sir A. W. Franks, K.C.B.*

**DAWSON, Henry.**

Born at Hull in 1811. His parents were of humble position, and he began life in a lace factory at Nottingham, in which town he commenced his career as a self-taught landscape painter in 1835. He exhibited from 1838 to 1875 at the British Institution, Royal Academy, Suffolk Street and elsewhere. Dawson removed to Liverpool in 1844, studied at the Liverpool Academy, exhibited there in 1845 and became an Associate in 1846 and a Member in 1847. About 1849 he went to Croydon ; thence he moved to Chertsey and finally settled at Chiswick. In 1875 he was elected a Member of the Society of British Artists. He died at Chiswick on December 13th, 1878.

## 177-'94. ROCKY LANDSCAPE WITH RIVER AND SHEEP.

Canvas, 27½ by 35½. Signed.

*Given by Mr. James Orrock, R.I.*

## 501-'96. SHIPPING, AT SUNSET.

Canvas, 19½ by 29½. Signed, and dated 1861.

*Given by Mr. J. D. Paul.*

## 1857-'00. LANDSCAPE, WITH TREES AND RIVER.

Canvas, 23 by 32½. Signed, and dated 1840.

*Ashbee Bequest.*

**DE LOUTHERBOURG, Philip James, R.A.**

Born at Fulda on October 31st, 1740; was the son of a miniature painter; studied under F. G. Casanova and Carle Vanloo at Paris, where he became a member of the Académie Royale in 1767. He came to England in 1771, exhibited at the Royal Academy from 1772, was elected A.R.A. in 1780 and R.A. in 1781. He painted landscapes, battle pieces, coast views, and scenery for Garrick at the Drury Lane Theatre. In 1782, having given up his post at the theatre, he exhibited an invention called the "Eidophusicon, or a representation of Nature" in Spring Gardens. He was rather eccentric and posed as a faith-healer. Died at Hammersmith Terrace, Chiswick, on March 11th, 1812, and was buried at Chiswick.

## 55-'71. SEA PIECE, with shipping, and a rowing boat putting off in a stormy sea.

Canvas, 15½ by 21½.

## 221-'71. THE LAST MAN—Stormy scene with three figures on a rock.

Canvas, 49½ by 39½.

*Given by Mr. C. T. Maud.*

## 28-'87. LANDSCAPE, WITH TRAVELLERS AND A GROUP OF CATTLE.

Canvas, 21½ by 29½. Signed.

## 374-'92. LANDSCAPE, WITH FIGURES AND CATTLE.

Canvas, 43 by 55. Signed.

*Given by Mr. James Orrock, R.I.*

D. 70. DAVID GARRICK (1717-1779), actor, as "Don John," in his adaptation of "The Chances" by *Beaumont and Fletcher.*

Panel, 17½ by 27. Signed.

*Dyce Bequest.*



**DE VELDE, Willem van, the elder.**

Born at Leyden in 1611 or 1612; was a son of Jan van de Velde the elder. Painted marine subjects; made drawings of men-of-war for the Dutch admiralty. Came to England in 1675 and received a pension from Charles II. and subsequently from James II. Died in London, and was buried in St. James's Church, Piccadilly, on December 16th, 1693.

## 482-'82. SHIPPING IN A CALM.

Panel, 24 by 28. Signed, and dated 1658. *Jones Bequest.*

## 586-'82. THE EVENING GUN.

Copper, 5½ by 7¾. *Jones Bequest.*

## 587-'82. SHIPPING IN A CALM.

Panel, 6 by 7½. *Jones Bequest.*

**DE WILDE, Samuel.**

Born about 1748. He painted both in oils and water-colours, most of his works being dramatic portraits or scenes from plays. Many of his portraits are at the Garrick Club. He exhibited with the Incorporated Society of Artists from 1776, at the Royal Academy from 1778 to 1821, and at the British Institution and Suffolk Street, his last work appearing in 1832. Died on January 19th, 1832, and was buried in the ground of Whitefield's Tabernacle in the Tottenham Court Road.

D. 35. WILLIAM FARREN (1786-1861), comedian, as "Lord Ogleby" in *Colman and Garrick's* "Clandestine Marriage."

Canvas, 11½ by 9¾. Signed, and dated 1818. *Dyce Bequest.*

D. 80. JOHN LISTON (about 1776-1846), comedian, as "Pompey" in *Shakespeare's* "Measure for Measure."

Panel, 9 by 7½. Signed, and dated 1812. *Dyce Bequest.*

**DE WINT, Peter.**

Born on January 21st, 1784, at Stone, Staffordshire. He was descended from an old and wealthy merchant family of Amsterdam; his father, a doctor, was born at New York but practised at Stone. In 1802 De Wint was placed under John Raphael Smith, the crayon painter and engraver; here he was a fellow pupil of William Hilton, R.A., whose sister he married. In 1809 he became a student of the



PLATE XI.



A Corn Field.  
PETER DE WINT.



Royal Academy, where a few of his works appeared, but he exhibited most often with the Old Water Colour Society, of which he was elected an Associate in 1810 and a Member in 1811. De Wint depicted English landscape both in oil and water colours, and he developed an original style. Died at 40, Upper Gower Street, London, on June 30th, 1849, and was buried in the ground of the Royal Chapel in the Savoy.

258-'72. A CORN FIELD. *See Plate 11.*

Canvas,  $41\frac{1}{4}$  by  $64\frac{1}{2}$ .

*Given by Mrs. Tatlock, daughter of the Painter.*

261-'72. WOODED LANDSCAPE with water, and a horseman attended by dogs.

Canvas, 41 by  $63\frac{1}{4}$ .

*Given by Mrs. Tatlock.*

### DITCHFIELD, Arthur.

Born in London in 1842; studied at Leigh's School and the Royal Academy. Painted landscapes in oil and water colours; exhibited from 1864 to 1886 at the Royal Academy, British Institution, Suffolk Street, the Institute (now the Royal Institute), and elsewhere; travelled in Spain, Italy, Algiers, Egypt, etc. Died in 1888.

1808-'88. ON THE NILE, NEAR CAIRO.

Canvas,  $10\frac{3}{4}$  by 17. Signed, and dated 1874.

*Bequeathed by the Painter.*

1809-'88. WOODED CLIFF NEAR ALGIERS.

Panel,  $10\frac{1}{2}$  by 17. Signed, and dated 1873.

*Bequeathed by the Painter.*

1810-'88. ELCHE, NEAR ALICANTE, SPAIN.

Paper on canvas,  $10\frac{1}{2}$  by  $16\frac{3}{4}$ . Signed, and dated 1872.

*Bequeathed by the Painter.*

1811-'88. ELCHE, NEAR ALICANTE, SPAIN.

Paper on canvas,  $10\frac{1}{2}$  by  $16\frac{3}{4}$ . Signed, and dated 1872.

*Bequeathed by the Painter.*

## 1812-'88. AN OLD WALL AND BUILDINGS, ALGIERS.

A sketch.

Canvas, 10 $\frac{1}{4}$  by 17. Signed, and dated 1872.

*Bequeathed by the Painter.*

## 1813-'88. THE CASBAH AND THE RAVINE OF THE CENTAUR, ALGIERS.

Canvas, 14 by 24. Signed in front, and dated at back 1873.

*Bequeathed by the Painter.*

**DOUGHTY, William.**

Born at York. Became a pupil of Sir Joshua Reynolds in 1775, and remained with him three years. Exhibited portraits at the Royal Academy, 1776-9. After working unsuccessfully for a while in Ireland as a painter of portraits, he spent a short time at York and in London. In 1780, having married a servant of Sir Joshua Reynolds, he set sail for Bengal, but was captured by French and Spaniards, and taken to Lisbon, where he died in 1782. He is best known by his etchings, and his mezzotint portraits after Reynolds.

## D. 67. WILLIAM WHITEHEAD (1715-1785), Poet Laureate.

*Attributed to Doughty.* Engraved by Joseph Collyer.

Canvas, oval, 11 $\frac{1}{2}$  by 9 $\frac{1}{2}$ .

*Dyce Bequest.*

**DOUGLAS, Sir William Fettes, P.R.S.A.**

Born at Edinburgh on March 12th, 1822; was the son of an accountant and amateur water-colour painter; became a pupil at the Royal High School and subsequently a student at the University; was in business for ten years, but devoted his leisure to the study of art. Exhibited from 1843 at the Royal Scottish Academy, and was successively elected an Associate (1851), an Academician (1854), Secretary (1869), and President (1882). Visited Italy in 1857. Occasionally exhibited in London at the Royal Academy (1862-75), etc. Was appointed Curator of the National Gallery of Scotland in 1877, and was knighted in 1882. He painted both in oils and water-colours. His subjects are largely romantic, anti-quarian and occult, but include genre and historical scenes, and landscapes. He died at Newburgh, N.B., on July 20th, 1891, and was buried at St. Cyrus.

## 67-'73. THE ALCHEMIST.

Canvas, 51 $\frac{1}{2}$  by 39 $\frac{1}{2}$ . Signed, and dated 1855.

*Bequeathed by Mrs. Jane Clara Fochetti.*

**DUNCAN, Thomas, A.R.A., R.S.A.**

Born at Kinclaven, Perthshire, on May 24th, 1807; was educated at Perth and was then placed with a writer to the Signet, but was afterwards allowed to follow his strong inclination for painting, and studied under Sir W. Allan. He became a Member of the Scottish Academy in 1830, and in 1843 an Associate of the Royal Academy, where he had exhibited from 1836. He successively held posts as Professor at the Scottish Academy and Master of the Trustees' Academy. Died at Edinburgh, on May 25th, 1845.

## 69. THE WAEFU' HEART.

" I gang like a ghaist, and I carena to spin ;  
I darena think on Jamie, for that would be a sin.

I wish I were deed, but I'm no like to dee.  
And why do I live to say, Wae's me ? "

Lady Anne Lindsay, *Auld Robin Gray*.

Exhibited at the Royal Academy, 1841.

Panel, 30½ by 23½. Signed, and dated 1841.

*Sheepshanks Gift.*

**DYCK, Sir Anthony van.**

Born at Antwerp on March 22nd, 1599; was the son of a silk merchant; was apprenticed at the age of ten to Hendrik van Balen; entered the Guild of St. Luke in 1618; was for a time an assistant of Rubens; visited England in 1620. In 1621 he went to Italy; he returned to Antwerp about 1627 and became well known as a painter of portraits and historical subjects. He settled in England in 1632 and was knighted by Charles I. Here Van Dyck acquired a very extensive practice as a portrait painter. After a visit to the Continent, he died in London on December 9th, 1641, and was buried in (old) St. Paul's Cathedral.

## D. 62. GEORGE VILLIERS (1628-1687), SECOND DUKE OF BUCKINGHAM, politician, &amp;c., when young.

Sketch in monochrome, *after* the picture by Van Dyck at Windsor Castle.

Canvas, 14 by 11.

*Dyck Bequest.*

*See also* STONE, HENRY, No. 598-'82, and LAWRENCE, SIR THOMAS, No. F. 19.

**EASTLAKE, Sir Charles Lock, P.R.A.**

Born on November 17th, 1793, at Plymouth where his father practised as a lawyer. After attending Plympton Grammar School, he was sent at the age of 14 to Charterhouse School, London, but he left in 1808 to study art under B. R. Haydon. In 1809 he became a student of the Royal Academy; from 1813 he exhibited at the British Institution. He visited Paris in 1814, and in 1815, while at Plymouth, he painted a picture of "Napoleon on board the Bellerophon." Subsequently, Eastlake visited Italy and Greece, and after an interval at home, went to Italy again for twelve years. He painted genre subjects, figures, and portraits in oil, exhibited at the Royal Academy from 1823, was elected A.R.A. in 1827, R.A. in 1830, Librarian to the Academy in 1842 and President in 1850, and was appointed Keeper of the National Gallery in 1843 and Director in 1855. He wrote several works on art. Died at Pisa on December 24th, 1865, and was buried at Kensal Green.

## 70. ITALIAN PEASANT WOMAN FAINTING FROM THE BITE OF A SERPENT.

"Nina Raniere, a young peasant woman of the Roman State, while kneeling before a chapel of the Madonna, was bitten by a viper; she sank into a lethargy in a short time, and, it is said, died two days after."

Exhibited at the Royal Academy, 1831.

Canvas, 22 by 18 $\frac{3}{4}$ . Signed, and dated 1831.

*Sheepshanks Gift.*

## 71. AN ITALIAN CONTADINA AND HER CHILDREN.

Exhibited at the British Institution 1824.

Canvas, 18 $\frac{1}{4}$  by 14 $\frac{1}{2}$ . Signed, and dated Rome, 1823.

*Sheepshanks Gift.*

## F. 5. THE TRAJAN FORUM, ROME.

Canvas, 15 by 35 $\frac{1}{2}$ . Painted in 1821.

*Forster Bequest.*

## F. 6. THE SIBYL.

Painted over an engraving after a picture by Domenichino (1581-1641) in the Palazzo Borghese, Rome. Given to Mr. Forster by Lady Eastlake.

Paper on canvas, 11 $\frac{3}{4}$  by 9 $\frac{1}{2}$ .

*Forster Bequest.*



**EGLEY, W. Maw.**

Exhibited from 1843 to 1898.

## 1824-'00. FLORENCE DOMBEY IN CAPTAIN CUTTLE'S PARLOUR.

—*Charles Dickens'* "Dombey & Son," Chapter 49.

Canvas, 24 by 18. Signed, and dated 1888.

*Ashbee Bequest.*

## 1847-'00. SCENE FROM "MONSIEUR DE POURCEAUGNAC."

Figures from left to right :—Premier médecin, Monsieur de Pourceaugnac, second médecin, l'apothicaire.

*Premier médecin.*—"Mangez-vous bien, Monsieur ?*M. de Pourceaugnac.*—Oui, et bois encore mieux.*Premier médecin.*—Tant pis : cette grande appétition du froid et de l'humide est une indication de la chaleur et sécheresse qui est au dedans. Dormez-vous fort ?*M. de Pourceaugnac.*—Oui, quand j'ai bien soupé."Molière, *Monsieur de Pourceaugnac*, Act i., sc. 11.Millboard, 5 $\frac{3}{4}$  by 8. Signed, and dated 1870. *Ashbee Bequest.*

## 1850-'00. SCENE FROM "LE MALADE IMAGINAIRE."

Figures from left to right :—Béralde, Argan, Toinette, Angélique.

*Toinette (to Argan).*—"Mettez-vous tout étendu dans cette chaise et contrefaites le mort. Vous verrez la douleur où elle sera, quand je lui dirai la nouvelle. . . (to Béralde) Cachez-vous, vous, dans ce coin-là. [*Enter Angélique.*]*Toinette.*—O ciel ! Ah fâcheuse aventure ! Malheureuse journée ! . . . Votre père est mort.*Angélique.*—Mon père est mort, Toinette ? . . . O ciel ! Quelle infortune ! Quelle atteinte cruelle !"Molière, *Le Malade Imaginaire*, Act iii., scs. 16 & 20.Millboard, 5 $\frac{3}{4}$  by 8 $\frac{3}{4}$ . Signed, and dated 1857.*Ashbee Bequest.*

## 1851-'00. SCENE FROM "LE MALADE IMAGINAIRE."

Figures from left to right :—Argan, Angélique, Toinette.

*Argan.*—"Je lui commande absolument de se préparer à prendre le mari que je dis.*Toinette.*—Et moi, je lui défends absolument d'en faire rien.*Argan.*—Quelle audace est-ce là, à une coquine de servante, de parler de la sorte devant son maître ?*Toinette.*—Quand un maître ne songe pas à ce qu'il fait, une servante bien sensée est en droit de le redresser.*Argan.*—Ah ! insolente, il faut que je t'assomme."Molière, *Le Malade Imaginaire*. Act i., sc. 5.Canvas, 6 $\frac{1}{2}$  by 7 $\frac{3}{8}$ . Signed, and dated 1871. *Ashbee Bequest.*

## 1853-'00. SCENE FROM "LE TARTUFFE."

Figures from left to right :—Tartuffe, Dorine, Elmire.

*Dorine.*—"Madame cut, avant-hier, la fièvre jusqu'au soir,  
Avec un mal de tête étrange à concevoir.

*Orgon.*—Et Tartuffe ?

*Dorine.*— Tartuffe ? Il se porte à merveille,  
Gros et gras, le teint frais, et la bouche vermeille.  
. . . . Il soupa, lui tout seul, devant elle,  
Et fort dévotement il mangea deux perdrix,  
Avec une moitié de gigot en hachis."

Molière, *Le Tartuffe*, Act i., sc. 5.

Millboard, 5 $\frac{3}{4}$  by 8 $\frac{3}{4}$ . Signed, and dated 1850.

*Ashbee Bequest.*

## 1854-'00. SCENE FROM "LE MÉDECIN MALGRÉ LUI."

Figures from left to right :—Un apothicaire, Géronte, Lucinde, Sganarelle, Léandre, Jacqueline.

*Lucinde.*—"Il n'est puissance paternelle, qui me puisse  
obliger à me marier malgré moi.

*Géronte.*—Mais——

*Lucinde* (*parlant d'un ton de voix à étourdir*).—Non, en aucune  
façon. Point d'affaires. Vous perdez le temps.  
Je n'en ferai rien. Cela est résolu.

*Géronte.*—Ah quelle impétuosité de paroles ! Il n'y a pas  
moyen d'y résister. Monsieur, je vous prie de la  
faire redevenir muette."

Molière, *Le Médecin Malgré Lui*, Act iii., sc. 6.

Canvas, 6 $\frac{3}{8}$  by 8 $\frac{1}{2}$ . Signed, and dated 1878-80.

*Ashbee Bequest.*

**ETTY, William, R.A.**

Born at York on March 10th, 1787 ; was the son of a miller. He served his apprenticeship with a printer at Hull, but at the age of 19, being assisted by relatives, he came to London to study art. In 1807 he became a student of the Royal Academy and continued to study there during most of his life. He exhibited at the Royal Academy from 1811 and at the British Institution and elsewhere. In 1816 and 1822, he visited Italy. He was elected A.R.A. in 1824 and R.A. in 1828. Etty returned to York on account of failing health in 1848, and died there on November 13th, 1849 ; he was buried in the churchyard of St. Olave.

## 72. THE HEAD OF A CARDINAL.

Exhibited at the Royal Academy, 1844.

Millboard inlaid in panel, 9 $\frac{7}{8}$  by 7 $\frac{1}{2}$ .

*Sheepshanks Gift.*

## 73. CUPID SHELTERING PSYCHE.

Exhibited at the British Institution, 1823.

Panel, 17 by 13½.

*Sheepshanks Gift.*

## 498-'82. INNOCENCE : HEAD OF A YOUNG GIRL.

Canvas, 17 by 13.

*Jones Bequest.*

## D. 37. NUDE FEMALE FIGURE, SLEEPING.—A study.

Canvas, 9½ by 12½.

*Dyce Bequest.*

**FAED, John, R.S.A.**

Born in 1820 at Burley Mill, Gatehouse-of-Fleet, Kirkeudbrightshire; was the son of a millwright and a brother of Thomas Faed, R.A., whom he helped to educate. Painted striking miniatures at an early age. Went to Edinburgh about 1841, and exhibited pictures of humble life. Became an Associate of the Royal Scottish Academy in 1847, and a Member in 1851. In 1862 he came to London, where he lived for 18 years in St. John's Wood Park. During this time he exhibited both at the Royal Academy and at the Scottish Academy. In 1880 he returned to Scotland. He died at Gatehouse-of-Fleet on October 22nd, 1902.

## 104-'00. THE GREAT HALL AT HADDON.

Millboard, 14 by 20. Signed, and dated 1860.

**FAED, Thomas, R.A., A.R.S.A.**

Born on June 8th, 1826, at Burley Mill, Gatehouse-of-Fleet, Kirkeudbrightshire; was the son of a millwright. At the age of fifteen he entered the Trustees' Academy at Edinburgh, and in 1849 was elected an Associate of the Royal Scottish Academy. In 1851 he exhibited for the first time at the Royal Academy, and in 1852 proceeded to London; he was elected A.R.A. in 1861 and R.A. in 1864; in 1892 he became an Honorary Retired Academician. His subjects were mainly taken from Scotch peasant life. He continued to exhibit until 1892, when failing sight compelled him to cease painting; he was blind for the last seven years of his life. Died at St. John's Wood on August 17th, 1900.

## 504-'82. THE POOR, THE POOR MAN'S FRIEND: a blind man approaching a fisherman's cottage.

Canvas, 16 by 24. Signed, and dated 1867. Exhibited at the Royal Academy in the same year.

*Jones Bequest.*

**FARMER, Alexander.**

Lived and worked at Porchester, Hampshire; exhibited at the Royal Academy and other exhibitions from 1855 to 1867. Emily Farmer, R.I., was a sister.

541-'05. AN ANXIOUS HOUR. A mother watching by the bedside of her sick boy.

Exhibited at the Royal Academy in 1865.

Panel, 12 by 16. Signed, and dated 1865.

*Bequeathed by Miss Emily Farmer, R.I.*

542-'05. NO ONE KNOWS WHERE THE SHOE PINCHES BUT HIM WHO WEARS IT. A cottage interior; a cobbler is trying a boot on the foot of a little girl.

Exhibited at the Royal Academy in 1867.

Panel, 17 by 21. Signed, and dated 1867.

*Bequeathed by Miss Emily Farmer, R.I.*

**FARNBOROUGH, Lady. See Long, Mrs. Amelia.****FIELDING, Anthony Vandyke Copley.**

Born in 1787; was the second son of Theodore Nathan Fielding. He studied under John Varley, and became well known as a water-colour painter of landscapes and sea pieces. His method of execution was very rapid. He exhibited from 1810, chiefly at the Old Water Colour Society, where over 1,700 of his works appeared, but also at the British Institution and Royal Academy (1811-42). He became an Associate of the Old Water Colour Society in 1810, a Member in 1812, Treasurer in 1817, Secretary in 1818, and President in 1831. In 1824 he was awarded a gold medal at the Paris Salon. Copley Fielding amassed a considerable fortune and retired to Brighton; he died at Worthing on March 3rd, 1855, and was buried in Hove parish churchyard.

1408-'69. MOUNTAIN LANDSCAPE.

Panel, 5 by 8½.

*Townshend Bequest.*

545-'82. BROUGHAM CASTLE, ON THE EAMONT, WESTMORLAND.

Canvas, 7 by 10.

*Jones Bequest.*

1849-'00. LANDSCAPE. Cattle crossing a stream; hills in the distance.

Painted by Fielding and J. Linnell (*q.v.*).

Canvas, 29½ by 53.

*Ashbee Bequest.*



PLATE XII.



Honeywood introducing the Bailiffs to Miss Richard as his Friends.  
WILLIAM POWELL FRITH, C.V.O., H.R.A.





**FINCH, Francis Oliver.**

Born in Friday Street, London, on November 22nd, 1802. His father was a city merchant who died when his son was an infant. At the age of 12, Finch, having shown artistic ability, was placed with John Varley, with whom he remained for five years. He also studied at Sass's Academy. Soon after leaving Varley he made a tour in Scotland, and except for a visit to Paris in 1852, did not again leave England. He showed ability as a miniaturist and portrait painter, but generally selected landscape subjects; his classical compositions are always elegant and at times above the average of such works. He exhibited at the Royal Academy from 1817 to 1832: he became an Associate of the Old Water Colour Society in 1822 and a Member in 1827. Died in London on August 27th, 1862.

442-'88. LANDSCAPE COMPOSITION.—Ornamental water in the grounds of a palace, with trees in the foreground.

Millboard, 8½ by 12.

**FRITH, William Powell, C.V.O., H.R.A.**

74. HONEYWOOD INTRODUCING THE BAILIFFS TO MISS RICHLAND AS HIS FRIENDS. *See Plate 12.*

"*Honeywood.*—Two of my very good friends, Mr. Twitch and Mr. Flanigan. Pray, gentlemen, sit without ceremony.

*Miss Richland* (aside).—Who can these odd-looking men be? I fear it is as I was informed.

*Bailiff.*—Pretty weather, very pretty weather for the time of year, madam."

Goldsmith, *The Good-natured Man*, Act iii., sc. 1.

Exhibited at the Royal Academy, 1850.

Canvas, 28 by 41. Signed, and dated 1850.

*Sheepshanks Gift.*

510-'82. THE VILLAGE MERRY-MAKING.—A garden with figures in 18th century costume.

Canvas, 9½ by 16.

*Jones Bequest.*

511-'82. MEASURING HEIGHTS.

"The poor woman would sometimes tell the 'Squire, that she thought him and Olivia extremely of a size, and would bid both stand up to see which was tallest. These instances of cunning, which she thought impenetrable, yet which everybody saw through, were very pleasing to our benefactor, who gave every day some new proof of his passion."

Goldsmith, *Vicar of Wakefield*, Chapter 16.

Exhibited at the Royal Academy, 1842.

Panel, 9 by 12.

*Jones Bequest.*

## 513-'82. SANCHO PANZA TELLS A TALE TO THE DUKE AND DUCHESS.

"The duke offered Don Quixote the upper end (of the table), and though he would have declined it, the importunities of the duke prevailed on him to accept it. The ecclesiastic seated himself over against him, and the duke and duchess on each side. Sancho was present all the while . . . . When he perceived the ceremonies that passed between the duke and Don Quixote, to make his master sit at the head of the table, he said: 'If your honours will give me leave, I will inform you of what once happened in our village in reference to places at table.' Don Quixote began to tremble, persuaded that his squire was about to utter some absurdity."—Cervantes, *Don Quixote*, Part II., Ch. 31 (Jarvis's *Translation*, ed. 1840).

Exhibited at the Royal Academy, 1850.

Panel, 9 by 13. Signed, and dated 1850. *Jones Bequest.*

## 514-'82. THE BRIDE OF LAMMERMOOR.

"They broke between them the thin broadpiece of gold which Alice had refused to receive from Ravenswood. 'And never shall this leave my bosom,' said Lucy, as she hung the piece of gold round her neck, and concealed it in her handkerchief, 'until you, Edgar Ravenswood, ask me to resign it to you—and, while I wear it, never shall my heart acknowledge another love than yours.' With like protestations, Ravenswood placed his portion of the coin opposite to his heart."

Scott, *Bride of Lammermoor*, Chapter 20 (ed. Black, 1852).

Engraved by Lumb Stocks in A. and C. Black's edition, 1852.

Panel, 14½ by 11.

*Jones Bequest.*

## 537-'82. SCENE FROM "LE BOURGEOIS GENTILHOMME."

Figures from left to right:—Dorimène, Dorante, Monsieur Jourdain, laquais.

*M. Jourdain* (après avoir fait deux révérences, se trouvant trop près de Dorimène).—"Un peu plus loin, madame.

*Dorimène*.—Comment ?

*M. Jourdain*.—Un pas, s'il vous plaît.

*Dorimène*.—Quoi donc ?

*M. Jourdain*.—Reculez un peu pour la troisième.

*Dorante*.—Madame, Monsieur Jourdain sait son monde."

Molière, *Le Bourgeois Gentilhomme*, Act iii., sc. 19.

Canvas, 17½ by 22. Signed, and dated 1860

*Jones Bequest.*

## 538-'82. SCENE FROM "LE BOURGEOIS GENTILHOMME."

Figures from left to right:—Nicole, Madame Jourdain, Monsieur Jourdain, Dorimène, Dorante, laquais.

*Madame Jourdain.*—" Ah, ah, je trouve ici bonne compagnie, et je vois bien qu'on ne m'y attendait pas. C'est donc pour cette affaire-ci, monsieur mon mari, que vous avez eu tant d'empressement à m'envoyer dîner chez ma sœur . . . Voilà comme vous dépensez votre bien et c'est ainsi que vous festinez les dames en mon absence, tandis que vous m'envoyez promener."

Molière, *Le Bourgeois Gentilhomme*, Act iv., sc. 2.

Exhibited at the Royal Academy, 1870.

Canvas, 17½ by 22½.

*Jones Bequest.*

## 556-'82. SCENE FROM THE "SENTIMENTAL JOURNEY."

" I had counted twenty pulsations, and was going on fast towards the fortieth, when her husband, coming unexpectedly from a back-parlour into the shop, put me a little out in my reckoning.—'Twas nobody but her husband, she said—so I began a fresh score.—Monsieur is so good, quoth she, as to give himself the trouble of feeling my pulse.—The husband took off his hat, and making me a bow, said, I did him too much honour. . . . "

Sterne, *Sentimental Journey*.

Canvas, 35½ by 27½. Signed, and dated 1841. *Jones Bequest.*

## F. 7. CHARLES DICKENS (1812-1870), novelist and humorist, in his study at Tavistock House.

See Frith's *Autobiography and Reminiscences*. Vol. I., p. 313.

Canvas, 27½ by 22. Signed, and dated 1859.

*Forster Bequest.*

## F. 8. DOLLY VARDEN.

" As to Dolly, there she was again, the very pink and pattern of good looks, in a smart little cherry-coloured mantle, with a hood of the same drawn over her head, and upon the top of that hood, a little straw hat trimmed with cherry-coloured ribbons, and worn the merest trifle on one side . . . And she wore such a cruel little muff, and such a heart-rending pair of shoes, and was so surrounded and hemmed in, as it were, by aggravations of all kinds . . . "

Dickens, *Barnaby Rudge*, Chapter 19.

Canvas, 21½ by 17½. Signed, and dated 1849. *Forster Bequest.*

**FROST, William Edward, R.A.**

Born at Wandsworth in 1810 ; studied at Sass's Academy ; entered the Royal Academy Schools in 1829 and won a gold medal there in 1839. During the earlier part of his

career he painted many portraits, but his late subjects were mainly mythological and allegorical. He exhibited from 1836, chiefly at the British Institution and Suffolk Street. Frost won a prize at the Westminster Hall Cartoon Competition of 1843. He became A.R.A. in 1846, R.A. in 1870, and Honorary Retired Academician in 1876. He died at Fitzroy Square, London, on June 4th, 1877.

557-'82. CONTEMPLATION.—A female head.

Panel, oval 7½ by 5½.

*Jones Bequest.*

**FULLEYLOVE, John, R.I.**

Born at Leicester in 1847. Was articled to a firm of architects in that town, but afterwards devoted himself to painting in oils and water-colours. His subjects were usually old buildings, and he illustrated works on the Holy Land, Greece, Oxford, etc. He became an Associate of the Institute (now the Royal Institute) in 1878 and a Member in 1879, and he was Vice-President of the Institute of Oil Painters. He died at 21, Church Row, Hampstead, on May 22nd, 1908.

17-'00. MAGDALEN COLLEGE, OXFORD, from the cloisters.

Panel, 9¾ by 5½. Signed. *Given by Mr. James Orrock, R.I.*

18-'00. ENTRANCE TO QUEEN'S COLLEGE, OXFORD.

Panel, 9¾ by 5½. Signed. *Given by Mr. James Orrock, R.I.*

**FUSELI, Henry, R.A.**

Born at Zurich in February, 1741; was the second son of J. C. Füssli, a portrait and landscape painter. After studying at Zurich University and taking holy orders, he resided for a time at Berlin, where he did some literary work. About 1763 he came to England. Encouraged by Reynolds he went to Italy and studied art. He exhibited at the Royal Academy from 1774. Fuseli was elected A.R.A. in 1788 and R.A. in 1790. In 1799–1805 and from 1810 he was Professor of Painting at the Royal Academy, and from 1840 its Keeper. His pictures show much imaginative power, and include many illustrations of the poets. Died at the house of the Countess of Guildford, Putney Heath, on April 16th, 1825, and was buried in St. Paul's Cathedral.

1385-'69. HEAD OF A FEMALE.—Portion of a picture representing the Dream of Queen Katharine (?).—*Shakespeare*, "Henry VIII.," Act iv., sc. 2.

Canvas, backed with millboard, circular, diam. 17½.

*Townshend Bequest.*

158-'85. THE FIRE KING.

Canvas, 39 by 49.



**GAINSBOROUGH, Thomas, R.A.**

Born at Sudbury, Suffolk, in 1727; was the youngest son of a crapemaker. After attending the local grammar school, he was sent in 1741 to London, where he met Gravelot, the engraver, studied at the St. Martin's Lane Academy, and became a pupil of Francis Hayman. In 1745 he set up on his own account at Hatton Garden, but soon returned to Sudbury, started work there as a portrait painter and married Margaret Burr. About 1746, he removed to Ipswich; here he met Philip Thicknesse, afterwards his biographer, at whose suggestion he settled at Bath in 1760. In 1768 he became a foundation member of the Royal Academy, where he exhibited till his quarrel with the Council in 1783. In 1774 he settled in London, residing in the west wing of Schomberg House (afterwards occupied by the War Office), Pall Mall, and soon acquired a large practice. Died of cancer in London on August 2nd, 1788, and was buried in Kew churchyard.

136-78. PRINCESS CHARLOTTE AUGUSTA MATILDA (1766-1828), afterwards Queen of Württemberg, PRINCESS AUGUSTA SOPHIA (1768-1840), and PRINCESS ELIZABETH (1770-1840), afterwards Landgravine of Hesse-Homburg, daughters of King George III.

Canvas, 24½ by 17.

91-79. CHARLOTTE (1744-1818), QUEEN OF GEORGE III.

Canvas, 24½ by 23½. *See Plate 1., frontispiece.*

555-82. CART-HORSES AT A DRINKING-TROUGH.

Canvas, 29½ by 35.

*Jones Bequest.*

D. 19. JOHN JOSHUA KIRBY (1716-1774), topographical draughtsman, Clerk of the Works, Kew Palace, and writer on perspective. He was a friend of Gainsborough, and was buried near him in Kew churchyard.

This painting was formerly in the possession of Kirby's daughter, Mrs. Trimmer.

Canvas, 16½ by 11½.

*Dyce Bequest.*

F. 9. THE PAINTER'S TWO DAUGHTERS, MARY, AFTERWARDS MRS. FISCHER, AND MARGARET ("PEGGY").

This painting was once in the possession of J. Jackson, R.A. Subsequently the two portraits were divided, and afterwards again united, as they now appear.

Canvas, 16 by 25.

*Forster Bequest.*



## C.A.I. 109. LANDSCAPE WITH COWS.

Canvas, 23 by 29.

*Ionides Bequest.*

See also MACLISE, DANIEL, No. F. 22A.

**GILBERT, Sir John, R.A., P.R.W.S.**

Born at Blackheath on July 21st, 1817; was the son of an estate agent. With a view to entering his father's profession he worked in an office near the Mansion House, and by using his opportunities of sketching uniforms and liveries, acquired a skill afterwards useful in his historical paintings. He studied for a short time under George Lance, but was mainly self-taught. He exhibited water-colours at Suffolk Street in 1836, and oil paintings at the Royal Academy from 1838, but from about 1851 he devoted himself chiefly to water-colours. Gilbert exhibited largely at the Old Water Colour Society, of which he was elected an Associate in 1852, a Member in 1854, and President in 1871; he was knighted in 1872, became A.R.A. in the same year, and R.A. in 1876. He was a prolific draughtsman, and executed many illustrations for newspapers and books. Died at Blackheath on October 5th, 1897, and was buried at Lewisham.

## 1825-'00. DON QUIXOTE AND SANCHO PANZA.

"About this time, Don Quixote tampered with a labourer, a neighbour of his, and an honest man, but very shallow-brained. He said so much, used so many arguments, and promised him such great matters, that the poor fellow resolved to serve him as squire. Among other things, Don Quixote told him he should dispose himself to go with him willingly, for some time or other such an adventure might offer, that an island be won in the turn of a hand, and he be left governor thereof."

Cervantes, *Don Quixote*, Part I., Book I., Chapter 7.(Jarvis's *Translation*, ed. 1840.)

Canvas, 30 by 25. Signed, and dated 1840.

*Ashbee Bequest.*

## 1856-'00. DON QUIXOTE DISPUTING WITH THE CURATE AND BARBER.

"He had frequent disputes with the priest of his village (who was a learned person and had taken his degrees in Siguenza), which of the two was the better knight, Palmerin of England, or Amadis de Gaul. But master Nicholas, barber-surgeon of the same town, affirmed, that none ever came up to the knight of the sun; and that if any one could be compared to him, it was Don Galaor, brother of Amadis de Gaul."

Cervantes, *Don Quixote*, Part I., Book I., Chapter 1.(Jarvis's *Translation*, ed. 1840.)Canvas, 27 $\frac{3}{4}$  by 35 $\frac{1}{2}$ . Signed, and dated 1844.*Ashbee Bequest.*

**GILPIN, Sawrey, R.A.**

Born at Carlisle on November 11th, 1733; became a pupil of Samuel Scott, the marine painter. In 1758 he went to Newmarket to study the horse, and afterwards painted horses and other animals with great success. He exhibited from 1762 with the Incorporated Society of Artists, and was for a time its President. His contributions to the Royal Academy exhibitions range from 1786 to 1807; he was elected A.R.A. in 1795 and R.A. in 1797. The landscapes and figures in his pictures were sometimes painted by G. Barret, sen., Zoffany and Philip Reinagle. Gilpin died at Brompton on March 8th, 1807.

## 238. COWS IN A LANDSCAPE.

Canvas, 18 by 24½.

**GLOVER, John.**

Born at Houghton-on-the-Hill, Leicestershire, on February 18th, 1767; was the son of a small farmer; was self-taught as an artist. In 1786 he was elected Master of the Free School at Appleby, but in 1794 he removed to Lichfield where he painted and taught drawing. Hitherto he had used water-colours, but now began to work in oils. From 1795 he exhibited at the Royal Academy. In 1805, having come to London, he was an early Member of the Old Water Colour Society, and in 1807-8 and 1814-15 was its President. In 1815 he went to Paris, and subsequently visited Switzerland and Italy. About this time he painted some large works in oil. Having left the Water Colour Society in 1817, he helped to found the Society of British Artists in 1824, and exhibited there till 1830. Suddenly in 1831 he departed for Australia, arrived at Swan River Settlement, and there followed his profession. He died at Launceston, Tasmania, on December 9th, 1849.

## 165-'80. A HILLY LANDSCAPE, WITH CASTLE.

Canvas, 59½ by 94½.

## 188-'81. A MOUNTAINOUS LANDSCAPE, WITH TORRENT.

Canvas, 21 by 28½.

**GOOD, Thomas Sword.**

Born at Berwick-on-Tweed on December 4th, 1789. Was brought up as a house painter, but subsequently devoted himself to art, and produced works in the style of

Wilkie. Came to London in 1822 and exhibited at the Royal Academy and British Institution till 1833, when, having inherited some property, he gave up art and settled at Berwick. Here he died on April 15th, 1872.

1827-'00. SCOTCH FISHERMEN.

Panel, 11 by 14 $\frac{5}{8}$ .

*Ashbee Bequest.*

**GOODALL, Frederick, R.A.**

Born in 1822; was the son of Edward Goodall, a line-engraver well known for his engravings after Turner. From 1838 he exhibited at the Royal Academy. In his first period he followed Wilkie, and depicted British village scenes; subsequently he painted biblical scenes, pictures of the Nile and the Pyramids, and English landscapes. Goodall was elected A.R.A. in 1852 and R.A. in 1863; he became an Honorary Retired Academician in 1902. Died at 36, Goldhurst Terrace, Finchley Road, London, on August 28th, 1904.

512-'82. THE VILLAGE POST OFFICE.—Street scene with numerous figures.

Panel, 8 by 11 $\frac{1}{2}$ . Signed, and dated 1849.

*Jones Bequest.*

530-'82. THE BAGPIPER.—Rustic interior, with figures.

Panel, 11 $\frac{1}{2}$  by 16. Signed, and dated 1847.

*Jones Bequest.*

533-'82. THE DRINKING TROUGH.—Scene in Brittany: landscape with horse and figures.

Panel, 19 $\frac{1}{2}$  by 16. Signed, and dated 1857.

*Jones Bequest.*

534-'82. ARCHBISHOP CRANMER TAKEN TO THE TOWER.

Panel, 18 by 29 $\frac{1}{2}$ . Signed, and dated 1856.

*Jones Bequest.*

546-'82. THE PEDLAR.—Figures at a garden gate.

Panel, 7 $\frac{3}{4}$  by 6 $\frac{1}{2}$ . Signed, and dated 1849.

*Jones Bequest.*

**GRAHAM, Thomas Alexander Ferguson, H.R.S.A.**

Generally known as "Tom" Graham. Born in Orkney in 1840. Studied art under Robert Scott Lauder, R.S.A., at the Trustees' Academy, Edinburgh. Came in 1863 to

London, where he lived for a time at Fitzroy Square with Pettie and Orchardson. Painted figure subjects and a few portraits. Chiefly exhibited at the Royal Academy (1863–1904); was a Member of the Institute of Oil Painters and an Honorary Member (1883) of the Royal Scottish Academy. Died whilst on a visit to Edinburgh on December 24th, 1906.

15-'00. THE WAYFARERS.—A strolling musician with his wife and child.

Canvas, 29 by 45 $\frac{1}{2}$ . Signed, and dated 1870.

*Given by Mr. James Orrock, R.I.*

1822-'00. THE LANDING STAGE.—A widow saying goodbye to her sailor son.

Canvas, 12 $\frac{1}{2}$  by 21 $\frac{1}{2}$ . Signed.

*Ashbee Bequest.*

#### HALLS, John James.

Probably born at Colchester, where he painted portraits and historical subjects till he came to London in 1799. In 1813 he won a prize of £200 at the British Institution. He exhibited at the Royal Academy, 1791–1827, and at the British Institution till 1828. Died in 1834.

D. 78. EDMUND KEAN (1787–1833), tragic actor, as "Richard III."—*Shakespeare*, "Richard III.," Act iv., Sc. 4.

"Painted for Lord Mountnorris" (on label behind). A mezzotint engraving by Charles Turner was published in 1814; a print is in the Art Library.

Canvas, 93 by 57.

*Dyce Bequest.*

#### HAMILTON, William, R.A.

Born at Chelsea of Scottish parents in 1751. Robert Adam, the architect, who employed his father, helped young Hamilton to visit Italy, where he studied under Zucchi. On his return he became a student at the Royal Academy in 1769. He painted historical and subject pictures, and portraits; he also designed for Boydell's *Shakespeare*, Macklin's *Bible* and Thomson's "Seasons." His treatment was light and conventional, his style being more decorative than seriously natural or dramatic. He was no doubt fashionable in his day, as he received 600 guineas for painting the panels of the Lord Chancellor of Ireland's state carriage, now at the Science and Art Museum, Dublin. Hamilton exhibited at the Royal Academy from 1774, being elected A.R.A. in 1784 and R.A. in 1789. Died in Dean Street, Soho, on December 2nd, 1801, and was buried in St. Anne's Church, Soho.



## 655-'83. SCENE FROM "TWELFTH NIGHT."

Figures from left to right :—Maria, Olivia, Viola (in male costume).

*Olivia.*—"Give me my veil: come, throw it o'er my face.

We'll once more hear Orsino's embassy.

*Enter Viola.*

*Viola.*—The honourable lady of the house, which is she?

*Olivia.*—Speak to me; I shall answer for her. Your will?

*Viola.*—Most radiant, exquisite and unmatchable beauty,—I pray you, tell me if this be the lady of the house, for I never saw her: I would be loath to cast away my speech, for besides that it is excellently well penned, I have taken great pains to con it. Good beauties, let me sustain no scorn."

Shakespeare, *Twelfth Night*, Act i., sc. 5.

Painted for Boydell's "Shakespeare Gallery." Sold at the dispersal of the Gallery in 1805 for £7 17s. 6d. An engraving by James Caldwell was published by the Boydells in 1795.

Canvas, 31 by 21.

D. 75. JOHN PHILIP KEMBLE (1757–1823), actor, as "Richard III." in *Shakespeare's* "Richard III."

*After Hamilton.*

Canvas, 21 $\frac{3}{4}$  by 15 $\frac{3}{4}$ .

*Dyce Bequest.*

**HARDY, David.**

Exhibited domestic subjects at the Society of British Artists, British Institution, and Royal Academy, from 1855 until 1870.

## F. 14. COTTAGE INTERIOR.

Millboard, 7 $\frac{1}{4}$  by 6.

*Forster Bequest.*

**HARDY, Frederick Daniel.**

## F. 15. INTERIOR OF A COTTAGE.—Near Snell's Wood, Chenies, Bucks.

Millboard, 7 $\frac{3}{4}$  by 11 $\frac{3}{4}$ .

*Forster Bequest.*

## F. 16. SUNDAY AFTERNOON.—Interior of a cottage near Snell's Wood, Chenies, Bucks.

Panel, 7 $\frac{1}{2}$  by 11 $\frac{3}{4}$ .

*Forster Bequest.*

**HARLOW, George Henry.**

Born on June 10th, 1787, in St. James's Street, London; showed an early inclination for art, and was placed by his mother, the widow of a merchant formerly in China, with De



Cort and later with Samuel Drummond, A.R.A. Subsequently he studied under Sir Thomas Lawrence, and caught his manner, but eventually he quarrelled with him. From 1804 to 1818 he was a regular exhibitor, mainly of portraits, at the Royal Academy. He also produced some historical paintings. In 1818 he went to Rome, where he copied Raphael's "Transfiguration," was introduced by Canova to the Pope and was elected a Member of the Academy of St. Luke. Harlow returned to England in January, 1819, became ill shortly afterwards, and died on February 4th of the same year. He was buried in St. James's Church, Piccadilly.

454-'87. MR. ROBERT JONES.

Canvas, 29½ by 24½. Dated 1805.

*Bequeathed by Mr. G. Harlow White.*

455-'87. MISS ANNE HARLOW, sister of the painter.

Canvas, 22 by 18¾. *Bequeathed by Mr. G. Harlow White.*

**HART, Solomon Alexander, R.A.**

A painter of architecture, historical genre, etc., born at Plymouth in April, 1806; was the son of a goldsmith who had studied under Northcote. In 1820 the father removed to London, where he set up as a teacher of Hebrew; the son was apprenticed to Samuel Warren, the line engraver. In 1823 Hart became a student of the Royal Academy, where he exhibited historical paintings, etc., from 1826; he also contributed frequently to the exhibitions of the British Institution and British Artists. Hart was elected A.R.A. in 1835 and R.A. in 1840; in 1841 and 1842 he visited Italy, where he made a collection of sketches; from 1854 to 1863 he was Professor of Painting at the Royal Academy, from 1864 its Librarian, and for some time Curator of the Painted Hall at Greenwich. Died at 36, Fitzroy Square, London, on June 11th, 1881.

61-'05. THE SCALA SANTA at the Benedictine Monastery of Subiaco, near Rome.

Canvas, 35¾ by 24½. *Bequeathed by Mr. L. Van Oven.*

**HAVELL, William.**

Born at Reading on February 9th, 1782; was the son of a drawing master; received his education at Reading Grammar School. After a visit to Wales, Havell exhibited a painting of Carnarvon Castle at the Royal Academy in 1804; in the

following year he became one of the early members of the Old Water Colour Society, but retired about 1814. After residing for a time at Hastings, Havell was appointed artist to Lord Amherst's Embassy to China; not long after his arrival there, he resigned his post, went to India in 1817 and practised portrait painting there or in Burmah until 1825. In 1827 he rejoined the Old Water Colour Society, but retired in 1829; during this period he lived in Italy. He exhibited frequently at the Royal Academy, British Institution, and Suffolk Street. He painted both in oils and water-colours, and helped materially to further English water-colour art. Died at 3, High Row, Kensington, on December 16th, 1857, and was buried at Kensal Green.

209-'87. THE THAMES AT DATCHET FERRY.

Canvas,  $4\frac{1}{2}$  by  $8\frac{3}{4}$ .

870-'94. PORTRAIT OF THE PAINTER.

Canvas, 20 by 18. Painted in 1830.

*Given by Mr. H. Allnutt.*

1833-'00. LANDSCAPE, WITH SHRINE AND WATERFALL.

Panel,  $8\frac{1}{2}$  by  $11\frac{1}{8}$ .

*Ashbee Bequest.*

**HEAPHY, Thomas, Jun.**

Born at St. John's Wood, London, in 1813; was a son of Thomas Heaphy (1775-1835), a painter. Exhibited at the Royal Academy, Society of British Artists, and British Institution from 1831 to 1874. Painted portraits and historical and subject pictures; was elected a Member of the Society of British Artists in 1867; wrote a work on "The Likeness of Christ," and was a contributor to periodical literature. Died in London, on August 7th, 1873.

220-'90. THE LITTLE WOOD GATHERER.

Canvas,  $17\frac{1}{2}$  by  $13\frac{1}{2}$ . Signed, and dated 1873.

*Given by Mrs. Eliza Heaphy.*

**HEIGHWAY, Richard.**

An occasional exhibitor of miniatures and rustic subjects at the Royal Academy between 1787 and 1793. He is said to have executed miniatures on glass, using the reverse for the painting, and producing a good effect on the front through the glass. He practised in London, Lichfield, and Shrewsbury.

## 233-'79. THE POULTRY SELLER.

*Attributed to Heighway.*

Canvas, 26 by 21½.

**HERING, George Edwards.**

Born in London in 1805 ; was the son of a German book-binder. He began life as a bank clerk, but soon gave up that profession for art. In 1829 he studied at Munich, whence he proceeded to Venice for two years. Hering exhibited at the Royal Academy from 1836 and also at the British Institution and elsewhere. His favourite subjects were Italian views, and he excelled in depicting lake scenery. In 1838 he published "Sketches on the Danube, in Hungary and Transylvania." Died at Grove End Road, St. John's Wood, on December 18th, 1879, and was buried in Highgate Cemetery.

## 1828-'88. ARONA AND THE CASTLE OF ANGERA, LAGO MAGGIORE, ITALY.

Canvas, 28½ by 50½. Signed, and dated 1856.

*Given by Mrs. Charles Rivaz.*

**HOARE, William, R.A.**

Born at Eye, Suffolk, in 1706 ; was a pupil of Grisoni, an Italian painter living in London. Hoare afterwards went to Rome and remained abroad nine years. On his return he practised at Bath, principally as a portrait painter, and became known as "Hoare of Bath." His works in crayons were highly esteemed, and he executed a few etchings. He was elected an original member of the Royal Academy in 1769, and he exhibited there from 1770 to 1779. He was the father of Prince Hoare, the painter and author. Died at Bath in December, 1792.

## 833-'73. HEAD OF A GIRL WEARING A WHITE HAT.

Canvas, 16½ by 13½.

**HODGES, William, R.A.**

Born in London in 1744 ; was the son of a blacksmith in Clare Market. Became successively an errand boy at Shipley's Drawing School, a pupil of R. Wilson, and a scene-painter at Derby. Exhibited from 1766 at the Incorporated Society of Artists, Free Society of Artists, and Royal Academy. In 1772 he was appointed draughtsman to Captain Cook, on his second voyage round the world ; after his



return he painted views in Tahiti and other islands for the Admiralty. A few years later he went to India, which he left in 1784 with a considerable fortune. He was elected A.R.A. in 1786 and R.A. in 1787. In 1790 he toured on the Continent, visiting the Rhine and St. Petersburg. About 1795 he established a bank at Dartmouth; it failed, and Hodges lost his fortune. He died at Brixham on February 27th, 1797.

43-'80. LUDLOW CASTLE, SHROPSHIRE.

Canvas, 47 by 35. Signed, and dated (17)78.

**HOGARTH, William.**

Born at West Smithfield, on November 10th, 1697; was the son of a schoolmaster. He was apprenticed to a silverplate engraver, named Gamble, and subsequently became an engraver on his own account. He produced many engravings, some of them as illustrations for books. In 1729 he married privately the daughter of Sir James Thornhill. Among his best-known series of pictures are "A Rake's Progress," the "Marriage à la Mode," and the "Election Series"; he also produced many portraits. In 1762 he quarrelled with Churchill the satirist, and with Wilkes, who attacked him in the "North Briton." He defended himself against them with caricatures. He died in Leicester Fields (now Leicester Square) on October 26th, 1764, and was buried at Chiswick.

589-'82. WILLIAM AUGUSTUS, DUKE OF CUMBERLAND (1721-1765), son of George II.

Canvas, 18 by 13.

*Jones Bequest.*

*See also* COLLET, JOHN, No. D. 21.

**HOLBEIN, Hans, the younger.**

Born at Augsburg about 1497; was a son of Hans Holbein, the elder; was probably instructed in art by his father. About 1514 he went with his brother Ambrose to Basel, where he designed title-pages and book-illustrations, besides painting numerous frescoes and other pictures. In 1526 he proceeded by way of Antwerp to England; here he met Sir Thomas More, with whom he is said to have lived for a time at Chelsea. Holbein returned to Basel in 1528, but about 1531 he settled in England, where he acquired an extensive practice as a portrait painter. He paid his last visit to Basel in 1538. In 1539 he was commissioned by Henry VIII. to paint the portrait of Anne of Cleves; this historically famous work is now in the Louvre. Holbein died in London in October or November, 1543.

## 493-'82. EDWARD VI. (1537-1553) WHEN A CHILD.

*By or after Holbein.*

Panel, 16½ by 12.

*Jones Bequest.*

## 620-'82. HENRY VIII. (1491-1547).

*Attributed to Holbein.*

Panel, circular, diam. 6½.

*Jones Bequest.***HOLLAND, James.**

A landscape painter, born at Burslem on October 17th, 1800. Worked when a boy at flower-painting on pottery in the factory of James Davenport. Came to London in 1819 and supported himself by teaching and by painting flowers; exhibited flower-pieces at the Royal Academy in 1824. His works are remarkable for brilliant colouring. After a visit to Paris in 1831, Holland began to paint landscapes. He made several tours on the Continent. He was a frequent exhibitor at the British Institution, Society of British Artists, and Old Water Colour Society, became an Associate of the Old Society in 1835 and a Member in 1857, and was a Member of the British Artists from 1842 to 1848. Died in London on February 12th, 1870.

## 1912-'00. FLOWERS.

Panel, 13½ by 9½.

*Ashbee Bequest.***HOPPNER, John, R.A.**

Born in Whitechapel, London, probably on April 4th, 1759. He became a chorister in the Chapel Royal, but on his showing a strong inclination for art, George III. made him a small allowance which enabled him in 1775 to enter the schools of the Royal Academy; here he gained the gold medal for a historical painting in 1782. He exhibited at the Royal Academy from 1780. He adopted portraiture as his profession and gradually obtained a large and fashionable practice. He was most successful in his portraits of women and children. Some of his best works are in St. James's Palace. Hoppner was elected A.R.A. in 1793 and R.A. in 1795; he was also Portrait Painter to the Prince of Wales. Died on January 23rd, 1810, and was buried in the cemetery of St. James's Chapel, Hampstead Road.

## 1439-'74. MISS MARY LINWOOD, artist in needlework (1755-1845).

Miss Linwood's exhibition in Leicester Square, London, was for many years an attractive resort. It consisted of nearly 100



pictures in worsted work, copies from paintings by the best masters. The largest of these was finished by Miss Linwood when in her 75th year. At her death the collection was sold by auction, but the "Salvator Mundi," copied from Carlo Dolci, she bequeathed to Queen Victoria. See the portrait of Napoleon I., by Miss Linwood, in the Museum.

Canvas, 36 by 28. *Bequeathed by Miss Ellen Markland.*

### **HORSLEY, John Callcott, R.A.**

Born in London on January 29th, 1817; was the son of William Horsley, the musical composer, and a great-nephew of Sir A. W. Callcott, R.A. Entered the Royal Academy Schools in 1831, exhibited at the British Institution from 1837 and at the Royal Academy from 1839 to 1896, and became head master of the School of Design, Somerset House. He won two prizes in the Westminster Hall competition for decorating the Houses of Parliament, and painted "The Spirit of Religion" for the House of Lords. His subjects were largely suggested by Dutch genre painters, and he excelled in homely themes. He was elected A.R.A. in 1855, and R.A. in 1864, and acted as Treasurer from 1882 till 1897, when he became an Honorary Retired Academician. He died on October 19th, 1903, at 1, High Row, Kensington.

81. **THE CONTRAST : YOUTH AND AGE.**—An old man and a child entering the chancel door of a church.

Exhibited at the Royal Academy, 1840.

Panel, 18 by 16. Signed, and dated 1839.

*Sheepshanks Gift.*

82. **WAITING FOR AN ANSWER.**—A retainer, waiting for an answer for his master from the lady of the house, is seeking a reply to his own question to the maid.

Exhibited at the British Institution, 1841.

Panel, 16½ by 22.

*Sheepshanks Gift.*

83. **THE RIVAL PERFORMERS.**—A young page playing on a flageolet, and a canary.

Exhibited at the British Institution, 1839.

Panel, 16 by 18. Signed, and dated 1839.

*Sheepshanks Gift.*

### **HOUGHTON, Arthur Boyd.**

Born in 1836; was the son of a Captain Houghton of the Indian Navy. He first became known by his very clever illustrations of books such as Dalziel's "Arabian Nights," and he also drew for *Fun*, *The Graphic*, etc. He painted

both in oils and water-colours, and exhibited from 1859 to 1874, chiefly at the Royal Academy and Old Water Colour Society, becoming an Associate of the latter in 1871. Died at 162, King Henry's Road, South Hampstead, on November 23rd, 1875.

1844-'00. SCENE FROM "DON QUIXOTE" (*Cervantes*).—Don Quixote and Rosinante reposing under a tree.

Canvas, 9½ by 11½.

*Ashbee Bequest.*

### HOWARD, Henry, R.A.

Born on January 31st, 1769; studied art under Philip Reinagle, R.A.; entered the Royal Academy Schools in 1788 and received a gold medal for his "Caractacus" in 1790. In 1791 he visited Italy, and associated with Flaxman at Rome. He returned to England in 1794, began to exhibit regularly at the Royal Academy in 1795, was elected A.R.A. in 1800, R.A. in 1808, Secretary of the Royal Academy in 1811, and Professor of Painting in 1833. His subjects were chiefly of a classical and poetical character but include landscapes, portraits and genre scenes; he also executed book-illustrations. In 1843 he won a prize of £100 in the Westminster Hall competition. Died at Oxford on October 5th, 1847.

242. PEASANTS OF SUBIACO RETURNING FROM THE VINEYARD ON A HOLIDAY.—A group of figures (life size) descending a mountain road.

Exhibited at the Royal Academy, 1808.

Canvas, 94 by 58.

HUME, Miss Amelia. *See* Long, Mrs. Amelia.

### HUNT, William Henry.

Born on March 28th, 1790, at 8, Old Belton Street (now Endell Street), Long Acre; was apprenticed to John Varley. In 1808 he was admitted as a student at the Royal Academy, where he had exhibited oil pictures in the previous year. He was one of the young painters befriended by Dr. Monro. In 1814 he first exhibited at the Old Water Colour Society, of which he became an Associate in 1824 and a Member in 1826; nearly 800 of his works appeared at the Society's exhibitions. His best pictures, especially his fruit and flower pieces, are rich and harmonious in colour, and his figures are often full of quaint humour. He was a Member of the Amsterdam Royal Academy. His health was always delicate, and he resided for a long time at Hastings; but he died in London, at 62, Stanhope Street, Hampstead Road, on February 10th, 1864.

440-'87. LANDSCAPE with elm trees and a farm building, said to have been near Bayswater, about 1810.

Millboard, 5 by 7½.

**IBBETSON, Julius Cæsar.**

Born at Scarborough on December 29th, 1759; apprenticed to a ship painter at Hull; came to London in 1777. Exhibited at the Royal Academy from 1785 to 1815. His pictures usually represent English landscapes enlivened with figures and he also painted animals with great skill. He accompanied Cathcart's Embassy, which set out for China in 1788. Died at Masham, Yorkshire, on October 13th, 1817.

247. JACK IN HIS GLORY.—A pair horse hackney coach being driven by some drunken sailors.

On the back of the picture is a written description, concluding with "A Real Scene, painted by Julius Ibbetson, 1795, for Mr. Watson, Kingston-upon-Hull."

Panel, 17¾ by 24.

972-'72. THE MERMAIDS' HAUNT.

Panel, 14¾ by 19. Signed.

377-'88. CONWAY CASTLE, NORTH WALES.—Moonlight effect.

Canvas, 13½ by 17¾. Signed, and dated 1794.

D. 56. RYDAL BRIDGE, WESTMORLAND.

*Attributed to Ibbetson.*

Canvas, 17½ by 23½.

*Dyce Bequest.*

**JACKSON, John, R.A.**

Born on May 31st, 1778, at Lastingham in Yorkshire; was apprenticed to his father, a village tailor; is said to have received instruction in art from the local schoolmaster. Painted miniatures at York at the age of nineteen, and was befriended by Lord Mulgrave, Sir George Beaumont and the Earl of Carlisle. Exhibited at the Royal Academy from 1804, entered its schools in 1805, and became A.R.A. in 1815 and R.A. in 1817. Most of his works were portraits in oils. In 1819 he visited Rome with Sir Francis Chantrey, for whom he painted a portrait of Canova. Died at St. John's Wood, London, on June 1st, 1831.

PLATE XIII.



Portrait of the Painter.  
JOHN JACKSON, R.A.





84. PORTRAIT OF THE PAINTER. *See Plate 13.*

Canvas, 30 by 25. The canvas is reversed, and the picture is painted on the unprimed side.

The Museum also contains a reduced copy in enamel (No. 928-'68) of this painting, by Charles Muss (1779-1824).

*Sheepshanks Gift.*

## 85. CHARLES, SECOND EARL GREY (1764-1845).—A three-quarter face portrait, life size, of the distinguished Reform peer.

Canvas, 30 by 25. This picture has become injured from being painted with asphaltum.

*Sheepshanks Gift.*

**JANSSENS, Cornelis.**

Baptised in London on October 14th, 1593; was the son of Flemish parents. Lived in England from 1618 to 1643; painted numerous portraits, his style being influenced by that of Paulus Van Somer and Van Dyck. In 1643 he was a member of the Painters' Guild at Middelburg. Died at Amsterdam or Utrecht about 1664.

## 496-'82. PORTRAIT OF A GENTLEMAN wearing a black doublet.

Panel, 9 by 7. From Prince Rupert's collection.

*Jones Bequest.*

## 497-'82. PORTRAIT OF A LADY wearing a black dress.

Panel, 9 by 7. From Prince Rupert's collection.

*Jones Bequest.*

## 565-'82. CHARLOTTE, COUNTESS OF DERBY (1599-1663), 3rd daughter of Claude de la Trémoille, Duc de Thouars, and wife of James Stanley, 7th Earl of Derby.

Canvas, 80 by 47.

*Jones Bequest.*

## 606-'82. JOHN PYM (1584-1643), statesman.

Panel, 8 by 7.

*Jones Bequest.*

## D. 5. JOHN DONNE, D.D. (1573-1631), Dean of St. Paul's, divine and poet.

*Attributed to Janssens.* An engraving after this or a similar portrait is prefixed to an edition of Donne's poems, 1633 (Dyce Library, No. 3149).

Canvas, 24 $\frac{1}{2}$  by 24 $\frac{3}{4}$ .

*Dyce Bequest.*

**KAUFFMANN, Maria Anna Angelica Catharina, R.A.**

Born at Coire, Switzerland, on October 30th, 1741; was the daughter of a Tyrolese painter; went in 1752 with her father to Italy, where she received much encouragement in portrait painting; accompanied the wife of the English ambassador at Venice to England in 1766. In the following year she was deceived into a marriage with a valet, who passed himself off as his master, the Count de Horn; the impostor was, however, finally persuaded to take himself off to Germany. In 1768 she was nominated a foundation member of the Royal Academy. In 1781 she retired to Italy with her father and her second husband, Zucchi, a Venetian painter. Many of her works—chiefly portraits and classical subjects—were engraved. Besides painting easel pictures she decorated various houses in London and Dublin. Died at Rome on November 5th, 1807.

579-75. EMMA HART (about 1761-1815), LADY HAMILTON.

Canvas, 18 by 13 $\frac{3}{4}$ . Painted at Naples, 1796.

23-86. A SLEEPING NYMPH WATCHED BY A SHEPHERD.

Copper, oval, 12 $\frac{3}{4}$  by 15. Signed.

24-86. A NYMPH DRAWING HER BOW ON A SWAIN.

Copper, oval, 12 $\frac{3}{4}$  by 15. Signed.

**KNELLER, Sir Godfrey, Bart.**

Born at Lübeck on August 8th, 1646. Was a pupil at Amsterdam of Bol and Rembrandt; studied also in Italy under Maratti and Bernini. Went to Hamburg in 1673, settled in London in 1674, and remained in England till his death. Lived in Covent Garden, and in the house afterwards called Kneller Hall, near Twickenham. Painted the portraits of many eminent persons of his time, including the "Kit-Cat Club," and his "Beauties" now at Hampton Court; was painter to Charles II., James II., William III., Queen Anne and George I.; was knighted by William III. and created a baronet by George I. Died on November 7th, 1723, and was buried in Twickenham Church; a stone in the churchyard wall shows he was churchwarden in 1713. There is a monument to his memory in Westminster Abbey.

D. 12. PORTRAIT OF THE PAINTER

Canvas, oval, 21 by 17 $\frac{1}{4}$ .

*Dyce Bequest.*

- 599-'82. PORTRAIT OF A LADY.—Blue drapery.  
*Style of Kneller.*  
 Canvas, 29 by 25½. *Jones Bequest.*
- 314-'05. CAPTAIN THOMAS CHURCH.  
*Attributed to Kneller.*  
 Canvas, 30 by 25. *Given by Miss Anna Newton.*
- 315-'05. MRS. CHURCH, *née* FRENCH, wife of Captain Thomas Church.  
*Attributed to Kneller.*  
 Canvas, 30 by 25. *Given by Miss Anna Newton.*
- D. 65. THOMAS BETTERTON (about 1635-1710), actor.  
*After Kneller.*  
 Canvas, 10½ by 8½. *Dyce Bequest.*

### LANCE, George.

Born at Little Easton, near Colchester, on March 24th, 1802. He was for some time a pupil of Haydon, and studied in the Schools of the Royal Academy. He exhibited from 1828 to the year of his death at the British Institution, Royal Academy, Suffolk Street and the New Water Colour Society (now the Royal Institute); in 1838 he became an honorary Member of the Liverpool Academy. Although especially eminent as a painter of still life, he from time to time also produced portraits and subject pictures. Died at Sunnyside, near Birkenhead, on June 18th, 1864.

86. FRUIT.—A melon, grapes, plums, and filberts.  
 Exhibited at the British Institution, 1843.  
 Canvas, 14 by 17. Signed, and dated 1842.  
*Sheepshanks Gift.*
- 895-'77. FRUIT.—A pine-apple, grapes, melons, etc.  
 Canvas, 33½ by 43¾. Signed, and dated 1848, 1849.  
*Bequeathed by Mr. C. T. Maud.*
- D. 82. THE REV. WILLIAM HARNES (1790-1869), editor of  
*Shakespeare*, reviewer, preacher.  
 Panel 7¼ by 6. *Dyce Bequest.*

**LANDSEER, Charles, R.A.**

Born in 1799, was a son of John Landseer, A.E., and an elder brother of Sir Edwin Landseer. After receiving some instruction in art from his father and B. R. Haydon, he became a student of the Royal Academy in 1816. He made many sketches in Portugal and South America. He was elected A.R.A. in 1837 and R.A. in 1845, and from 1851 to 1873 he was Keeper in the antique school of the Academy. Charles Landseer died in London on July 22nd, 1879, bequeathing 10,000*l.* to the Royal Academy for the foundation of scholarships.

103. **THE TEMPTATION OF ANDREW MARVELL.**—Lord Danby offering a bribe of 1,000 guineas to the Member for Hull.

“Andrew Marvell represented Kingston-upon-Hull in the Parliaments of Charles the Second’s time, and the Merry Monarch was much delighted with his lively conversation. On the morning after an evening spent in Marvell’s society, the King sent the Lord Treasurer Danby with a particular message from himself, and to request his acceptance of 1,000 guineas. Marvell lodged on the second floor in a court near the Strand; his Lordship found him writing, and delivered his errand. ‘Pray what had I for dinner yesterday?’ said Marvell, appealing to the servant. ‘A shoulder of mutton, sir.’ ‘And what have I to-day?’ ‘The remainder, hashed.’ ‘And to-morrow, my Lord, I shall have a sweet blade-bone broiled; and I am sure, my Lord, His Majesty will be too tender in future to bribe a man with golden apples, who lives so well on the viands of his native country.’ The Lord Treasurer withdrew with smiles, and Andrew Marvell sent to his bookseller for the loan of a guinea.”

Exhibited at the Royal Academy, 1841.

Double canvas, 40 by 50.

*Sheepshanks Gift.*

104. **MARIA.**—Seated on the roadside and holding her little dog by a string.

“When we had got within half a league of Moulines, at a little opening in the road, leading to a thicket, I discovered poor Maria sitting under a poplar. She was sitting with her elbow in her lap, and her head leaning on one side within her hand:—a small brook ran at the foot of the tree. She was dressed in white, and much as my friend described her, except that her hair hung loose, which before was twisted with a silken net. She had superadded likewise, to her jacket, a pale green riband, which fell across her shoulder to the waist; at the end of which hung her pipe. Her goat had been as faithless as her lover, and she had got a little dog in lieu of him, which she kept tied by a string to her girdle.”

Sterne, *Sentimental Journey.*

The dog is said to have been painted by Sir Edwin Landseer.

Canvas, 22 by 18½.

*Sheepshanks Gift.*



PLATE XIV.



The Drover's Departure.  
SIR EDWIN LANDESER, R.A.





## 105. THE HERMIT.

“Far in a wild, unknown to public view,  
 From youth to age a reverend hermit grew ;  
 The moss his bed, the cave his humble cell,  
 His food the fruits, his drink the crystal well ;  
 Remote from men, with God he passed the days,  
 Prayer all his business, all his pleasure praise.”

Thomas Parnell, *The Hermit*.

Exhibited at the Royal Academy, 1841.

Canvas, 22 by 18.

*Sheepshanks Gift.*

## LANDSEER, Sir Edwin, R.A.

Born on March 7th, 1802, at 33, Foley St. (then Queen Anne St. East), London; was the youngest son of John Landseer, A.E.; early displayed a talent for drawing animals. He first exhibited at the Royal Academy at the age of 13, and entered its schools in 1816. In 1824 he accompanied Leslie on a tour through the Highlands of Scotland, and visited Sir Walter Scott. He was elected A.R.A. in 1826 and R.A. in 1831. He was knighted in 1850. In 1865, on the death of Sir C. L. Eastlake, he was offered the Presidentship of the Royal Academy, but he declined it. Many of his animal paintings have become popular through engravings and other reproductions. He was also a sculptor, and the lions at the base of the Nelson Monument in Trafalgar Square form his most conspicuous work; they were completed in 1867. Landseer died at 18, St. John's Wood Road, London, on October 1st, 1873, and was buried in St. Paul's Cathedral.

## 87. A HIGHLAND BREAKFAST.

Exhibited at the Royal Academy, 1834.

Panel, 20 by 26.

*Sheepshanks Gift.*

## 88. THE DROVER'S DEPARTURE.—A scene in the Grampians.

Exhibited at the Royal Academy, 1835. *See Plate 14.*

Double canvas, 49½ by 75½.

*Sheepshanks Gift.*

## 89. THE DOG AND THE SHADOW.

Exhibited at the British Institution, 1826.

Panel, 18 by 22. Signed and dated 1822.

*Sheepshanks Gift.*

## 90. A FIRESIDE PARTY.

Painted from the dogs of Malcolm Clarke, Esq., of Inverness, said to be the original Peppers and Mustards described by Sir Walter Scott in "Guy Mannering," Chapters 22 and 23.

Exhibited at the British Institution, 1829.

Panel, 10 by 14.

*Sheepshanks Gift.*

## 91. THERE'S NO PLACE LIKE HOME.

Exhibited at the British Institution, 1842.

Canvas, 25 by 29½.

*Sheepshanks Gift.*

## 92. THE TWA DOGS.

"Upon a bonnie day in June,  
When wearing thro' the afternoon,  
Twa dogs, that were na thrang at hame,  
Foregather'd ance upon a time.  
—Wi' daffin weary grown,  
Upon a knowe they sat them down,  
An' there began a lang digression  
About the lords o' the creation."

Burns, *The Twa Dogs.*

Canvas, 16½ by 21. Signed, and dated 1822.

*Sheepshanks Gift.*

## 93. THE OLD SHEPHERD'S CHIEF MOURNER.—The shepherd's dog by the coffin of its late master.

Exhibited at the Royal Academy, 1837.

Panel, 18 by 24.

*Sheepshanks Gift.*

## 94. A JACK IN OFFICE.—A surly cur guards a dog's meat barrow surrounded by other dogs.

Exhibited at the Royal Academy, 1833.

Panel, 19½ by 26.

*Sheepshanks Gift.*

## 95. TETHERED RAMS watched by two sheep dogs.

Exhibited at the Royal Academy, 1839.

Panel, 18 by 24.

*Sheepshanks Gift.*

96. SANCHO PANZA AND DAPPLE.—*Cervantes*, "Don Quixote."

Panel, 7½ by 6¼. Signed, and dated 1824.

*Sheepshanks Gift.*

97. THE ANGLER'S GUARD.—A Newfoundland dog and a white Italian greyhound watching the fish basket and utensils of an angler.  
 Exhibited at the British Institution, 1824.  
 Panel, 5 by 5 $\frac{1}{2}$ . *Sheepshanks Gift.*
98. A NAUGHTY CHILD.—A little boy in the "sulks" squeezed up beside a doorpost.  
 Exhibited at the British Institution, 1834.  
 Millboard, 15 by 11. *Sheepshanks Gift.*
99. SUSPENSE.—A bloodhound watching at a closed door.  
 Exhibited at the British Institution, 1834.  
 Panel, 27 $\frac{1}{2}$  by 35 $\frac{1}{2}$ . *Sheepshanks Gift.*
100. COMICAL DOGS.—Two wiry-haired terriers, one with a Scotch bonnet on its head; the other wears a cap and has a short pipe in its mouth.  
 Exhibited at the British Institution, 1836.  
 Panel, 27 $\frac{1}{2}$  by 30. *Sheepshanks Gift.*
101. YOUNG ROEBUCK AND ROUGH HOUNDS.  
 Exhibited at the British Institution, 1840.  
 Panel, 21 by 17. *Sheepshanks Gift.*
102. THE EAGLE'S NEST.  
 Exhibited at the British Institution, 1834.  
 Millboard, 10 by 14. *Sheepshanks Gift.*
- 508-'82. THE STONEBREAKER AND HIS DAUGHTER.  
 Panel, 18 by 23. *Jones Bequest.*
- 535-'82. LADY BLESSINGTON'S DOG.  
 Panel, 11 $\frac{1}{2}$  by 15. Signed, and dated 1832.  
*Jones Bequest.*
- 852-'94. LION.—A Newfoundland dog, the property of the late W. H. de Merle, Esq.  
 Painted in 1823.  
 Canvas, 59 by 77. *Bequeathed by Mrs. Ann de Merle.*

- F. 18. SKETCH IN THE HIGHLANDS.—A shepherd and his flock.  
Painted in 1837, and presented after the painter's death by  
the family to Mr. Forster.

Panel, 9 $\frac{1}{4}$  by 13 $\frac{1}{2}$ .

*Forster Bequest.*

See also LANDSEER, CHARLES, R.A., No. 104, and WALLIS,  
HENRY, R.W.S., No. F. 38.

### LANDSEER, George.

Born about 1834; was the son of Thomas Landseer, A.E.,  
and a nephew of Charles and Edwin Landseer. Exhibited  
from 1850 to 1858 at the Royal Academy, British Institution,  
and Suffolk Street. Went to India in the fifties and painted  
Indian views and portraits of prominent natives. Died in  
London in 1878.

- I.S. 41 $\frac{3}{4}$ —'81. NATIVE PRINCES ARRIVING IN CAMP FOR THE  
IMPERIAL ASSEMBLAGE AT DELHI, 1877.

Canvas, 23 $\frac{1}{2}$  by 41 $\frac{1}{2}$ .

*Given by Mrs. George Landseer.*

*Exhibited in the Indian Section of the Museum.*

### LAWRENCE, Sir Thomas, P.R.A.

Born at Bristol on May 4th, 1769. His father was land-  
lord of the White Lion Inn in that city, and afterwards of  
the Black Bear, Devizes. Lawrence was noted as a child  
for his skill in drawing likenesses; at an early age he  
received from the Society of Arts their silver palette; in  
1787 he became a student of the Royal Academy; he was  
elected A.R.A. in 1791 and R.A. in 1794, and succeeded  
Reynolds as painter to George III. At the Peace of 1814 he  
painted the portraits of illustrious persons, which are now at  
Windsor. He went in a professional capacity to the Congress  
at Aix-la-Chapelle, and visited Vienna and Rome. He was  
knighted in 1815, and succeeded West as President of the  
Royal Academy in 1820. He died on January 7th, 1830,  
and was buried in St. Paul's Cathedral.

- 1359-'74. SIR CODRINGTON EDMUND CARRINGTON (1769-1849),  
Chief Justice of Ceylon.

Painted in 1801 or 1802.

Canvas, 29 $\frac{1}{4}$  by 24 $\frac{3}{8}$ .

*Bequeathed by Miss L. M. Carrington.*

- 1360-'74. PAULINA, FIRST WIFE OF SIR CODRINGTON EDMUND  
CARRINGTON.

Painted in 1801 or 1802.

Canvas, 29 $\frac{1}{4}$  by 24 $\frac{3}{8}$ .

*Bequeathed by Miss L. M. Carrington.*



PLATE XV.



Caroline of Brunswick, Queen of George IV.  
SIR THOMAS LAWRENCE, P.R.A.

121-1877.



121-'77. CAROLINE OF BRUNSWICK (1768-1821), QUEEN OF GEORGE IV., standing in a landscape. *See Plate 15.*

Canvas, 49½ by 39¾. Dated at back 1798.

*Bequeathed by Mrs. White.*

1909-'00. HEAD OF A LADY.

Panel, 10½ by 7½.

*Ashbee Bequest.*

F. 19. THOMAS WENTWORTH (born 1593, beheaded 1641), FIRST EARL OF STRAFFORD, STATESMAN, AND HIS SECRETARY, SIR PHILIP MAINWARING (1589-1661).

After Van Dyck, *q.v.*

Panel, 12 by 13.

*Forster Bequest.*

D. 73. JOHN PHILIP KEMBLE (1757-1823), actor, as "Coriolanus."

After Lawrence.

Canvas, 29½ by 18.

*Dyce Bequest.*

#### LEADER, Benjamin Williams, R.A.

1830-'00. BETTWS-Y-COED.

Millboard, 6¾ by 9½. Signed.

*Ashbee Bequest.*

#### LEE, Frederick Richard, R.A.

Born at Barnstaple in 1798. He entered the army and went through a campaign in the Netherlands, but being obliged by ill-health to quit the service, he took to painting; his subjects were usually landscapes, but he also executed some pictures of still life. He entered the Royal Academy Schools in 1818, exhibited from 1822 to 1870 at the British Institution, Royal Academy, and Suffolk Street, and became A.R.A. in 1834, R.A. in 1838, and Honorary Retired Academician in 1871. Latterly he sometimes painted in conjunction with T. Sidney Cooper, R.A. Died at Vleesch Bank, Herman Station, in the division of Malmsey, South Africa, on June 5th, 1879.

107. GATHERING SEAWEED.—A wide expanse of shore, probably on the Lincolnshire coast.

Exhibited at the Royal Academy, 1836.

Canvas, 30 by 36. Signed, and dated 1836.

*Sheepshanks Gift.*

108. A DISTANT VIEW OF WINDSOR.—From St. George's Hill.  
Millboard, 10 by 14. *Sheepshanks Gift.*

1827-'88. WOODED GLEN, with cattle standing in a stream.  
Painted in conjunction with T. Sidney Cooper, R.A., *q.v.*  
Canvas, 29½ by 41½. Signed by both artists, and dated 1860.  
*Given by Mrs. Charles Rivaz.*

**LEGROS, Alphonse.**

371-'80. ROBERT BROWNING (1812-1889), poet.  
Sketch portrait, profile.  
Canvas, 20½ by 15½. Painted in 1879. *Given by the Painter.*

C. A. I. 23. A MAY SERVICE FOR YOUNG WOMEN.  
Canvas, 42¼ by 57¾. Signed, and dated 1868.  
*Ionides Bequest.*

C. A. I. 24. THE TINKER.  
Exhibited at the Brussels International Exhibition of 1897.  
Canvas, 46 by 55. Signed. *Ionides Bequest.*

C. A. I. 27. LANDSCAPE, WITH STREAM AND HILLS.  
Paper stretched on canvas, 30 by 50. Signed, and dated 1882.  
*Ionides Bequest.*

C. A. I. 28. LANDSCAPE, WITH ROAD OVER A HILL.  
Paper stretched on canvas, 31 by 53. Signed.  
*Ionides Bequest.*

C. A. I. 30. THE CONFESSION. An old man kneeling, and other figures.  
Paper, 16½ by 12¼. *Ionides Bequest.*

**LEIGHTON of Stretton, Lord, P.R.A., R.W.S.**

Frederic Leighton was born at Scarborough in 1830; was the son of a doctor; received a liberal education abroad; learnt drawing from Signor F. Meli at Rome, attended the Academy at Florence, and studied at Frankfort under Johann E. Steinle. After spending some time at Brussels and Paris and re-visiting Steinle, he began about 1852 to work independently. He spent the next three years at Rome. His picture of "Cimabue's Madonna carried in procession through the streets of Florence" appeared at the Royal Academy in 1855. In 1859 Leighton settled in London; but he frequently travelled abroad, in the East and elsewhere.

He was elected A.R.A. in 1864, R.A. in 1868, and President of the Royal Academy in 1878; in 1888 he became a Member of the Old Water Colour Society. Among his pictures may be mentioned "Hercules wrestling with death" (1871), "Daphnephoria" (1876), and "Captive Andromache" (1888). His last painting was his unfinished "Clytie." His frescoes, "Industrial Art as applied to Peace and War," fill two large lunettes in the Museum. Leighton also executed book illustrations and some masterpieces of sculpture. He was an honorary member of many of the leading European academies of fine arts. Died on January 25th, 1896, and was buried in St. Paul's Cathedral.

992-'73. INDUSTRIAL ART AS APPLIED TO WAR.—Sketch of a design executed on the wall of one of the large lunettes in the Victoria and Albert Museum.

Canvas, 19½ by 38½.

993-'73. INDUSTRIAL ART AS APPLIED TO PEACE.—Sketch of a design executed on the wall of one of the large lunettes in the Victoria and Albert Museum.

Canvas, 16 by 36.

### LELY, Sir Peter.

Born at Soest, Westphalia, in 1617 or 1618; was the son of a captain of infantry; studied art under De Grebber at Haarlem. Lely came to England in 1641 and at first painted landscapes with historical figures; then he took to portrait painting in the style of Van Dyck. He acquired a large practice and executed portraits of Charles I., Cromwell, Charles II., and other distinguished persons. His set of "Beauties" is at Hampton Court. Charles II. created him a knight. From 1662 Lely resided at the Piazza, Covent Garden. He was seized with apoplexy while painting the portrait of the Duchess of Somerset, and died on November 30th, 1680; he was buried in St. Paul's, Covent Garden.

491-'82. JOHN WILMOT (1647-1680), SECOND EARL OF ROCHESTER, courtier, poet, wit.

Canvas, 49 by 37.

*Jones Bequest.*

### LESLIE, Charles Robert, R.A.

Born of American parents at Clerkenwell in 1794; left England in 1799 for America, where he was educated. He returned to England in 1811, and studied art under West



and Washington Allston; he became a student of the Royal Academy in 1813. He exhibited at the Royal Academy from the latter year, was elected A.R.A. in 1821 and R.A. in 1826, taught drawing at the West Point Military Academy, U.S.A., in 1833, and was Professor of Painting at the Royal Academy from 1847 to 1852. His reputation rests on humorous genre subjects in oils derived from standard authors. He wrote a "Handbook for Young Painters," a "Life of Constable" and a "Life of Sir Joshua Reynolds." Died in Abercorn Place, St. John's Wood, on May 5th, 1859.

109. SCENE FROM "THE TAMING OF THE SHREW."

*Petruchio*.—Braved in mine own house with a skein of thread!  
 Away, thou rag, thou quantity, thou remnant;  
 Or I shall so be-mete thee with thy yard  
 As thou shalt think on prating whilst thou liv'st!  
 I tell thee, I, that thou hast marred her gown.

*Tailor*.—Your worship is deceived; the gown is made  
 Just as my master had direction:  
 Grumio gave order how it should be done.

*Grumio*.—I gave him no order; I gave him the stuff."  
 Shakespeare, *The Taming of the Shrew*,  
 Act iv., Scene 3.

This picture, painted in 1832, is a repetition with alterations of that in the Petworth Collection. Exhibited at the Royal Academy, 1832.

Canvas, 20½ by 28.

*Sheepshanks Gift.*

110. THE PRINCIPAL CHARACTERS IN "THE MERRY WIVES OF WINDSOR."—The scene is not in the play, but is alluded to in Act i. Scene 2, as taking place in Page's house:—"There's pippins and cheese to come." At the table Page is sitting, and offers a cup of sack to Slender, who is waited upon by the stolid Simple. On the right, the fat knight jokes with the two "merry wives," and Bardolph, as a serving man, is talking to Page's son. Sweet Anne Page sits placidly beside her inapt wooer. At the foot of the table Justice Shallow and Parson Hugh observe Slender admiringly.

Exhibited at the Royal Academy, 1838.

Canvas, 36¾ by 52½.

*Sheepshanks Gift.*

111. WHO CAN THIS BE?—A gentleman walking in a garden with his wife, receives a salute from a young gallant.

Exhibited at the Royal Academy, 1839.

Canvas, 23 by 29.

*Sheepshanks Gift.*

PLATE XVI.



Autolycus.  
CHARLES ROBERT LESLIE, R.A.



112. WHOM CAN THIS BE FROM?—The lady seen in the last picture is now seated at her toilette; a maid brings in a letter.

Companion picture to No. 111. Exhibited at the Royal Academy, 1839.

Canvas, 23 by 29.

*Sheepshanks Gift.*

113. MY UNCLE TOBY AND WIDOW WADMAN.

“Uncle Toby” is said to be a portrait of John Bannister, the comedian.

“I am half distracted, Captain Shandy,’ said Mrs. Wadman, holding up her cambric handkerchief to her left eye; as she approached the door of my Uncle Toby’s sentry-box.—‘A mote, or sand, or something, I know not what, has got into this eye of mine—do look into it—it is not in the white.’ In saying which, Mrs. Wadman edged herself close in beside my Uncle Toby. . . . ‘Do look into it,’ said she. Honest soul! thou didst look into it, with as much innocency of heart as ever child looked into a raree show-box. . . .

‘I protest, Madam,’ said my Uncle Toby, ‘I can see nothing whatever in your eye.’ ‘It is not in the white,’ said Mrs. Wadman. My Uncle Toby looked with might and main into the pupil.”—Sterne, *Tristram Shandy*, Book viii., Chapters 24, 25 (ed. Chidley, 1845).

A replica of the painting in the National Gallery, British Art (Tate Gallery), Millbank.

Canvas, 32½ by 22½. Painted in 1832.

*Sheepshanks Gift.*

114. FLORIZEL AND PERDITA.

Perdita in the shepherd’s cottage with Mopsa, Florizel, Polixenes, and Camillo.

“*Perdita*.— . . . O Proserpina,  
For the flowers now, that, frightened, thou lett’st fall  
From Dis’s waggon . . . . .

. . . . . these I lack,  
To make you garlands of; and my sweet friend  
To strew him o’er and o’er!”

Shakespeare, *Winter’s Tale*, Act iv., Scene 4.

Exhibited at the Royal Academy, 1837.

Canvas, 21 by 29.

*Sheepshanks Gift.*

115. AUTOLYCUS. *See Plate 16.*

Autolycus, selling his wares, is singing his ballads.

“Here’s another ballad, of a fish, that appeared upon the coast, on Wednesday, the fourscore of April, forty thousand fathom above water, and sung this ballad against the hard hearts of maids.”

Shakespeare, *Winter’s Tale*, Act iv., Scene 4.

Exhibited at the Royal Academy, 1836.

Canvas, 21 by 29.

*Sheepshanks Gift.*



## \*116. LE BOURGEOIS GENTILHOMME.

Nicole, broom in hand, makes a lunge at her master, who, clumsily attempting to parry it, receives a palpable hit.

"*M. Jourdain.*—Holà! ho! Doucement! Diantre soit la coquine!

*Nicole.*—Vous me dites de pousser.

*M. Jourdain.*—Oui; mais tu me pousses] en tierce avant. que de pousser en quarte, et tu n'as pas la patience que je pare."

Molière, *Le Bourgeois Gentilhomme*, Act iii., Scene 3.

Exhibited at the Royal Academy, 1841.

Canvas, 24 by 33½.

*Sheepshanks Gift.*

## \*117. LES FEMMES SAVANTES.—Trissotin reading his sonnet.

"*Trissotin.*—' Si vous la conduisez aux bains,  
Sans la marchander davantage,  
Noyez-la de vos propres mains.'

*Philaminte.*—On n'en peut plus!

*Bélise.*—On pâme.

*Armande.*—On se meurt de plaisir.

*Philaminte.*—De mille doux frissons vous vous sentez saisir."

Molière, *Les Femmes Savantes*, Act iii., Scene 2.

Exhibited at the Royal Academy, 1845.

Canvas, 39 by 30.

*Sheepshanks Gift.*

## \*118. LE MALADE IMAGINAIRE.—Purgon, Argan, Béralde, ToINETTE.

"*M. Purgon.*—J'ai à vous dire que je vous abandonne à votre mauvaise constitution, à l'intempérie de vos entrailles, à la corruption de votre sang, à l'âcreté de votre bile, et à la féculence de vos humeurs.

*Argan.*—Ah! miséricorde!"

Molière, *Le Malade Imaginaire*, Act iii., Scene 6.

Exhibited at the Royal Academy, 1843.

Canvas, 24 by 38½.

*Sheepshanks Gift.*

## 119. DON QUIXOTE AND DOROTHEA.—A sketch for the picture at Cassiobury. Don Quixote unarmed and almost naked, assisting Dorothea to rise from her knees.

"'Beauteous lady,' replied Don Quixote, 'I will not answer one word, nor hear one circumstance of your affairs until you rise from the ground.' 'I will not rise, signor,' answered the afflicted damsel, 'until I have obtained from your condescension

\* These pictures were intentionally treated in a slight and rapid manner of execution.



the boon I beg.' . . . . Sancho whispered softly in his master's ear, 'Your worship may safely grant the boon she asks, which is a mere trifle; no more than the slaying of a giantish sort of fellow.'

Cervantes, *Don Quixote*, Book iv., Chap 1.

Panel, 8 by 11.

*Sheepshanks Gift.*

121. A FEMALE HEAD.—A lady seated, with her back to the spectator, turning her face partly round.

Panel, 9 by 6½.

*Sheepshanks Gift.*

122. QUEEN KATHARINE AND PATIENCE.—Katharine, pale and sad, sits by her work-table. Patience stands beside her playing on the lute.

"*Queen Katharine.*—Take thy lute, wench, my soul grows sad with troubles,  
Sing and disperse them if thou canst:  
leave working."

Shakespeare, *Henry VIII.*,  
Act iii., Scene 1.

Exhibited at the Royal Academy, 1839.

Canvas, 23 by 20.

*Sheepshanks Gift.*

125. THE TOILETTE: a lady examining a necklace.

Panel, 12 by 10.

*Sheepshanks Gift.*

126. THE PRINCESS ROYAL (the late Empress Frederick of Germany) (1840–1901), when an infant.

Sketched for the picture of "The Christening." A small circular portrait.

Millboard, circular, diam. 3½. Signed (?) and dated on the back 20 Feb., 1841.

*Sheepshanks Gift.*

127. PORTIA.

". . . Oh me, the word 'choose'! I may neither choose whom I would, nor refuse whom I dislike; so is the will of a living daughter curb'd by the will of a dead father."

Shakespeare, *Merchant of Venice*, Act i., Scene 2.

Panel, oval, 10 by 8.

*Sheepshanks Gift.*

128. GRISELDA, about to leave her lord's house in obedience to his command.

"Before the folk hireselven stripeth she  
And in hire smok, with foot and hed al bare  
Toward hire fadres hous forth is she fare."

Chaucer, *The Clerk's Tale*, Pars Quinta, 110–112.

Panel, 10 by 8.

*Sheepshanks Gift.*

131. **DULCINEA DEL TOBOSO.**—The peasant mistress of Don Quixote, clad in a red bodice, is engaged in tying up her hair.

“Near the place where he lived, there dwelt a very comely country lass, with whom he had formerly been in love; although, as it is supposed, she never knew it nor troubled herself about it. Her name was Aldonza Lorenzo, and her he pitched upon to be the lady of his thoughts: then casting about for a name, which should incline towards that of a great lady or princess, he resolved to call her Dulcinea del Toboso.”

Cervantes, *Don Quixote*, Part I., Book I., Chapter I.

(Jarvis's *Translation*, ed. 1840).

Exhibited at the Royal Academy, 1839.

Panel, 12 by 10.

*Sheepshanks Gift.*

132. **SANCHO PANZA.**—Sancho when governor of Barataria is prevented from eating by the interdict of the physician.

“He took his place at the upper end of the table, which was accommodated with one seat only and a cover for himself alone, while close by him stood a personage, who afterwards proved to be his physician, with a rod of whalebone in his hand. . . . A page tucked a bib under Sancho's chin, and another who acted the part of sewer, set a plate of fruit before the governor; but scarce had he swallowed a mouthful, when the doctor touching the said plate with his wand, it was snatched from him in a twinkling.”

Cervantes, *Don Quixote*, Part II., Chapter 47.

Exhibited at the Royal Academy, 1839.

Panel, 12 by 9.

*Sheepshanks Gift.*

### LINNELL, John.

Born at Bloomsbury in 1792. After studying under John Varley, with Mulready as a fellow-pupil, he entered the schools of the Royal Academy in 1805. He exhibited from 1807 to 1881 at the Royal Academy, British Institution and Old Water Colour Society, and won a prize of fifty guineas at the British Institution in 1809; he became a Member of the Old Society in 1812 but resigned in 1820. In early life he executed miniatures on ivory and painted the portraits of many eminent contemporaries, some of which he also engraved. Later on he became famous as a landscape painter, chiefly in oil. Died at Redhill, Surrey, on January 20th, 1882, and was buried in Reigate Cemetery.

133. **THE WILD FLOWER GATHERERS.**—Three young girls in a meadow.

Panel, 6½ by 8½. Signed, and dated 1831; on the back, 1834.

*Sheepshanks Gift.*

134. MILKING TIME.—A man and a white cow near a shed.  
Panel, 11½ by 15½. Marked on the back "Cow yard, 1832."  
*Sheepshanks Gift.*
- 1407-'69. LANDSCAPE.—Driving cattle.  
Panel, 12½ by 15. *Townshend Bequest.*
- 488-'82. LANDSCAPE, EVENING; a drove going home.  
Panel, 9½ by 15. Signed, and dated 1851. *Jones Bequest.*
- 554-'82. THE HARVEST MOON.—Landscape with gleaners returning home.  
Canvas, 26 by 39. Signed, and dated 1855. *Jones Bequest.*
- 1845-'00. HALT BY THE JORDAN.  
Canvas, 38½ by 53½. Signed, and dated 1840.  
*Ashbee Bequest.*
- See also A. V. C. FIELDING, No. 1849-'00.*

**LONG, Mrs. Amelia (Lady Farnborough).**

Born in 1762; was a daughter of Sir Abraham Hume, F.R.S., a founder of the Geological Society. Married in 1793 Mr. Charles Long, afterwards Baron Farnborough. As an amateur, she was distinguished by her very clever water-colour drawings. She exhibited at the Royal Academy from 1807 to 1819. She was well-known in her day as a judge of art, and a skilful horticulturist. Died in 1837 at Bromley Hill, and was buried at Wormley, Hertfordshire, her birth-place.

- D. 38. ENGLISH LANDSCAPE, with figure of an old woman.  
Millboard, 9 by 13½. *Dyce Bequest.*

**LOUTHERBOURG, Philip James de, R.A.**

*See De Louthembourg.*

**MACCALLUM, Andrew.**

Born at Nottingham; studied art at Paris and in Italy; became Master of the Manchester School of Art. He toured in Italy in 1854-7 for the Department of Science and Art, and some of the drawings he then made were utilised in the decoration of the Victoria and Albert Museum. Macallum generally worked in oil and chose landscape subjects for his pictures; he exhibited at the Royal Academy (1850-86), British Institution, Grosvenor Gallery and Suffolk Street. Died on January 22nd, 1902, at Holland House Studios, Kensington.



155-'85. IN SHERWOOD FOREST, NOTTINGHAMSHIRE.—Winter evening after rain.

Canvas, 44½ by 60. Signed, and dated 1881.

*Given by the Painter.*

**MACLISE, Daniel, R.A.**

Born at Cork in 1806. As a boy he attended the Cork School of Art, and was brought into notice by a sketch he made of Sir Walter Scott when the latter was visiting the town in 1825. He came to London in July, 1827, entered the Schools of the Royal Academy in 1828, and won silver and gold medals there. He first exhibited at the Royal Academy in 1829; in 1835 he was elected A.R.A., and in 1840 he became a full member. For the Houses of Parliament he executed four paintings, "The Spirit of Chivalry" and "The Spirit of Justice," "The Death of Nelson" and "Meeting of Wellington and Blücher after Waterloo." In 1866 he declined the Presidency of the Royal Academy. He illustrated Moore's "Irish Melodies" and other books. Died at 4, Cheyne Walk, Chelsea, on April 25th, 1870, and was buried at Kensal Green.

F. 20. SCENE FROM BEN JONSON'S "EVERY MAN IN HIS HUMOUR," with portrait of JOHN FORSTER, LL.D. (1812-1876), historian and biographer, and donor of the Forster Bequest, as "Kitely." Original sketch also exhibited.

*Dame Kitely.*—Sweetheart, will you come into breakfast?  
*Kitely.*—An she have overheard me now!

*Dame Kitely.*—I pray thee, good muss, we stay for you.

*Kitely.*—By heaven, I would not for a thousand angels.

*Dame Kitely.*—What ail you, sweetheart? Are you not well? Speak, good muss."

Ben Jonson, *Every Man in his Humour*, Act ii., Scene 1.

This play was one of those performed by a company of amateurs, headed by Charles Dickens, 1845-8.

Canvas, 25 by 20½. *Forster Bequest.*

F. 21. WILLIAM CHARLES MACREADY, tragedian (1793-1873), as "Werner," in *Lord Byron's* "Werner," Act I., Scene 1.

Canvas, 68½ by 39½. *Forster Bequest.*

F. 22. GIRL AT THE WATERFALL AT ST. NECTAN'S OR NIGHTON'S KIEVE, NEAR TINTAGEL, CORNWALL.—The figure of the girl is said to represent Miss Georgina Hogarth, sister-in-law of Charles Dickens.

*See Forster's Life of Charles Dickens*, 1st ed., Vol. II., p. 22.

Bought of the painter by Dickens in 1843, and bought at his sale in 1870 for £640 by Mr. Forster.

Canvas, 35½ by 27½. Signed, and dated 1842.

*Forster Bequest.*

**F. 22A. THE HONOURABLE MRS. GRAHAM.**

A copy of the painting by Gainsborough (*q. v.*) in the National Gallery, Edinburgh.

Millboard, 10½ by 6½.

*Forster Bequest.*

**MARIS, Matthys.****C.A.I. 90. THE HAY-CART.**

Panel, 7 by 12.

*Ionides Bequest.*

**MASON, George Hemming, A.R.A.**

Born on March 11th, 1818. His parents were wealthy, and lived at Wetley Abbey, Staffordshire. He was educated at King Edward's School, Birmingham, and afterwards studied for the medical profession. In 1843 he and his brother set out to travel on the Continent, and arrived at Rome in about two years, having walked from Geneva. At Rome Mason stayed till 1858, being obliged, owing to his father's financial losses, to support himself by his art, but in spite of the skill already attained he was compelled to suffer great privations which broke down his health. He painted animals and scenes in the Campagna, but did not show much originality until he returned to England in 1858. He then painted scenes around his old home in Staffordshire, but in 1865 he removed to Hammersmith. He had exhibited from 1857 at the Royal Academy, where his pictures, especially "The Gander" and "The Cast Shoe," attracted much attention. In 1869 he was elected A.R.A. He had knowledge and skill; but his physical powers failed, and he was not able to finish many pictures. Died at Hammersmith on October 22nd, 1872, and was buried in Brompton Cemetery.

309-'87. AT WETLEY ROCKS, STAFFORDSHIRE: cottage in the background.

A sketch.

On paper, 7 by 13.

310-'87. A COUNTRY WEDDING.

A sketch.

Canvas, 4 by 9½.

**MILLAIS, Sir John Everett, Bart., P.R.A.**

Born on June 8th, 1829, at Portland Place, Southampton; was of Norman extraction. He spent his early childhood in Jersey and Brittany, but on showing a remarkable talent for drawing, he was sent to Sass's school; at the age of



eleven, however, he entered the Royal Academy Schools, where he won the gold medal for historical painting a few years later. At the age of sixteen he exhibited his first picture at the Academy, "Pizarro seizing the Inca of Peru." At nineteen he helped Holman Hunt and Rossetti to form the Pre-Raphaelite Brotherhood. He encountered fierce criticism, but finally attained enthusiastic appreciation with pictures such as "Ophelia" and "The Order of Release." Subsequently, as in "Cherry Ripe" and the portraits of Gladstone and others, he departed from Pre-Raphaelitism. Besides his oil paintings he produced many drawings in black-and-white and water colours. He became A.R.A. in 1853 and R.A. in 1863. In February 1896, he succeeded Leighton as President of the Royal Academy, but died on August 13th of the same year. He was buried in St. Paul's Cathedral.

121-'97. PIZARRO SEIZING THE INCA OF PERU, NOVEMBER 16TH, 1532.

Exhibited at the Royal Academy in 1846.

Canvas, 50½ by 67½. Signed, and dated 1846 (?).

*Bequeathed by Mr. H. Hodgkinson.*

F. 146. EDWARD ROBERT BULWER LYTTON, FIRST EARL LYTTON (1831-1891), statesman and poet.

Canvas, 45 by 29. Signed, and dated 1876.

*Bequeathed by Mrs. Forster.*

**MONAMY, Peter.**

Born in humble circumstances in Jersey about 1670. Was sent when a boy to England and apprenticed to a house-painter on London Bridge. Attained a certain reputation as a painter of sea-pieces; executed parts of some decorative paintings at Vauxhall. Died at Westminster in 1749.

249. THE OLD EAST INDIA WHARF AT LONDON BRIDGE.

Canvas, 63 by 54.

**MORLAND, George.**

Born on June 26th, 1763, at the Haymarket, London. His father, Henry R. Morland, a portrait painter, gave him a good training. As early as 1773 young Morland exhibited sketches at the Royal Academy. He studied for a time at the Academy Schools and copied Flemish and Dutch masters. Weary of paternal restraint, he took an attic in Martlett's Court, Bow Street, and fell into the hands of a dealer who

PLATE XVII.



The Reckoning.  
GEORGE MORLAND.



made great profit for himself by opening a "Morland Picture Gallery." Subsequently Morland visited Margate, toured in France, and afterwards lived successively at Kensal Green, Marylebone (with his brother-in-law, William Ward), Camden Town, Paddington and Fitzroy Square. After an expedition to the Isle of Wight, where he painted coast and fishing scenes, he was arrested for debt and imprisoned from 1799 to 1802, and again in 1804. He died at Eyre Street Hill, Cold-bath Fields, on October 29th, 1804, and was buried with his wife in the cemetery of St. James's Chapel, Hampstead Road.

237. THE RECKONING.—A farmer paying the ostler and pot-boy of an inn. *See Plate 17.*

Canvas, 29 by 39.

*Given by Mr. F. Peel Round.*

1403-'69. HORSES IN A STABLE.

Canvas, 34 by 46½. Signed, and dated 1791.

*Townshend Bequest.*

1404-'69. SEASHORE.—Fishermen hauling in a boat.

Canvas, 33½ by 46½. Signed, and dated 1791.

*Townshend Bequest.*

234-'79. COAST SCENE.—Boats and figures on the beach.

Panel, 8 by 12½. Signed, and dated 1792.

235-'79. A GIRL SEATED, and fondling a dove.

Canvas, oval, 9 by 7½. Signed.

541-'82. JOHNNY GOING TO THE FAIR.

Canvas, 18 by 13½.

*Jones Bequest.*

1914-'00. HUNTING SCENE.

Canvas, 9½ by 11½. Signed.

*Ashbee Bequest.*

1915-'00. A FARMYARD.

Canvas, 14 by 18½.

*Ashbee Bequest.*

D. 31. LANDSCAPE AND COTTAGE, with market cart, dog, &c.

Canvas, 16 by 17½.

*Dyce Bequest.*

D. 32. BEACH SCENE, with boats, boatmen and dogs.

*After Morland.*

Canvas, 19½ by 25½.

*Dyce Bequest.*

**MORTIMER, John Hamilton, A.R.A.**

Born in 1741 at Eastbourne, where his father was Collector of Customs. Came to London and studied painting with Hudson, Reynolds' master, and with R. E. Pine; later he studied with Reynolds himself and Cipriani. In competition with Romney he gained the Society of Arts premium of 100 guineas for his picture of "St. Paul preaching to the Britons." He designed for various illustrated works. In 1773 he became Vice-President of the Incorporated Society of Artists. In 1778 he was elected A.R.A. and (by special royal grant) R.A. soon after, but he did not live to receive the diploma. He died of fever in Norfolk Street, Strand, on February 4th 1779, and was buried in High Wycombe Church.

## 99-'70. HERCULES SLAYING THE HYDRA.

Canvas, 17 $\frac{1}{4}$  by 15 $\frac{1}{4}$ .

**MUCKLEY, William J.**

## 331-'05. MUSCATS.

Exhibited at the Royal Academy in 1903.

Canvas, 17 by 21 $\frac{1}{2}$ . Signed, and dated 1903.

*Given by the Painter.*

**MÜLLER, William James.**

Born in 1812 at Bristol, where his father was curator of the Museum; was intended to become an engineer, but proved unsuccessful in that profession; studied art under J. B. Pyne. He exhibited at the Royal Academy from 1833 and at the British Institution and Suffolk Street. After touring in Germany, Switzerland and Italy in 1833-4, and in Greece and Egypt in 1838, he settled in London in 1839; but in 1841 he joined, as a volunteer, the Government expedition to Lycia, where he made sketches for some of his paintings. His reputation was now established and he received many commissions; but his health was failing, and shortly after removing to Bristol he died there on September 8th, 1845.

## 531-'82. LANDSCAPE WITH HORSEMAN.

Panel, 5 $\frac{1}{4}$  by 8. Signed.

*Jones Bequest.*

## 1839-'00. ITALIAN LANDSCAPE.

Canvas, 12 by 9 $\frac{3}{8}$ . Signed, and dated 1843.

*Ashbee Bequest.*



**MULREADY, William, R.A.**

Born at Ennis in Ireland, in April, 1786; came early to London and was admitted as a student of the Royal Academy at the age of fourteen. Afterwards he became a pupil teacher in the studio of John Varley, whose sister he married in 1803. He exhibited at the Royal Academy from 1804 to 1862, and also at the British Institution and Suffolk Street. He was elected A.R.A. in 1815, and R.A. a few months later, in 1816. He illustrated numerous works, such as the "Vicar of Wakefield," about 1840. In 1840 he designed the first penny postage envelope issued by Rowland Hill. Mulready is best known as an oil painter of genre subjects, but he also produced landscapes and portraits. Died at Linden Grove, Bayswater, on July 7th, 1863, and was buried in Kensal Green Cemetery.

## 135. NEAR THE MALL, KENSINGTON GRAVEL PITS.

Painted in 1813. Exhibited at the Royal Academy, 1844.

Canvas, 13½ by 18¾. *Sheepshanks Gift.*

## 136. THE MALL, KENSINGTON GRAVEL PITS.—Partly taken from the Mall as it stood in 1812, and partly composed.

This picture was painted with mastic magilp and asphaltum. After this period most of the artist's works were painted with copal. Painted in 1812. Exhibited at the Royal Academy, 1844.

Canvas, 14 by 19¼. *Sheepshanks Gift.*

## 137. BLACKHEATH PARK.—View from the residence of Mr. Sheepshanks at Blackheath.

Exhibited at the Royal Academy, 1852.

Panel, 13½ by 24. *Sheepshanks Gift.*

## 138. THE SEVEN AGES.

"All the world's a stage,  
And all the men and women merely players:  
. . . . One man in his time plays many parts,  
His acts being seven ages."

Shakespeare, *As You Like It*, Act ii., sc. 7.

The original design of this picture was drawn on wood as a frontispiece to the illustrations of Shakespeare's Seven Ages, published by Van Voorst. The drawing was engraved by J. Thompson, and a proof of it is in the collection of engravings, No. 252, Art Library. Exhibited at the Royal Academy, 1838.

Canvas, 35½ by 45. *Sheepshanks Gift.*

139. THE FIGHT INTERRUPTED.—A fight between two school boys interrupted by the master. *See Plate 18.*

This picture is an example of the painter's early study of the Dutch School; it was painted in 1815, but is dated 1816, the year of its exhibition at the Royal Academy. The picture was painted for Lord Whitworth, then Lord Lieutenant of Ireland. At his death it passed through one of his co-heiresses into the possession of the Earl de la Warr, of whom it was purchased by Mr. Sheepshanks.

Panel, on a gesso ground, 28½ by 37. *Sheepshanks Gift.*

140. GIVING A BITE.—One country lad compels another to give him a bite from his apple.

Exhibited at the Royal Academy, 1836.

Panel, 20 by 15½. Signed, and dated 1834.

*Sheepshanks Gift.*

141. FIRST LOVE.—Two youthful lovers in the foreground.

Painted in 1839. Exhibited at the Royal Academy, 1840.

Canvas, 30½ by 24½.

*Sheepshanks Gift.*

142. AN INTERIOR, INCLUDING A PORTRAIT OF JOHN SHEEPSHANKS (1787–1863), art amateur and donor of the Sheepshanks Gift.—The room is at his residence in Old Bond Street.

*See Nos. 75–78, Catalogue of Water Colour Paintings, p. 247.*

Panel, 20 by 15½.

*Sheepshanks Gift.*

143. OPEN YOUR MOUTH AND SHUT YOUR EYES.—A man lying on a bank bobs a cherry against the lips of a little girl.

Painted in 1838. Exhibited at the Royal Academy, 1839.

There is a study for the male figure among the drawings, No. 64, Catalogue of Water Colour Paintings, p. 247.

Panel, 12½ by 12.

*Sheepshanks Gift.*

144. BROTHER AND SISTER; OR, PINCHING THE EAR.

Exhibited at the Royal Academy, 1837. A similar painting is in the Vernon Collection belonging to the National Gallery.

Panel, 12 by 9¾. Signed, and dated 1836.

*Sheepshanks Gift.*

145. CHOOSING THE WEDDING GOWN.

"I had scarce taken orders a year, before I began to think seriously of matrimony, and chose my wife, as she did her wedding gown, not for a fine glossy surface, but for such qualities as would wear well."

Goldsmith, *The Vicar of Wakefield*, ch. 1.

Painted for Mr. Sheepshanks, and exhibited at the Royal Academy, 1846.

Panel, 21 by 17¾.

*Sheepshanks Gift.*

PLATE XVIII.



The Fight Interrupted.  
WILLIAM MCCREEDY, R.A.



146. THE SONNET.—A girl seated by a brook reading a sonnet made by the youth beside her.

Exhibited at the Royal Academy, 1839.

Panel, 14 by 12.

*Sheepshanks Gift.*

147. THE SAILING MATCH.

A woman urges on an unwilling schoolboy, who is desirous of joining a party of youngsters sailing paper boats on a stream.

“Creeping like snail unwillingly to school.”

Shakespeare, *As You Like It*, Act ii., Scene 7.

This picture is a reduced repetition of one painted in 1831 for John Gibbons, Esq.

Panel, 14 by 12½.

*Sheepshanks Gift.*

148. THE BUTCHER.—SHOOTING A CHERRY.—A boy seated on a basket of linen is shooting cherries into the mouth of a butcher's boy.

Exhibited at the Royal Academy, 1848.

Lined canvas, 15½ by 18.

*Sheepshanks Gift.*

149. THE TOY SELLER.—A negro offering a toy for sale to a mother with an infant.

Exhibited at the Royal Academy, 1837.

Panel, 7½ by 9½. Signed, and dated 1835.

*Sheepshanks Gift.*

151. A COTTAGE AT ST. ALBANS.

Canvas, 14 by 10.

*Sheepshanks Gift.*

152. JOHN SHEEPSHANKS (1787–1863), art amateur and donor of the Sheepshanks Gift.

Painted in 1832.

Paper fixed on panel, 6½ by 5½.

*Sheepshanks Gift.*

154. STILL LIFE.—A stone bottle, a glass bottle, an earthenware pan, &c.

Millboard, 5½ by 5½. Signed, and dated 1809.

*Sheepshanks Gift.*

- 156.—STUDY FOR THE PICTURE OF “THE RATTLE.”—A man seated and showing a rattle to his child.

Panel, 4½ by 3½. Painted in 1807.

*Sheepshanks Gift.*

157. LANDSCAPE WITH COTTAGE.

Panel, 8½ by 7½.

*Sheepshanks Gift.*



## 159. A SKETCH FOR THE PICTURE OF "PUNCH."

See also No. 60, Catalogue of Water Colour Paintings, page 247. The finished picture was painted in 1812.

Canvas, on panel, 8 by 12½. *Sheepshanks Gift.*

## 162. MARY WRIGHT, the little daughter of a carpenter.

Painted for the father in return for acts of kindness.

Panel, 9 by 6¾. *Sheepshanks Gift.*

## 236. THE MOTHER TEACHING HER SON.

"Just as the twig is bent, the tree's inclined."

Pope, *Moral Essays*, Ep. I., l. 150.

Exhibited at the Royal Academy in 1859.

Panel, 17½ by 13½. *Sheepshanks Gift.*

## 243. STUDY OF THE HEAD OF A FEMALE.

Millboard, 16 by 12.

## 506-'82. THE CONVALESCENT FROM WATERLOO.—Landscape with figures.

Panel, 24 by 30½. *Jones Bequest.*

**MULREADY, William, Jun.**

The second son of William Mulready; was born in 1805; studied art under his father; exhibited at the British Institution, Royal Academy, and Society of British Artists, 1831-42.

## 164. AN INTERIOR.—A baker's man waits while a woman examines his account.

Exhibited at the Royal Academy, 1838.

Panel, 16 by 20½. *Sheepshanks Gift.*

**MUTRIE, Miss Annie Feray.**

Born near Manchester in 1826; was a younger sister of Miss Martha D. Mutrie. Painted fruit and flower pieces. Exhibited at the Royal Academy, British Institution, and other exhibitions from 1851 to 1882. Died at Brighton on September 28th, 1893, and was interred at Brompton.

## 29-'84. GROUP OF CACTUS, &amp;c.

Canvas, 12½ by 9¾. Signed, and dated 1868.

**MUTRIE, Miss Martha Darley.**

Born near Manchester on August 26th, 1824; was the elder daughter of Mr. Robert Mutrie. Studied at the Manchester School of Design from 1844 till 1846. Exhibited regularly for some years at the Royal Manchester Institution; contributed also to other provincial exhibitions, and from 1853 to 1878 to those of the Royal Academy. Her paintings are almost exclusively fruit and flower pieces. She lived in London from 1854, and died at Kensington on December 30th, 1885.

## 28-'84. GROUP OF CAMELLIAS.

Canvas, 13½ by 9½. Signed, and dated 1859.

**NASMYTH, Peter or Patrick.**

Born at Edinburgh on January 7th, 1787; was the son of Alexander Nasmyth, the landscape painter; was christened Peter, but called himself Patrick. Came to London at the age of 20, and followed the profession of a landscape painter; exhibited from 1811 at the British Institution, Royal Academy, and Suffolk Street; became a Member of the Society of British Artists in 1823. He painted with his left hand, his right hand having been injured when he was a youth. Died at Lambeth on August 17th, 1831, and was buried at St. Mary's Church.

## 165. LANDSCAPE.—SIR PHILIP SIDNEY'S OAK.—A large oak tree on the right of the picture is believed to be that planted in Penshurst Park at the birth of Sir P. Sidney in 1554.

Canvas, 16 by 21.

*Sheepshanks Gift.*

## 575-'70. LANDSCAPE.—Cottage by a brook, with a boy on a white horse, which is drinking.

Canvas, 7½ by 9½.

*Parsons Bequest.*

## 576-'70. LANDSCAPE WITH HAYSTACK.

Canvas, 7½ by 9½.

*Parsons Bequest.*

## 505-'82. LANDSCAPE, WITH COTTAGE AND FIGURES; POND IN THE FOREGROUND.

*After Nasmyth.*

Panel, 17½ by 23½. Signed, and dated 1831.

*Jones Bequest.*

## D.159. LANDSCAPE WITH COTTAGE.

*Probably by Nasmyth.*

Panel, 9½ by 15½.

*Dyce Bequest.*

**NEWTON, Gilbert Stuart, R.A.**

Born at Halifax, Nova Scotia, in 1794 or 1795; received his first incentive to art from the pictures of his uncle, Gilbert Stuart, the portrait painter. Studied at Florence and Paris; met Leslie at Paris, and came with him to England in 1817; exhibited at the Royal Academy and British Institution, 1818-33; became a student of the Royal Academy in 1820, an Associate in 1828, and an Academician in 1832. Painted portraits, and subjects derived from standard novels. Visited America about 1832; lost his reason soon after, and did not recover it till four days before his death. He died at Chelsea on August 5th, 1835, and was buried in Wimbledon churchyard.

166. **PORTIA AND BASSANIO.**

*Portia.*—"There are some shrewd contents in yon same paper  
That steals the colour from Bassanio's cheek:  
Some dear friend dead; else nothing in the world  
Could turn so much the constitution  
Of any constant man. What, worse and worse!  
With leave, Bassanio; I am half yourself,  
And I must freely have the half of anything  
That this same paper brings you."

Shakespeare, *The Merchant of Venice*, Act. iii., Scene 2.

This picture had become very much injured in the surface owing to the employment of asphaltum. The hand of Bassanio was totally changed, and a great part of the figure of Salerio disfigured; it has, however, been restored.

Exhibited at the Royal Academy, 1831.

Canvas, 42 by 36. Signed, and dated 1831.

*Sheepshanks Gift.*

1831-'00. **OLIVIA'S RETURN.**

"Being unable to go for my poor child myself, as my arm grew very painful, I sent my son and daughter, who soon returned, supporting the wretched delinquent, who had not the courage to look up at her mother, whom no instructions of mine could persuade to a perfect reconciliation . . . . During this reception, the unhappy victim stood pale and trembling, unable to weep or reply."

Goldsmith, *Vicar of Wakefield*, Chapter 22.

Panel, 12½ by 15½.

*Ashbee Bequest.*

F. 23. **SIR WALTER SCOTT (1771-1832), novelist and poet.**

Canvas, 9 by 7½.

*Forster Bequest.*

**NIEMANN, Edmund John.**

Born at Islington in 1813; was engaged at "Lloyd's" during the early part of his life, but relinquished business in 1839 to adopt art as a profession. He retired to High Wycombe, where he worked incessantly out of doors. His first exhibit at the Academy appeared in 1844, and he also exhibited at the British Institution, Suffolk Street and elsewhere. His subjects were mainly landscapes. He returned to London in 1850. Died at The Glebe, Brixton Hill, on April 14th, 1876.

1832-'00. **LOW TIDE.**—A cart and figures on the sands.

Panel, 14½ by 18. Signed, and dated 1840.

*Ashbee Bequest.*

**NORTHCOTE, James, R.A.**

Born on October 22nd, 1746, at Plymouth; was apprenticed to his father, a watchmaker, but devoted his spare time to the study of art. In May, 1771, he came to London, was admitted to the studio of Sir Joshua Reynolds, and became a student of the Royal Academy. He first exhibited at the Royal Academy in 1773. In 1775 he returned to Devonshire and made some money by painting portraits. In 1777 he set out for Italy, and returned to London in 1780. In 1786 he produced his first successful historical work, and was elected A.R.A.; the following year saw him a full member. Besides painting, he wrote several works on art subjects. After making a considerable fortune, he died in London on July 13th, 1831.

344-'86. **A LADY WEARING A WHITE DRESS.**

Canvas, 43½ by 34. Signed, and dated 1795.

*Bequeathed by Mme. Madeleine Antoinette Godchaux.*

345-'86. **A LITTLE GIRL NURSING A KITTEN.**

Canvas, 43½ by 34. Signed, and dated 1795.

*Bequeathed by Mme. Madeleine Antoinette Godchaux.*

F. 24. **SIR JOSHUA REYNOLDS, P.R.A. (1723-1792), painter.**

A copy after the painting by Reynolds (*q.v.*) at Buckingham Palace.

Canvas, oval, 25¼ by 20¼.

*Forster Bequest.*



**OAKES, John Wright, A.R.A., H.R.S.A.**

Born on July 9th, 1820, at Sproston House, near Middlewich, Cheshire. He was educated at Liverpool and received instruction in art from a Mr. Bishop of Liverpool College. He exhibited first at the Liverpool Academy, of which he became an Associate in 1847, a Member in 1850 and Honorary Secretary in 1853. From 1847 he exhibited at the British Institution, and from 1848 at the Royal Academy. His subjects were mainly landscapes. In 1859 he resigned his membership of the Liverpool Academy and removed to London. He became an Associate of the Institute (now the Royal Institute) in 1874, but resigned in 1875; in the following year he was elected A.R.A. and in 1883 an Honorary Member of the Royal Scottish Academy. Died at Leam House, Addison Road, Kensington, on July 8th, 1887, and was buried in Brompton Cemetery.

224-'79. DISTURBED.—A plover rising from its nest: effect of early spring twilight.

Canvas, 24 by 35½. Signed.

**O'CONNOR, James Arthur.**

Born in Dublin in 1791; was the son of an engraver and was brought up to his father's profession; accompanied Francis Danby to London in 1813, but soon returned to Dublin. Came to England again in 1822; went to Brussels in 1826; also visited Prussia and Paris. Exhibited at the Royal Academy and other exhibitions, 1822-40. Was a Member of the Society of British Artists. Painted landscapes, including many scenes in Ireland. Died at Brompton on January 7th, 1841.

577-'70. LANDSCAPE.—A mountain in the distance; two figures in the foreground.

Panel, 5½ by 7¾. Signed, and dated 1839.

*Parsons Bequest.*

1841-'00. THE DEVIL'S GLEN, CO. WICKLOW.

Canvas, 13½ by 17½. Signed, and dated 1828.

*Ashbee Bequest.*

F. 25. MORNING.—Landscape with trees and river.

Canvas, 13½ by 16½.

*Forster Bequest.*

F. 26. NIGHT.—Moonlit landscape with road and cottage; a river in the distance.

Canvas, 13½ by 16½.

*Forster Bequest.*



## F. 27. LANDSCAPE WITH WATERFALL.

Millboard,  $9\frac{1}{2}$  by  $7\frac{1}{2}$ . Signed, and dated 1838.

*Forster Bequest.*

## F. 28. LANDSCAPE WITH WATERFALL AND TREES.

Canvas, 11 by 9.

*Forster Bequest.*

## F. 29. LANDSCAPE WITH STREAM AND WOODS.

Panel,  $8\frac{1}{4}$  by  $10\frac{1}{2}$ .

*Forster Bequest.*

## F. 30. LANDSCAPE WITH TREES IN FOREGROUND, AND DISTANT HILLS.

Panel,  $7\frac{1}{4}$  by  $11\frac{1}{4}$ .

*Forster Bequest.*

## 578-70. LANDSCAPE.—Tower on the bank of a river; two men fishing.

*Attributed to O'Connor.*

Panel,  $6\frac{1}{2}$  by  $7\frac{3}{4}$ .

*Parsons Bequest.*

**ORROCK, James, R.I.**

## 1829-'00. A HAYFIELD IN SURREY.

Canvas,  $11\frac{3}{4}$  by  $17\frac{3}{4}$ . Signed, and dated 1893.

*Ashbee Bequest.*

**PALMER, G. G. .**

## I.S. 66-'85. THE CELEBRATION OF THE MOHURRUM FESTIVAL AT CALCUTTA.

Canvas,  $43\frac{1}{2}$  by  $55\frac{1}{2}$ .

*Exhibited in the Indian Section of the Museum.*

**PARRIS, Edmund Thomas.**

Born at Marylebone in June, 1793; was apprenticed to a firm of jewellers. In 1816 he became a student of the Royal Academy, where he exhibited in the same year. From 1824 to 1829 he was engaged in painting Horner's Colosseum near Regent's Park. In 1838 he became historical painter to Queen Adelaide. In 1853-6 he "restored" Sir James Thornhill's paintings in the dome of St. Paul's. His pictures dealt with a large range of subjects, and some of them were engraved. Parris exhibited at the Royal Academy, the British Institution, Suffolk Street and the New Water Colour Society (now the Royal Institute). He obtained a premium at the Westminster Hall competition in 1843. He died on November 9th, 1873.

57-'08. THE ROSE.—A group of female figures.

Canvas ; circular, diam. 18 $\frac{1}{2}$ . Signed, and dated 1832.

*Given by Mrs. Elizabeth South.*

58-'08. THE LILY.—A group of female figures.

Canvas ; circular, diam. 18 $\frac{1}{2}$ . Signed, and dated 1832.

*Given by Mrs. Elizabeth South.*

### PASMORE, J. F.

Exhibited domestic scenes, etc., at the Royal Academy, British Institution, and Society of British Artists, 1841-66.

341-'85. HIGHLAND RAMS FIGHTING.

Canvas, 48 by 81. Date about 1850.

*Bequeathed by Mr. Richard Towne.*

### PERUGINI, Charles Edward.

F. 145. JOHN FORSTER, LL.D. (1812-1876), historian and biographer, donor of the Forster Bequest.

Painted from a photograph in 1887.

Canvas, 45 $\frac{1}{2}$  by 29 $\frac{1}{2}$ . *Bequeathed by Mrs. John Forster.*

### PETHER, Abraham.

Born at Chichester in 1756 ; was a pupil of George Smith. His favourite subjects were artificial-light and moonlight effects (from which he was popularly known as "Moonlight Pether") and also rural scenes, which he treated with delicacy and truth. He was a Member of the Incorporated Society of Artists, where he exhibited from 1773 ; he also exhibited at the Free Society of Artists, and at the Royal Academy from 1784 at intervals until 1811, when he sent his last work, "Eruption of Mount Vesuvius." Pether was a very ingenious mechanic and a maker of telescopes and microscopes ; he lectured on electricity, using instruments of his own making, and excelled as a musician. He died at Southampton on April 13th, 1812.

415-'87. WINDSOR CASTLE AND TOWN, BY MOONLIGHT.

Canvas, 23 $\frac{1}{2}$  by 35.

### PICKERSGILL, Frederick Richard, R.A.

Born in London in 1820 ; was a nephew of H. W. Pickersgill, R.A. ; received instruction in art from his uncle W. F. Witherington, R.A., and entered the Royal Academy Schools

in 1840. He exhibited at the Royal Academy from 1839 to 1875, and at the British Institution from 1841 to 1847. Many of his pictures illustrate scenes from Shakespeare, Milton, and other poets. In 1843 he won a prize of £100 at the Westminster Hall competition, and in 1847 his "Burial of Harold" was awarded a first prize and was purchased for the Houses of Parliament. In 1847 he was elected A.R.A., and in 1857 an Academician; from 1873 to 1887 he was Keeper of the Royal Academy, and from 1888 an Honorary Retired Academician. He died in the Isle of Wight on December 20th, 1900.

539-'82. THE BIRTH OF CHRISTIANITY.

Panel, 9½ by 16½.

*Jones Bequest.*

**POOLE, Paul Falconer, R.A.**

Born at Bristol on December 28th, 1807. As an artist he was entirely self-taught, and his early works were somewhat deficient in technique. His first contribution to the Royal Academy appeared in 1830, but he did not exhibit again till 1837, during which interval he made good progress in a larger manner. In 1843 he exhibited a work of startling power, "Solomon Eagle exhorting the people to repentance during the Plague of 1665;" it considerably increased Poole's reputation as a painter of great dramatic imagination. He changed his subjects, however, and returned to simple, pastoral themes. In 1847 he won a prize of £300 at the Westminster Hall competition. He became A.R.A. in 1846, R.A. in 1861, an Associate and Member of the Institute (now the Royal Institute) in 1878, and an Honorary Retired Academician in 1879. Died at Uplands, Hampstead, on September 22nd, 1879, and was buried in Highgate Cemetery.

525-'82. THE RUGGED PATH.—A country woman lifting her child down some rocks.

Canvas, 22½ by 19. Signed, and dated (18)51.

*Jones Bequest.*

322-'87. THE DEATH OF CORDELIA.

Scene:—The British Camp near Dover.

*Lear.*—"This feather stirs; she lives! If it be so  
It is a chance which does redeem all sorrows  
That ever I have felt."

Shakespeare, *King Lear*, Act. v., Sc. 3.

Canvas, 56 by 73. Signed, and dated 1858.

**RAEBURN, Sir Henry, R.A.**

Born on March 4th, 1756, at Stockbridge, Edinburgh; was the son of a manufacturer, and was educated at Heriot's Hospital. At fifteen he was apprenticed to a goldsmith, and painted miniatures in his spare time. From the age of 20, though practically self-taught as an artist, he began to paint life-size portraits in oils. Having married, he came to London in 1785, and at the advice of Reynolds proceeded to Italy. On his return in 1787 he settled at Edinburgh, where most of his works appeared. He exhibited at the Royal Academy from 1792, and became A.R.A. in 1812 and R.A. in 1815. He was knighted in 1822 and was appointed His Majesty's Limner for Scotland, but died on July 8th of the following year. It is only of comparatively late years that his gifts have been fully recognised.

- D. 3348. REV. ALEXANDER DYCE (1798-1869), when a boy; editor of editions of Shakespeare, etc., and donor of the Dyce Bequest.

Canvas, 29½ by 24½.

*Bequeathed by Mrs. Donald Campbell,  
niece of the Rev. A. Dyce.*

**REDGRAVE, Richard, C.B., R.A.**

A subject and landscape painter, chiefly in oils, born in Pimlico on April 30th, 1804. Until the age of nearly 20 he assisted his father in the management of a large manufactory. From 1825 he exhibited at the Royal Academy, the British Institution and Suffolk Street. He was fond of illustrating scenes from the Bible and the poets. He became a student of the Royal Academy in 1826, an Associate in 1840, an Academician in 1851, and an Honorary Retired Academician in 1881. From 1847 he was connected with the Government Schools of Design and the Department of Art. He was eventually appointed Director of the Art Division, South Kensington Museum, which post he resigned in 1875. He was appointed Surveyor of the Crown Pictures in 1857, and he compiled a catalogue of the Royal collections. He was joint author of "A Century of Painters of the English School" (1866) and the earliest editions of this catalogue were prepared by him. In 1880 he was made Companion of the Bath. Died at 27, Hyde Park Gate, Kensington, on December 14th, 1888.

167. CINDERELLA ABOUT TO TRY ON THE GLASS SLIPPER.

Purchased by Mr. Sheepshanks from the artist. Exhibited at the Royal Academy, 1842.

Canvas, 42 by 56.

*Sheepshanks Gift.*



170. THROWING OFF HER WEEDS.—A young widow changing her mourning for wedding garments.

Panel, 24½ by 30. Signed, and dated 1846. Exhibited at the Royal Academy in the same year. *Sheepshanks Gift.*

171. OPHELIA WEAVING HER GARLANDS,

“There is a willow grows aslant a brook,  
That shows his hoar leaves in the glassy stream;  
There with fantastic garlands did she come.”

Shakespeare, *Hamlet*, Act iv., Scene 7.

Panel, 30 by 25. Signed, and dated 1842.

*Sheepshanks Gift.*

172. BOLTON ABBEY.—Morning.

Exhibited at the Royal Academy, 1848.

Canvas, 12½ by 30½. Signed, and dated 1847.

*Sheepshanks Gift.*

232-'85. SWEET SUMMER TIME.—Sheep in Wotton meadows, near Dorking.

Panel, 13¾ by 8½. Signed, and dated 1869.

211-'87. THE THAMES FROM MILLBANK.

Canvas, 9¾ by 17.

183-'89. AN OLD ENGLISH HOMESTEAD.

Canvas, 40¾ by 54. Signed, and dated 1854.

*Given by Mrs. Richard Redgrave.*

### REID, John Robertson, R.I.

16-'00. THE THAMES.—EVENING.—Chiswick Mall below old Kew Bridge, which is seen in the distance.

Canvas, 25 by 31¼. Signed, and dated 1886.

*Given by Mr. James Orrock, R.I.*

### REYNOLDS, Sir Joshua, P.R.A.

Born at Plympton Earl, Devonshire, on July 16th, 1723. His father, the Rev. Samuel Reynolds, was headmaster of the Grammar School, where young Reynolds was educated. In his 18th year he was sent to London, where he studied under Hudson for three years. After a period of residence at home he returned to London and stayed there from 1744 to 1746. In 1749 he sailed on the *Centurion* for Italy, and



remained in Rome till 1752, when he came back to London. Here he settled and rapidly rose to the first rank as a portrait painter. He exhibited with the Incorporated Society of Artists from 1760. On the foundation of the Royal Academy he was elected its first President and was knighted. His presidential addresses (1769-90) prove his literary power. In 1781 and 1783 he visited the Low Countries. He was a friend of Burke, Garrick, Goldsmith and Johnson, and his career was prosperous and honourable. He exhibited 247 pictures at the Academy, the last appearing in 1790. About 700 plates were engraved from his works, but his portraits alone far exceed this number. He was deaf from about 1750, and towards the end of his life he became almost blind. He died at his house, 47, Leicester Square (now occupied by Messrs. Puttick and Simpson, auctioneers) on February 23rd, 1792, and was buried in St. Paul's Cathedral, where a monument by Flaxman was erected to his memory.

597-'82. PORTRAIT OF A GENTLEMAN.

Canvas, 29 by 24.

*Jones Bequest.*

496-'83. MRS. THOMAS WHETHAM. *See Plate 19.*

Canvas, 29 by 24. Painted in 1757.

D. 17. PORTRAIT OF A LADY.—Supposed to be Miss Frances Reynolds (1729-1807), the painter's sister.

Unfinished.

Canvas, oval, 20½ by 21.

*Dyce Bequest.*

D. 18. ENTRANCE TO MR. THRALE'S PARK, STREATHAM.

A sketch.

Canvas, 10¾ by 15½.

*Dyce Bequest.*

F. 32. PORTRAIT OF A LADY.—Bust. Low dress, with ermine mantle, pearl necklace, ornament in hair.

From Sir David Wilkie's Collection.

Canvas, 23½ by 17½.

*Forster Bequest.*

*See also* NORTHCOTE, JAMES, R.A., No. F. 24.

**REYNOLDS, Samuel William, Sen.**

Born in London in 1773; studied under W. Hodges and at the Royal Academy; exhibited from 1797 to 1834 at the Royal Academy, British Institution and Suffolk Street; most of his contributions were landscapes, but he also

PLATE XIX.



Mrs. Thomas Whetham.  
SIR JOSHUA REYNOLDS, P.R.A.

496-1883.



produced portraits and subject pictures. He achieved a high reputation as a mezzotint engraver, and produced fine plates after works by Sir Joshua Reynolds and other contemporary painters; in 1826 he went to France and engraved after French painters. Died at Bayswater on August 13th, 1835, and was buried in Paddington Churchyard.

405-'74. COTTAGE NEAR SANDPITS, BROMLEY, KENT.

Paper, upon panel,  $9\frac{1}{2}$  by  $14\frac{3}{4}$ .

**RICHARDSON, Jonathan (the elder).**

Born in 1665; was articled to his stepfather, a scrivener, but after the latter's death he was four years a pupil of John Riley, whose niece he married; he painted portraits, and after the death of Kneller and Dahl ranked with Jervas at the head of the profession. He wrote works on art and a commentary on Milton. Died in Queen's Square, Bloomsbury, on May 28th, 1745.

D. 13. ALEXANDER POPE (1688-1744), poet.

Canvas,  $25\frac{1}{4}$  by  $20\frac{1}{2}$ .

*Dyce Bequest.*

**RIPPINGILLE, Edward Villiers.**

Born in 1798 at King's Lynn, Norfolk; was the son of a farmer and was self-taught as an artist. He exhibited at the Royal Academy from 1813 to 1857, and at the British Institution and Suffolk Street. In 1837 he went to Italy, and subsequently to the East, painting genre subjects derived from the countries which he visited. He obtained one of the prizes in the cartoon competition at Westminster in 1843. Rippingille lectured on Art, and claimed to be the first who advocated the formation of Schools of Design; he edited *The Artist and Amateur's Magazine*. Died suddenly at Swan Village railway station, Staffordshire, on April 22nd, 1859.

173. MENDICANTS OF THE CAMPAGNA.

On the back is the following:—"Beggars of the Campagna Romana. Mem.—This picture, sent for exhibition at the Royal Academy, was placed on the floor and has never been seen by the public. Painted almost entirely with a magilp of solution of sugar of lead in water and mastic varnish, 1844. Bought of the artist by J. S., Esq."

Canvas,  $14\frac{1}{2}$  by  $22\frac{3}{4}$ . Signed, and dated Roma, 1840.  
London, 1844. *Sheepshanks Gift.*

**ROBERTS, David, R.A.**

Born on October 2nd, 1796, at Stockbridge, near Edinburgh; was the son of a shoemaker, and was apprenticed for seven years to a house painter. On the expiry of his term of service he worked as a scene-painter at Carlisle, Glasgow, and Edinburgh. In 1822 he came to London and was employed at Drury Lane Theatre. On the formation of the Society of British Artists in 1824, he became its Vice-President. He also exhibited at the Royal Academy and the British Institution. He travelled considerably; in 1838 he visited Egypt and Syria, and in 1851 toured in Italy and Austria, and he published some of the drawings made during his journeys. He became A.R.A. in 1838 and R.A. in 1841. Roberts was one of the Commissioners for the Great Exhibition of 1851. He died in London on November 25th, 1864.

## 174. ENTRANCE TO THE CRYPT, ROSLIN CHAPEL.

Panel, 30 by 24½. Signed, and dated 1843. *Sheepshanks Gift.*

## 175. OLD BUILDINGS ON THE DARRO, GRANADA.

Exhibited at the British Institution, 1835.

Panel, 17¾ by 24. Signed, and dated 1834. *Sheepshanks Gift.*

176. THE GATE OF CAIRO, CALLED BÂB EL-METWALLI.—The southern gate of the old city, now in the centre of modern Cairo. *See Plate 20.*

Panel, 30 by 24½. Signed, and dated 1843. *Sheepshanks Gift.*

## 79-81. INTERIOR OF MILAN CATHEDRAL.

Canvas, 12 by 20.

**ROMNEY, George.**

Born at Beekside, Dalton-in-Furness, Lancashire, on December 15th, 1734; was the son of a cabinet maker, with whom he worked for some years; was apprenticed in 1755 to Steele, a portrait painter of Kendal; married in 1756, procured the cancelling of his indentures in 1757, and practised portrait painting at Kendal and Lancaster; came to London in 1762; finished his first important picture, "The Death of General Wolfe," in 1763; visited Paris in 1764; gained one of the Society of Arts premiums in 1765. In 1773 he went with Ozias Humphry to Italy, where he copied part of Raphael's "Transfiguration." In 1775 he settled in Cavendish Square, where, by 1786, he was making over £3,000 a year. He exhibited



PLATE XX.



The Gate of Cairo, called Bâb el-Metwalli.  
DAVID ROBERTS, R.A.



at the Incorporated and Free Societies of Artists but never at the Academy. Romney was a friend of Hayley the poet, and frequently stayed with him at his house at Earham. In 1790 he revisited Paris. A few years later he settled at Hampstead, but before long he gave up painting and joined his wife at Kendal, where he had left her in 1762. Died at Kendal on November 15th, 1802, and was buried at Dalton.

- D. 22. SERENA.—Said to be a portrait of Honora, daughter of Major Edward Sneyd; she married Richard Lovell Edgeworth in 1773 and died in 1780, aged 27.

A similar design, by Stothard, forms the engraved frontispiece to an edition (1787) of Hayley's *Triumphs of Temper*; it represents Serena reading Miss Burney's novel *Evelina*, and is an illustration of the line (Canto I., 69) "Sweet Evelina's fascinating power."

Canvas, 35½ by 27.

*Dyce Bequest.*

**ROSSETTI, Gabriel Charles Dante.** Generally known as **Dante Gabriel Rossetti.**

Born in London on May 12th, 1828; was the son of Gabriel Rossetti, an Italian refugee and Professor of Italian at King's College. He was educated at King's College, where he studied drawing under J. S. Cotman. In 1846 he entered the Royal Academy Schools, and in 1848 was admitted to the studio of Ford Madox Brown. He was one of the founders of the Pre-Raphaelite school. He exhibited his first picture in 1849. He was assisted by Burne-Jones and others in 1857-8 in decorating the Library of the Oxford Union. Besides painting he wrote "The Blessed Damozel" and other poems. The mystical intensity of his works, both in painting and poetry, did much to revive a feeling for poetic art in England. He lived laterly at 16, Cheyne Walk, Chelsea, for a time with his brother (W. M. Rossetti), Swinburne and Meredith. He died at Birchington, Kent, on April 9th, 1882, and was buried in the churchyard there.

- C.A.I. 3. THE DAY DREAM.—The figure is a portrait of the wife of William Morris.

Exhibited at the Old Masters Exhibition, held at the Royal Academy in 1883.

Canvas, 62½ by 36½. Signed, and dated 1880. *Ionides Bequest.*

**ROTHWELL, Richard, R.H.A.**

Born at Athlone in 1800; entered the Royal Dublin Society's Drawing School in 1815; practised at Dublin for a

few years, and became a Member of the Royal Hibernian Academy. He removed to London, and entered the studio of Sir Thos. Lawrence; on the death of the latter he obtained much reputation as a portrait painter. Subsequently he visited Italy and America. He exhibited at the Royal Academy from 1830. In 1848 he went for a time to Dublin; in 1858 he was residing at Leamington. Died at Rome in September, 1868.

178. NOVITIATE MENDICANTS.—A young girl and a boy.

The surface of this picture was so much cracked as entirely to injure its effect, but, like No. 166 by Newton, it has been carefully restored.

Canvas, 36½ by 29.

*Sheepshanks Gift.*

179. THE VERY PICTURE OF IDLENESS.—A girl leaning on a window-sill.

Canvas, 30 by 28. Signed.

*Sheepshanks Gift.*

**SANDBY, Paul, R.A.**

Born at Nottingham in 1725; was descended from an old county family. Through the influence of a borough member, he and his elder brother Thomas obtained employment in the Military Drawing Office of the Tower of London. In 1746 he was engaged as draughtsman on the survey of the roads of the Highlands of Scotland, and made many sketches of the scenery and antiquities around him. In 1751 he went to live with his brother at Windsor, and sketched subjects in that neighbourhood. Sir Joseph Banks, P.R.S., purchased some of his drawings, and Sandby accompanied him to Wales, sketching the chief castles, etc. He was a Member of the Incorporated Society of Artists, and became a foundation member of the Royal Academy in 1768. He was appointed chief drawing-master at the Royal Military Academy, Woolwich, but resigned in 1796 and was succeeded by his son. He has been called "the father of water-colour art"; he was certainly one of the first to practise it in the broader manner, and his name will always be connected with the early development of landscape art in England. He was also a spirited etcher, and the first English engraver in aquatint. Died at 4, St. George's Row (now 23, Hyde Park Place), Bayswater Road, on November 7th, 1809.

1567-'04. CONWAY CASTLE.

Canvas, 26½ by 33½. Signed, and dated 1798.

*W. A. Sandby Bequest.*

## 1568-'04. VIEW FROM THE TERRACE OF OLD SOMERSET HOUSE.

Canvas, 14 $\frac{1}{2}$  by 25 $\frac{1}{2}$ .*W. A. Sandby Bequest.***SCOTT, Samuel.**

Born in London about 1710; became a painter of topographical views and sea pieces; has been called the "English Canaletto." Exhibited occasionally, 1761-71. Was one of Hogarth's friends. Died in Walcot Street, Bath, on October 12th, 1772.

## 441-'88. THE THAMES, looking eastwards towards Blackfriars Bridge and St. Paul's.

Canvas, 19 by 27.

## D. 20. THE THAMES: the Strand Shore and Westminster Bridge.

Canvas, 18 by 27.

*Dyce Bequest.***SELOUS, Henry Courtney.**

Born in 1803 (?); was the son of Gideon Slous, also a painter, but altered his name during the thirties; exhibited portraits and historical pictures at the Royal Academy, British Institution, and Suffolk Street, 1818-85; won a prize in the Westminster Hall Cartoon Competition, 1843; illustrated "Pilgrim's Progress" and "Hereward the Wake," and produced illustrations for the Art Union of London. Died at Beaworthy, Devonshire, on September 24th, 1890.

## 329-'89. THE GREAT EXHIBITION IN HYDE PARK, LONDON; the opening by H.M. Queen Victoria on 1st May, 1851.

Canvas, 66 $\frac{1}{2}$  by 95 $\frac{1}{2}$ . Signed, and dated 1851-2.*Given by Mr. W. Warren De La Rue.***SERRES, John Thomas.**

Born in London in December, 1759; was a son of Dominic Serres, R.A.; exhibited sea-pieces, &c., at the Royal Academy, British Institution, and Suffolk Street from 1780; was for a time drawing master at Chelsea Naval School. In 1790 he visited France and Italy, and in 1793 became marine painter to the King and draughtsman to the Admiralty, the latter post being fairly lucrative. Unfortunately he married a Miss Wilmot of Warwick, who said that she was a daughter of a Duke of Cumberland and called herself the Princess of Cumberland. Her intrigues and extravagance ruined him, and he was imprisoned for debt. He died within the Rules of the King's Bench on December 28th, 1825, and was buried in Marylebone Churchyard.



1077-'71. THE LIGHTHOUSE IN THE BAY OF DUBLIN, WITH HIS  
MAJESTY'S YACHT "DORSET." *See Plate 21.*

Exhibited at the Royal Academy in 1788.  
Canvas, 40 by 60. Signed, and dated 1788.

**SEVERN, Joseph.**

Born in 1793. Was a gold medallist and travelling student of the Royal Academy. Exhibited from 1817 to 1868 at the Royal Academy, British Institution, and New Water Colour Society (now the Royal Institute). Went to Rome apparently in 1820; was a friend of Keats who died at Severn's house in 1821. Severn returned in 1841 to London, where he won a premium of £100 at the Westminster Hall competition of 1843. He was, however, again in Rome in 1861 as British Consul; this post he held until 1872. Died at Rome on August 3rd, 1879, and was buried by the side of Keats.

1410-'69. ARIEL.

"On the bat's back I do fly."

Shakespeare, *The Tempest*, Act v., sc. 1.

Millboard, backed with canvas, 9½ by 15. Signed, and dated Rome, 1826.

*Townshend Bequest.*

1416-'69. NYMPH GATHERING HONEYSUCKLE.

Millboard, 10½ by 15.

*Townshend Bequest.*

**SHAW, Joshua.**

Born at Bellingborough, Lincolnshire, in 1776. Was left an orphan at an early age and was apprenticed to a sign-painter. When his time had expired, he set up in a business at Manchester, and married. Here he began to paint flower pieces and landscapes, and copied sundry paintings. He afterwards came to London, and was employed by dealers to produce copies of pictures by Berchem, Gainsborough, and others. Subsequently he emigrated to America, where he did similar work and developed a genius for mechanics. The date of his death is not known; he last exhibited in London in 1841.

1911-'00. RIVER SCENE, with boys in the foreground.

Panel, 9½ by 13½.

*Ashbee Bequest.*

PLATE XXI.



The Lighthouse in the Bay of Dublin, with His Majesty's Yacht "Dorset."

JOHN THOMAS SERRES.

1077-1871.



**SHAYER, William, Sen.**

Born at Southampton about 1788; painted rural and coast scenes, in which he introduced figures, cattle, horses, etc.; exhibited from 1825, chiefly with the Society of British Artists, of which he became a Member in 1828, but also at the British Institution and Royal Academy. He was a very prolific painter, and continued to practise his art until a few years before his death. Died at Shirley, near Southampton, on December 21st, 1879.

429-'87. COAST SCENE, with fishing smacks, and groups of fisher folk.

Canvas, 13½ by 17½. Signed, and dated 1841.

**SIMPSON, Philip.**

A son of John Simpson, portrait painter; became a student of the Royal Academy; exhibited at the Royal Academy, British Institution, and Society of British Artists, 1824-37.

1395-'69. I WILL FIGHT!—Two boys.

Painted in 1824, and exhibited at the Suffolk Street Galleries.

Canvas, 30 by 25½. *Townshend Bequest.*

**SIMSON, William, R.S.A.**

Born at Dundee in 1800; was educated at the Trustees' Academy, at Edinburgh. He began his artistic career by painting small coast scenes, but after about ten years' work he made higher efforts. From 1826 works of his appeared at the Royal Academy, British Institution, and Suffolk Street. In 1830 he became a Member of the Scottish Academy, and then tried portrait painting for three or four years. Having saved some money he went to Italy and studied there for a few years, and on his return in 1838 settled in London. Died in Sloane Street on August 29th, 1847.

180. INTERIOR OF A CATTLE SHED, with calf and fowls.

Millboard, 13¾ by 18. Signed at the back, and dated 12th January, 1842.

*Sheepshanks Gift.*

**SINGLETON, Henry.**

A historical painter chiefly in oils, born in London on October 19th, 1766; was brought up by an uncle, a miniature painter; studied at the Royal Academy and gained the gold

medal in 1788 for his "Alexander's Feast." Singleton was a very rapid painter; he exhibited from 1780 chiefly at the Royal Academy and British Institution; he painted a few portraits and executed a large number of book illustrations. Some of his works became well known through mezzotint reproductions. Died in Kensington Gore on September 15th, 1839.

1834-'00. AT THE INN DOOR.—A man seated receiving a mug from a woman.

Canvas, 12 by 10.

*Ashbee Bequest.*

1835-'00. COURTSHIP.—A young man and woman near a cottage door.

Canvas, 12 by 10.

*Ashbee Bequest.*

### **SMIRKE, Robert, R.A.**

Born at Wigton, near Carlisle, in 1752; came to London with his father at the age of 13, and was apprenticed to a painter of coach panels; entered as a student at the Royal Academy in 1772; afterwards devoted himself chiefly to subjects in illustration of popular authors, especially Cervantes. He exhibited from 1775 with the Incorporated Society of Artists, of which he became a Member, and from 1786 at the Royal Academy; in 1791 he was elected A.R.A., and in 1793 an Academician. He died in Osnaurgh Terrace, Regent's Park, on January 5th, 1845, and was buried at Kensal Green.

248. SIDROPHEL AND THE WIDOW.—*Butler's "Hudibras."*

Canvas, circular, diam. 20.

### **SMITH, George.**

Known as "Smith of Chichester." Born at Chichester in 1714. With his two brothers William and John, he painted rural and pastoral subjects in the surrounding country. His works were praised beyond their merits at the time, and in 1760 the Society of Arts awarded the painter their first premium, Richard Wilson, afterwards R.A., being also a competitor. Smith exhibited from 1760 to 1774, chiefly with the Free Society of Artists, of which he was a Member. He was also a good musician, and a poet of some taste. Died on September 17th, 1776.

1434-'74. LANDSCAPE, with waterfall and anglers.

Canvas, 17 by 25.



593-'82. LAKE SCENE, with boat and anglers.

Canvas, 29 by 45.

*Jones Bequest.*

**SMITH, George.**

Born in London on April 18th, 1829 ; commenced the study of art in Mr. Cary's school ; was admitted as a student of the Royal Academy in 1845, and was placed for some time in the studio of C. W. Cope, R.A. He exhibited at the Royal Academy, British Institution, and Society of British Artists, from 1847 to 1887. Died on January 2nd, 1901, at 187, Maida Vale.

186. TEMPTATION.—Children at a village fruit stall.

Panel, 25 by 30. Signed, and dated 1850.

*Sheepshanks Gift.*

187. CHILDREN GATHERING WILD FLOWERS.

Panel, 18 by 22. Signed, and dated 1851.

*Sheepshanks Gift.*

**STANFIELD, William Clarkson, R.A.**

Born at Sunderland in 1793 ; was the son of an Irishman, a writer of some reputation. At the age of 15 he became a sailor and thus acquired the nautical knowledge which characterises his works ; afterwards he became a clerk in the navy, was temporarily disabled by a fall in 1816, and got his discharge in 1818. He became a scene-painter at various theatres and finally at Drury Lane. Among his friends he counted Dickens, T. Clarkson, Douglas Jerrold, and Captain Marryat. From 1824 he was a Member of the Society of British Artists. In 1829 he first exhibited at the Royal Academy, and, encouraged by his success, gave up scene-painting to devote himself to easel pictures. He toured on the Continent in 1829 and 1839. He was elected A.R.A. in 1832 and R.A. in 1835, and was a constant contributor to the Academy's exhibitions. Died at Hampstead on May 18th, 1867, and was buried in Kensal Green Roman Catholic Cemetery.

188. ON THE RHINE, NEAR COLOGNE.—A mill raised against a half-ruined tower.

Canvas, 42 by 34½. Signed, and dated 1829.

*Sheepshanks Gift.*

189. A MARKET BOAT ON THE SCHELDT. *See Plate 22.*  
 Exhibited at the British Institution, 1826.  
 Panel, 33 by 48 $\frac{3}{4}$ . Signed, and dated 1821.  
*Sheepshanks Gift.*
190. SANDS NEAR BOULOGNE.  
 Exhibited at the Royal Academy, 1838.  
 Canvas, 28 by 43 $\frac{1}{2}$ . Signed, and dated 1838.  
*Sheepshanks Gift.*
- 486-'82. ON THE DOGGER BANK.--Fishing boat in a stormy sea.  
 Canvas, 30 by 27 $\frac{1}{2}$ . Signed, and dated 1846.  
*Jones Bequest.*
- 507-'82. TOWN AND CASTLE OF ISCHIA, on the Island of Ischia, near Naples.  
 Panel, 12 by 24. Signed, and dated 1857 (?1851).  
*Jones Bequest.*
- 1843-'00. SEASCAPE WITH SHIPPING.  
 Panel, 12 by 19 $\frac{5}{8}$ . Signed, and dated 1820.  
*Ashbee Bequest.*
- 364-'01. CAPTURE OF THE SPANISH FRIGATE *EL GAMO* BY THE SLOOP *SPEEDY* under the command of Lord Cochrane off Barcelona on May 6th, 1801.  
 The Spanish vessel (600 tons and upwards) lost fifteen men killed and forty-one wounded, while the *Speedy* (158 tons) lost three men killed and eight wounded.  
 The picture was painted for the late Captain Charles Spencer Ricketts, who served as midshipman in the action; it was bequeathed to the Museum by his daughter, Mrs. J. A. Bonnor.  
 Canvas, 52 by 72 $\frac{3}{8}$ .  
*Bonnor Bequest.*
- 365-'01. VIEW ON THE RHINE.--In the foreground the river with boats, in the background a castle on a rock.  
 Panel, 16 $\frac{1}{4}$  by 21 $\frac{7}{8}$ . Signed, and dated 1827.  
*Bonnor Bequest.*
- 366-'01. VIEW ON THE SCHELDT, with boats and windmill.  
 Panel, 16 by 21 $\frac{3}{8}$ . Signed, and dated 1826.  
*Bonnor Bequest.*

PLATE XXII.



A Market Boat on the Scheldt.  
WILLIAM CLARKSON STANFIELD, R.A.



## F. 34. ANCONA AND THE ARCH OF TRAJAN.

Painted in 1851.

Canvas, 35½ by 61½.

*Forster Bequest.***STANLEY, Caleb Robert.**

Born about 1795; studied for a time in Italy; painted landscapes both in oils and water-colours. Exhibited from 1812 to 1867 at the Royal Academy and elsewhere. Died at 27, Maddox Street, London, on February 13th, 1868.

## 1583-'71. CALLANDER BRIDGE, PERTHSHIRE.

Millboard, 12 by 16. Signed.

*Bequeathed by Mr. W. S. Louch.***STARK, James.**

Born at Norwich on November 19th, 1794; was the son of a Scotch dyer who had settled at Norwich; from 1811 to 1814 he was a pupil of John Crome; in 1812 he became a Member of the Norwich Society; in 1817 he entered as a student of the Royal Academy, and in 1818 he won a premium at the British Institution. After living for some twelve years at Norwich and Yarmouth, he returned to London in 1830. He painted landscapes, chiefly in oils, and exhibited from 1812 to 1859 at the British Institution, Royal Academy, and Society of British Artists. In 1834 he published his "Scenery of the Rivers of Norfolk." Died in London at Mornington Place, Regent's Park, on March 24th, 1859, and was buried at Norwich.

## 195. A DISTANT VIEW OF WINDSOR.—A woody glade and some deer, with Windsor Castle in the distance.

Panel, 10½ by 8¾.

*Sheepshanks Gift.*

## 196. LANDSCAPE.—A woody lane near Hastings.

Millboard, 8 by 7.

*Sheepshanks Gift.***STONE, Henry.**

Generally called "Old Stone." Was a son of Nicholas Stone, master mason to James I. Spent many years in Holland, France, and Italy; received some instruction from Bernini at Rome. Practised both as a painter and sculptor; painted wonderfully exact copies of works by Van Dyck and certain Italian masters. Wrote a work on painting. Died in London in 1653, the last survivor of the family.



598-'82. CHARLES I. in three positions.

From the picture by Van Dyck (*q.v.*) at Windsor Castle.

Canvas, 37 by 44½.

*Jones Bequest.*

**STOTHARD, Thomas, R.A.**

Born on August 17th, 1755, at the "Black Horse," Long Acre, London; was the son of an innkeeper. Being delicate, he was sent to an uncle at York who placed him with an old lady at Acomb. He afterwards went to a school at Tadcaster; but at the age of thirteen he returned to London and continued his education at Ilford. In 1777 he entered as a student of the Royal Academy. He became a pattern designer for silks, but subsequently took to drawing book illustrations, of which he executed a large number, and by which he achieved his greatest reputation. Stothard also made many designs for goldsmiths' and other decorative works, including the Wellington Shield. He exhibited historical and other paintings from 1778 at the Royal Academy, the British Institution and Suffolk Street. He became A.R.A. in 1791, R.A. in 1794, and Librarian to the Royal Academy in 1814. He died at 28, Newman Street, London, on April 27th, 1834, and was buried at Bunhill Fields.

197. SHAKESPEARE'S PRINCIPAL CHARACTERS.—In the centre Cordelia supports her father's head. On her right are Prospero and Miranda, Rosalind and Celia, Falstaff and his companions—also Sir Andrew Aguecheek, Sir Toby Belch, Malvolio, and Olivia. On the left are Ophelia, Hamlet, Lady Macbeth, and the weird sisters.

Panel, 14½ by 55½. Signed, and dated 1812.

*Sheepshanks Gift.*

\*201. TWELFTH NIGHT.

"*Sir Toby Belch* (singing).—"There dwelt a man in Babylon ; lady! lady!"

*Malvolio*.—"My masters, are you mad? or what are you? Have you no wit, manners, nor honesty, but to gabble like tinkers at this time of night? Do ye make an alehouse of my lady's house, that ye squeak out your coziers' catches without any mitigation or remorse of voice? Is there no respect of place, persons, nor time in you?"

Shakespeare, *Twelfth Night*, Act ii., Scene 3.

Canvas, 9½ by 7½.

*Sheepshanks Gift.*

\* Nos. 201, 202, and 203 are on one canvas, 12¾ by 31.

## \*202. BRUNETTA AND PHILLIS.

"Brunetta was now prepared for the insult, and came to a public ball in a plain black silk mantua, attended by a beautiful negro girl in a petticoat of the same brocade with which Phillis was attired. This drew the attention of the whole company; upon which the unhappy Phillis swooned away."—Steele, *The Spectator*, No. 80.

Canvas, 9 $\frac{7}{8}$  by 11.

*Sheepshanks Gift.*

## \*203. SANCHO PANZA AND THE DUCHESS.

"Sancho Panza did not indulge in his accustomed siesta that afternoon, but . . . went directly he had dined to see the duchess, who, delighted to hear him talk, made him sit down by her on a low stool, though Sancho . . . would have declined seating himself in her presence . . . All the duchess's damsels and duennas gathered round . . . to hear what he would say."

Cervantes, *Don Quixote*, Part ii., ch. 33.

(Jarvis's *Translation*, ed. 1840).

Canvas, 9 $\frac{7}{8}$  by 7 $\frac{1}{4}$ .

*Sheepshanks Gift.*

## 1837-'00. ZORAÏDA, DISCOVERED BY HER FATHER, AGIMORATO, IN THE ARMS OF RUI PEREZ DE VIEDMA, PRETENDS TO SWOON.

"Her father, returning from driving away the Turks, saw us . . . and we were sensible that he discovered us. But Zoraïda had the discretion and presence of mind not to take her arm from my neck, but . . . leaning her head against my breast, and bending her knees a little, she gave plain signs of fainting away. I also made as if I held her up only to keep her from falling. Her father came running to us, and . . . said: 'Without doubt these dogs have terrified her into a swoon.'"

Cervantes, *Don Quixote*, Part i., Book iv., ch. 14.

(Jarvis's *Translation*, ed. 1840).

Canvas, 11 $\frac{1}{2}$  by 10 $\frac{1}{2}$ .

*Ashbee Bequest.*

## 1840-'00. SCENE FROM "DON QUIXOTE."—The picture probably represents Don Quixote and Sancho Panza in the Duke's castle.—Cervantes, "Don Quixote," Part II., chapter 31.

Panel, 13 $\frac{1}{2}$  by 10 $\frac{3}{4}$ . Signed.

*Ashbee Bequest.*

## D. 49. ORESTES HANGING UP THE SHIELD OF AGAMEMNON.

*By or after Stothard.*

Canvas, 45 by 57 $\frac{1}{2}$ .

*Dyce Bequest.*

\* Nos. 201, 202, and 203 are on one canvas, 12 $\frac{3}{4}$  by 31.

**STUART, Gilbert.**

Born in what is now the village of Hammond Mills, North Kingston, Rhode Island, U.S.A., on December 3rd, 1755; was the youngest child of a Scotch snuff manufacturer named Stewart; went to Scotland about 1772 with his instructor, Cosmo Alexander, a portrait painter. The death of the latter threw Stuart upon his own resources, and he worked his way back to America on a collier. In 1775 he proceeded to England, where he studied under Benjamin West and became well known as a portrait painter. He was several times imprisoned for debt in England and Ireland. In 1792 he returned to America, where he practised at New York and Philadelphia and finally at Boston. He died on July 27th, 1828.

- D. 26. JOHN HENDERSON (1747-1785), actor, as "Iago" in *Shakespeare's* "Othello."

The Art Library contains an engraving (No. E. 1041-'00) by Bartolozzi after this painting.

Canvas, 20½ by 16½.

*Dyce Bequest.*

**SWAINE, Francis.**

Was a Member of the Free Society of Artists in 1763; exhibited with them and the Incorporated Society until 1782; was awarded medals for sea-pieces at the Society of Arts in 1764 and 1765. He imitated Dutch masters, and it is not improbable that he studied under Monamy, as there is a similarity in their work. Francis Swaine was probably the father of Monamy Swaine, an exhibitor of marine views. Died at Chelsea in 1782.

- 139-'83. SEA PIECE.—English frigates at anchor in a calm, saluting; with boats and other vessels.

Canvas, 23 by 33. *Given by Mr. R. H. Cooke, F.R.C.S*

**THORNHILL, Sir James.**

Born of an old county family at Melcombe Regis in 1675; was placed by his uncle, Dr. Sydenham, under Highmore, the portrait painter. He painted the interior of the dome of St. Paul's, The Great Hall at Blenheim, and the Great Hall at Greenwich. He was Sergeant Painter to George I., by whom he was knighted. He repurchased the family estates which his father had dissipated, and was elected M.P. for Melcombe Regis. His works were mainly allegorical. Hogarth married his daughter. Died near Weymouth on May 13th, 1734.

## 812-'77. SKETCH FOR THE PAINTED CEILING OF THE GREAT HALL, GREENWICH HOSPITAL.

Canvas, 38 by 26.

See also BUSS, R.W., No. D. 39.

**TOMSON, Arthur.**

Born in 1858. Exhibited at the Royal Academy, New Gallery, and New English Art Club from 1883 to 1902. Was one of the early Members of the New English Art Club. Wrote papers on art subjects and a book on "J. F. Millet and the Barbizon School" (1903); was also the author of "Many Waters," a novel. Died at Robertsbridge, Sussex, on June 14th, 1905.

## 134-'07. THE CHALKPIT.

Exhibited at the New English Art Club in 1890.

Canvas, 19½ by 29¾. Signed.

*Given by Mrs. Arthur Tomson.*

**TOPHAM, Francis William.**

Born at Leeds on April 15th, 1808; was apprenticed to a writing engraver. About 1830 he came to London and became a heraldic engraver; then he practised line-engraving and illustrated the poems of Moore and Burns, and other works. Gradually, however, he took to painting in water-colours and oils. In 1842 he became an Associate of the New Water Colour Society (now the Royal Institute) and in 1843 a Member. In the following year he accompanied Alfred Fripp to Ireland. He retired from the New Society in 1847, and became successively an Associate and a Member of the Old Society in the following year. In 1852-3 Topham travelled in Spain, and the drawings of genre subjects which he then made became very popular. In 1860 he revisited Ireland, and four years later returned to Spain. Died at Cordova, during a trip to Spain, on March 31st 1877.

## 485-'82. A SPANISH LETTER-WRITER.

Canvas, 17½ by 26½.

*Jones Bequest.*

## F. 36. SKETCH FOR FORSTER'S "LIFE OF OLIVER GOLDSMITH."

Panel, 7¾ by 6½.

*Forster Bequest.*

**TOWNSHEND, Rev. Chauncy Hare, M.A.**

Born on April 20th, 1798; was educated at Eton and Trinity Hall, Cambridge; obtained his B.A. degree in 1821; took holy orders, but was early prevented by illness



from fulfilling the active duties of his profession; travelled much abroad; was an amateur painter, a writer, and a philanthropist; bequeathed to the South Kensington (now Victoria and Albert) Museum a large and valuable collection of paintings, prints, drawings, books, precious stones, etc. Died on February 25th, 1868.

1420-'69. BLEA TARN, CUMBERLAND.

Panel, 9 by 12½.

*Townshend Bequest.*

**TRAIES, William.**

Born at Crediton, Devonshire, in 1789. In his early years he was a clerk in the Post Office, but he took to landscape painting and practised at Exeter; he was known in his county as the "Claude of Devon." Died at Exeter on April 28th, 1872.

540-'70. ON THE OKEMENT, DEVON.

Millboard, 8 by 10½. Signed.

*Parsons Bequest.*

**TURNER, David.**

A pupil of John Jones, an engraver in London; painted landscapes and architectural subjects. About the end of the 18th century he exhibited views of the Thames and its neighbourhood. He also practised etching, and executed plates of castles, abbeys, etc. in Scotland, and of Peterborough Cathedral and the church of St. Ouen at Rouen. He last exhibited in 1801.

378-'88. RICHMOND BRIDGE ON THE THAMES, SURREY.

Canvas, 8¾ by 15½.

**TURNER, Joseph Mallord William, R.A.**

Born at 26, Maiden Lane, Covent Garden, on April 23rd, 1775; was the son of a hairdresser; studied under Thomas Malton, junior, and Thomas Hardwick; became a close friend of Girtin, and with him was patronized by Dr. Monro. In 1789 or 1790 he became a student of the Royal Academy, where in the latter year he exhibited a view of Lambeth Palace. He spent much time in making topographical drawings while touring in various parts of England till about 1797. He became A.R.A. in 1799 and R.A. in 1802, and was Professor of Perspective from 1807 to 1837. He toured much on the Continent between 1802 and 1840, but





Venice.  
JOSEPH MALLORD WILLIAM TURNER, R.A.



resided mainly in London. His "Liber Studiorum" appeared from 1807 to 1819, but was never completed. In 1819 he visited Italy, and then began his bolder schemes of colour. Among the paintings which show Turner's wonderful effects of light and colour are "The Bay of Baia" (1823), "Caligula's Palace" (1831), "Childe Harold's Pilgrimage" (1832), "The Fighting Téméraire" (1839) and his pictures of Venice. Of the present school of water-colour painters he may well claim to be one of the principal founders; and his landscapes, both in water-colours and in oils, rank him as one of the greatest masters of his art both for fertility of invention and for the truthful realisation of atmosphere and light. Turner died at Chelsea on December 19th, 1851, and was buried beside Sir Joshua Reynolds in St. Paul's Cathedral. After the terms of his will were settled several hundreds of his oil-paintings, water-colours and drawings came into the possession of the National Gallery, and £20,000 was entrusted to the Royal Academy, which employed it to found the "Turner Annuities."

207. LINE-FISHING OFF HASTINGS.—Boats in the foreground; town and cliffs in the background.

Exhibited at the Royal Academy, 1835. Engraved by R. Wallis, 1851.

Canvas, 24 by 31.

*Sheepshanks Gift.*

208. VENICE.—A gorgeous effect of sunlight. *See Plate 23.*

Exhibited at the Royal Academy, 1840.

Canvas, 24 by 36.

*Sheepshanks Gift.*

209. ST. MICHAEL'S MOUNT, CORNWALL.

Exhibited at the Royal Academy, 1834.

Canvas, 24 by 31.

*Sheepshanks Gift.*

210. EAST COWES CASTLE, ISLE OF WIGHT.—The regatta, with the Royal Yacht Squadron parting from its moorings.

Exhibited at the Royal Academy, 1828.

Canvas, 36 by 48½.

*Sheepshanks Gift.*

211. VESSEL IN DISTRESS OFF YARMOUTH.

Exhibited at the Royal Academy, 1831.

Canvas, 36 by 48.

*Sheepshanks Gift.*

**UWINS, Thomas, R.A.**

Born at Pentonville, London, on February 24th, 1782; was originally trained as an engraver, but quitting this profession he entered the Royal Academy Schools in 1798 and took up the designing of book illustrations. He became an Associate of the Old Water Colour Society in 1809, a Member in 1810 and Secretary in 1813, but resigned his membership a few years later. In 1814 he visited France, and subsequently spent several years in Italy, where he collected materials for his best-known works. On his return Uwins chiefly painted Italian scenes in oils, which became very popular. He was elected A.R.A. in 1833 and R.A. in 1838, and was Librarian to the Royal Academy from 1844 to 1855. In 1845 he was appointed Surveyor of the Royal Pictures, and in 1847 Keeper of the National Gallery. He resigned the two latter offices in 1855, and died on August 26th, 1857, at Staines, where his remains were interred.

## 212. SUSPICION.

“Poor Rosa! to relieve the solitude of the villa she would have her chair taken on the terrace, where she would sit for hours listening to the music of a wandering minstrel. Even this pleasure was at last denied her. Donna Chiara, the old woman di casa, took into her wise head that the minstrel was a lover in disguise.”

*Storia della Casa Atenolfi.*

Exhibited at the British Institution, 1848.

Signed (?) and dated 1848 at back.

Panel, 16½ by 22½.

*Sheepshanks Gift.*

213. AN ITALIAN MOTHER TEACHING HER CHILD THE TARAN-  
TELLA.

This picture was repeated many times by the artist.

Panel, 17 by 22. Signed (?) and dated 1842 at back.

*Sheepshanks Gift.*

**VAN DE VELDE, Willem.**—*See De Velde, Willem van.*

**VAN DYCK, Sir Anthony.**—*See Dyck, Sir Anthony van.*

**VARLEY, John.**

Born at Hackney on August 17th, 1778. His father, an accomplished man of scientific attainments, discouraged his son's love of art, apprenticed him to a silversmith, and

later placed him with a law stationer. Subsequently, however, John Varley obtained employment with a portrait painter in Holborn, and studied under J. C. Barrow, a teacher of drawing, from about 1794. Varley was one of the young artists patronised by Dr. Monro. After visiting Peterborough with Barrow, he exhibited a view of Peterborough Cathedral in 1798. About this time he paid his first visit to Wales. In 1804 he helped to found the Old Water Colour Society, to whose exhibitions he contributed over 700 works. His style is broad and simple, deriving great freshness from pure tints and facility of treatment. Varley published works on drawing, perspective, and astrology, and had a considerable reputation as an art teacher, numbering among his pupils Turner of Oxford, David Cox, John Linnell, and Mulready; but his life ended in poverty, on November 17th, 1842.

1836-'00. LANDSCAPE, WITH CHURCH, TREES AND WINDMILL.

Milboard, 8½ by 12½. Signed.

*Ashbee Bequest.*

#### VINCENT, George.

Born at Norwich in June, 1796; was the son of a weaver; was educated at Norwich Grammar School. Became a pupil of Crome, and contributed from 1811 to the Norwich exhibitions; was an exhibitor from 1814 to 1831 at the Royal Academy and other institutions in London, studied at the school of painting of the British Institution, 1817-18. Settled in the metropolis with his wife in 1819, but sank into poverty through his recklessness. He was lost sight of and the date of his death is uncertain, but it is supposed to have taken place about 1831. His works show conspicuous power, and his reputation was much increased when his picture, "Greenwich Hospital," showing the Thames crowded with craft, was exhibited at the International Exhibition of 1862.

1828-'00. LANDSCAPE, WITH COTTAGE, TREES AND POND.

Canvas, 8½ by 12¾.

*Ashbee Bequest.*

20-'88. A SHADY COUNTRY ROAD, WITH A COW, etc.

*Attributed to G. Vincent.*

Canvas, 8 by 10½. Date about 1820-30.

#### WALLIS, George, F.S.A.

Born on June 8th, 1811, at Wolverhampton, where he attended the Grammar School. Practised as a painter from 1832; was keenly interested in art education as applied to designs for manufactured goods and for decoration; joined



the Government School of Design at Somerset House in 1841, and became successively headmaster of the Art Schools of Spitalfields, Manchester, and Birmingham; constantly contributed to art journals and lectured on art. He held important posts in connection with the International Exhibitions of 1851 and 1862, joined the South Kensington Museum in 1858 and became Keeper of its art collections in 1863. He retired in 1891, and died at Wimbledon on October 24th of the same year.

664-'91. A STUDY OF FLOWERS.

Canvas, 19 by 14. Signed, and dated 1846.

1453-'03. THE GREAT EXHIBITION OF ALL NATIONS, 1851.

Canvas, 7 $\frac{2}{3}$  by 24. Signed, and dated 1851.

*Given by the Misses Kate and Rosa Wallis.*

**WALLIS, Henry, R.W.S.**

F. 38. SHAKESPEARE'S HOUSE, STRATFORD-UPON-AVON—Interior showing the stairs leading to the bedroom where he was born.

The dog, heron, &c. were added by Sir E. Landseer, R.A., *q.v.*

Canvas, 25 $\frac{3}{4}$  by 19 $\frac{1}{2}$ .

*Forster Bequest.*

**WARD, Edward Matthew, R.A.**

A historical and genre painter, born in Pimlico in 1816; was awarded the silver palette of the Society of Arts in 1830; first exhibited in 1834; became a student of the Royal Academy in 1835; studied also in 1836 at Rome, where he gained a silver medal for a historical composition, and afterwards under Cornelius at Munich; was commissioned to paint eight pictures for the corridor of the House of Commons; was elected A.R.A. in 1846, and R.A. in 1855; exhibited at the Royal Academy and other exhibitions until 1878. Died, after a long period of ill health, at Windsor, on January 15th, 1879.

528-'82. CHARLES II. AND NELL GWYN.

Canvas, 13 $\frac{3}{4}$  by 11 $\frac{3}{4}$ . Signed, and dated 1854.

*Jones Bequest.*

**WARD, James, R.A.**

Born in Thames Street, London, on October 23rd, 1769; learnt engraving under J. Raphael Smith, and was then apprenticed to his elder brother, William Ward. Besides engraving, Ward took to painting, his favourite subjects being animals. He acquired a great reputation in this direction, and exhibited from 1790 to 1855, chiefly at the Royal Academy, but also at the British Institution and elsewhere. In 1794 he was appointed painter and mezzotint engraver to the Prince of Wales. He was elected A.R.A. in 1807 and R.A. in 1811. Some of his pictures resemble those of Morland in manner, and his study of anatomy under Brookes enabled him to produce works of a high character. Ward settled at Cheshunt in 1830, and died on November 23rd, 1859.

## 216. DONKEY AND PIGS.

Canvas, 6½ by 9. Signed.

*Sheepshanks Gift.*

## 217. PIGS.

Canvas, 9½ by 15½. Signed, and dated 1813.

*Sheepshanks Gift.*

## 218. A CHINESE SOW.

Panel, 8¾ by 11.

*Sheepshanks Gift.*

## 220-'71. BULLS FIGHTING, with view of St. Donatt's Castle, Glamorganshire, in the distance.

A study (No. D. 875-'07) for the tree in this picture is in the Art Library.

Panel, 51¼ by 89½. Signed. *Given by Mr. C. T. Maud.*

## 526-'82. PEGWELL BAY, NEAR RAMSGATE.

Panel, 13½ by 16½. Signed.

*Jones Bequest.*

## 683-'93. HORSE AND DONKEY.

Canvas, 11¼ by 14¾. Signed.

*Bequeathed by Miss E. Anderson.*

## 684-'93. COW AND CALF.

Canvas, 11¾ by 14¾. Signed.

*Bequeathed by Miss E. Anderson.*

**WATTS, George Frederick, O.M., R.A.**

Born in London on February 23rd, 1817, of Welsh descent. On account of ill-health he received no regular schooling in his childhood, but he possessed a very retentive memory. He entered the Royal Academy Schools in 1835 and studied from the antique at the British Museum. From 1837 he exhibited at the Royal Academy. At the Westminster Hall competition of 1843 he won a prize of £300 with his "Caractacus." Thus enabled to go abroad he proceeded to Florence, where he remained about four years. In 1847, the year of Watts' return to England, he received a prize of £500 in the Westminster Hall competition for his "Alfred inciting the Saxons to prevent the Landing of the Danes." In 1856 he visited Constantinople. He was elected A.R.A. in 1867 and R.A. in the same year; in 1896 he became an Honorary Retired Academician. He rose to the front rank as a portrait painter, and during his long career painted the portraits of many of his most eminent contemporaries, such as Carlyle, John Stuart Mill, Gladstone, and Millais. Apart from his portraits, the motive of his chief works is didactic and humanitarian. "Faith," "Hope," "Charity," "Love and Life" and "Love and Death" are among his symbolic pictures. He also painted mythological subjects and landscapes. He executed a few pieces of sculpture, including "Physical Energy," a heroic figure of a man on horseback, bronze casts of which are over Cecil Rhodes's grave in the Matoppo Hills, Rhodesia, and in Kensington Gardens. Watts presented many of his works to the National Gallery, British Art, Millbank (Tate Gallery) and other institutions. He continued working till the last, and died on July 1st, 1904. He was buried at Compton.

**C.A.I. 1. THE WINDOW SEAT.**—Seated figure of a girl sewing.

Exhibited at the Grosvenor Gallery, 1881.

Panel, 14 $\frac{3}{8}$  by 11 $\frac{1}{8}$ . Signed, and dated 1861.

*Ionides Bequest.*

**C.A.I. 2. DAPHNE'S BATH.**—A semi-nude figure, seated.

Millboard, 12 $\frac{1}{2}$  by 9 $\frac{3}{8}$ .

*Ionides Bequest.*

**F. 39. THOMAS CARLYLE (1795–1881),** historian, essayist, philosopher.

Canvas, 25 $\frac{1}{2}$  by 20 $\frac{1}{2}$ . Painted in 1868.

*Forster Bequest.*

PLATE XXIV.



A Village Choir.  
THOMAS WEBSTER, R. A.





**WEBSTER, Thomas, R.A.**

Born in Ranelagh Street, Pimlico, on March 20th, 1800 ; was originally intended for the musical profession, but exchanged it for that of a painter, and entered as a student of the Royal Academy in 1821. The character of the studies there at first directed him towards historical subjects, but he early proved the original bent of his genius for portraying the humours and games of children, a field of art which he maintained against all rivals. He exhibited from 1823 at the Royal Academy and elsewhere, and was elected A.R.A. in 1840, and R.A. in 1846 ; he became an Honorary Retired Academician in 1876, and exhibited for the last time in 1879. Some of his oil pictures, such as "The Dame's School," "The Smile," and "The Frown," became very popular through engravings. From 1856 Webster lived at Cranbrook, Kent, where he died on September 23rd, 1886. In the parish church there is a monument to his memory, by W. Hamo Thornycroft, R.A.

219. **SICKNESS AND HEALTH.**—A young invalid in front of a cottage door ; her sisters are dancing to the music of an Italian organ.

Painted for Mr. Sheepshanks. Exhibited at the Royal Academy, 1843.

Panel, 20 by 32. Signed, and dated 1843.

*Sheepshanks Gift.*

220. **GOING TO THE FAIR.**

This picture, with its companion, No. 221, was painted for Mr. Flood. Exhibited at the British Institution, 1838.

Panel, 22 by 30. Signed, and dated 1837.

*Sheepshanks Gift.*

221. **RETURNING FROM THE FAIR.**

Companion picture to No. 220. Exhibited at the British Institution, 1838.

Panel, 22 by 30. Signed, and dated 1837.

*Sheepshanks Gift.*

222. **A VILLAGE CHOIR.** *See Plate 24.*

Painted for Mr. Sheepshanks. Exhibited at the Royal Academy, 1847.

Chalk studies for several of the heads in this picture are amongst Webster's drawings, Nos. 92 and 206-210 (in circulation). *See Catalogue of Water Colour Paintings, p. 384.*

Panel, 24 by 36.

*Sheepshanks Gift.*

223. **CONTRARY WINDS.**—An interior of a cottage in which children are blowing a piece of wood with a paper sail in a tub of water.

Panel, 14 $\frac{3}{4}$  by 22 $\frac{1}{4}$ . Signed, and dated 1843.

*Sheepshanks Gift.*

- 509-'82. **THE LESSON.**—A cottage interior, with figures.

Panel, 15 by 23. Signed, and dated 1831. *Jones Bequest.*

- 536-'82. **BEATING FOR RECRUITS.**—Boys at play inviting a comrade to join them.

Panel, 17 $\frac{1}{2}$  by 15 $\frac{1}{2}$ . Signed.

*Jones Bequest.*

- 573-'82. **CHILDREN AT PRAYER.** Interior, with figures near an open window.

Panel, 19 $\frac{1}{2}$  by 23 $\frac{1}{2}$ . Signed, and dated 1835.

*Jones Bequest.*

### **WEST, Benjamin, P.R.A.**

Born on October 10th, 1738, at Springfield, Pennsylvania, U.S.A., his parents being Quakers. His artistic talent early showed itself. After practising portrait painting in America, he embarked for Leghorn in 1760 and proceeded to Rome. He studied for three years in Italy and then came to London, where he first exhibited in 1764. In 1765 he became a Member of the Incorporated Society of Artists, and in 1768 was a foundation member of the Royal Academy. West was appointed historical painter to George III. in 1772, and surveyor of the Royal pictures in 1790. In 1792 he succeeded Reynolds as President of the Royal Academy. He painted many historical and sacred works, and is said to have introduced modern costume in historical paintings. His reputation was great during his lifetime, but it has since declined. Among his works was "The Death of General Wolfe" (exhibited in 1771). Died at 14, Newman Street, London, on March 11th, 1820, and was buried in St. Paul's Cathedral.

- 314-'85. **LANDSCAPE**, with two horsemen, and cattle drinking in the foreground.

Paper mounted on canvas, 23 $\frac{1}{2}$  by 33. Signed, and dated 1792.

- 40-'86. **THE CHOICE OF HERCULES BETWEEN VIRTUE AND PLEASURE.**

"One of them had a gentle and amiable aspect; her beauty was natural and easy, her person and shape clean and handsome . . . her motion and behaviour full of modesty, and her raiment white as snow. The other wanted all the native

beauty and proportion of the former: her person was swelled by luxury and esse, to a size quite disproportioned and uncomely; she had painted her complexion . . . and endeavoured to appear graceful by a mixture of affectation in all her gestures.

. . . Quoth Virtue, 'There is nothing truly valuable which can be purchased without pains and labour. The gods have set a price upon every real and noble pleasure.'"

Xenophon, *Memorabilia*, Book II., Chap. I.

Canvas, 40 by 48. Signed, and dated 1764.

*Bequeathed by Mrs. Harrison.*

D. 23. SAUL AND THE WITCH OF ENDOR.

Sketch for the picture.

Canvas, 16½ by 33.

*Dyce Bequest.*

F. 43. THE RAISING OF LAZARUS.

Sketch for the picture.

Canvas, 9½ by 11½.

*Forster Bequest.*

**WEST, Richard Whately.**

Born at Dublin on January 18th, 1848; was the second son of Dr. John West, Dean of St. Patrick's; studied at Trinity College, Dublin, and Pembroke College, Cambridge; was for two years an assistant master at Fettes College, Edinburgh, and subsequently a private tutor, but eventually devoted himself entirely to art, in which he was self-taught.

He resided principally at Alassio in Italy from 1890. He chiefly painted landscapes and figure subjects, and exhibited at the Royal Academy and elsewhere from 1878 to 1888. He died at Monte Fiano on February 23rd, 1905, and was buried at Florence. A gallery of paintings by him has been opened at Alassio.

566-'07. PONTE GARESSIO, PIEDMONT.

Millboard, 9 by 6. Dated 1898.

*Given by Mrs. Richard Whately West.*

567-'07. PONTE LUNGO, ANDORA.

Millboard, 8 by 12. Dated 1899.

*Given by Mrs. Richard Whately West.*

568-'07. THE VALLEY OF ANDORA.

Millboard, 8 by 12. Dated 1903.

*Given by Mrs. Richard Whately West.*

**WILKIE, Sir David, R.A.**

Was the son of a Scotch minister, and was born at Cults, Fifeshire, on November 18th, 1785. At the age of fourteen he was sent to the Trustees' Academy at Edinburgh, whence he returned to Cults in 1804. Having made some money by painting portraits, Wilkie went to London in 1805, became a student of the Royal Academy, and exhibited there in 1806. His subjects from domestic life, painted in oils, attracted the attention of the public, and he acquired an extensive practice; he was elected A.R.A. in 1809 and R.A. in 1811. In 1814 he went to Paris, and in 1817 and 1822 he visited Scotland. On the failure of his health in 1825, Wilkie travelled abroad. Influenced perhaps by the Spanish masters, his style now changed, and his subsequent productions did not come up to his earlier pictures. On the death of Lawrence in 1830, Wilkie was appointed Sergeant Painter to the King, and he painted several Royal portraits; in 1836 he was knighted. In 1840 he toured in the East, and died at sea near Gibraltar on his way home, on June 1st, 1841.

## 225. THE BROKEN JAR.

“Fast to the jar he fixed the string,  
That had embraced the curtain's ring;  
And when again in idle play  
They thought to drive his sleep away,  
This favorite jar was dashed in pieces.”

Peter Coxe, *The Social Day*, Canto IV.

Exhibited at the Royal Academy, 1816; engraved by C. Warren in the 1823 edition of “*The Social Day*.”

Panel,  $7\frac{3}{4}$  by  $6\frac{1}{2}$ .

*Sheepshanks Gift.*

## 226. THE REFUSAL. See Plate 25.

“Duncan fleech'd and Duncan pray'd,  
Ha! ha! the wooing o't;  
Meg was deaf as Ailsa Craig,  
Ha! ha! the wooing o't;

\* \* \* \* \*

Shall I like a fool, quoth he,  
For a haughty hizzie die?  
She may gae to—France for me!  
Ha! ha! the wooing o't.”

Burns, *Duncan Gray*.

This picture was in a most dilapidated state from the use of asphaltum, but it has been repaired.

Exhibited at the Royal Academy, 1814.

Panel,  $25\frac{3}{4}$  by  $21\frac{1}{2}$ .

*Sheepshanks Gift.*



PLATE XXV.



The Refusal.  
SIR DAVID WILKIE, R.A.





**WILLIAMS, Edward.**

Son of Edward Williams, engraver; born at Lambeth in 1782; was a pupil of his uncle, James Ward, R.A., but was afterwards apprenticed to a carver and gilder. Having successfully attempted some moonlight landscapes, however, he devoted himself to painting, and exhibited at the Society of British Artists, Royal Academy, and British Institution from 1814 to 1855. He painted several views of Thames scenery. Died at Barnes on June 24th, 1855, leaving six sons, all of whom became artists.

584-'86. LANDSCAPE WITH CATTLE.—Milking time.  
Canvas, 28 by 47. Date from 1830 to 1840.

**WILSON, John H.**

A marine and landscape painter (known as "Old Jock"), born in Ayr on August 13th, 1774; was apprenticed to John Norie, an Edinburgh decorator; received some instruction from A. Nasmyth; afterwards practised at Montrose as a painter and teacher. Coming to London about 1798 he was engaged as a scene painter at Astley's Theatre. From 1807 to 1855 he exhibited at the Royal Academy, the British Institution, and the Society of British Artists of which he was one of the original members; he was also an exhibitor at the Royal Scottish Academy, of which he became an Honorary Member in 1827. He retired to Folkestone, and died there on April 29th, 1855.

126-'82. COAST SCENE, STORMY EFFECT.—Groups of figures with horses and carts unloading a vessel.  
Canvas, 39 by 53½.

**WILSON, Richard, R.A.**

Born at Penegoes, Montgomeryshire, on August 1st, 1714; was the son of a clergyman; was sent to London in 1729 and placed under Thomas Wright, a portrait painter. He lived by portrait painting until the age of thirty-five, when he went to Italy for six years; during his stay there he almost abandoned portraiture for landscape painting. He returned to London in 1755, and exhibited from 1760; he became an original Member of the Royal Academy in 1768, and was appointed its Librarian in 1776. His works did not sell well during his lifetime, and he was often in poverty until, towards the end of his career, he inherited some property in Wales, near Llanberis. He died in Denbighshire in May, 1782, and was buried at Mold.

263-75. LANDSCAPE COMPOSITION, with trees and ruins; mountains in background.

Canvas, 20 by 29½. Signed.

246-76. LANDSCAPE, EVENING; river scene, with castle.

Canvas, 24½ by 19½.

105-78. ITALIAN LANDSCAPE, with ruined building, and GROUP of VENUS, ADONIS, and CUPIDS.

The figures are by G. B. Cipriani, R.A. (1727-1785).

Canvas, 24¾ by 29½. Signed.

42-80. LANDSCAPE COMPOSITION, with a bay and ruined buildings, dancing figures in the foreground, and mountains in the distance.

Canvas, 33¾ by 47¾.

527-82. LANDSCAPE, WITH RIVER AND RUINS.

Probably a sketch for "Cicero's Villa," No. 152 in the City of Manchester Art Gallery.

Panel, 16½ by 20½.

*Jones Bequest.*

501-83. ITALIAN RIVER SCENE, with figures.

Canvas, 16½ by 20½.

D. 15. RIVER SCENE, with ruined castle and figures.

Canvas, 16 by 19½.

*Dyce Bequest.*

D. 16. LANDSCAPE COMPOSITION.—Mountain and lake scene, with ruins and figures.

*Attributed to Wilson.*

Canvas, 25½ by 35½.

*Dyce Bequest.*

### WITHERINGTON, William Frederick, R.A.

Born in Goswell Street, London, on May 26th, 1785. He entered upon a commercial career; but from 1805 he found time to study at the Royal Academy, and finally gave up business to devote himself entirely to art. He began by painting landscapes with figures, but the latter gradually assumed more importance, and most of his later works represented genre subjects. Witherington exhibited from 1808 to 1863 at the Royal Academy, British Institution and elsewhere; he became A.R.A. in 1830, R.A. in 1840, and Honorary Retired Academician in 1863. On account of ill-health he spent most of his life in the country, but he died in London on April 10th, 1865.

233. THE HOP GARDEN.—A young girl is dressing the bonnet of a sister with a garland of hop-bine.

Exhibited at the British Institution, 1835.

Panel, 17½ by 11½. Signed, and dated 1834.

*Sheepshanks Gift.*

#### WORLIDGE, Thomas.

Portrait painter and etcher; born about the beginning of the eighteenth century, probably at Peterborough; was a pupil of Grimaldi. He practised for some years at Bath, where he executed miniatures and oil portraits; he also painted with less success in pastel, was a good draughtsman and produced a number of etchings. He died at Hammersmith on September 23rd, 1766, and was buried in St. Paul's Church, Hammersmith, where there is a tablet to his memory.

- D. 14. DAVID GARRICK (1717–1779), actor, as “Tancred” in *Thomson's* “Tancred and Sigismunda.”

Canvas, 23½ by 19½.

*Dyce Bequest.*

#### WRIGHT, John Masey or Massey.

Born at Pentonville, October 14th, 1777; was the son of an organ builder. At the age of 16 he was introduced to Stothard, and attempted designs from Shakespeare. Living in Lambeth, he made the acquaintance of John Wilson, scene painter at Astley's Theatre, and afterwards of D. Roberts, R.A., C. Stanfield, R.A. and Barker, the panoramic painter. His skill in drawing the figure was of great value in the scene loft, and he was engaged for a time at His Majesty's Theatre. He also practised with success as a panoramic painter. From 1808 to 1866 Wright exhibited at the Royal Academy, British Institution, British Artists and Old Water Colour Society. Till about 1820 he painted chiefly in oils, but then took to water colour painting, and in 1824 became an Associate, and in the same year a Member, of the Old Society, where he principally exhibited. He was also a successful designer of book illustrations. After a most industrious life, Wright died on May 13th, 1866, having been an annuitant of the Royal Academy from 1858.

- 1852-'00. THE BARBER, DON QUIXOTE'S NIECE, THE PRIEST, AND THE HOUSEKEEPER purging the Don's Library.

“They found above a hundred volumes in folio, very well bound, besides a great many small ones . . . ‘The next,’ said the barber, ‘is “Amadis of Greece,” and all these on this side are of the lineage of Amadis.’ ‘Then into the yard with

them all,' quoth the priest . . . Without tiring himself any farther in turning over books of chivalry, he bade the house-keeper take all the great ones, and throw them into the yard . . . And, therefore, laying hold of seven or eight at once, she tossed them out at the window."

Cervantes, *Don Quixote*, Part I., Book I., chapter 6.  
(Jarvis's *Translation*, ed. 1840).

Canvas, 12 by 10.

*Ashbee Bequest.*

#### 1855-'00. DON QUIXOTE OUTSIDE AN INN.

"They laid the cloth at the door of the inn, for the sake of the fresh breeze, and the landlord brought him some of the ill-watered and worse boiled bacalao, and a loaf of bread as black and mouldy as his armour; but it was matter of great laughter to see him eat; for, having his helmet on and his beaver up, he could not put anything into his mouth with his own hands, but somebody must do it for him; and so one of the aforesaid ladies performed this office."

Cervantes, *Don Quixote*, Part I., Book I., chapter 2.  
(Jarvis's *Translation*, ed. 1840).

Canvas, 12 by 10.

*Ashbee Bequest.*

#### WYNFIELD, David Wilkie.

Born in 1837; was a grand-nephew of Sir David Wilkie; entered T. M. Leigh's studio in 1856; painted historical, tragic, and domestic subjects; exhibited at the Royal Academy British Institution, and elsewhere from 1859 to 1887. Died on May 26th, 1887.

- F. 44. THE DEATH-BED OF OLIVER CROMWELL; ministers at prayer in an adjoining room.—Whitehall, Friday, 3rd September, 1658. See "Cromwell's Letters and Speeches," Part X., by *Carlyle*.

Canvas, 36½ by 60.

*Forster Bequest.*

#### PAINTERS UNKNOWN.

- 28-'67. THOMAS, THIRD BARON FAIRFAX (1612-1671), general.

Canvas, 24¾ by 23¾.

*Given by Mr. Melmoth Waters.*

- 29-'67. HENRY STUBBS (about 1606-1678), a Nonconformist divine.

Canvas, 25½ by 23.

*Given by Mr. Melmoth Waters.*



- 233-'81. PORTRAIT OF A LADY standing by a table.  
Canvas, 50 $\frac{1}{4}$  by 39 $\frac{1}{2}$ . Date about 1770-80.
- 601-'82. MARGARET ("PEG") WOFFINGTON (1718-1760), actress.  
Canvas, 35 by 27. *Jones Bequest.*
- 1510-'82. SIR EDWARD DENNY, KNIGHT BANNERET (*d.* 1599),  
uncle of Edward Denny, Earl of Norwich.  
Canvas, 29 by 21. *Given by Sir Edward Denny, Bart.*
- 1511-'82. MARGARET (EDGCUMBE), WIFE OF SIR EDWARD  
DENNY, KT. BANN.—Early 17th century.  
Canvas, 42 by 33. *Given by Sir Edward Denny, Bart.*
- 1512-'82. EDWARD DENNY, EARL OF NORWICH (about 1565-  
1630).—17th century.  
Canvas, 29 by 24. *Given by Sir Edward Denny, Bart.*
- 1513-'82. HILL DENNY, SON OF PETER DENNY, OF SPALDWICK.  
—Late 17th century.  
Canvas, 28 $\frac{1}{2}$  by 24. *Given by Sir Edward Denny, Bart.*
- 1295-'86. COAST SCENE, with figures and shipping.  
Canvas, 28 $\frac{1}{2}$  by 53.  
*Bequeathed by Sir Erasmus Wilson, F.R.S.*
- 53-'89. JOAN (CHAMPERNOUNE), daughter of Sir Philip Champer-  
noure, of Medbury, Devon, and widow of Sir Anthony  
Denny, who died in 1549.  
Painted 1550-60.  
Canvas, 29 $\frac{1}{4}$  by 24 $\frac{1}{4}$ . *Given by Sir Edward Denny, Bart.*
- 366-'91. MRS. CRUIKSHANK, WIFE OF ISAAC CRUIKSHANK  
AND MOTHER OF GEORGE CRUIKSHANK.  
Canvas, 29 $\frac{1}{2}$  by 24 $\frac{3}{4}$ .  
*Bequeathed by Mrs. George Cruikshank.*
- 534-'92. CAPTAIN SMART.  
This picture was bought as an illustration of costume.  
Canvas, 38 $\frac{3}{4}$  by 30 $\frac{1}{2}$ . Dated 1639.
- 443-'02. A LADY, SEATED (in late 17th century costume).  
Canvas, 50 by 40.  
*Bequeathed by Miss Emily Anna Evans*

- 445-'02. AN OLD LADY.—The painting is inscribed "Anno. XPI 1590 *Ætatis Suae* 72."  
 Panel, 21½ by 19½.  
*Bequeathed by Miss Emily Anna Evans.*
- D. 51. THE ELOPEMENT.—Probably an illustration of *Richardson's* "Clarissa Harlowe," Vol. II., Letter 49.  
 Canvas, 18 by 15½. *Dyce Bequest.*
- D. 52. GIRL AT A FOUNTAIN.—A study.  
 Millboard, 23 by 16½. *Dyce Bequest.*
- D. 57. LANDSCAPE, WITH COTTAGE AND MILKMAID in the foreground.  
 Canvas, 9¾ by 7¼. *Dyce Bequest.*
- D. 58. LANDSCAPE WITH CATTLE.  
 Canvas, 14¾ by 20¼. *Dyce Bequest.*
- D. 60. PORTRAIT HEAD of a gentleman wearing a ruff. Time of James I.  
 Canvas, 18½ by 14½. *Dyce Bequest.*
- D. 63. JOHN MILTON (1608–1674), poet.  
 On the back is written in an old hand "John Milton, Esq. Done after the life, 1658, *æt.* 50." This portrait is said to have come down in the family of Isaac Bargrave, Dean of Canterbury, Chaplain to Charles I.  
 Canvas, 13½ by 11. *Dyce Bequest.*
- D. 64. MATTHEW PRIOR (1664–1721), poet and diplomatist.  
 Canvas, 23 by 18½. *Dyce Bequest.*
- D. 66. PORTRAIT OF A LADY.—Time of Queen Anne.  
 Canvas, 10 by 8. *Dyce Bequest.*
- D. 68. CALEB WHITEFOORD (1734–1810), wit, satirical poet, and diplomatist.  
 Engravings of a similar portrait by Reynolds are in the Art Library and Dyce Library.  
 Canvas, 15½ by 13. *Dyce Bequest.*

- D. 69. SIR WILLIAM CHAMBERS, R.A. (1726-1796), architect (of Somerset House) and writer.  
Canvas, 17 by 16 $\frac{3}{4}$ . *Dyce Bequest.*
- D. 71. JOHN PHILIP KEMBLE (1757-1823), actor, as "Vincentio" in *Shakespeare's* "Measure for Measure."  
Canvas, 20 $\frac{1}{2}$  by 16 $\frac{1}{2}$ . *Dyce Bequest.*
- D. 72. JOHN PHILIP KEMBLE (1757-1823), actor.  
Panel, 8 $\frac{3}{4}$  by 7 $\frac{3}{4}$ . *Dyce Bequest.*
- D. 76. MRS. SIDDONS (SARAH KEMBLE) (1755-1831), tragic actress.  
Canvas, oval, 13 $\frac{3}{8}$  by 11 $\frac{1}{4}$ . *Dyce Bequest.*
- D. 79. EDMUND KEAN (1787-1833), tragedian, as "Sir Giles Overreach" in *Massinger's* "A New Way to Pay Old Debts."  
Canvas, 11 by 9. *Dyce Bequest.*
- D. 81. RICHARD SUETT (1755-1805), comic actor, as "Bayes" in the *Dulce of Buckingham's* "The Rehearsal."—Perhaps by John Graham (1754-1817).  
Canvas, oval, 21 $\frac{1}{2}$  by 17 $\frac{1}{4}$ . *Dyce Bequest.*
- D. 83. PORTRAIT OF A YOUNG MAN.  
Canvas, oval, 20 by 16. *Dyce Bequest.*
- D. 84. PORTRAIT HEAD OF A CHILD.  
Panel, 12 $\frac{1}{2}$  by 9 $\frac{3}{4}$ . *Dyce Bequest.*
- F. 45. HENRY VII. OF ENGLAND (1457-1509).  
Canvas, 25 by 17 $\frac{3}{4}$ . *Forster Bequest.*
- F. 46. ELIZABETH OF YORK, QUEEN OF HENRY VII. (1465-1503).  
Canvas, 25 by 18 $\frac{1}{2}$ . *Forster Bequest.*
- F. 47. EDWARD VI. OF ENGLAND (1537-1553).  
Panel, 44 $\frac{3}{4}$  by 25. *Forster Bequest.*
- F. 48. MARY STUART, QUEEN OF SCOTS (1542-1587), with an open watch in her hands.  
Canvas, 38 by 24 $\frac{3}{4}$ . *Forster Bequest.*

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