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A CONSIDERATION OF THE LIFE AND WORKS OF  
GEORGE JOHN PINWELL

(1842—1875)

TOGETHER WITH LISTS OF HIS EXHIBITED AND ENGRAVED WORKS  
AND A CATALOGUE OF THE SALE OF HIS WORKS AFTER HIS  
DEATH. ILLUSTRATED BY MANY REPRODUCTIONS  
OF HIS PICTURES, DRAWINGS, STUDIES  
AND WOODCUTS



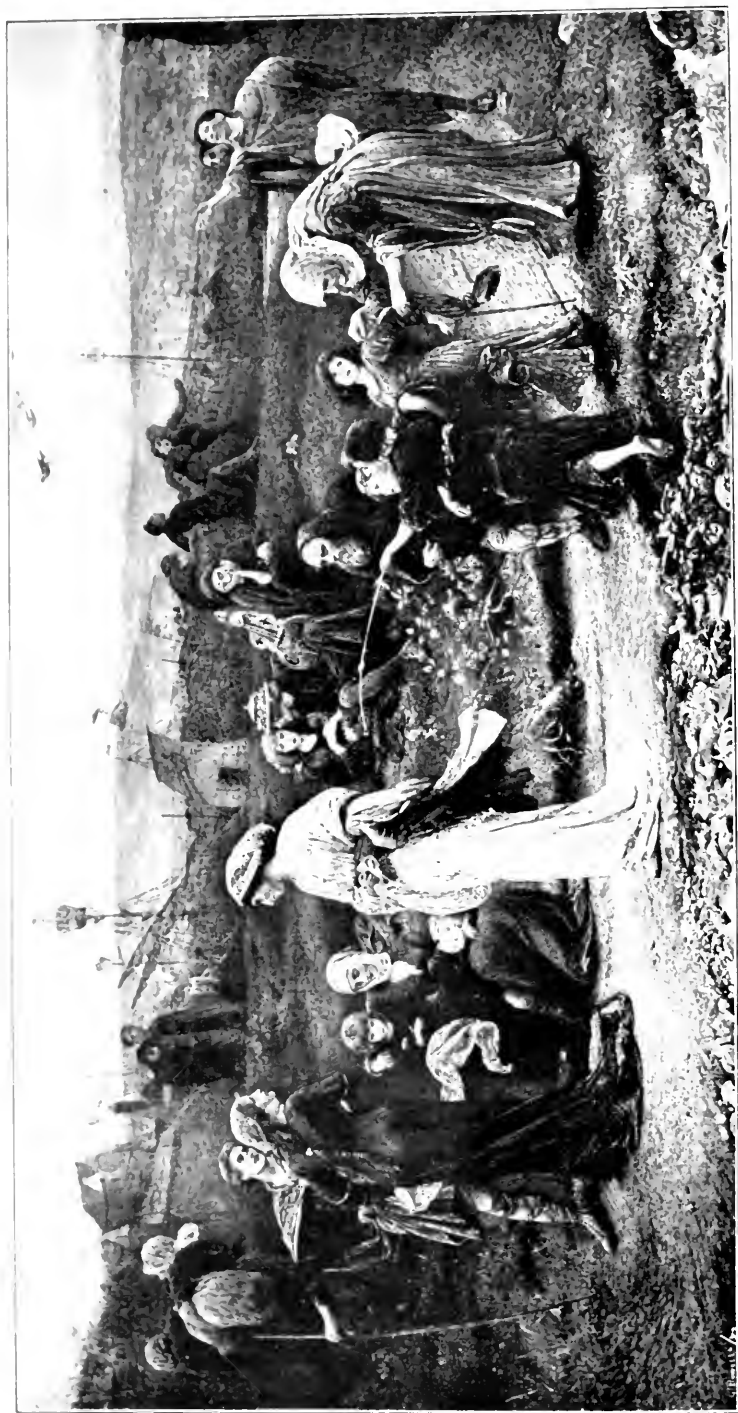
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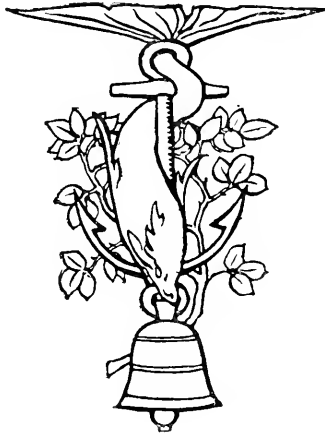
Water Colour Society. Summer, 1872.

*Sir John Jaffray's collection.*

AND HIS WORKS

BY

GEORGE C. WILLIAMSON, LITT.D.



LONDON

1900

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## PREFACE

GEORGE J. PINWELL was one of that school of water-colour artists whose style was directly derived from the practice of drawing upon wood for book illustration. He is perhaps the most interesting personality in the little group which included Frederick Walker and Houghton, and formed one of the most interesting of modern developments in British painting. With Houghton and Walker, he died in 1875, three of our greatest book illustrators passing away in one year, but, unlike them, he has had no literary memorial erected to his honour. Of the entire group of earnest students, Pinwell was the most poetic in imagination, and the greatest colourist. His inventive power was of a very high order, his imaginative fancy, refined grace

and pathos, marked him out from his fellows ; but his love of pure colour and capability of using it in jewel-like quality constitute, together with his ability to combine figures in a dramatic manner, perhaps his greatest claims to importance. As he died young his works are few in number, but his promise was so great that had he lived he would probably have attained a supreme position. His career has never yet been accurately described, but in this work such information as is known to his widow and friends has been used, and a first attempt made to depict Pinwell in his true circumstances and environment. The narrative, simple and short as it is, may be accepted as absolutely reliable, and will, it is hoped, serve to clear his memory from the legends that have gathered around it, and to reveal his character in all its high tone and strenuous uprightness. The work has been largely undertaken for the satisfaction of Mrs. Pinwell, and in order also to provide such information as may be interesting and useful to the owners of pictures painted by her late husband. The catalogue of

the Exhibition held in New Bond Street in 1876, after Pinwell's death, which has now become very scarce, is here appended, together with a chronological list of pictures and many notes as to sales, and the names of past and present owners as far as they can be traced out. The catalogue also of the sale of the artist's works at Christie's is reproduced, and by permission of the firm, the prices realized and the purchasers' names added. Lists of other exhibitions of Pinwell's works are given, and by kind permission of the various owners, and also from photographs retained by Mrs. Pinwell, many of the artist's best works in colour and in pencil are reproduced.

Examples of his drawing for wood illustrations are also given, and by permission of the publishers, impressions from the original wood blocks with which he so lavishly adorned the illustrated books of the "Sixties." Pinwell's life was not marked by any great incident or notable event, but was a short one full of trouble, difficulty, and promise, and cut off by an early death. This

volume will at least fulfil a desire to give to his memory the recognition it deserves. The author is specially grateful to Mr. H. T. Hartley, Mr. J. S. Budgett, Sir John Jaffray, Mr. E. A. Waterlow, A.R.A., Mrs. Capron, and Mrs. Joseph for permission to reproduce works in their possession, and notably to Mr. Hartley, who has a large collection of Pinwell's works, for the loan of many books and for much valuable information.

He is also most warmly grateful to Mr. J. W. North, A.R.A., for very much information and for the generous manner in which he has aided him by reading the proofs. He must further acknowledge the help of Sir James Linton, Mr. John Parker, Mr. Waterlow, Mr. Waller, Mr. Strahan, and Mr. Halkett, for information and assistance, and returns to all of them his hearty thanks.

350 copies only of the volume have been printed, and it will not be reprinted.

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N.B.—The copyright and privileges as to reproduction for *all* the illustrations in this volume are strictly retained by the author on behalf of the various owners of the works. Most of the photographs were taken for the author by Messrs. Elliott and Fry, of Baker Street, W., but those of the pictures at Stoke Park and at Mrs. Capron's by Mr. Shawcross, of Guildford. The process blocks are by the Art Reproduction Company, of Fetter Lane, London, and the original woodcuts are kindly lent by Messrs. F. Warne and Co., George Bell and Sons, Bradbury, Agnew and Co., and Messrs. Blackwood, to all of whom very hearty thanks are rendered. The set of photographs which were taken for Pinwell, and belonged to his widow, were kindly lent by Mr. H. T. Hartley, and from them several blocks have been made in cases where the present owners of the pictures are unknown. The pencil drawing of Nelly Whelan is also from Mr. Hartley's collection, while the original pictures of the Paris Pawn-shop and Visiting the Poor have been most generously placed at the author's disposal by their owner, Mr. A. Strahan, and have been photographed for this book. The book has been printed at the Chiswick Press under the personal supervision of the managing partner, Mr. C. T. Jacobi.







GEORGE JOHN PINWELL.

*From a photograph by J. Hubbard.*

# GEORGE JOHN PINWELL

## CHAPTER I

### BIOGRAPHICAL

GEORGE JOHN PINWELL was born at Wycombe, December 26th, 1842, and died in London September 8th, 1875. His father was a builder who it is believed built the original station at Surbiton, and who was in a very fair way of business, but he died young, and the care of the family fell upon Mrs. Pinwell, who was a somewhat rough and a very determined person. Her means were not large, and at times were so reduced that she was not able to give to her children the education that she would in other circumstances gladly have given them, and this obliged her son to leave home at an early age, and sustain himself as well as aid his

mother. His first important employment was with a firm of embroiderers for whom he made designs, as from his very earliest days he had shown a desire to draw, and a power of designing that was unusual. It was while he was with the firm of embroiderers, who were Cambridgeshire people, that he met first the lady who afterwards became his wife, and who now survives him. She was a Miss Isabella Mercy Stevens, and the firm who employed Pinwell were well known to her mother. Miss Stevens needed a design for a piece of difficult work that she had projected, and went to this house to obtain it, but as the matter was not an easy one to decide, she was referred to the designer himself, and to him she explained her wishes. Pinwell, whose constant good nature was even then well known, at once grasped the young lady's idea, and promised her the design that she wanted. He entered into some conversation with her as to it, and found that she had decided on the colouring for the work, and that her decision gave proof of a good judg-







THE GOSSIPS.

Black and white drawing to illustrate poem "Mother Rumour"—"English Rustic Pictures."

*H. T. Hartley collection.*

ment in colour, and of the power of combining colours. Colour fascinated Pinwell, and he was specially noted in after years for his jewel-like colour and opulence of glowing effect. He was therefore struck by the facility that this young lady possessed in suggesting colours suitable for her work, and, started in this way, the acquaintance grew into affection and ripened into a very happy married life.

Whilst Pinwell was with the embroiderers his mother married again, and the severe strain upon his means having been in this way reduced, he was able to leave his work, and devote himself entirely to training in Art. He first entered the St. Martin's Lane School, where amongst his companions were Carew and Paul Mahoney, and where in the intervals of his work he had already studied in the night classes. In 1862, he joined the Academy in Newman Street, which at that time had come under the management of Mr. Heatherley after Leigh's death. All the training in Art that Pinwell had was obtained at these two

schools, and one may almost say that all the education he had was so obtained, as beyond the ordinary teaching of a very small school Pinwell had only the education which he gave himself. Drawing had always been his hobby, and time at school that should have been given to other subjects was devoted to this pursuit, so that when he first came out into the world he found himself without the ordinary information that his fellows possessed. All his life, however, Pinwell was educating himself, and hence his lack of book knowledge was not so apparent as it would have been in a man of less determination, or of less assiduity.

He worked at Heatherley's during 1862, trying at intervals to earn some money by practical work, and during that year produced the first of his illustrations that are known. They are of a singularly uninteresting character, and show but little promise of what was to follow. The volumes containing these quaint early drawings, are "Lilliput Levee," a book of delightful rhymes for





MEMORIES OF THE PAST.  
From a wood block done for Swain.

children by Matthew Browne, "The Happy Home," and "Hacco the Dwarf." "No engraver's name appears on these pictures," says Gleeson White, "and it is not easy to know by what process they were reproduced. They are inserted plates, and under strong magnifying glasses the lines suggest lithography. The unfamiliar medium, supposing they were drawn in lithographic ink, or by graphotype or some similar process, would account for the entire absence of the qualities that might have been expected. 'The Happy Home' illustrations were in colour, and were vulgar, crude and raw, but those in 'Hacco the Dwarf' were a little better, as they were in monochrome of a peculiar violet brown shade."

A little before this time "Fun," which afterwards was the property of the Dalziel Brothers, was started by a tradesman in the Strand. He expressed himself willing to purchase at a low price drawings and footnotes suitable for his new publication, and Pinwell was able occasionally to sell such work to him. It was in "Fun," by the way,

that the earliest engraved drawing of Du Maurier appeared, one representing Dick Tinto and his friend (apparently Mr. Whistler) being rebuked in a *photographic* studio by the owner for smoking; the letterpress being, "Remember, gentlemen, you are not in a common artist's studio!"

Pinwell never did much work, however, for "Fun," and was more often engaged in preparing drawings for Elkington's the silversmiths, than in black-and-white illustration, until his connection with "Once a Week" commenced.

Pinwell's acquaintance with Mr. J. W. Whymper began at this time, and must not be overlooked. Whymper, who was residing at Canterbury Place, Lambeth, was a member of the Royal Institute of Painters, then known as the New Society. Many artists who afterwards became prominent in art had been apprenticed to him, notably Samuel Read, afterwards of the Old Society, and for many years a manager of the "Illustrated London News"; Charles Keene, Fred Walker, Charles Green, J. W. North, A.R.A.,







THE QUARREL.

Black and white drawing for illustration to poem "Sailor's Love." "English Rustic Pictures," 1868.

*H. T. Hartley collection.*

and others, and he was well known as being able and willing to help a lad with artistic instincts and a head for black and white work. His system was apprenticeship of a modified character, the master being entitled to, say, three days per week, at a certain wage, and the lad having the remainder of his time free for study or other work. At the time of Pinwell's call upon Whymper Fred Walker had just left, and Charles Green was on the point of departure, and there was no definite figure draughtsman in the office. North was there at the time, and first became acquainted with Pinwell when he called to introduce himself to Whymper, and in this way started a friendship that lasted as long as Pinwell's life, and has been loyally continued to his widow. Pinwell was not regularly apprenticed to Mr. Whymper, but a running arrangement, something on the lines of apprenticeship, was made between them. Mr. Whymper greatly appreciated the instinct for design and character that he could discern in Pinwell, but his want of knowledge of drawing could not be over-

looked by the publisher, and no great amount of success attended Mr. Whympers' efforts with him.

It appears to have been Thomas White, who shared a room with Pinwell in Millman Street, that first introduced him to regular work. White had been working for "Fun," and had just started a drawing for "Once a Week," that important magazine that was to contain within its pages all the best work of the "Sixties," and in vol. viii., at p. 169, appeared the first of Pinwell's drawings, called "Saturnalia," and dated January 31st, 1863. Many of Pinwell's old fellow students at Heatherley's were working on the same magazine and in similar works, and of those with whom he was most familiar may be mentioned Linton, Fred Barnard, and Charles Green. This same year saw other drawings from Pinwell's hand in the magazines of the day. "Good Words" had "Martin Ware's Temptation" (p. 573); "London Society" had "The Confessor" (p. 37); "The Churchman's Family Magazine" had "By the Sea" (p. 257);





SCENE FROM THE ILLUSTRATED GOLDSMITH.

Process block from the original drawing on the wood in the  
Victoria and Albert Museum.

*By permission of Messrs. George Bell and Sons.*

“Cornhill” one block, and “Sunday at Home” had “The German Band” on p. 753. None of these were, however, noteworthy, save as the beginnings of the flood of good sound work that was to appear later; but in the following year Pinwell made the personal acquaintance of the Brothers Dalziel, and commenced to work on “The Arabian Nights” and on his most important volume, “The Illustrated Goldsmith.”

The artistic world is hardly conscious of what it owes to these Northumberland brothers, who, trained by pupils of Bewick in Newcastle-on-Tyne, came to London in 1835, and from that time down to quite recent days were concerned with producing the finest illustrated books that the method of wood-engraving permitted. George Dalziel was the first to come to London, and he was followed by Edward and Thomas, and by their sister Margaret, and it is from Mr. Edward Dalziel, who with one brother, I am glad to say, still survives, that I have acquired much of the information that appears in these pages. The Dalziels soon saw the

genius of Pinwell, and added him to the band of young artists whom, with rare discrimination, they had gathered around them, and to whom they acted with great generosity and kindness. At their house he met Houghton, Millais, Tom Taylor, and North, and commenced many a friendship that lasted all his short life. The first book that he illustrated for the Dalziels was the "Arabian Nights," and for that he did ten illustrations (not seven as is usually stated). The full list of these blocks, as well as all the others that he did, will be found in the schedule at the end of this volume. Following upon the "Arabian Nights" came his greatest work in the way of wood-block illustration, the edition of Goldsmith, published by Ward, Lock and Tyler in 1865 first in parts and then in a complete volume. Of this book the "Spectator" said :

"Mr. Pinwell may be congratulated upon having really produced an illustrated Goldsmith, and not after a fashion which has long obtained among us, certain pictures of more or less value to







SCENE FROM THE ILLUSTRATED GOLDSMITH.

Process block from the original drawing on the wood in the  
Victoria and Albert Museum.

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which the text of an established author is appended. His drawings really help us to understand, or at least to realize the meaning of a writer who deals in broad contrasts rather than in subtle differences of character: and as the difficulty of such illustration is the greater, so also is the artist's merit when it is overcome."

The "Athenæum" said of the same book:

"Messrs. Dalziel's issue is that of the work of artists of considerable ability, men who delight in what they do, who have given attention to their tasks, and who really 'illustrate' the theme put before them. There is a pretty little point, which may be named to justify our remarks, in the sketch of the vicar putting up the epitaph, where one of his sons holds the hammer, the other the box of nails, and the vicar himself is gravely setting the frame straight against the wall." For this volume Pinwell did no fewer than one hundred drawings upon wood. He completed them week by week for the issue of the book in parts; producing them in about six months, and putting all his

heart into them. The reason of their success was that which the papers pointed out, namely, that the artist read with great care the poems that he had to illustrate, thought over the scenes described, and then endeavoured to depict them actually taking place as he believed the author had imagined them at the time. By such means he caused the scenes to live again in the mind of the reader, interested him in the work that he was perusing, and presented its finest parts vividly to the sight, and impressed them upon the memory and understanding. For "interest" Pinwell never surpassed the work that he did for this book, although he improved in drawing and in composition. His work on the Goldsmith is so thoroughly good, so full of his earnest desire to represent the author, that it can be taken as a model of what an illustrated book should be.

In the year that saw the completion and the issue, in one volume, of the "Goldsmith," Pinwell married. The wedding took place at Marylebone parish church on the 25th of April, 1865,





WILL YOU GO TO CHURCH IF FATHER TAKES NINEPENCE?

Black and white drawing for illustration in a magazine.

and the honeymoon was spent at Hastings. He was then living at 70, Newman Street, but shortly afterwards moved to Charlotte Street, Fitzroy Square, and later, in 1873, he moved into Adelaide Road, No. 52, and eventually, in 1873, took Mr. Topham's house in the same road, No. 86, where he died. When living in Newman Street he first made the acquaintance of Joseph Swain, who called upon him as to some business, and who records the hopeless confusion of his studio. "It was filled," he says, "with lumber—artistic lumber—of every kind, damaged casts, dusty dresses, fragments of armour, pictures in every stage of progress, hangings, curtains, dilapidated chairs: and there were candles stuck in the mouths of wine-bottles." Mr. Swain seems to have taken the young artist to task for the untidy state of his room, and expostulated with him, and Pinwell merrily gave him to understand that all would soon be altered, as he had made up his mind to get married. In his usual playful way he gave as his reason for so serious a step the fact that

he found the drain upon his resources for models too great to continue, and he put the matter in the form of a question to Mr. Swain. Did he not think it would be better therefore to take a wife who would be a perpetual model to him?

No wedding was ever entered upon with more full assurance of happiness than was Pinwell's, and the assurance was more than justified. He found in his wife a most devoted and affectionate companion, and he proved a very dutiful husband to her. Very soon she found that her *rôle* was to be that of a nurse to the poor fellow, but all was done with the greatest affection and assiduity, and the prolongation of the artist's life was due, humanly speaking, to the tender care of his wife.

The years from 1865 to 1870 were very full of work. Each volume of "Once a Week" down to 1869 contained his drawings, and other magazines include "Good Words" down to 1871, "London Society," "Sunday Magazine," "Quiver," and "Sunday at Home." Beside these are his more important works: "Touches of Nature,"







### THE TRAMPS.

Water-colour picture. Exhibited 1868.

“Ah! You are a foine breed o’ dog too, and *you* aint kep for nothink! I’d take it werry koinde o’ your master if he’d ‘elp a traveller and his woife as envies no gentlefolk their good fortun, wi’ a bit of your broken wittles. He’d never know the want of it, no more would you. Don’t bark like that at poor persons as never done you no ‘arm; the poor is down-trodden and broke enough without that.”—*Uncommercial Traveller*. (CHARLES DICKENS.)

*Joseph collection.*





MAMMA'S WATCH.

Water-colour drawing.

*H. T. Hartley collection.*

issued by Strahan in 1866, which contained eight of his works; "The Spirit of Praise" and "Golden Thoughts," both published by Warnes in 1867; "Wayside Posies," a work published by Routledge's for Dalziel, and issued in the same prolific year; "A Round of Days," another of Dalziel's and Routledge's books; and then, perhaps, greatest of all, "Poems by Jean Ingelow," issued by Longmans in 1867, in which he had twenty illustrations of his very finest work. These do not exhaust the list of his engraved work, as there are books which do not bear a date, such as "Buchanan's Stories of the Affections," "Our Life Illustrated by Pen and Pencil," and also "The North Coast," by Buchanan, 1868, "National Nursery Rhymes," 1877, and the "Musical Annual," 1870, which contain charming drawings by our artist. It can, therefore, be easily seen with what feverish activity he worked, and what a vast quantity of material he was enabled to produce. Hardly any magazine of importance in those wonderful "Sixties," but contained some-

thing from his pencil, and yet all of it was done with conscientious determination to do his best, and with the ever-constant idea before his mind that his duty was to reproduce the ideas of the author in his pictures, and so cause the words to live again in the illustrations.

He was not working alone for Dalziel's, but was doing much of the work for Swain and for other engravers, but at the hands of his best friends in this department of labour he suffered severely. A comparison of the woodcuts with the few original drawings that remain, reveals how much has been lost. The ease and grace of his figures, the light airy feeling of his draperies, the feeling of movement that characterized so much of his best work are lost or much impaired in the translation that took place ere the drawing reached the printer, and the regret that is felt at this loss is intensified with every lover of fine drawing, when it is remembered how much lovely work has been lost for ever, cut away on the block by the tool of the engraver.





THE PIED PIPER OF HAMELIN—CHILDREN.

*J. S. Budgett collection.*





WATER-COLOUR SKETCH FOR "THE PIED PIPER"—CHILDREN.

*H. T. Hartley collection.*







THE PIED PIPER OF HAMELIN RATS.

*J. S. Budgett collection.*

The labour of these years was by no means devoted entirely to drawing upon wood, but side by side with that work Pinwell was steadily building up a reputation as a painter. It was in 1865 that his first exhibited work was seen. It was shown at the Dudley Gallery, then just founded, and was, as might have been expected, a development in oil-painting of an idea used in his black-and-white work. He called it "An Incident in the Life of Oliver Goldsmith"; it has also been styled after what it depicts, "Goldsmith earning his Board and Lodging by a Merry Tune." The picture in 1876 belonged to Mr. R. H. Waithman. It was to be seen in 1899 at Agnew's Gallery, No. 183, and was sold on that occasion, but I have not been able to trace its present owner.

In many of his succeeding pictures Pinwell used motives which had been previously used by him in book illustration. He was loth to let a good subject slip, and what he had used in a magazine he often altered and rearranged for an oil or water-colour picture, adding to the original

motive such embellishment as seemed suitable for its new medium and environment.

From the time of that first appearance till 1869, when he joined the Water-Colour Society, Pinwell exhibited at the Dudley Gallery. In 1866 he sent three works: "The Watch," which in 1876 belonged to Mr. Edw. Dalziel, and is now in Mr. Hartley's gallery; "The Double Transformation," which I have not been able to trace since it left Mr. Dalziel's collection; and "Old Wives," which was, I am told, burnt by an accident. In 1868 he sent "The Tramps," which is, I believe, to be recognized under the name of "The Vagrants" in Mrs. Samuel Joseph's collection, and then, in 1869, occurs the last at the Dudley, "The Calf," which was sold in 1899 at Agnew's, and was a small drawing measuring only  $15\frac{3}{4}$  by 12 inches.

Brought thus into favourable notice, by exhibits at the Dudley Gallery, "he sought election at the Water-Colour Society and was at once chosen an Associate on the 3rd of April, 1869." He at-





NEW BOOKS.

Water-colour drawing for illustration to story "Lovely yet unloved." — *Good Words*, 1868, p. 277.

*H. T. Hartley collection.*







WATER-COLOUR SKETCH FOR "THE HAYMAKERS."

*H. T. Hartley collection.*

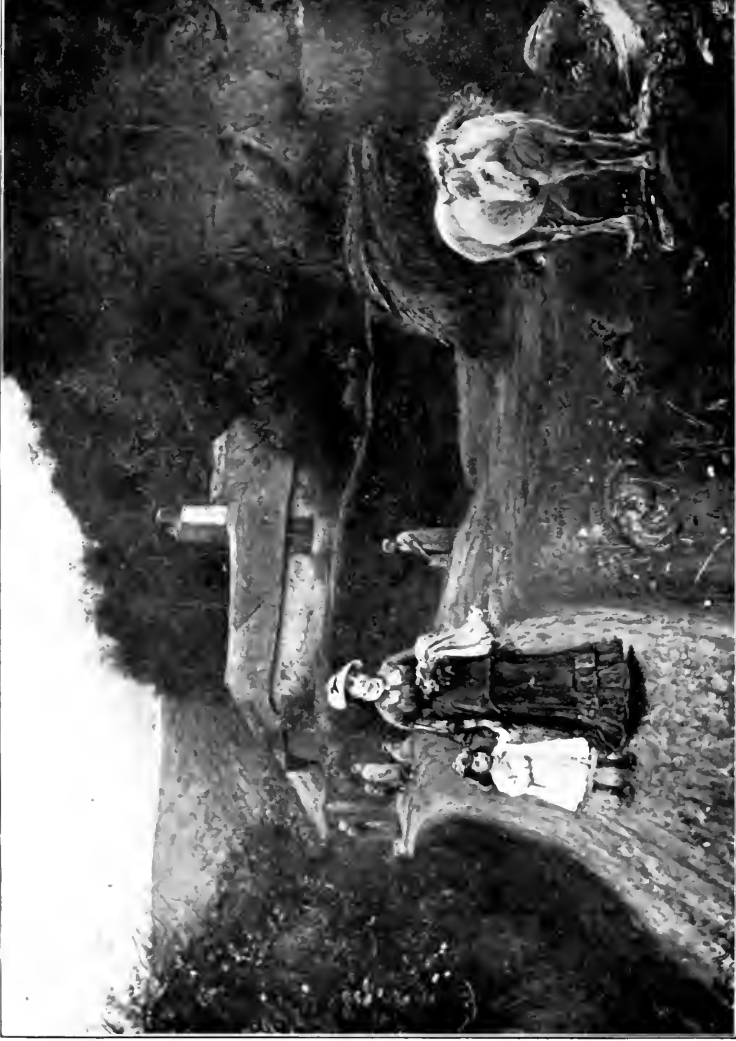
tained full rank in the Society in 1870—although Mr. Quilter, in his notes on Pinwell, affirms just the contrary—and he exhibited as a member in the summer of 1871. His first exhibit in 1869 consisted of three works, two scenes from the “Pied Piper of Hamelin,” called respectively “Children” and “Rats,” which now belong to Mr. J. S. Budgett, of Stoke Park, Guildford; and a pathetic scene called “A Seat in St. James’s Park,” a development of a drawing done in the same year for “Once a Week” (vol. iii., p. 518), a sketch for which can now be found in Mr. Hartley’s gallery, the original being in Australia in a public Gallery. In the Winter Show of the same year we find four more: “The Quarry,” a sketch for the picture ( $6\frac{1}{2}$  by  $9\frac{1}{2}$  inches); “The Last Load,” a fine sketch for which belongs to Mr. Hartley; “New Books” and “The Old Cross.” The one called “New Books” belongs to Mrs. Samuel Joseph; but the other, which could not be found in 1876 when the small Pinwell show was held in Bond Street, now belongs to

Sir Cuthbert Quilter, Bart., and is called "Out of Tune."

In 1870 appeared a really important picture, "The Elixir of Love," which I believe belongs to Mr. Thomas Wood,<sup>1</sup> and is a very fine work containing many figures, "full," says Mr. Roget, "of beauteous tenderness and refinement." It measures 18 x 42 inches, and was sold at Christie's in 1871 for £273. This was shown at the summer exhibition, and in the winter of the same year Pinwell exhibited two more: "At the Foot of the Quantocks," which lately belonged to the late G. E. Street, R.A., and "Landlord and Tenant," which I cannot trace. The summer exhibition of the following year possessed only one picture, which, like the one next to be mentioned, could not be found for the Pinwell show in 1876, and has not since been heard of. It was called "Away from Town," and the one in the next year was called "The Poachers (Early Morn)." Three others appeared in the winter exhibition of 1871-2: "Time

<sup>1</sup> Mr. Hartley has two fine studies for this work.





A COUNTRY WALK.

Water-colour picture. Exhibited Winter Exhibition, 1871-2.

*Capron collection.*





PENCIL STUDY FOR "THE SARACEN MAIDEN."

*H. T. Hartley collection.*

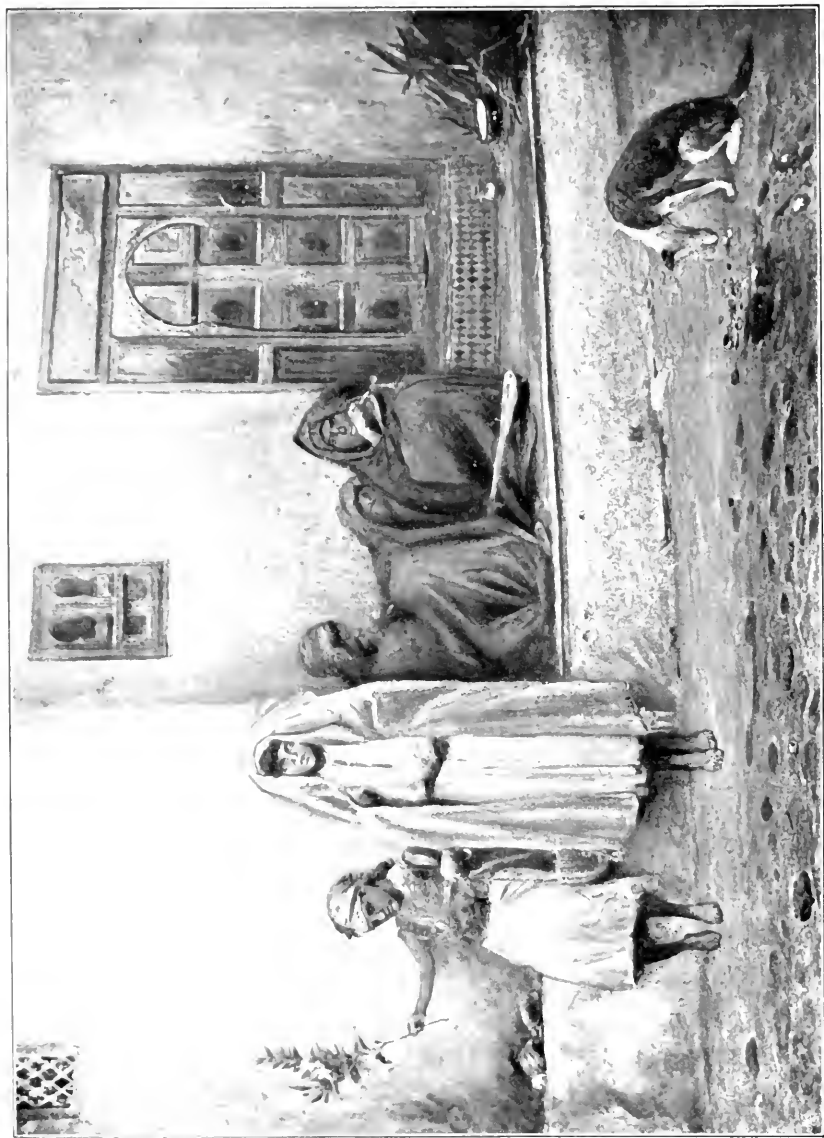


and his Wife," a tiny but very fine work now belonging to Mrs. Samuel Joseph ; an illustration to the "Uncommercial Traveller" (Charles Dickens) ; "The Earl o' Quarterdeck," which in 1876 was the property of Mr. Frank Topham, but has since been sold ; and "A Country Walk," which belongs to Mrs. Rand Capron of Guildford. The year 1872 saw a grand picture exhibited, one of Pinwell's very best in the way of rich colour and fine composition. It was called "Gilbert à Becket's Troth," and belongs to Sir John Jaffray, Bart., who has very kindly had it photographed in order that I may reproduce it in this book. This was Pinwell's first exhibited work as a full member of the Water-colour Society and as a composition he never surpassed it. "A long Conversation," the solitary picture that the artist exhibited at the winter exhibition of 1872-3, used to belong to Mr. R. H. Waithman, a great admirer of Pinwell's work, and is now the property, with three others, of Mr. William Newall of Redheath, Rickmansworth. In 1873 "The Great Lady," a charming stately picture, appeared, and was at once

bought from the artist by Mr. William Austin of Ellern Mede, Totteridge, who still has it in his possession. It is quite refreshing in going through the list of the artist's works to find one that has remained in the same owner's possession since it was painted, as the very greatly enhanced value of the artist's works since he has died has led to their changing hands very frequently, and those wise persons who bought of the artist and appreciated him during his life have had their judgment more than justified.

In 1870 Mrs. Pinwell fell ill with typhoid fever and had a very long illness, which lasted well into the following year, and was a great trial to both of the devoted pair. Pinwell worked harder than ever that his wife might have every comfort and attention, but he neglected to look after himself. He had always been delicate and had required constant attention, and, in fact, to use his wife's words, "she had always looked after him as she would a child." He was a man of high spirits and of a lively temperament, and was therefore





THE BEGGARS ROOST, TANGIER.

Water-colour Society. Summer Exhibition, 1874.

*Sale collection.*

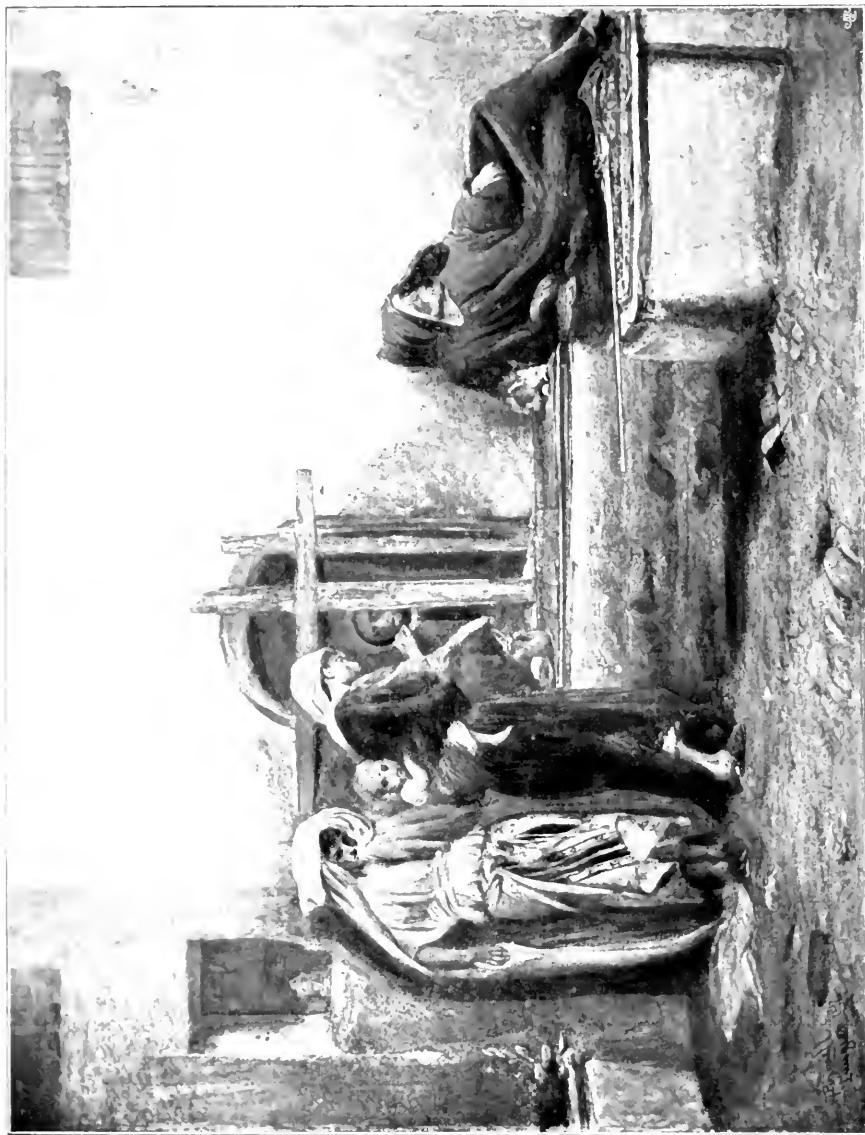
popular and in demand in the society of other artists, in the Langham Sketching Club, and the Savage Club (then meeting once a week in Exeter Hall), and there is no doubt that in the months of his wife's illness, when he missed her care, he laid the seeds of the illness that was so soon to carry him off.

On Mrs. Pinwell's recovery she was ordered away, but for four months they could not start, as no sooner was the severe strain of her illness over than he failed, and for many weeks lay at death's door. Gradually he became a little better, and then he went to Ventnor, accompanied by Miss Dora Dalziel, her brother, and Pinwell's great friend Houghton. Here the party remained for six weeks, and then came home, but Pinwell's health had become no better, and he was ordered to Africa for the winter. One more picture he sent in for exhibition ere he started, "The Princess and the Ploughboy," which was to be seen at the winter exhibition of 1873-4, and is now in the possession of Mr. William Newall. It is a picture

measuring 24 by  $13\frac{1}{4}$  inches, and is signed in monogram. A fine study for it, which is almost a finished picture, belongs to Mr. Dalziel, and a sketch to Mr. Hartley. The original belonged in 1876 to Birket Foster, who prized it very highly.

In Africa, Pinwell painted three pictures that were exhibited, one was at the summer exhibition of 1874, "The Beggar's Roost, Tangier," and the other two, "The Prison Hole, Tangier," and "The Auctioneer, Tangier," were at the winter exhibition in 1875. The first work, "The Beggar's Roost," was not exhibited at the show in 1876, and is now in the Sale collection. "The Prison Hole" was shown at Agnew's in 1899, and was then the property of Mr. R. H. Waithman, but has since been sold to Mr. H. W. Henderson, while "The Auctioneer" still belongs to Mr. Charles Waithman. Pinwell was in Africa for eight months, and, in the spring of 1875, he returned home, spending a week on the homeward journey at Gibraltar. In the summer of that year he sent five pictures to the Water-Colour Society, and they were the last





THE PRISON HOLE, TANGIER.

Water-colour Society. Winter Exhibition, 1875.

*H. W. Henderson collection.*



that he himself exhibited, although after his death there was a show of posthumous works. The five pictures exhibited in 1875 were: "Sweet Melancholy," which belongs to Mr. Harry Quilter, having been bought by him at the Dalziel Sale in 1886 for 25 guineas, and "The Old Clock," bought at the same sale for £50; "Waiting," which is, I think, to be found in Mr. Hartley's gallery under a new name; "The Letter," which used to belong to a Mr. S. H. Lefevre; and "We fell out, my Wife and I."

On his return home the artist at once moved into the house in Adelaide Road that he had taken from Topham, but he was not to remain in it very long. In a few months the insidious pulmonary disease that had been his constant trouble began to show itself more clearly, and the doctor warned him that he would have to winter abroad again. The prospect was not an agreeable one to him as he was full of work, and very anxious to stay in England and finish the great picture, "Vanity Fair," that had been so long in hand.

The idea of a long journey in his weak state of health he could not bear, and in his own words, he “would almost rather die than go abroad.” He was to have that wish gratified, as in a few days after he had received the doctor’s report he grew worse, took to his bed, and never rose from it again. “He was bright, gay and lively,” says his old friend, Mr. North, “up the last day of his life although he foresaw with perfect clearness his fate.” He died on the 8th of September, 1875, in the arms of his loving wife, and was buried three days afterwards. The funeral left Warwick House at 12 o’clock on the Saturday and proceeded to Highgate Cemetery, where the artist was buried. Around the grave were a number of representative men in the walks of art and literature, including Mr. (now Sir L.) Alma-Tadema, Messrs. F. W. Topham, J. W. North, A.R.A., Mr. (now Sir J.) Linton, A. B. Houghton, so soon to follow his old friend, E. J. Gregory, Edward Dalziel, George Dalziel, Chas. Green, and many others, numbering in all about seventy.





GEORGE JOHN PINWELL.

*From a photograph by J. Hubbard.*

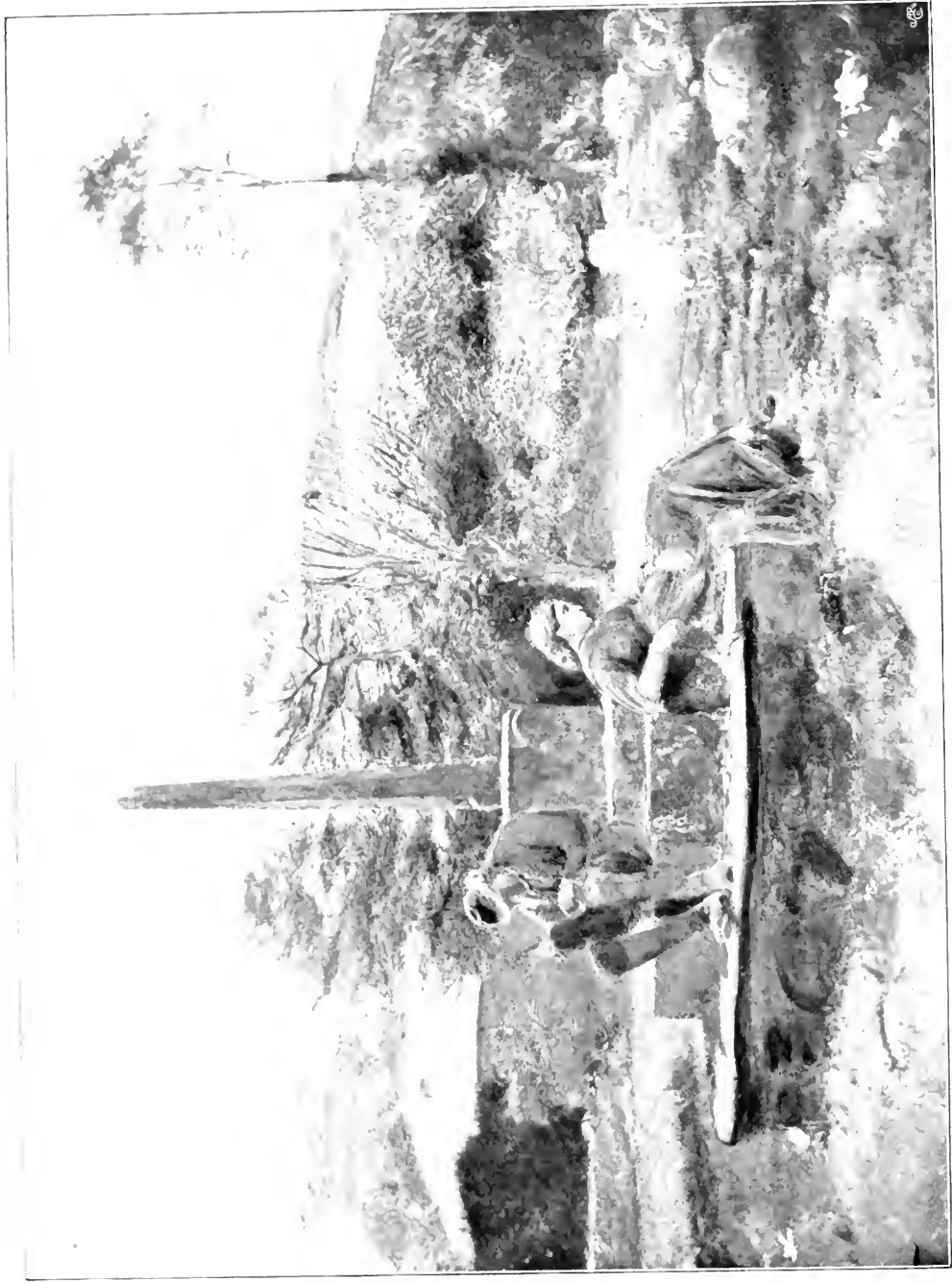
A fine red granite cross stands over his grave, and has upon it the following inscription :

IN MEMORY OF  
GEORGE JOHN PINWELL,  
BORN DECEMBER 26, 1842;  
DIED SEPTEMBER 8, 1875.

In the winter exhibition of the same year there were exhibited upon one of the screens some thirty-three of his unfinished sketches and studies, and this was followed in February, 1876, by a very full show of his works in Mr. Deschamp's gallery, 168, New Bond Street. For this exhibition, which was projected and arranged by a committee of his oldest friends, many of the owners of finished works lent their pictures, and all the studies that could be found were also collected together, so that the catalogue forms an authoritative record of the works that were known at that time. Mr. Deschamps very generously lent his gallery freely to the committee, and afforded them every possible assist-

ance in his power in collecting and arranging the pictures. The committee were the late Sir John Gilbert, Messrs. North and Edward Dalziel, Mr. (now Sir James) Linton, and the late Messrs. Birket Foster, J. D. Watson, Topham, and C. Green—Mr. Dalziel acting as Hon. Sec. The exhibition continued open until the 11th of March, and was largely attended, and when it closed, the contents, with the exception of the works that were private property and only lent by their owners, were removed to Messrs. Christie's sale rooms, and sold for the benefit of the widow. I have appended to this book the Deschamps catalogue complete (with the exception of the preface, which is not needed,) as it forms so important a document with regard to Pinwell's works, and have added to it a few notes of my own as to some of the pictures named in the list. By the great courtesy of Messrs. Christie, Manson and Woods, I am also enabled to print the complete catalogue of the sale of March 16th, 1876, with the prices fetched by each item and the buyers'



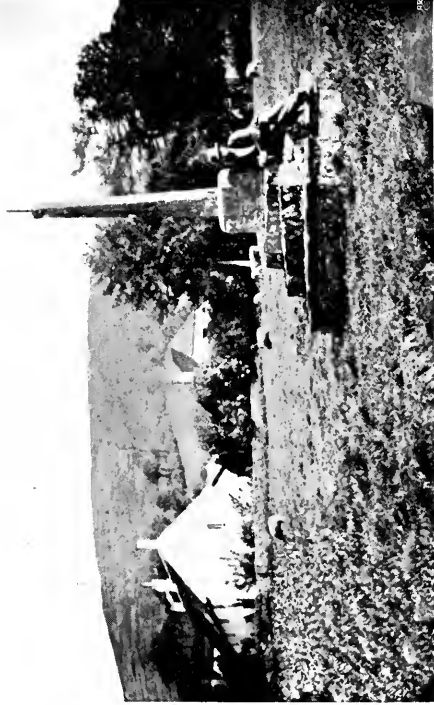


THE OLD CROSS.

Water-colour Society. Winter, 1869-70.

*Sir Cuthbert Quilter's collection.*





**BICKNOLLER CHURCHYARD, QUANTOCK HILLS BEHIND.**

Original scene from which "The Old Cross" was painted. Pinwell is to be seen on the steps of the monument.

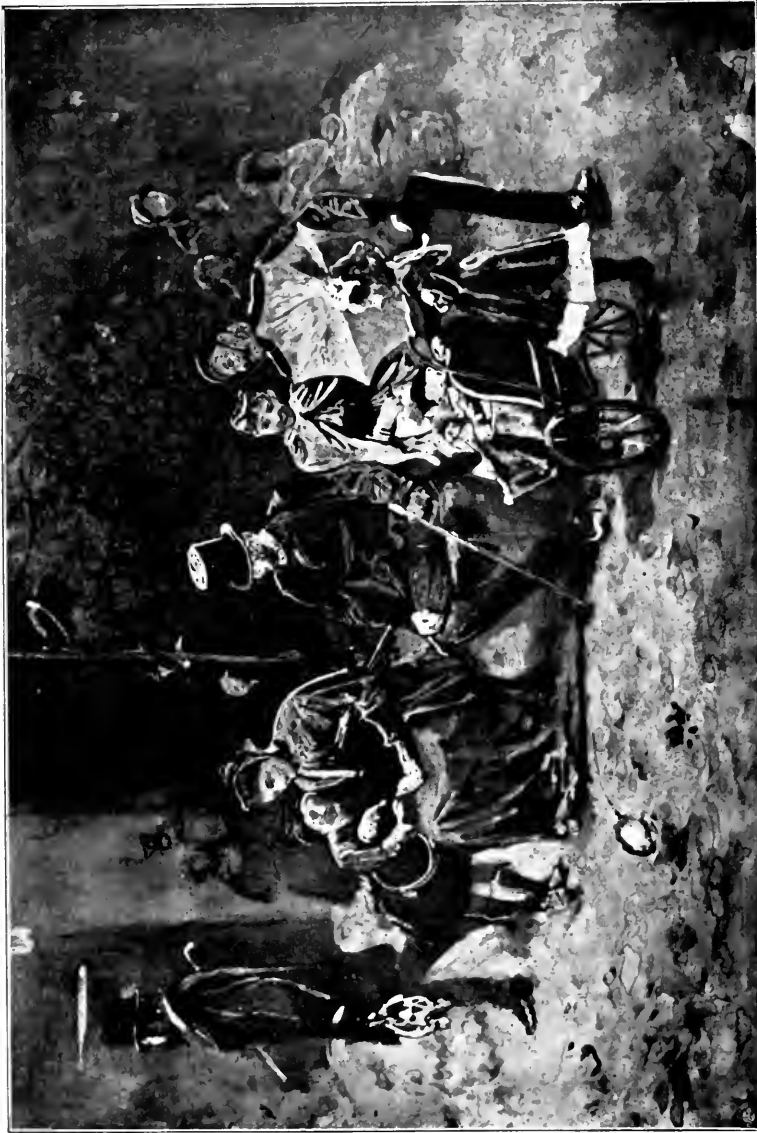


names. This will enable many works to be traced from the time of their sale down to the present time, and is a privilege for which I am most grateful to the firm.

It will be seen that the sale realized £1,164 11s. 6d., but the expenses of a long illness, the cost of moving into a new house, and the serious cost of travelling abroad, had practically exhausted the slender resources and hard-earned savings of the artist, and therefore, as Mr. Roget records in his book, "a body of Pinwell's professional friends, with their usual kindly charity to their brethren, combined to raise a fund for the benefit of his widow. Since that time other friends, with generosity of heart, including Mr. Hartley, a great lover and collector of Pinwell's works, have assisted Mrs. Pinwell from time to time. I may say, without any breach of confidence, that her means, quite small at her husband's death, have been brought down to the barest sum owing to the failure of the Liberator Company, and also record with much satisfaction the fact that the

Artists' General Benevolent Institution has been very good to her. All this assistance is, however, of a temporary character, and it is much to be desired that some permanent annuity could be obtained which would provide that measure of comfort which her friends desire for her, and which her late husband's eminence in Art and her own merits deserve.





WATER-COLOUR SKETCH FOR "A SEAT IN ST. JAMES'S PARK."

*H. T. Hartley collection.*

## CHAPTER II

### HIS PERSONAL CHARACTER

I CANNOT do better in writing of Pinwell's personal character than give the tribute of his old friend Edward Dalziel. In writing to me as to the artist, he states: "Of Pinwell, as a man, I can only speak in the highest terms of admiration. A genius in his art, a man of most original mind, vivid imagination, dramatic and poetic, with a natural refined taste in all things, he was also brimful of pathos, as may be clearly seen in the rustic and domestic pictures that he did for 'Good Words.' He had a great love for music, and could hold his own in the most refined society. There was a feeling abroad of a very different kind to this, which was altogether wrong."

"I remember," continues Mr. Dalziel, "once standing in front of one of his pictures, 'The

Saracen Maiden,' with Tom Taylor, then art critic for the 'Times,' and Millais. Taylor was holding forth as to the general idea of Pinwell to the extent that I found it necessary to say what my personal knowledge was, when Millais, in his usual emphatic way, said, 'You *must* be right, for no man could produce such work unless he had a most refined taste as well as great imagination.'"

"His private life was a pure domestic one. He had a charming wife who was always with him, and naturally proud of his achievements. The delicate state of his health kept him much at home, and yet he had a touch of the Bohemian in him, but never to the detriment of his love of home. Houghton and my eldest son were his most constant companions, and I saw so much of him and his wife in a purely social way that I know that his life, broadly speaking, was a purely domestic one, and that his early death was due to a long-standing lung disease from which he had suffered much and severely. I saw so much of him and of Houghton that in spite of their eccentricities I







THE PARIS PAWN-SHOP.

Water colour picture.

*Stodham collection.*



PENCIL SKETCH FOR "THE PARIS PAWN SHOP."

First used for an illustration in "Good Words," 1868, p. 223.

*H. T. Hartley collection.*



loved them both, and mourned their loss as good men as well as great artists.”

These words are the expression of the man who perhaps knew more of Pinwell than did anyone else save his wife, and its statements are corroborated by those other friends who yet remain of the small circle of persons who really knew Pinwell.

Mr. J. W. North, A.R.A., who was one of his dearest friends, writes as follows as to him : “Pinwell had the best animal spirits of any man I have known ; good taste, and a feeling for music : and being blessed with a perfect wife, his life, though sadly short, was an enjoyable and a happy one. His education had been much neglected, but he had great delight in literature and poetry, and intense feeling for the romantic side of things ; so that in spite of his never having acquired the polish of the schoolboy, he was well informed in the truest and best sense. He had remarkable talent for composition, and was indefatigable in trying to work out his ideas to greater technical

perfection, and was all round a very self-reliant man.”

Sir James Linton and Mr. John Parker tell the same tale, which Lord Leighton summed up in the words, “Pinwell was one of Nature’s gentlemen.” Some stress is laid upon these remarks, as a report got about soon after Pinwell’s death, and was repeated in later years, that the artist was neither a sober nor an upright man, and that his death was due to his own excesses, and that his home life was the reverse of happy. To all this I can offer a most definite contradiction, and one of the aims of this little volume is to remove from the name of Pinwell the stigma that has been untruthfully cast upon it. The man, as already stated, was practically self-educated, and had been compelled to rely upon his own resources all his life ; but his earnest desire had been to learn from others, and this had been a guiding purpose in life with him. His own natural courtesy and humility saved him from many an error into which a less observant man would have fallen, and





TIME AND HIS WIFE.

Water-colour picture. Exhibited 1871-2.

“Gravely among the graves, they made hay all alone by themselves; they looked like Time and his wife.”—*Uncommercial Traveller*. (CHARLES DICKENS.)

*Joseph collection.*







VISITING THE POOR.

Water-colour picture.

*Strahan collection.*

the tender affection that he possessed kept him from that neglect of home ties which characterized some of his friends.

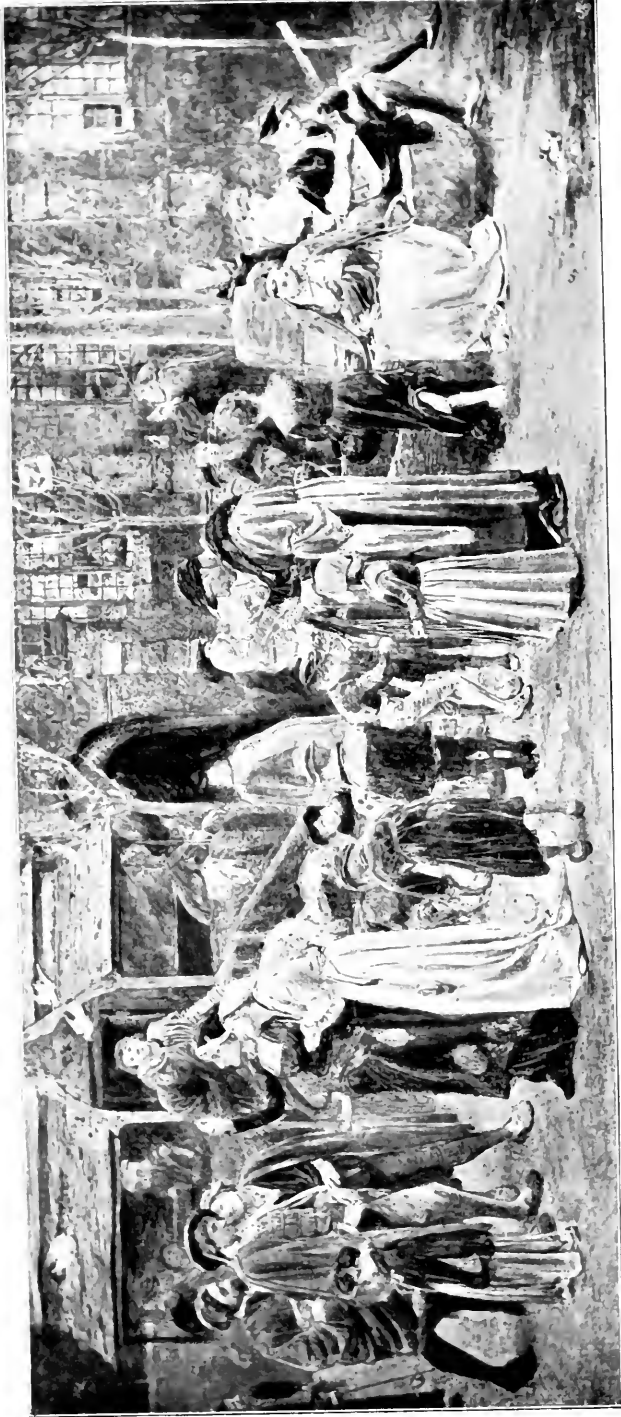
He was a man of very high and exuberant spirits, passionately fond of children, whom he constantly took to the Zoological Gardens and to the Lowther Arcade, and sent them home laden with toys, and was so merry and witty that he was always very good company, and was in great demand with his friends. These capabilities laid him open to great temptations, from which he was restrained by his love for his wife, and by the gentle influence that she exercised over him, and, it may be definitely stated on the authority of those who knew him best, that the reports as to a fast life are absolutely untrue. Pinwell, of course, went out a great deal with his friends, and at times led the easy and irresponsible life that so many men of genius lead; but his joyous, merry ways, and his good fellowship were not abused, and his friend, Sir James Linton, who was his constant companion, states very clearly: "I never

once saw Pinwell drunk, nor met him in evil society.”

He was closely concerned in the foundation of the new Hogarth Club. He was one of those who met at the “Horseshoe” to discuss the matter, and he and Linton went to Parker’s house in Grove Terrace, Grove Road, to arrange details as to the proposed club. He sat on the first House Committee with Charles Green and Linton, and on his recommendation the first steward was appointed in the person of one Stewart, whose portrait can yet be seen on the drop scene at the Court Theatre. The club started in Fitzroy Square, then migrated into Charlotte Street, then into Albemarle Street, and, finally, into Dover Street.

This club must not of course be confused with the original Hogarth Club, started on July 2, 1858, at 178 Piccadilly, in which the brothers Rossetti were prominent members. This P.R.B. Hogarth Club removed later on to 6, Waterloo Place, Pall Mall, “where,” according to Mr. F. G. Stephens, “it continued to meet and show pictures





THE ELIXIR OF LOVE.  
Water-Colour Society. Summer Exhibition, 1870.  
*From the artist's own photograph.*

by its members until April 19, 1861, when it was dissolved.”

Edwin Edwards was the first chairman of the new Hogarth Club, and Tom Grey its first secretary. Pinwell spent many evenings at the club, perhaps too many, as his health was always delicate, and during the winter he ought not to have been out in the evenings at all; but he was so popular and so much beloved, that it was not easy for him to refuse the constant invitations that he received. Another favourite place of amusement with him was the Heath at Hampstead, over which he used to stroll with Linton for hours together, and on this heath and on Primrose Hill he used to astonish his companions by his clever gymnastic feats, his amusing contortions, and his method of “running wheels,” walking on his hands and turning somersaults. On one occasion he was amusing himself with one or two children in this way and sending them into fits of laughter, when he was approached by a stranger, who offered him a good position in a

travelling company at a substantial salary, and could hardly be persuaded that he was not a professional acrobat at his practice, and that the ingenious man whom he found walking on his hands on Primrose Hill was the clever artist who was at that time obtaining four to five hundred pounds apiece for his pictures.

He was a good swimmer and very fond of boating, and he was also an expert player at bowls. It was from one or the other of these amusements he caught the cold which brought back his old complaint, and developed the phthisis that carried him off at last. One of his friends tells me that he was playing bowls at Kilpatrick's Rooms in King Street, Covent Garden, one summer evening, and got exceedingly hot, and that it was on his return journey home on the top of an omnibus in the chilly air that he got his cold; while another states that in boating he was in a specially merry mood, and when "larking" in the boat fell overboard and got wet through, and that then he persisted in going home without







NELLY WHELAN.  
Pinwell's favourite model.  
*From a pencil drawing.*  
*H. T. Hartley collection.*

taking any precautions as to his health. Both of these occurrences took place during his wife's illness, and for that reason were lightly treated by him, and did not receive the attention that ought to have been given to them by a man of his delicate health. When joked one day by Houghton on his fondness for children, and told that he ought to have a round dozen of them, as he would have been so ideal a father, he replied, "What should I do? my wife has enough to do already to look after her one big baby."

Few men were better looked after than was Pinwell, because the care that Mrs. Pinwell bestowed on him was never made obtrusive but went on quietly without any fuss. Few men, it must also be said, repaid such care with so intense an affection as he did, and to his wife he gladly left all his affairs, including a good deal that was connected with his artistic work. She selected the costumes for his sitters, she bought what draperies he needed, she suggested the oriental splendour of many of the scenes that he depicted, and besides

all this she sat to him for all his draperies and constantly for the face and hands, and devoted her whole life to him and to his work. Her sister, Mrs. Walker, was his favourite model for the face, and from her he said he could paint better than from anyone else that he knew. Her face appears in many pictures, notably in "Gilbert à Becket's Troth" and "The Elixir of Love"; but it was his wife whose influence is to be most clearly traced by anyone who knew them, as with all his wonderful genius for colour and his sense of beauty, his power of combining colour with colour in contrasting strength was learned from Mrs. Pinwell, and was her heritage of genius that she brought to the household.

Another favourite model whom Pinwell often employed was a girl named Nelly Whelan, whose mother was a well-known and popular model at that time. The child was a beautiful one, and her face is reproduced in these pages from a pencil sketch; but over and over again he dismissed his paid models and called out his wife or her sister to him to sit, and from them he painted his most





THE LAST LOAD.

Water-colour Society. Winter, 1869-70.

*From the artist's own photograph.*



FIRST SKETCH IN WATER-COLOUR FOR "THE LAST LOAD."

*H. T. Hantley collection.*





successful works. He often spoke of the astonishment that Mr. Swain betrayed in his countenance, when calling soon after the marriage he first saw Mrs. Pinwell and was surprised to find how youthful she was, and ever after his care and anxiety were for this devoted wife who lavished all the treasures of her affection upon him. The week before his death he begged her to go out to a concert to which she had been invited as she was passionately fond of music, and sorely against her will she went while Mr. North came in and sat with him. Although tired out and feeling, even better than she knew, that the end was not far off, he insisted on sitting up for her return, though it involved his being alone part of the evening, and his feeble strength was almost exhausted. The day before his death he was terribly sad at the thought of what would become of "his little wife," and committed her to the care of his friends, one of whom I can truly say has most tenderly carried out the sacred trust.

No consideration of the character of Pinwell

would be complete without reference to his thoughtfulness for the troubles of others, especially for artists who were in difficulties. Those who were his contemporaries will remember an old friend of Pinwell's, an exceedingly clever artist, but one who, by reason of his bad habits, was almost an impossible man to have anything to do with towards the later years of his life. On this man, whom all his older companions had agreed to shun, Pinwell lavished a vast amount of affection, trying by every means in his power to win the poor fellow from the degradation to which he was so fast proceeding. Pinwell had known the man in the old days when both of them were struggling, and in his days of more prosperity he did not forget him, but many a time rescued him from difficulties and set him straight once again. Even he was at last obliged to stop, as his friend would have drawn him down to his level instead of rising to the position to which Pinwell would have raised him; but it was with the greatest concern that Pinwell had to let him go, and it was





AWAY FROM TOWN.

Water-colour picture. Exhibited Summer Exhibition, 1871.

*From the artist's own photograph.*

really only because he had himself to go abroad for his health that he did so.

What he did for this man he did for many others, notably for Pierpont, a designer for Messrs. Elkington; and White, a metal-worker in Bond Street, and his kindness was proverbial, and was, I fear, often imposed upon. He could not bear to see an artist in trouble, and with but little for himself would share that little with the brother who was in distress. He had gone through so much trouble in his early days, and had been compelled to work so hard for his living that it had made his heart very tender towards others who were struggling as he had done, and many a man has to thank George Pinwell for a helping hand when the world looked very dark with him, and when his benefactor was hardly in a position to do all that he did for his fellow-artist.

Such a characteristic, it will readily be believed, made him much loved and respected; but it is fair to say that it is a characteristic specially to be noted

in the art world, although few men of his time carried its expression to the extent that Pinwell did. In his case generosity and kindness of heart were so constantly practised that they became the leading features of his nature. It must not be thought, however, that Pinwell was of a weak or effeminate nature, or easily yielded to others. He was very different from this, and was possessed of a great reserve of determination, and could at times be almost obstinate. He worked extremely hard when in his studio, as can be realized when the output of his short life is considered, and his greatest desire was to complete the oil picture of "Vanity Fair" that he had planned for so long, and which he believed was to be his masterpiece. It is sad to look upon the sketch as it hangs in Mr. Henderson's dining-room in Princes' Gardens, and feel what great possibilities there were in it, and that the gifted artist was taken away before he had ever completed his full idea of what the picture was to be.

Pinwell's determination was responsible for the





THE CAPTIVE.

Oil painting.

*H. T. Hartley collection.*







CHALK STUDY FOR "THE CAPTIVE."

*H. T. Hartley collection.*

strength of his language upon certain occasions. One of his friends wickedly said to him one day that "in him was a good London cabman spoiled"; and certainly in the vigour and warmth of his language, when he was rebuking a mean action, there was nothing left to be desired. His early days had taught him many pungent methods of expressing his thoughts, and these he used to effect when he was roused; but the use of them was but seldom, and generally to proclaim indignantly against some piece of sharp practice, to denounce the neglect of a home or a wife, and to repel any insinuations against the perfect affection that existed between his own wife and himself. Meanness and cant he visited with a perfect outburst of rage, and to a man who insulted home life by evil practices he had no mercy. His unmarried friends could act as they pleased, but to those who had wives he was an indignant prophet, and the more so as his own experience was so well known and so much respected by all who knew him. His love for children appears over and over again in his drawings, and

the only one that he did for "The Graphic"—"The Lost Child"—was drawn from a scene that he witnessed on Hampstead Heath in 1865, and which he first drew in that year for "The Sunday Magazine." In it he himself played the part of the protector of the child, and it is full of that pathos that he was able to depict so well. His wife speaks truly of Pinwell as "a good, noble, loving man, full of the tenderness of a child, simple-hearted, true, straight, merry, and full of fun," and her testimony is supported by that of all his friends without a single exception. Foolish he sometimes was, careless, frivolous, light-hearted, blunt, hasty in language, vehement and indifferent to some of the habits of society; but more than that he was not, and in his short life he made many happy and left behind him the sweet savour of a joyous and upright life, and the sorrows at parting with him were intensified by the knowledge that a true and honourable man was leaving a world that has but too few men in it of whom such a report may be given.





THE LOST CHILD.

From a drawing for "The Graphic." Also used in "The Sunday Magazine."

## CHAPTER III

### PINWELL AS AN ARTIST

IN considering Pinwell as an artist, whether we look at his drawings on wood or his water-colour work, or the great unfinished picture in oil, "Vanity Fair," that he had hoped would be his masterpiece, we are struck at once by the leading feature of his art, which is that above all he was a poet. His work lay amongst domestic scenes; his duty was to depict them as illustrations for the books that were placed in his hands, but he transformed them by the magic of his pencil into scenes that are full of the poetry and pathos of life. He had a great and very real love of beauty, and an unerring eye to discover it; and to him life was full of that sense of mystery that concerns even the humblest duties, and which the eye of the poet alone can pierce. Pinwell was a deep thinker,

and the sight of a child at play, an old man seated upon a bench, a maiden in a garden or a man at the plough, would start in his mind a long chain of fancies giving the inspiration for a story that had been indistinctly present in his thoughts for a long time, and enabled him to produce a drawing which, while representing the simple scene, invested it with the halo of poetry that it presented to the artist himself.

It must be remembered that the ability to see the poetry in a simple scene, and the ability so to depict it that the observer may realize the same thought, do not always exist in the same person ; but in Pinwell the two powers did exist side by side. There is always a story in his drawings, and it is very seldom more than suggested. You do not at a glance realize all that the artist felt when he drew the picture ; you are conscious that there is a deeper meaning in the scene than at first is conveyed, and you also feel as you gaze at the picture that the artist has left you to draw out from the scene your own story, and has contented







THE CALF, ALSO CALLED THE UNWILLING PLAYMATE OR THE SHADOW.

From the original woodcut for "English Rustic Pictures."

*By permission of Messrs. F. Warne and Co.*

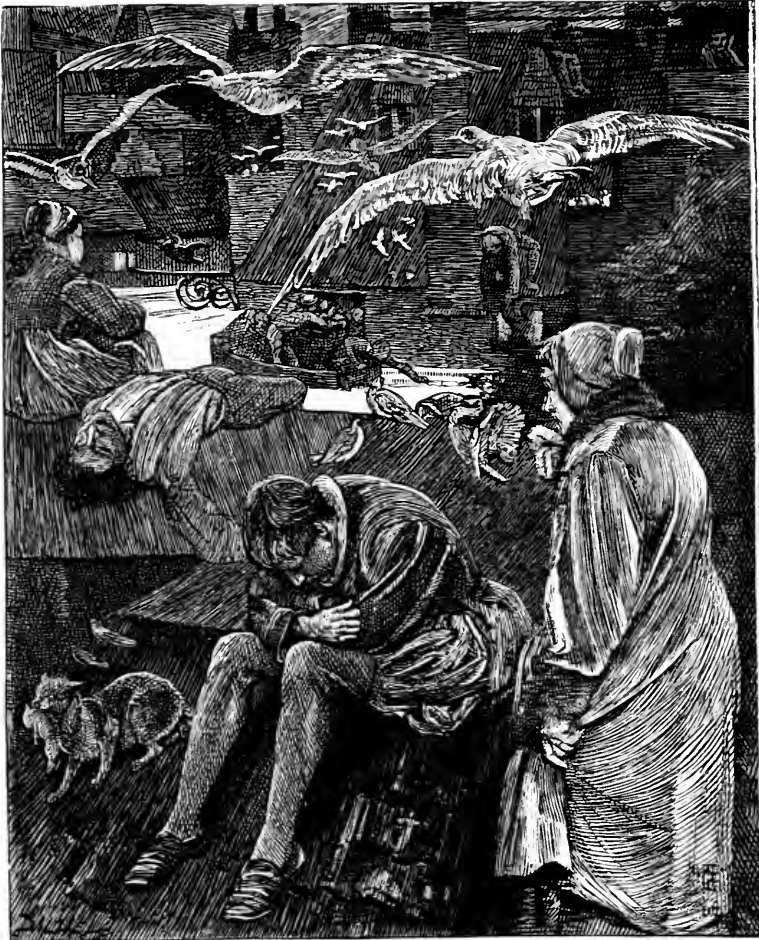
himself with setting you thinking. To the drawing you are bound, if you love poetry, to return again and again. You will not exhaust its resources on your first or second visit, and each time you look with the eye of poetry into the picture, you will discover some fresh beauty in it. True, there is a stern truth in the drawing, and a vein of hard tragedy often running through the most trivial of scenes ; but that is because there is this tragedy in life underlying its most joyous moods, and the true poet does not touch the surface merely, but probes down to the depths and reveals ever so slightly the suffering that is at the base of life.

Again, a characteristic of Pinwell's work in illustrating, to which we are specially alluding just now, is the fact that his pictures illustrate the poem with which they are concerned so well because the artist has tried in them to place himself completely into the place of the author, to see as he saw, to feel as he felt, and to enter into the life of the characters that have been created by

him as though they yet lived, or as though he himself had created them. Take the drawings to Ingelow's poems, notably "High Tide" or "Winstanley," and compare them with the text; or look at the "Goldsmith" and read the text as you gaze at the drawings, and you cannot fail to realize that the artist had drunk deeply at the spring whence came the inspiration for the story and had known with a full knowledge the very persons who were depicted in its pages. Leaving aside for the moment the question of technical excellence, it is well to consider this side of Pinwell's work, as it will help us to form a just opinion of his merits.

Of the little group of artists of the "Sixties," he seems to me to be the poet who possessed the fullest inspiration of all. Many would except Millais from this criticism, but even compared with the great President, I think Pinwell can hold his own. His love of old legend and fantastic story was greater than was Millais', and his ability to charm was at least equal; whilst for opulence of imagination, dreamy mystery of thought, and





UPON THE ROOFE WE SAT THAT NIGHT.

Illustration to "The High Tide," V. From the original woodcut, 1866.

*By permission of Messrs. F. Warne and Co.*

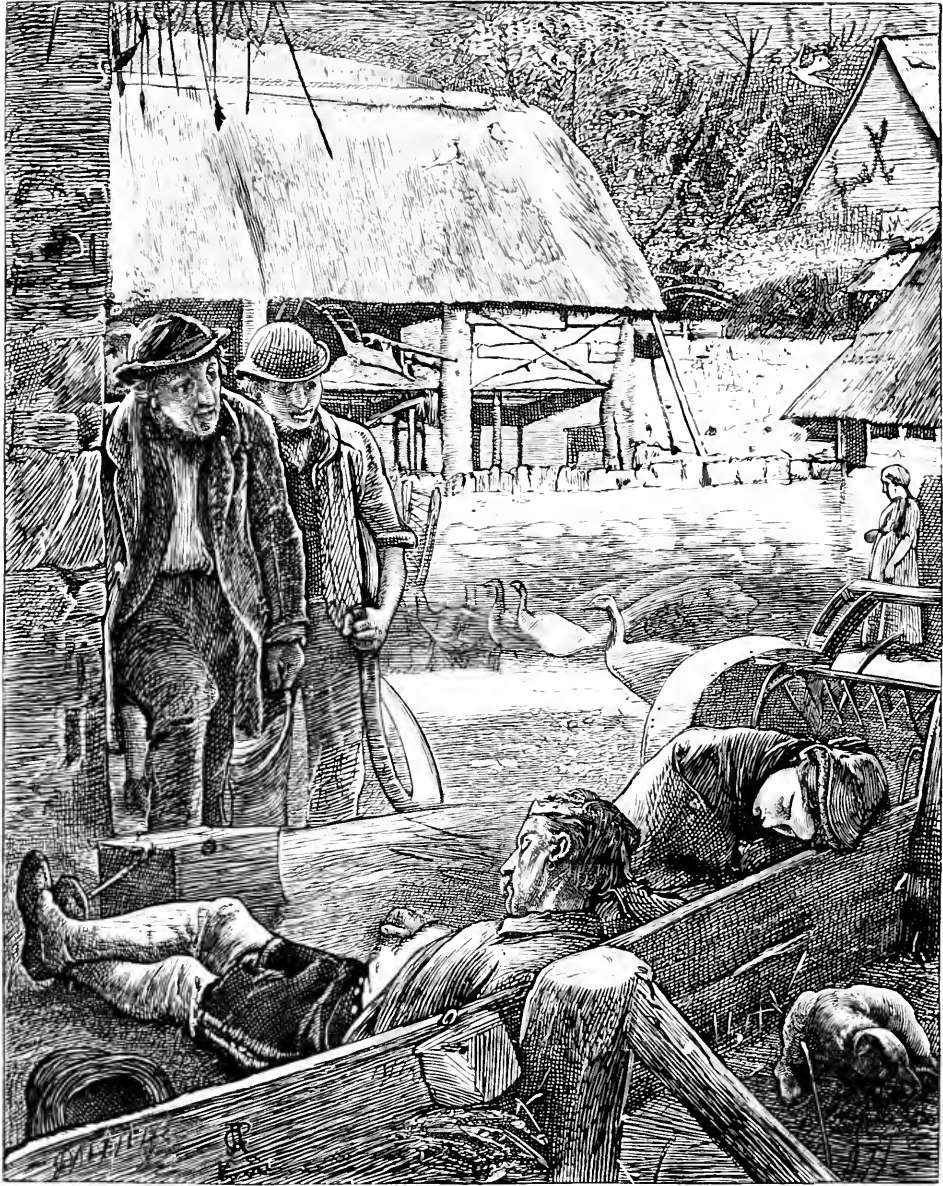
pathetic suggestion he rivalled his great and successful competitor, whose later works proved the danger of success. Walker was fine in his sense of beauty, in the dainty grace of his figures, and in his love of colour; but he lacked imagination, and his theme is too evident upon the surface of his work. The story is too quickly told, and all its details can be too quickly realized. There is little mystery in Walker, and he had not the power to create an emotion and start a train of thought that Pinwell so distinctively possessed. Houghton was strong and strenuous, and proud of his gift of fine line, "swirling curves," and weird or gaunt expression. Pinwell is never weird, always tender, but never sickly or mawkish in his sweetness, or morbid in his pathos. In the "High Tide" drawing, how tender is the fifth picture, "Upon the roof we sat that night," and how wonderfully is the scene suggested: the grief of the man, which is almost uncontrollable, and has caused him to bow his face upon his knees, and hide his features in the gloom of his sorrows;

the grief, no less severe, of the woman, yet restrained by her determination; and the sadness of the child, which is, however, powerless to overcome her childish wonder, and causes her to forget almost the tragedy of the waters in the view of the strange sight that she has from the top of the roof. Then look at the great sea-birds with their huge wings outspread, finding their way inland by the unwonted sight of food in the water-washed streets of the place, the terror of the timid doves, and the satisfaction of the cat as she goes off quite unconcerned with her prey. All this and more can be seen in the drawing, and over all hangs the gloom of sorrow, intensified in the next picture, when "the waters laid thee at his doore: ere yet the early dawn was clear," and yet brightened even in that picture by the puzzled and inquisitive face of the old dame at the window, and by the calm composure of the doves that rest near by.

Every drawing of that wonderful series might be gone over in this way, with the result that a







THE END OF THE JOURNEY.

Drawing for "English Rustic Pictures" 1866. From the original woodcut.

*By permission of Messrs. F. Warne and Co.*





THE WATERS LAID THEE AT HIS DOORE.

Illustration to "The High Tide," VI. From the original woodcut, 1866.

*By permission of Messrs. F. Warne and Co.*

fuller appreciation would be gained of the genius of Pinwell; but as a specimen of the deeper tenderness of his pathos, let "The End of the Journey" be examined. Contrast the sleep of the woman, the natural result of great exhaustion and worn-out nature, with the yet deeper sleep of the man near, who has come to the end of his life's journey, and has passed away from the cares of life while yet slumbering after his terrible toils, and who is lying there dead by the side of the loving partner of his sorrows, while she, overcome by the weariness of the journey, is unconscious at his side. Look at the faces of the two rustics as they creep up softly to the sleeping couple, and dare not to disturb the repose that for one of them will be never ending, and for the other but the beginning of deeper sorrow. See the dog, faithful companion of the tired man, sleeping also by his head, and so tired as not to wake by the movements of the two rustics who have discovered the tragic scene. Early dawn is depicted, the geese are on their way out to pasture; the pigeons leaving their cote, the animals will

soon be moving in the farmyard, and there are the two sleepers resting; one for ever, and the other to waken soon and start alone on her journey of life, leaving her comrade in the silent earth. Nothing that is much fuller of the tragedy and poetry of life can well be found even in those wonderful drawings of the sixties that are so pregnant with the emotions of life.

It will readily be granted that in technical skill some of these drawings by Pinwell are lacking. There are cases in which the drawing is very inaccurate, and in which a lack of knowledge of the human form is apparent, but some of these faults must be accredited to the wood-engraver who has not rendered faithfully the work of the artist. Still, even with these faults, it will be conceded that Pinwell had a fine knowledge of the value of line, and a full appreciation of the use of mass; and that by means of this knowledge the result is obtained that every one of his illustrations is not only what it was prepared for, but a picture as well. He never allowed a picture to be monotonous in





THE DOVECOTE.

Drawing for "English Rustic Pictures," 1865. From the original woodcut.

*By permission of Messrs. F. Warne and Co.*



its effect, but broke up the distances, and by cross effects redeemed the straight lines from becoming too severe. The "High Tide," No. 1, and "The Quarrel," or "The Dovecote," may be taken as illustrations of this masterly ability of his; and in each of these drawings will be seen the success that Pinwell has secured by the grace of his curving lines, or by the rigid strength of his vertical and cross lines.

It is not, however, as a draughtsman that Pinwell stands out so clearly. In this he is not without fault, and at times serious fault, and to the end of his days the same faults are to be seen. His training was not long enough for him to learn to be a perfect draughtsman, and his success came upon him in too short a space of time for him to overcome his own shortcomings. In delicacy, in gradation, in knowledge of anatomy, in the drawing of birds and animals, in the hands, and especially in the legs of his human creatures, in flowers, and at times in the masses of buildings, he was not altogether either easy or accurate; and

to tell the hard truth there are some of his faces, lovely and expressive though they are, that are not free from faults in drawing, and will be pronounced "out of drawing" by some purist critic.

The capabilities of mere mechanical excellence are not, however, what we seek to find in Pinwell. It is in his imagination that we find his chief claim to immortality. It is by his poetry that he will be known, and by the power that he had to suffuse his themes with the rosy glow of poetic feeling, and to clothe them with rich and varied colour, vividly presenting the image that was in his mind and impressing it, in all its variety, upon the mind of the observer, rather than by any clever and expert method of accurate drawing or technical skill.

Humour, which was such a marked trait in Pinwell's character, does not much appear in his drawings, save in a subdued and dryly suggested way; nor am I aware of any distinctly humorous drawing by him. He contributed to "Fun," as already mentioned, and did one solitary drawing for



"PUNCH." JUNE 6, 1863.

The only drawing done by Pinwell for that publication.



*Clara:* " Don't you think it an anomaly, Tom, your preparing to fight for your hearth and home, whilst you have not a wife?"

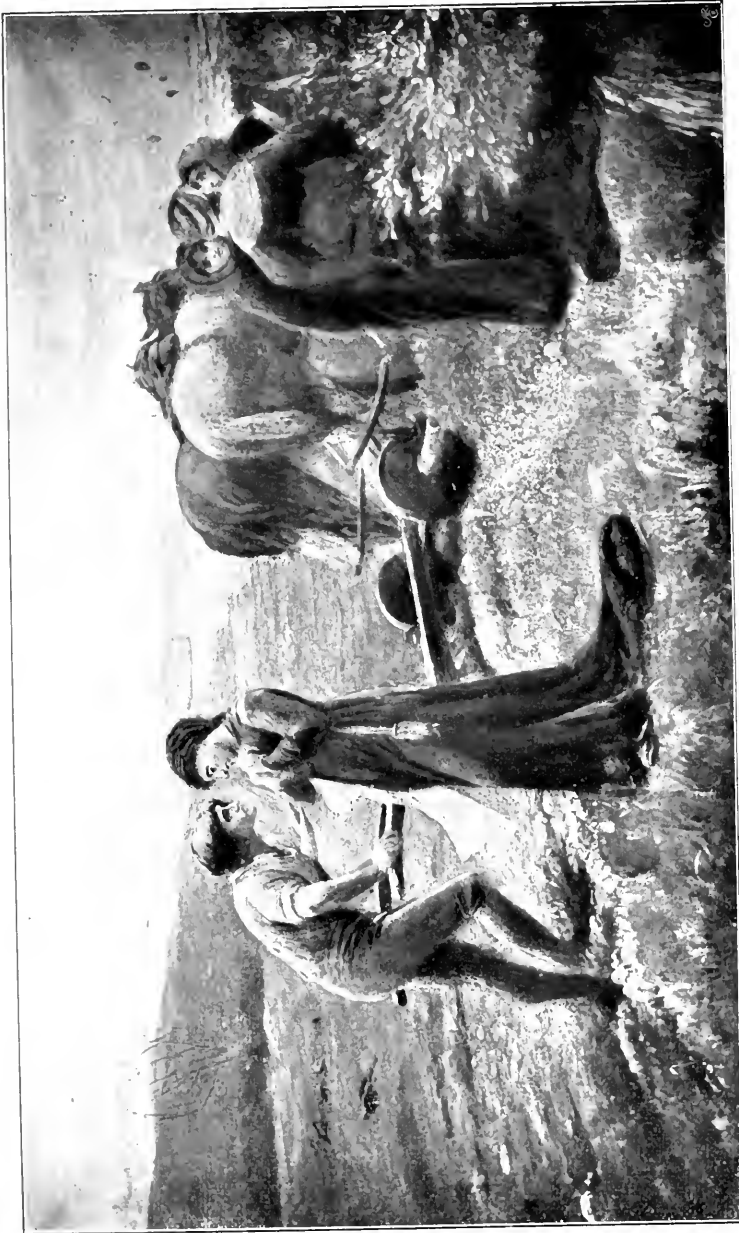
*By permission of the proprietors of "Punch."*

“Punch,” which by the kindness of the proprietors is reproduced in these pages, but none of these works are really humorous drawings. Here and there, as in “The Pied Piper and the Rats,” the sketch of an old lady gazing upon a toy-house which she has taken from a bureau, or in the pictures of “The Old Clock,” “We fell out, my Wife and I,” and “The Poachers,” there is a subtle vein of humour to be seen; but as a rule the side of life that Pinwell depicted was the pathetic and sad one, although the side that in his conversation he dwelt upon was the amusing and happy one. Perhaps these very antitheses were the result one of the other, as his suffering so caused him to think of the sad side and his own peculiar poetic nature so invested these soberer scenes with charm, that to relieve his mind and to remove it from the thought of his own illness, he dwelt in his conversation the more upon the brighter side of life to which a natural gaiety inspired him. Although humour is not so apparent, his love of legend, romance, and fantastic story is very clear;

and the "Earl o' Quarterdeck," "Gilbert à Becket's Troth," "The Princess and the Ploughboy," "The Elixir of Love," and "The Great Lady" are all examples of this the main feature of his art. In all of them he was sternly realistic, however, painting things as they were with Pre-Raphaelite vigour and grasp of character. With it all is the strain to do better, the desire to improve; the constant strenuous effort to progress, that is so touching when it is recognized in the work of a young genius, especially in one who, as in Pinwell's case, had so short a time in which to work out the message of his life. His pictures are the revelation of a struggle and the preparation for greater work that, alas! was never to be done; and they leave upon the mind an impression of sadness, coupled with great admiration, and with a curious speculation as to what might have been his future had he lived.

Considered by themselves his coloured works are in technique extraordinary. He could not content himself with the ordinary manner of expres-





THE PRINCESS AND THE PLOUGHBOY.

Water-colour Society. Winter Exhibition, 1873-4.

*From the artist's own photograph.*



sion or with the use alone of water-colour. From student-days he had been attracted by the controversies as to the vehicles and pigments used by the old masters, and the recollection is still vivid in the mind of one of his companions of an animated conversation that he pursued with a friend on the respective merits of chinese white and madder yellow in a picture, and of the use of such pigments as produced these colours in early Italian work.

For the latter colour he had a peculiar fondness, using it freely for grounding; and chinese white he used most freely in almost every one of his more ambitious pictures, producing with it, and not with the usual glazing, a strange opalescent effect of light which was very characteristic of the man, and which by reason of its mystery and varied beauty appealed very strongly to him. There is at times a certain mothery result in his pictures, which is caused by his odd combinations of ordinary water-colour and body-colour used as water-colour, and which further obliges owners of his works to keep them carefully shielded from

the light. Colour was such a passion with him, and his sense of colour so clear, that he was always ready to try fresh experiments in his methods, to the despair not only of his friends, but of the critics and of his clients.

The most marked feature of his work is perhaps his love of tiny brilliant touches of crude vivid colour, which he used with such dexterity and which gave a jewel-like effect to the surface of the picture, and lit it up in a marvellous way. By means of these touches he produced a precious glow of rich colouring that was the expression of his passion and peculiarly suitable to the oriental stories in which he delighted. Even his deep shadows gleam with this almost unearthly light of colour, and the points of brilliance shine out of the blue mist of opalescent whiteness with a very striking effect.

When his pictures were first exhibited, many of the critics criticised severely this strange effect of light, which was quite new to them, and therefore appeared to be wrong. He was accused of





BY THE RIVER.

Water-colour drawing.

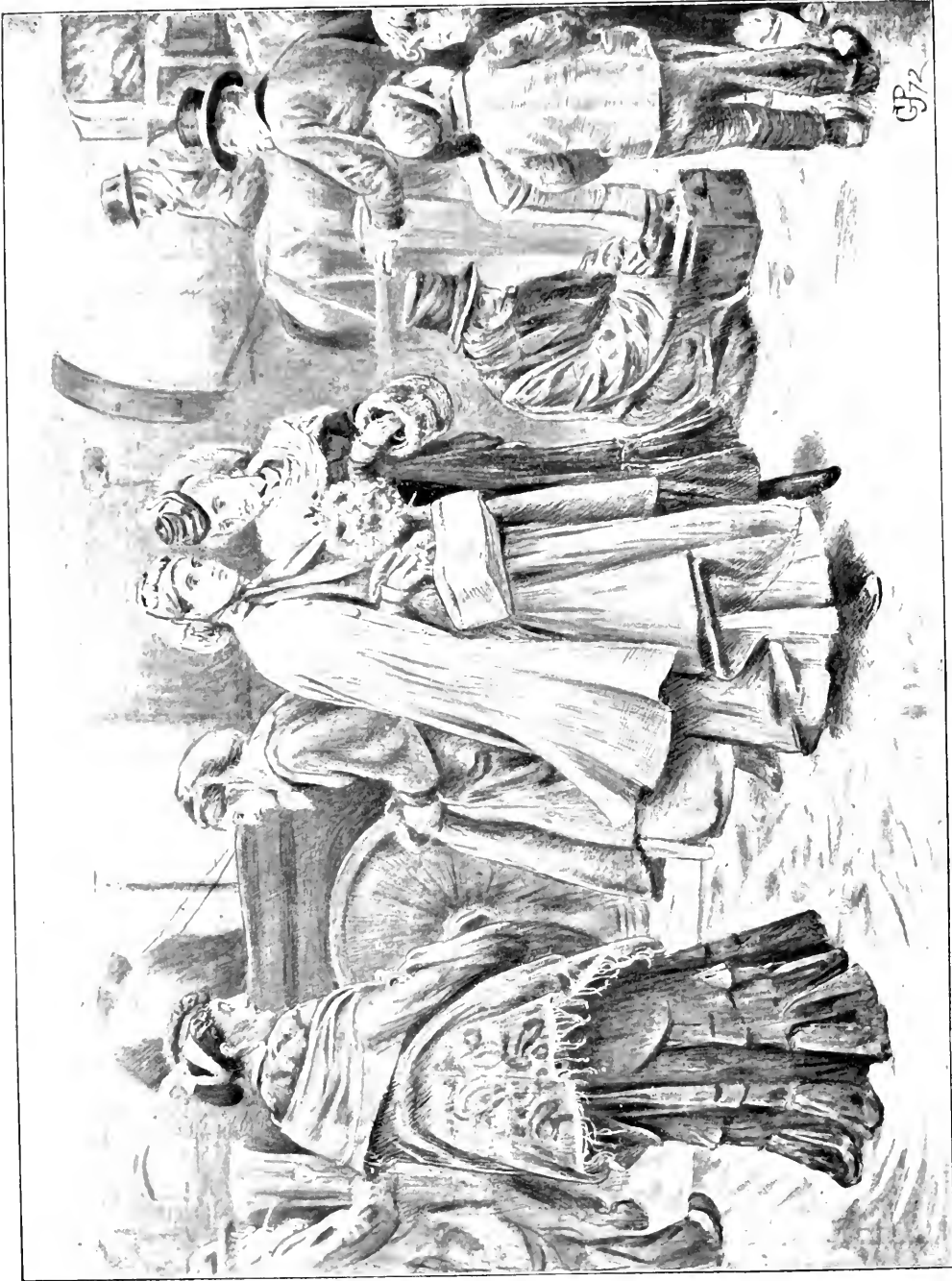
*H. T. Hartley collection.*

a "gluttony in yellow," "a morbid effect of light," "a straining after novelty," "awkward transition between the use of transparent and body colour," "streaky washiness," and a host of other curious crimes. At this distance from the artist we may regret some of his incursions into forbidden fields of technique, but we shall not condemn his work as it was condemned, because we feel its poetic attraction and the charm of its marvellous colour. We know the reason why the limbs were often badly drawn; we understand the stress that the artist felt to work "while it was yet the day"; we appreciate his earnest desire to paint glorious colour which stirred him to the depths of his nature; and we can lay hold upon the exquisite feeling that pervades the work, and which kindles a like emotion in us as we look upon it now he has passed away. We must not be blinded to his faults, but to one who loved so much, much can be forgiven, and the harvest of his labour is so small and so full of genius that we overlook his faults of drawing and technique in

our admiration for the man who could under such difficulties do such fine and lovely work.

Why pit one artist against another when they were so different? Why allude to the refinement and gradation of Walker's painting, to the subtle exquisiteness of Mason, to the blazing force of Gilbert, to the delicate emotion of Houghton, or to the faultless tone of North, when each man in his own way was masterly? Even if some of Pinwell's effects were obtained in questionable methods, if his rough rapid blobs of colour were quite regardless of finish, and were lumpy, crude and vivid; even if the faces were finished with a miniature-like work, while the limbs were only roughly hatched in, the result was the main purpose, and we can forget in contemplating so fine a result the sins of commission and omission that he committed in order to get the effect that his companions in more accepted manner strove equally to obtain. Pinwell's is a case for such forgiveness, and the person who really loves the picture, and finds in it a constant fount of inspiration, will





A LONG CONVERSATION.

Water-colour Society. Winter, 1872-73.

*From the artist's own photograph.*



readily condone the faults of method that some of the modern critics are as ready to condemn as their predecessors did when the artist first exhibited his pictures in London.

The refinement for which they seek, the accuracy of line and the much-loved finish will be found freely in his pencil drawings; but in his works of colour a different set of emotions is called out, and a fresh set of rules must be used in their consideration.

Pinwell did not live long enough to fulfil all he promised. Had he lived, he would have been perhaps one of the greatest artists in his century. He was full of sympathy with ordinary life, but able to dramatize it all and invest it with the glow of romance, and he has left behind him such work as will insure to his memory lasting and increasing honour.

I must not omit to mention how well several of the artist's works have lent themselves to the etching needle, and how successfully Mr. R. W. Macbeth, A.R.A., has transferred their beauties to the plate.

Pinwell would have been interested could he have seen how quaintly one of his best works, "The Pied Piper and the Children," lent itself for purposes of somewhat bitter caricature. It was reproduced in the "Gladstone Almanack" for 1885 by Messrs. Blackwood, and represented the old leader with his motley followers being led to destruction. By permission of Mr. G. R. Halkett the artist and Messrs. Blackwood this caricature is presented in these pages.

It is interesting in looking at some of his drawings to recall the circumstances under which they were painted or drawn. He was very fond of Devonshire and Somersetshire, and many of his most pleasing drawings were inspired by what he saw in these counties. He went with North in early days to Seaton and to Beer, but one of his favourite resorts was a place known as Halsway Court, in Somerset, and there many of his drawings were done.

"The Dovecote" depicts this charming old house, which again appears in "The Unwilling



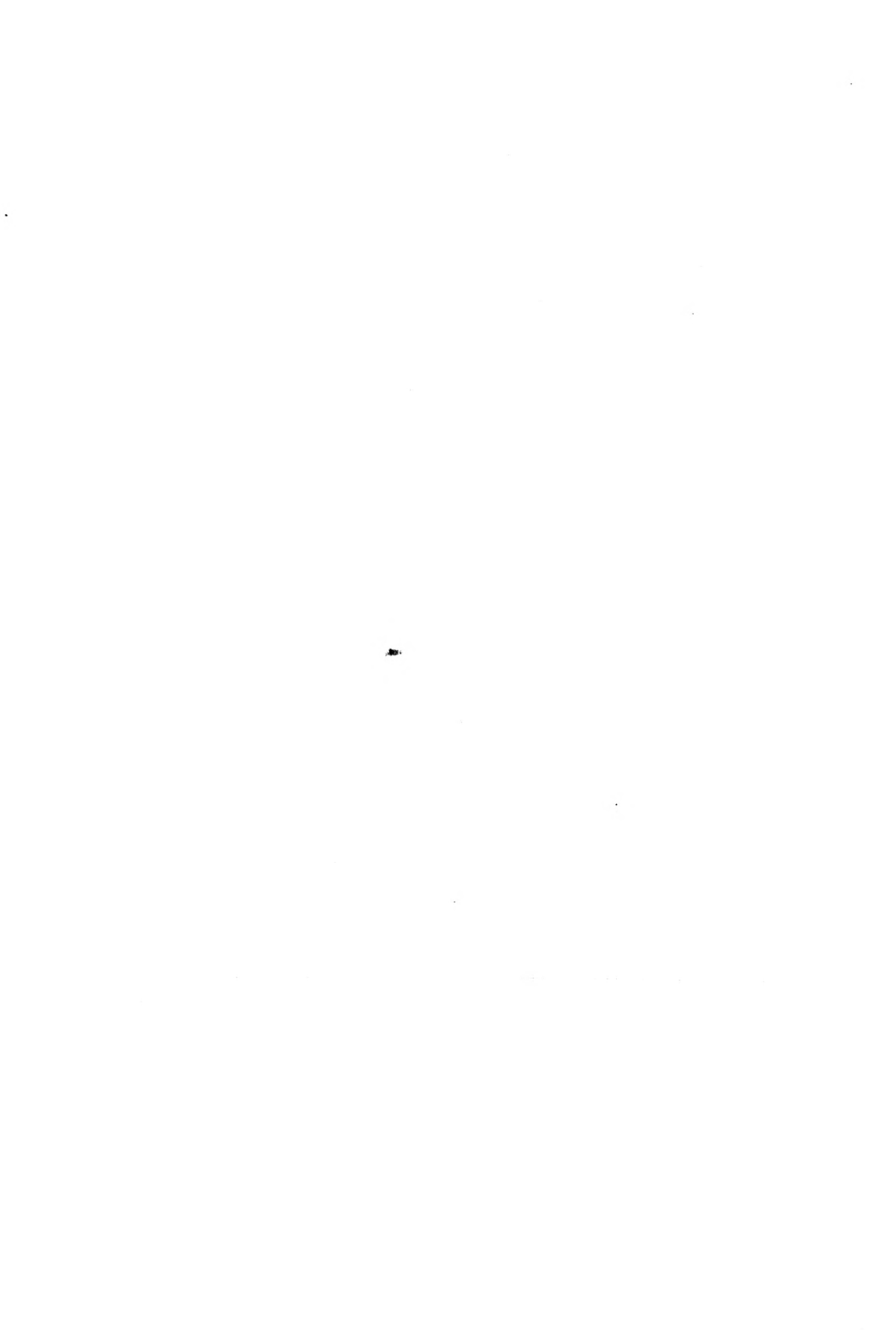


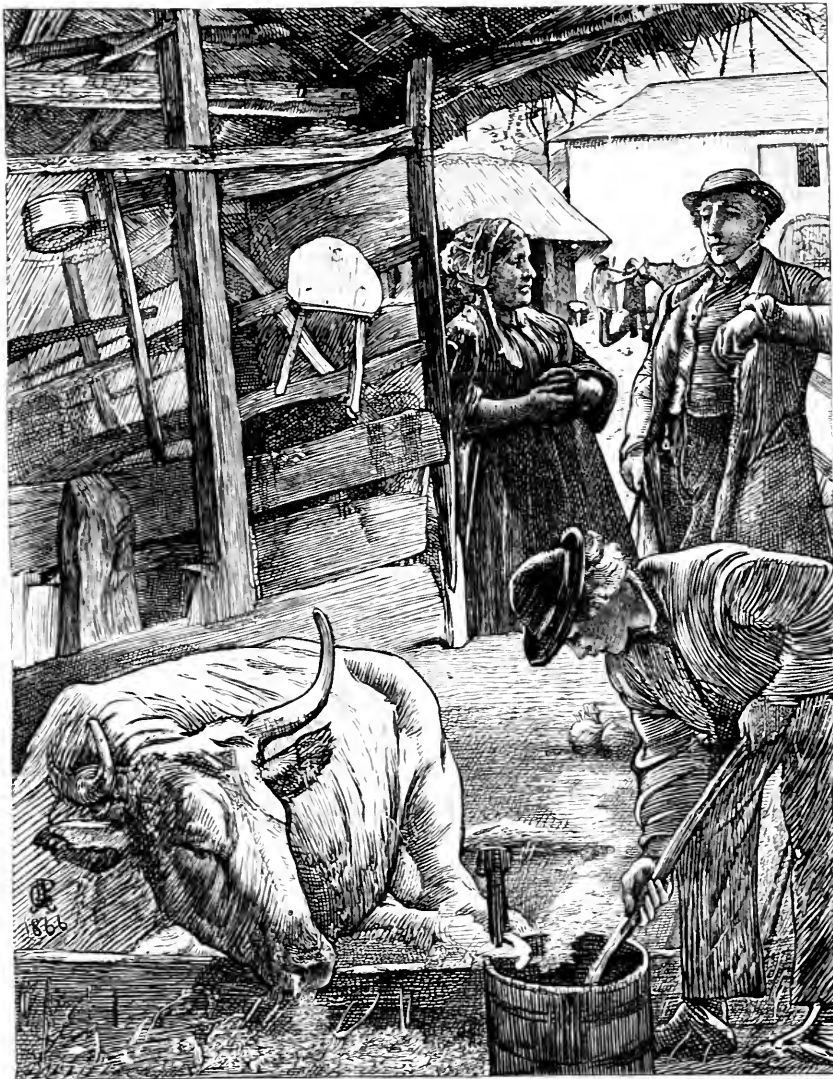
After G. J. Pinwell's

THE PIED PIPER.

“ Into the street the piper stept . . . . And out of the Houses the rats came tumbling.”—BROWNING.  
 From the “Gladstone Almanack,” 1885, by permission of the artist and of Messrs. Blackwood the publishers.

G. R. Haskett.





DOCTOR TOM, OR THE COWSHED.

Drawing for "English Rustic Pictures," 1866. From the original woodcut.

*By permission of Messrs. F. Warne and Co.*

Playmate," or "The Shadow." The buildings attached to the house are to be seen in "The End of the Journey" and in "The Cowshed," also called "Doctor Tom," while the garden is to be seen in "Anglers," which has the other name of "Substance and Shadow." The very farmer who lived at the house is to be seen with the local doctor who is drawn in "The Cowshed," and who gives to this drawing its other name of "Doctor Tom," and the fields which lay near to the house appear in the fishing scene in "High Tide" picture, No. 3. The ringers in the first scene in "High Tide" were taken from a belfry in Somersetshire, and were drawn in the ringing-chamber while at work, so that their action might be absolutely correct; and the rustics in "The Cowshed" and "The End of the Journey" are equally lifelike portraits of men whom he knew in his life in Somersetshire. Mrs. Pinwell appears in the second drawing to "High Tide" in the woman at the door, and she is again to be found in "The Quarrel," "An Errand of Charity," "Anglers,"

and "Martha and Mary"; while her sister is to be seen in "The Dovecote," in "Gilbert à Becket's Troth," "The Elixir of Love," and in the "We fell out, my Wife and I."

Pinwell was extremely careful to obtain his scenes direct from life and to paint them true in every way to what he saw, so that there is never a feeling of caricature in his work or an idea that his people are merely dressed-up lay-figures. They represent, as well as it was possible for him to depict them, the actual persons whom he painted. So far did he carry this extreme conscientiousness that the picture of "The Old Clock" was held back from one exhibition because he had failed to find a clockmaker who answered to his idea, and he would not use an ordinary model. The old man was painted in the next year from a clockmaker, whom, to his great delight, he discovered at a friend's house in the very act of winding up a large clock. The same statement may be made of other pictures; "At the Foot of the Quantocks" represents the actual scene with the persons who







PENCIL SKETCH FOR FIGURE OF A SAILOR.

*H. T. Hartley collection.*

were to be found on the spot; the three Tangier scenes are truthful to the last degree, and faithful representations of both places and people. The tramps, the poachers, the ploughboy, the calf, and the couple at the foot of "The Old Cross" were all painted from actual persons, and with all the Pre-Raphaelite truth that Pinwell possessed.

Those critics, therefore, who state, as one of the leading ones has done, that "his rustics, artisans, or seamen are dwellers in towns, but slightly disguised," and that, while "their emotions are true but their clothes a manifest fraud," do so without understanding the artist whom they criticise, as no man was more careful in painting the men as he saw them in the country in which he found them and in the midst of their own surroundings. He carried his conscientiousness to excess at times, and has been known to refuse a commission which involved a sea-scene or a fishing-boat because it was not possible for him at that moment to leave town to go to the sea to make his drawing, and he would not paint a seaman in town from a model. This same

leading critic, clever and capable as he is, makes several errors in dealing with Pinwell's life, arising from an incomplete knowledge of the man, and from starting with an inaccurate and legendary story as to his early life ; but the praise that he gives to the work of the artist is so full of discretion and so truthful that his lapses from history into legend are but the faults of an otherwise interesting account of Pinwell that it has been a pleasure to use in the compilation of this work.

Pinwell's studies are curiously varied. Sometimes they are in monochrome only, of gray or rich dark brown, but even in these there is a suggestion of atmosphere and a knowledge of light that is surprising in such slight works. At other times the pencil alone is used boldly and roughly, and with great dexterity ; and yet again there are coloured studies, and these latter constitute the bulk of his sketches. He was so fond of colour that he did not like omitting it even from his very roughest studies. In some of them the colours are put on in lumps with brilliant effect,





SKETCH IN OILS FOR "SALLY IN OUR ALLEY."

*H. T. Hartley collection.*





CHALK STUDY FOR FEMALE FIGURE IN "THE MAID METTELIL."

*H. T. Hartley collection.*



and strange oriental contrasts, say of orange with emerald green or vermilion against bright yellow, are attempted with much success. In all there are surprisingly few touches, great economy of labour, and an entire absence of elaboration ; while the power of observation that they convey and the accuracy of delineation are very marked. In his finished works he was too often careless in considering the chemical qualities of the colours he used, preferring to put on the colour he desired, and leave the result "in the lap of the gods." Such unfortunate combinations as emerald green and cadmium yellow, and these with vermilion, are frequent in his early work ; and "in consequence," says an artist friend, "after a few years these colours turned black, and had to be repainted."

The influence of other men upon Pinwell has not been rightly conceived, as too much stress has been laid upon a supposed influence of Walker. Pinwell admired Walker greatly, but he knew him very slightly, and only once did they actually meet after the Heatherley days. Walker, on one occasion,

came to see Pinwell in his illness, at the suggestion of a mutual friend, and it was a bitter disappointment to Pinwell that he had so little to show the artist whose work he so much admired. Walker did not express any great satisfaction with Pinwell's pictures. They did not appeal to him in their hidden poetry, as he preferred a motive more clear and apparent, and colour more refined. He criticised Pinwell's drawing in a somewhat severe manner; but his remarks were at once recognized by Pinwell as accurate, and also as the just merit of the work, and he thanked Walker for his honest opinion, adding, with a touch of bitterness, that Walker had the advantage of him in training, and that his early life had been very different from that of the man whose shortcomings he had so faithfully pointed out.

When Walker returned home he regretted that he had spoken so plainly, and feared that in his too critical mood he had overlooked the high merits of colour and poetry that the work possessed, and he wrote to Pinwell to that effect and





THE EARL O' QUARTERDECK.

Water-Colour Society. Winter, 1871-72.

*From the artist's own photograph.*

promised to call again, but he never did so; and a few months before Pinwell died Walker had passed into another world. One of the very few things that Pinwell owed to Walker was the advice to go to Algiers, as Walker had himself only lately returned from that place, and hearing of Pinwell's illness, he, through a friend, advised him to try the climate which he fancied had done him some good. Never but this once did the two men meet in their exhibiting days, and while Pinwell admired Walker's technique, he resented what was to him its superficiality; while Walker on his part could not understand Pinwell's rough handling, or appreciate his touches of brilliant colour, and his experiments in the combined use of different colours and methods in the same picture.

Houghton, on the other hand, was his firm friend, and from him Pinwell learnt many a lesson, and taught him on his part much as to colour and poetry. In character the two men were very different, but their very antithesis made them the more close friends. Pinwell much regretted the

life that Houghton led, and rebuked it plainly more than once ; but Houghton, who as a trained medical man understood his disease, and whose life was ruined through the death of a young wife to whom he was greatly attached, seemed bent upon running out his years in full and lavish excitement, and without any regard to the future. He was present at Pinwell's funeral, and said to his friends as they stood round the grave after the burial, " Ah, my boys, you will be planting me here also before three months " ; and it was so, for he died in the November of the same year.





THE ENCHANTED PRINCE.

Water-colour picture.

*Waterloo collection. By permission of the Editor of "The Studio."*



EXHIBITION

OF

WORKS

BY

THE LATE G. J. PINWELL,

MEMBER OF THE SOCIETY OF PAINTERS IN WATER-COLOURS,

AT

MR. DESCHAMPS' GALLERY,

168, NEW BOND STREET, W.

*FEBRUARY, 1876, to MARCH 11, 1876.*

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## THE PINWELL EXHIBITION.

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*Thanks are hereby tendered to the Owners of the various Pictures and Drawings who have so kindly lent their valuable works, and to MR. CHARLES DESCHAMPS, who has so generously given the free use of his Gallery for the Exhibition.*





SWEET CONTENT.

Water-colour drawing.

*H. T. Hartley collection.*

## ORIGINAL CATALOGUE.

[*With Notes (in italics) as to the present owners of some of the pictures, added by the Author of this book.*]

The pictures marked (\*) were private property at the time of the Exhibition. All the others belonged to Mrs. Pinwell, and were removed to Christie's and sold on March 16th. See Catalogue, page 95.

- 1 Among the Rocks.
- 2 \*The Violoncello Player.  
*Lent by Edward Dalziel, Esq., in 1876.*
- 3 Bicknoller.
- 4 Bedtime.
- 5 \*The Princess and the Ploughboy. ( $14\frac{1}{2} \times 24\frac{3}{4}$  in.)  
*Lent by Birket Foster, Esq., in 1876; now belongs to William Newall, Esq. (signed P.).*
- 6 Study for Fiddler and Flower-girl.  
*Belongs to H. T. Hartley, Esq. Lot 36.*
- 7 Study for Park Seat.
- 8 Saturday Night.
- 9 Haymakers. ( $7\frac{3}{4} \times 6\frac{3}{4}$  in.) *H. T. Hartley, Esq. Lot 39*

## 76 CATALOGUE OF EXHIBITION

- 10 \*The Tiff.  
*Lent by Edward Dalziel, Esq., in 1876; now belongs to  
H. T. Hartley, Esq.*
- 11 By the Seaside.
- 12 Garden Scene at Cookham.  
*This is probably the sketch called "In a Garden"; now  
belonging to H. T. Hartley, and shown at the New Gallery,  
219. Lot 41.*
- 13 A Harvest Moon.
- 14 Hot Chestnuts.
- 15 Danish Ballad, "Maid Mettelil."  
*Sold by Fine Art Society in 1899.*
- 16 Sketch—Vanity Fair. (17½ × 38 in.)  
*Sold at Dalziel's sale for £49 7s. Sold two years ago by  
E. J. Gregory, R.A., to Mr. H. W. Henderson, of 9, Princes  
Gardens. Lot 198 (?).*
- 17 My Son's Wife Elizabeth. "The High Tide," by Jean  
Ingelow. (15 × 11 in.) *P. Waller, Esq. Lot 45.*
- 18 Goldsmith and his Landlady.
- 19 Study of a Woman.
- 20 The Captive. Oil (size, 21½ × 36½ in.).  
*Exhibited, New Gallery, 1898. Now belongs to  
H. T. Hartley, Esq. Lot 187.*
- 21 Study of a Man's Head.
- 22 The Enchantress of Flowers. *P. Waller, Esq. Lot 49.*
- 23 Sigurd of Saxony. *H. Quilter, Esq. Lot 50.*

# CATALOGUE OF EXHIBITION 77

- 24 Head of a Lady. *H. T. Hartley, Esq.*
- 25 Study of a Soldier.
- 26 At Ventnor.
- 27 The Musical Box.
- 28 \*The Last Load. (16 × 23½ in.)  
*Lent by Edward Dalziel, Esq., in 1876.*
- 29 The Recruit.
- 30 At the Bedside.
- 31 The Deserter.
- 32 \*New Books. (5 × 6¾ in.)  
*Lent by Edward Dalziel, Esq., in 1876.*  
*Sold at his sale in 1886 for 24 guineas; now owned by Mrs. Samuel Joseph.*
- 33 Study for the Pied Piper of Hamelin—The Children. (7 × 11 in.)  
*Exhibited, New Gallery, 1898; now belongs to H. T. Hartley, Esq. Lot 108.*
- 34 Return of the Prodigal.
- 35 \*A Seat in St. James's Park. (16 × 23½ in.)  
*Lent by Edward Dalziel, Esq., 1876.*  
*Sold at his sale in 1886 to Vokins for a public gallery in Australia for £121.*
- 36 Study for Gilbert à Becket's Troth. (21 × 38 in.)  
*P. Waller, Esq. Lot 111.*
- 37 Hard Times.
- 38 Lady at the Piano.

78 CATALOGUE OF EXHIBITION

39 A Day with Grandmamma.

*Sold at Dalziel's sale to Agnews for 7 guineas.*

40 \*Lovers.

*Lent by C. Green, Esq., in 1876; now belongs to H. T. Hartley, Esq.*

41 The Poor Boy.

42 Life Study.

43 Sweet Melancholy. ( $22 \times 15\frac{1}{2}$  in.)

*Now owned by W. Gilbert Dalziel, Esq.*

*Sold at Dalziel's sale for 25 guineas.*

44 \*The Great Lady. ( $21\frac{1}{2} \times 31\frac{1}{2}$  in.)

*W. Austin, Esq.*

45 Mariana—Head.

46 Distraining for Rent.

47 A London Garden.

*Now owned by E. A. Waterlow, Esq., A.R.A. Lot 66.*

48 The Letter.

49 Study for Vanity Fair.

50 \*The Earl o' Quarterdeck. ( $15\frac{1}{4} \times 22\frac{1}{4}$  in.)

“Quothe skipper, ‘Ye are a lady fair,  
And a princess grand to see;  
But ye are a woman, and a man wad sai  
To hell in yer company.’

“She liftit a pale and a queenly face;  
Her een flashed, and syne they swam;  
‘And what for no’ to heaven?’ she says,  
And she turn’d awa’ frae him.



# CATALOGUE OF EXHIBITION 79

“But she took na her han’ frae the good ship’s helm  
 Until the day did daw’ ;  
 And the skipper he spake, but what he said  
 It was said atween them twa.”

*Lent by F. W. Topham, Esq., in 1876.*  
*Sold at his sale in 1878 for £51 9s.*

51 Plucking Flowers.

52 A Harvest Whoop. *Edward Dalziel, Esq. Lot 69.*

53 The Young Smoker. *Edward Dalziel, Esq. Lot 70.*

54 \*Time and his Wife. ( $6\frac{1}{4} \times 5\frac{1}{2}$  in.)

“Gravely among the graves, they made hay all alone by themselves ;  
 they looked like Time and his Wife.”—*Uncommercial Traveller* (CHARLES  
 DICKENS).

*Mrs. Samuel Joseph.*

*Sold at Dalziel’s sale in 1886 for 26 guineas.*

The Vagrants. ( $6\frac{1}{4} \times 5\frac{1}{2}$  in.)

“‘Ah! You are a foine breed o’ dog, too, and *you* ain’t kep for  
 nothink! I’d take it werry koind o’ your master if he’d elp a traveller  
 and his woife as envies no gentlefolk their good fortun, wi’ a bit o’ your  
 broken wittles. He’d never know the want of it, no more would you.  
 Don’t bark like that at poor persons as never done you no arm ; the  
 poor is down-trodden and broke enough without that.’”—*Uncommercial  
 Traveller* (CHARLES DICKENS).

*Lent by Edward Dalziel, Esq., in 1876 ; now belongs to  
 Mrs. Samuel Joseph.*

*Sold at Dalziel’s sale in 1886 for 32 guineas.*

55 \*Backwater near Medmenham. ( $8\frac{1}{8} \times 7\frac{3}{4}$  in.)

*Lent by George Dalziel, Esq., in 1876.*

56 Sheep Pen.

80 CATALOGUE OF EXHIBITION

- 57 \*A Country Walk. ( $22\frac{1}{4} \times 15\frac{1}{2}$  in.) *Mrs. J. Rand Capron.*  
*A sketch for this was sold at Dalziel's sale in 1886 for*  
*£6 16s. 6d.*
- 58 King Pippin.
- 59 Going a-Milking.
- 60 \*The Quarry. Sketch for a picture. ( $6\frac{1}{2} \times 9\frac{1}{2}$  in.)  
*Lent by Edward Dalziel, Esq., in 1876.*  
*Sold at his sale in 1886 for 21 guineas.*
- 61 "It was a farmer and his lass."
- 62 Sweet Content. ( $6 \times 8$  in.) *W. Newall, Esq.*  
*Dated 1875, a few months before his death, signed G. J.*  
*Pinwell.*
- 63 \*The Old Clock. ( $18\frac{1}{2} \times 15$  in.)  
 "The old clock still keeps honest time,  
 The old wheels still run true ;  
 As shrill and cheery sounds its chime  
 As when its case was new.  
 "Their eighty years, on that old pair  
 Have left their wrinkling trace ;  
 But not one seal of time is there  
 Upon the old clock face."  
 TOM TAYLOR.  
*Lent by Edward Dalziel, Esq., in 1876.*  
*Sold at his sale in 1886 for £50 8s.*
- 64 Pawning the Wedding Ring.
- 65 Finished Sketch—The Elixir of Love. ( $11 \times 25$  in.)  
*Sold at Dalziel's sale in 1886 for £84.*
- 66 Beer Church, South Devon.
- 67 \*The Peacock. ( $4\frac{3}{4} \times 6$  in.)  
*Lent by Edward Dalziel, Esq., in 1876.*

# CATALOGUE OF EXHIBITION 81

- 68 The Enchanted Prince. Oil Sketch.  
*E. A. Waterlow, Esq., A.R.A. Lot 196.*
- 69 After the Day's Work. *Edward Dalziel, Esq. Lot 78.*
- 70 \*The Elixir of Love. (18 × 42 in.)  
*Lent by Thomas Wood, Esq., and still I believe in his possession.*
- 71 Sketch from the Vicar of Wakefield.
- 72 The New Servant.
- 73 \*The Pied Piper of Hamelin—Rats. (12 × 18 in.)

“Into the street the piper stept,  
 Smiling first a little smile,  
 As if he knew what magic slept  
 In his quiet pipe the while ;  
 Then like a musical adept,  
 To blow the pipe his lips he wrinkled,  
 And green and blue his sharp eyes twinkled,  
 Like a candle flame where salt is sprinkled ;  
 And ere three shrill notes the pipe utter'd,  
 You heard as if an army mutter'd ;  
 And the muttering grew to a grumbling ;  
 And the grumbling grew to a mighty rumbling ;  
 And out of the houses the rats came tumbling—  
 Great rats, small rats, lean rats, brawny rats,  
 Brown rats, black rats, grey rats, tawny rats,  
 Grave old plodders, gay young friskers,  
 Fathers, mothers, uncles, cousins,  
 Cocking tails and pricking whiskers,  
 Families by tens and dozens,  
 Brothers, sisters, husbands, wives,  
 Follow'd the piper for their lives.”

BROWNING.

*Lent by Edward Dalziel, Esq., in 1876 ; now belongs to  
 J. S. Budgett, Esq.*

## 82 CATALOGUE OF EXHIBITION

- 74 Poachers.
- 75 A Storm.
- 76 The Country Cousin. *Edward Dalziel, Esq. Lot 83.*
- 77 \*At the Well. ( $5\frac{1}{2} \times 8$  in.) 1874.  
*Lent by R. H. Waithman, Esq., in 1876, and sold  
 by him at Christie's, July 14, 1900.*
- 78 \*The Visit. ( $6\frac{1}{2} \times 5\frac{1}{2}$  in.)  
*Lent by George Dalziel, Esq., in 1876.*
- 79 The Quarrel.
- 80 \*Gilbert à Becket's Troth — the Saracen Maiden entering  
 London at Sundown. ( $22\frac{1}{2} \times 43$  in.)

“Among the yeomen of Saxon race whose necessities compelled them to seek the service of the Norman Barons as esquires or attendants, was a man whose romantic history, no less than the extraordinary career of his son, caused his name to become famous to a degree which rarely happened in those days to one of obscure birth. Gilbert Becket was born in London in the reign of Henry I. At the beginning of the twelfth century, Gilbert Becket followed his lord to the Holy Land. After having taken part in the ordinary dangers and sufferings of the soldiers of the Cross, Gilbert was made prisoner and reduced to slavery. In this condition the Saxon yeoman attracted the notice of the daughter of a Saracen chief, and gained her love. With her assistance he succeeded in effecting his escape, and returned to England. The Paynim damsel could not live without him, and she determined to find her way to the distant country whither he had told her he was going. She knew only two words of English, which were London and Gilbert. With the help of the former she obtained a passage in a ship which carried returning pilgrims and traders; and by means of the latter—wandering through the country, and repeating, ‘Gilbert! Gilbert!’—she at last found the man she loved. Gilbert Becket appears to have received her tenderly and honourably, and, having asked the advice of the clergy, he

## CATALOGUE OF EXHIBITION 83

caused her to be baptized, and, having changed her name to that of Matilda, he married her. The strange circumstances of this marriage caused it to become famous throughout the country, and it was made the subject of various popular ballads and romances, two of which are still extant."

*Sold at the Water-colour Show to George Boulton, Esq., of 1, Gordon Square, for £420, and afterwards to Sir J. Jaffray, Bart., who still owns it.*

81 To the Rescue. ( $5\frac{1}{2} \times 7$  in.)

*Sold at Dalziel's sale for £6 16s. 6d.*

82 \*Relics of the Past. ( $6\frac{3}{8} \times 5\frac{1}{4}$  in.)

*Lent by George Dalziel, Esq., in 1876.*

83 \*The Pied Piper of Hamelin—Children. ( $12 \times 21$  in.)

"All the little boys and girls,  
With rosy cheeks and flaxen curls,  
And sparkling eyes, and teeth like pearls.

\* \* \* \* \*

And to Koppelberg Hill his steps address'd;  
And after him the children press'd."

BROWNING.

*Lent by Edward Dalziel, Esq., in 1876; now belongs to J. S. Budgett, Esq.*

84 "She was a phantom of delight."

85 \*Study for The Great Lady.

*Lent by Thos. Batterbury, Esq., in 1876.*

86 \*The Trysting-place. ( $6\frac{3}{8} \times 5\frac{1}{4}$  in.)

*Lent by F. W. Topham, Esq., in 1876.*

*Sold at his sale in 1878 for £39 18s.*

84 CATALOGUE OF EXHIBITION

87 Christmas Fairies.

88 \*The Calf. (15 × 12 in.)

*Lent by George Dalziel, Esq., in 1876.*

*Sold at his sale in 1886 to Agnews for £56 14s., and exhibited by them in 1899, No. 89 in their catalogue.*

89 \*The Sisters. (16 × 14 $\frac{3}{4}$  in.)

*Lent by Edward Dalziel, Esq., in 1876.*

*Sold at his sale in 1886 to Maclean for £39 4s.*

90 \*Sketch for The Last Load.

*Lent by Edward Dalziel, Esq., in 1876.*

91 Sally in our Alley. Oil. (41 × 82 in.)

*P. Waller, Esq. Lot 197.*

92 A Knight returning from War.

93 \*Landlord and Tenant. (15 $\frac{1}{2}$  × 22 $\frac{1}{2}$  in.)

*Lent by George Dalziel, Esq., in 1876.*

*Sold at his sale in 1886 for £55 13s., and now owned by Davison Dalziel, Esq.*

94 \*The Auctioneer. A Street scene, Tangier. (15 $\frac{1}{2}$  × 27 in.)

*C. Waithman, Esq.*

95 Knight and Lady, Danish Ballad.

*E. A. Waterlow, Esq., A.R.A. Lot 88.*

96 \*An Incident in the Life of Oliver Goldsmith.

*Lent by R. H. Waithman, Esq., in 1876, and sold by him. Exhibited at Agnew's Gallery in 1899, No. 183.*

97 \*The New Slipper.

*Lent by Edward Dalziel, Esq., in 1876; now owned by Gilbert Dalziel, Esq.*

## CATALOGUE OF EXHIBITION 85

- 98 Kitty Morris. *Edward Dalziel, Esq. Lot 89.*
- 99 Vanity Fair. (47 × 98 in.)
- 100 Lalla Rookh.
- 101 Winter.
- 102 Mamma's Watch. (6 × 6 in.)  
*H. T. Hartley, Esq. New Gall., 160. Lot 117.*
- 103 "To carry the milking pail."
- 104 \*The Prison Hole, Tangier. Women visiting a Prisoner.  
(20 × 26 $\frac{1}{4}$  in.) 1874.  
*Lent by R. H. Waithman, Esq., in 1876, and afterwards  
sold by him; now belongs to H. W. Henderson, Esq.  
Exhibited at Agnew's Gallery in 1899, No. 89.*
- 105 The Knight and the Wood Nymph. (15 × 27 in.)  
*P. Waller, Esq. Lot 91.*
- 106 Sketch for The Princess and Ploughboy. (14 × 24 in.)  
*Sold at Dalziel's sale in 1886 for £31 10s.*
- 107 The Naughty Child.
- 108 Pleasure-seekers.
- 109 Life Study.
- 110 Oil Sketch—The Earl o' Quarterdeck.
- 111 A Winter's Evening.
- 112 Small Oil Sketch—The Sisters.
- 113 The Lesson.
- 114 A Rainy Day. Oil. (8 × 6 in.) *P. Waller, Esq. Lot 191.*
- 115 French Rustic.

## 86 CATALOGUE OF EXHIBITION

- 116 Study for Gilbert à Becket's Troth.
- 117 Study for Vanity Fair. (24 × 43 in.)  
*P. Waller, Esq. Lot 99.*
- 118 Regent's Park: Town Children and Town Sheep.
- 119 Scene from the "Vicar of Wakefield."
- 120 Little Sweethearts. *H. Quilter, Esq. Lot 98.*
- 121 Sketch for Vanity Fair.
- 122 \*The Tramps. (18 × 15½ in.)  
*Now owned by R. H. Prance, Esq.*
- 123 Study of a Woman.
- 124 A Severe Lecture. *Edward Dalziel, Esq. Lot 101.*
- 125 Classic group.
- 126 Cartoon—Vanity Fair. Black and white.

### SCREEN.

- 127 Kitchen Scene.
- 128 Study of a Mule.
- 129 A Duel.
- 130 The New Novel.
- 131 Sketch—Arabian Nights.
- 132 Sketch—Pied Piper of Hamelin (Children).  
*H. T. Hartley, Esq. Lot 147 (?).*
- 133 A Drummer.



CATALOGUE OF EXHIBITION 87

- 134 The Connoisseurs.
- 135 Study for Gilbert à Becket's Troth.
- 136 Bicknoller Church.
- 137 The Visitor.
- 138 Study near Hampstead.
- 139 Ramble Mill. ( $4\frac{1}{2} \times 5\frac{1}{2}$  in.) *P. Waller, Esq. Lot 115.*
- 140 Katharine.
- 141 The Quarry. Indian ink.
- 142 Mamma's Watch. *Phene Spiers, Esq.*
- 143 Farmyard, Somerset, with Figure. ( $9 \times 9$  in.)  
*P. Waller, Esq. Lot 118.*
- 144 Fuel Gatherers. ( $13 \times 9$  in.) *P. Waller, Esq. Lot 119.*
- 145 \*"Well, I must go."  
*Lent by P. H. Rathbone, Esq., in 1876.*
- 146 A Holy Friar.
- 147 Study from the Life.
- 148 Sketch for "Well, I must go."
- 149 Spring Meadows.
- 150 The Sailor's Wife.
- 151 Study of a Lady.
- 152 The New Baby.
- 153 The Kitchen Maid.
- 154 Watching for the Carrier's Cart.
- 155 Mending Armour.

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- 156 A Fairy Tale.
- 157 Sketch for Elizabeth. "The High Tide," by Jean Ingelow.
- 158 Moonlight.
- 159 Mending the Nets.
- 160 Watchet Harbour.
- 161 Out for a Holiday. *Edward Dalziel, Esq. Lot 135.*
- 162 Indian Princess.
- 163 Strollers—after the Fair.
- 164 Sigurd of Saxony.
- 165 At the Church Door. "Brothers, and a Sermon," by Jean  
Ingelow.  
*Lent by George Dalziel, Esq., in 1876.*
- 166 \*A Long Conversation. 1872. ( $5\frac{1}{2} \times 7\frac{1}{2}$  in.)  
*Lent by R. H. Waithman in 1876; now belongs to  
W. Newall, Esq. Signed G. F. P.*
- 167 Chalk sketch—Pied Piper of Hamelin (Children).
- 168 The Little Sister.
- 169 Landscape.
- 170 Sketch—Gilbert à Becket's Troth.
- 171 Volume of studies for wood drawings. *H. T. Hartley, Esq.*
- 172 Studies for The High Tide.
- 173 Study of a Girl's Head. *H. T. Hartley, Esq.*
- 174 Studies for Shadow and Substance, etc.
- 175 Sketch of a Girl's Head.

# CATALOGUE OF EXHIBITION 89

- 176 The Toy Shop.
- 177 Study of a Lady.
- 178 Elsie.
- 179 A Mediæval Pedlar.
- 180 The Fisherwife.
- 181 Sketch for Pied Piper of Hamelin (Children).
- 182 The Betrothed.
- 183 \*Study for Winstanley.  
*Lent by Edward Dalziel, Esq., in 1876.*
- 184 Sketch for the Elixir of Love. ( $6\frac{1}{2} \times 11\frac{1}{2}$  in.)  
*H. T. Hartley, Esq.*
- 185 Study of a Head—Tangier.  
*Edward Dalziel, Esq. Lot 150.*
- 186 The Fairy Tale.
- 187 Studies in Tangier.
- 188 Study for wood blocks.
- 189 Study for the water-colour—Lovers.
- 190 Study for wood drawing.
- 191 Study of a Man's Head.
- 192 Study—Costume.
- 193 Topsy—Head.
- 194 Sketch—Pied Piper of Hamelin (Children).
- 195 Study for wood blocks.
- 196 Sketch for "The milking pail."

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- 197 A Garden Scene.  
198 The Double Transformation.  
199 \*Love in the Middle Ages.  
*Lent by N. Cooke, Esq., in 1876.*  
200 The Letter.

SECOND SCREEN.

*(I presume that these were chiefly, if not entirely, drawings  
in pencil.—G. C. W.)*

- 201 \*"Brothers, and a Sermon," by Jean Ingelow.  
*Lent by Edward Dalziel, Esq., in 1876.*  
202 \*"The High Tide," by Jean Ingelow.  
*Lent by George Dalziel, Esq., in 1876.*  
203 \*A Long Conversation—The Calf—The Old Couple and the  
Old Clock. Three drawings.  
*Lent by Dalziel Brothers in 1876.*  
204 \*Strife and Peace, etc.  
*Lent by Thomas Dalziel, Esq., in 1876.*  
205 \*The Park Seat. (8 × 12 in.)  
*Lent by Edward Dalziel, Esq., in 1876; now belongs to  
H. T. Hartley, Esq.*  
206 \*Wood block—Sweet Content.  
*Lent by G. MacDonald, Esq., in 1876.*  
207 \*A Dead Year.  
*Lent by Edward Dalziel, Esq., in 1876.*

# CATALOGUE OF EXHIBITION 91

- 208 \*Rural Happiness—Shadow and Substance—The Sick Lamb.  
Three drawings.  
*Lent by Dalziel Brothers in 1876.*
- 209 \*Study for Last Load. ( $5\frac{1}{2} \times 8\frac{1}{2}$  in.)  
*Lent by Edward Dalziel, Esq., in 1876; now belongs to H. T. Hartley, Esq.*
- 210 \*Maid Mettelil—Reflections. ( $30 \times 24\frac{1}{4}$  in.)  
*Lent by George Dalziel, Esq., in 1876; now belongs to William Newall, Esq.*
- 211 \*Young Axelvold.  
*Lent by George Dalziel, Esq., in 1876.*
- 212 \*Sigurd of Saxony.  
*Lent by Edward Dalziel, Esq., in 1876.*
- 213 Studies for Relics of the Past, etc.
- 214 \*Kitty Morris—Old Wives. Two drawings.  
*Lent by Dalziel Brothers in 1876.*
- 215 \* Tramps—Sailor's Love—The Swallows. Three drawings.  
*Lent by Dalziel Brothers in 1876.*
- 216 Head of a Lady.
- 217 Maid Mettelil and others.
- 218 \*King Pippin—The Old Cart. Two drawings.  
*Lent by Dalziel Brothers in 1876.*
- 219 A Long Conversation—The Great Lady.
- 220 \*At the Foot of the Quantocks. ( $15\frac{1}{4} \times 21$  in.)  
*Lent by G. E. Street, R.A. in 1876.*

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- 221 Study for The Elixir of Love. (7 × 11 in.)  
*H. T. Hartley, Esq.*
- 222 \*By the Dovecot—Doctor Tom—Bess. Three drawings.  
*Lent by Dalziel Brothers in 1876.*
- 223 \*The Goose Going Home—At Home. Two drawings.  
*Lent by Dalziel Brothers in 1876.*
- 224 Studies for wood drawings.
- 225 Study of a Head.
- 226 \*Patience.  
*Lent by Edward Dalziel, Esq., in 1876.*
- 227 \*Connoisseurs—A Winter Song. Two drawings.  
*Lent by Dalziel Brothers in 1876.*
- 228 Studies for wood drawings.
- 229 Study for Sally in our Alley. (Oil.) (10 × 11½ in.)  
*H. T. Hartley, Esq.*
- 230 Study for Head in The Elixir of Love.
- 231 \*Sketch from "The Vicar."  
*Lent by C. Green, Esq., in 1876.*
- 232 \*The Sick Sheep.  
*Lent by T. White, Esq., in 1876.*  
*Sold at Dalziel's sale in 1886 for £27 6s., to Permain.*  
*Probably this was in colour.*

LIST OF CONTRIBUTORS TO THE  
EXHIBITION.

- AUSTIN, W., ESQ., 44.  
BATTERBURY, THOMAS, ESQ., 85.  
CAPRON, J. RAND, ESQ., 57.  
COOK, NATHANIEL, ESQ., 199.  
DALZIEL BROTHERS, 208, 214, 215, 218, 222, 223, 227.  
DALZIEL, EDWARD, ESQ., 2, 10, 28, 32, 35, 54, 60, 63, 67, 73,  
83, 89, 90, 97, 183, 201, 205, 207, 209, 212, 226.  
DALZIEL, GEORGE, ESQ., 55, 78, 82, 88, 93, 165, 202, 210, 211.  
DALZIEL, THOMAS, ESQ., 204.  
FOSTER, BIRKET, ESQ., 5.  
GREEN, C., ESQ., 40, 231.  
JAFFRAY, J., ESQ., 80.  
MACDONALD, G., ESQ., 206.  
PRANCE, R. H., ESQ., 122.  
RATHBONE, P. H., ESQ., 145.  
STREET, G. E., R.A., 220.  
TOPHAM, F. W., ESQ., 50, 86.  
WAITHMAN, C., ESQ., 94.  
WAITHMAN, R. H., ESQ., 77, 96, 104.  
WHITE, T., ESQ., 232.  
WOOD, THOMAS, ESQ., 2, Mandeville Place, 70.





CATALOGUE  
OF  
THE WHOLE OF  
THE REMAINING WORKS

OF  
G. J. PINWELL, DECEASED,  
LATE MEMBER OF THE SOCIETY OF PAINTERS IN WATER COLOURS ;

COMPRISING

*About 200 Water-colour Drawings and Sketches, a large Number of  
Pencil and Pen-and-Ink Drawings, and some Oil Pictures,  
including The Earl of Quarterdeck, The Old Cross, a  
large unfinished Work from Bunyan's "Pilgrim  
Progress," "Vanity Fair," etc. :*

SOLD BY AUCTION

BY

MESSRS. CHRISTIE, MANSON & WOODS,

AT THEIR GREAT ROOMS

8, KING STREET, ST. JAMES'S SQUARE,  
ON THURSDAY, MARCH 16TH, 1876,

AT ONE O'CLOCK PRECISELY.

## CONDITIONS OF SALE.

- I. The highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
- II. No person to advance less than 1s.; above £5 5s.; and so on in proportion.
- III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.
- IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.
- V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the sale; MESSRS. CHRISTIE, MANSON and WOODS not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot; and making no warranty whatever.
- VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.
- VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be resold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.

## WORKS IN BLACK AND WHITE

		£	s.	d.
1	Sigurd of Saxony <span style="float: right;"><i>Dalziel</i></span>	0	10	0
2	Chalk Sketch—Pied Piper of Hamelin (Children) <span style="float: right;"><i>Dalziel</i></span>	1	2	0
3	Studies for Wood Drawing } 4 Studies for the High Tide } <span style="float: right;"><i>Dalziel</i></span>	1	0	0
5	Study of a Girl's Head	} <i>Marsden</i>	1	10
6	Studies for Shadow and Substance, etc.			
7	Study for Wood Blocks	} <i>Chipp</i>	0	18
8	Study for the Water Colour : Lovers			
9	Study for Wood Drawing <span style="float: right;"><i>Way</i></span>	0	16	0
10	Study for Wood Blocks <span style="float: right;"><i>Dalziel</i></span>	0	8	0
11	Study for Last Load <span style="float: right;"><i>Dalziel</i></span>	1	4	0
12	Studies for Relics of the Past, etc. <span style="float: right;"><i>Hardcastle</i></span>	0	10	0
13	Head of a Lady	} <i>Waller</i>	1	8
14	Maid Mettelil ; and others			
15	A Long Conversation—The Great Lady <span style="float: right;"><i>Thibeauden</i></span>	2	7	6

## CATALOGUE OF SALE

		£	s.	d.	
16	Study for the Elixir of Love	<i>Hardcastle</i>	1	1	0
17	Studies for Wood Drawings	<i>Way</i>	1	1	0
18	Study of a Head	<i>Hardcastle</i>	0	17	0
19	Studies for Wood Drawings	<i>Dalziel</i>	1	2	0
20	Study for Sally in our Alley	<i>Waller</i>	1	0	0
21	Study for Head in the Elixir of Love	<i>Way</i>	0	15	0
22	The Old Clock; and others	<i>Marsden</i>	2	0	0
23	The Elixir of Love; and others	<i>Way</i>	2	2	0
24	Winstanley, by Jean Ingelow	<i>Walker</i>	2	4	0
25	Peeling Potatoes	<i>Walker</i>	3	3	0
26	Uncommercial Traveller (C. Dickens)	<i>Dalziel</i>	0	15	0
27	Study for a Picture	<i>Quilter</i>	2	4	0
28	The Double Transformation	<i>Major</i>	1	1	0
29	Maid Mettelil: Danish Ballad	<i>Way</i>	1	14	0
30	Seat in St. James's Park	<i>Thibeauden</i>	3	10	0
31	Another of the same Subject	<i>Waller</i>	1	10	0
32	Cartoon—"Vanity Fair"	<i>Marsden</i>	4	10	0

## WATER-COLOUR DRAWINGS.

33	Among the Rocks	<i>Heath</i>	3	0	0
34	Bicknoller	<i>Waterlow</i>	3	5	0
35	Bed-time	<i>Walker</i>	2	0	0
36	Study for Fiddler	<i>Hardcastle</i>	1	0	0

# CATALOGUE OF SALE

99

		£	s.	d.
37	Study for Park Seat	<i>Waterlow</i>	4	0 0
38	Saturday Night	<i>Chipp</i>	2	15 0
39	Haymakers	<i>Dalziel</i>	1	10 0
40	By the Seaside	<i>Waller</i>	0	18 0
41	Garden Scene at Cookham	<i>Dalziel</i>	12	1 6
42	A Harvest Moon	<i>Dalziel</i>	5	0 0
43	Hot Chestnuts	<i>Waterlow</i>	17	17 0
44	Danish Ballad : Maid Mettelil	<i>Way</i>	12	1 6
45	My Son's Wife Elizabeth, The High Tide, by Jean Ingelow	<i>Dalziel</i>	17	6 6
46	Goldsmith and his Landlady	<i>Marsden</i>	7	7 0
47	Study of a Woman	<i>Waterlow</i>	2	0 0
48	Study of a Man's Head	<i>Hardcastle</i>	3	3 0
49	The Enchantress of Flowers	<i>Waller</i>	3	13 6
50	Sigurd of Saxony	<i>Quilter</i>	27	6 0
51	Head of a Lady	<i>Dalziel</i>	1	5 0
52	Study of a Soldier	<i>Waterlow</i>	7	7 0
53	At Ventnor	<i>Thibeauden</i>	5	15 6
54	The Musical Box	<i>Hardcastle</i>	1	15 0
55-56	The Recruit and The Deserter—a pair	<i>Dalziel</i>	12	1 6
57	At the Bed-side	<i>Walker</i>	5	15 6
58	Return of the Prodigal	<i>Cox</i>	3	5 0
59	Study for Gilbert à Becket's Troth	<i>Redford</i>	12	12 0
60	Hard Times	<i>Marsden</i>	6	6 0

		£	s.	d.	
61	Lady at the Piano	<i>Vokins</i>	11	11	0
62	The Poor Boy	<i>Hillyer</i>	4	14	6
63	Life Study	<i>Wright</i>	1	10	0
64	Mariana : Head	<i>Collinson</i>	2	10	0
65	Distraining for Rent	<i>Thibeauden</i>	12	12	0
66	A London Garden	<i>Waterlow</i>	5	5	0
67	Study for "Vanity Fair"	<i>Way</i>	6	16	6
68	Plucking Flowers	<i>Heath</i>	4	4	0
69	A Harvest Whoop	<i>Dalziel</i>	4	4	0
70	The Young Smoker	<i>Dalziel</i>	5	5	0
71	Sheep Pen	<i>Bayer</i>	2	5	0
72	Going a-Milking	<i>Dalziel</i>	5	15	6
73	"It was a Farmer and his Lass"	<i>Dalziel</i>	7	7	0
74	Sweet Content	<i>Burr</i>	9	9	0
75	Pawning the Wedding Ring	<i>Wright</i>	3	3	0
76	Study for the Elixir of Love	<i>Waller</i>	5	15	6
77	Beer Church, South Devon	<i>Way</i>	2	5	0
78	After the Day's Work	<i>Dalziel</i>	2	12	6
79	Sketch from the "Vicar of Wakefield"	<i>Robertson</i>	1	15	0
80	The New Servant	<i>Marsden</i>	4	14	6
81	Poachers	<i>Marsden</i>	2	2	0
82	A Storm	<i>Newcomb</i>	3	3	0
83	The Country Cousin	<i>Dalziel</i>	5	15	6
84	To the Rescue	<i>Dalziel</i>	14	14	0

# CATALOGUE OF SALE

101

		£	s.	d.	
85	She was a Phantom of Delight	<i>Waterlow</i>	4	4	0
86	Christmas Fairies	<i>Waller</i>	4	14	6
87	A Knight returning from War	<i>Cox</i>	2	2	0
88	Knight and Lady : Danish Ballad	<i>Waterlow</i>	8	8	0
89	Kitty Morris	<i>Dalziel</i>	7	7	0
90	Lalla Rookh	<i>Waller</i>	3	13	6
91	The Knight and the Wood Nymph	<i>Waller</i>	7	7	0
92	Sketch for the Princess and Ploughboy	<i>Dalziel</i>	32	11	0
93	The Naughty Child	<i>Robertson</i>	3	3	0
94	Pleasure Seekers	<i>Waterlow</i>	6	16	6
95	Life Study	<i>Wright</i>	1	5	0
96	Regent's Park : Town Children and Town Sheep	<i>Burr</i>	4	14	6
97	Scene from the " Vicar of Wakefield "	<i>Waller</i>	3	13	6
98	Little Sweethearts	<i>Thibeauden</i>	3	13	6
99	Sketch for " Vanity Fair "	<i>Waller</i>	9	9	0
100	Study of a Woman	<i>Marsden</i>	2	2	0
101	A Severe Lecture	<i>Dalziel</i>	1	10	0
102	Classic Group	<i>Cox</i>	2	2	0
103	Kitchen Scene	<i>Dalziel</i>	5	5	0
104	Study of a Mule	<i>Wright</i>	1	15	0
105	A Duel	<i>Wright</i>	3	10	0
106	The New Novel	<i>Walker</i>	2	10	0
107	Sketch : Arabian Nights	<i>Cox</i>	1	10	0

		£	s.	d.	
108	Sketch : Pied Piper of Hamelin (Children)				
	<i>Marsden</i>	6	6	0	
109	A Drummer	<i>Waterlow</i>	6	16	6
110	The Connoisseurs	<i>Dalziel</i>	5	15	6
111	Study of Gilbert à Becket's Troth	<i>Waller</i>	11	11	0
112	Bicknoller Church	<i>Way</i>	1	11	6
113	The Visitor	<i>Cox</i>	7	17	6
114	Study near Hampstead	<i>Major</i>	2	2	0
115	Ramble Mill	<i>Waller</i>	1	10	0
116	Katharine	<i>Walker</i>	3	13	6
117	Mamma's Watch	<i>Marsden</i>	11	11	0
118	Farmyard, Somerset, with Figure	<i>Waller</i>	5	5	0
119	Fuel Gatherers	<i>Waller</i>	4	14	6
120	A Holy Friar	<i>Walker</i>	1	15	0
121	Study from the Life	<i>Bayer</i>	2	2	0
122	Sketch for "Well, I must Go"	<i>Pocock</i>	5	15	6
123	Spring Meadows	<i>Hardcastle</i>	1	15	0
124	The Sailor's Wife	<i>Marsden</i>	12	12	0
125	Study of a Lady	<i>Waterlow</i>	1	11	6
126	The New Baby	<i>Walker</i>	6	6	0
127	The Kitchen Maid	<i>Vokins</i>	6	6	0
128	Watching for the Carrier's Cart	<i>Waller</i>	2	2	0
129	Mending Armour	<i>Robertson</i>	4	14	0
130	A Fairy Tale	<i>Burr</i>	2	2	0



# CATALOGUE OF SALE

103

		£	s.	d.	
131	Sketch for Elizabeth : " The High Tide." Jean Ingelow	<i>Dalziel</i>	3	3	0
132	Moonlight	<i>Dalziel</i>	5	5	0
133	Mending the Nets	<i>Robertson</i>	4	4	0
134	Watchet Harbour	<i>Way</i>	2	2	0
135	Out for a Holiday	<i>Dalziel</i>	1	11	6
136	Indian Princess	<i>Gurney</i>	2	12	6
137	Strollers: after the Fair	<i>Newcomb</i>	2	2	0
138	The Little Sister	<i>Dalziel</i>	1	15	0
139	Landscape	<i>Major</i>	1	1	0
140	Sketch : Gilbert à Becket's Troth	<i>Burr</i>	0	15	0
141	Sketch of a Girl's Head	<i>Hardcastle</i>	1	1	0
142	The Toyshop	<i>Waller</i>	2	2	0
143	Study of a Lady	<i>Major</i>	2	2	0
144	Elsie	<i>Newcomb</i>	0	15	0
145	A Mediæval Pedlar	<i>Thibeauden</i>	4	0	0
146	The Fisherwife	<i>Collinson</i>	7	7	0
147	Sketch for Pied Piper of Hamelin (Children)	<i>Way</i>	1	1	0
148	The Betrothed	<i>Wright</i>	0	18	0
149	Sketch for Elixir of Love	<i>Waller</i>	1	15	0
150	Study of a Head (Tangier)	<i>Dalziel</i>	0	15	0
151	The Fairy Tale	<i>Wright</i>	1	15	0
152	Studies in Tangier	<i>Blackmore</i>	0	12	0
153	Study of a Man's Head	<i>Robertson</i>	3	5	0

		£	s.	d.
154	Study : Costume		<i>Heath</i>	1 1 0
155	Topsy : Head		<i>Wright</i>	1 15 0
156	Sketch : Pied Piper of Hamelin (Children)			
	<i>Finished Study of heads</i>		<i>Way</i>	2 5 0
157	Sketch for the " Milking Pail "		<i>Dalziel</i>	0 16 0
158	A Garden Scene		<i>Waller</i>	5 5 0
159	The Letter : Sketch		<i>Waller</i>	3 10 0
160	The Double Transformation		<i>Vokins</i>	25 4 0
161	Study for Pied Piper of Hamelin (The Children)		<i>Dalziel</i>	24 3 0
162	A Day with Grandmamma		<i>Dalziel</i>	7 7 0
163	King Pippin		<i>Dalziel</i>	7 7 0
164	Mamma's Watch		<i>Waller</i>	3 13 6
165	The Letter		<i>Marsden</i>	12 12 0
166	Sweet Melancholy		<i>Dalziel</i>	22 1 0
167	Sketch for " Vanity Fair "		<i>Dalziel</i>	36 15 0
168	The Hunted Fox	} <i>Now on Exhibition at the Society of Painters in Water Colours.</i>	<i>Walker</i>	1 10 0
169	The Young Truant		<i>Creighton</i>	5 5 0
170	Greek Sorceress		<i>Waller</i>	2 0 0
171	In the Snow		<i>Dalziel</i>	4 15 0
172	The Little Windmill		<i>Dalziel</i>	3 10 0
173	Children and Geese		<i>Dalziel</i>	4 5 0
174	Lovers by the Sea		<i>Thibeauden</i>	2 0 0
175	The Milk Pail		<i>Marsden</i>	5 10 0

# CATALOGUE OF SALE

105

		£	s.	d.
176	Old Woman : Street Scene	<i>Waller</i>	3	5 0
177	A Street Scene	<i>Dalziel</i>	4	5 0
178	Fiddler and Flower Girl	<i>Waller</i>	6	6 0
179	The Captive	<i>Marsden</i>	3	0 0
180	A Cock Fight	<i>Dalziel</i>	7	7 0
181	Regent's Park : Winter	<i>Marsden</i>	4	4 0
182	Children	<i>Waller</i>	2	0 0
183	A Fine Lady	<i>Waller</i>	3	13 6
184	The Strolling Players	<i>Dalziel</i>	25	4 0
185	The Elixir of Love. <i>Re-</i> <i>plica unfinished</i>	<i>Dalziel</i>	32	11 0

*Now on Exhibition at the Society of  
Painters in Water Colours.*

## PICTURES.

186	Winter	<i>Waterlow</i>	3	13 6
187	The Captive	<i>Waller</i>	5	15 6
188	A Winter Evening	<i>Waller</i>	1	15 0
189	The Sisters	<i>Cox</i>	7	17 6
190	The Lesson	<i>Thibeauden</i>	4	4 0
191	A Rainy Day	<i>Waller</i>	2	12 6
192	A French Rustic	<i>Thibeauden</i>	2	2 0
193	Study for Gilbert à Becket's Troth	<i>Burr</i>	4	4 0
194	To carry the Milking Pail	<i>Dalziel</i>	6	6 0

		£	s.	d.	
195	"Vanity Fair"	<i>Major</i>	12	12	0
196	The Enchanted Prince	<i>Waterlow</i>	12	12	0
197	Sally in our Alley	<i>Waller</i>	25	4	0
198	"Vanity Fair"	<i>Burr</i>	79	16	0
199	The Earl of Quarterdeck	<i>Dalziel</i>	14	14	0
200	The Quarrel: Old Cross	<i>Marsden</i>	63	0	0
			<hr/>		
			1,164	11	6
			<hr/>		

EXHIBITED WORKS OF GEORGE  
J. PINWELL.



WORKS EXHIBITED AT THE NEW GALLERY,  
LONDON, IN 1897-98.

The New Book.

Within a room; a priest and a lady in evening costume standing before a table and looking at an open book, which he holds; in the background is seated a man, also in evening dress, who is watching them. Water-colour,  $5 \times 6\frac{1}{2}$  in.

(No. 159, N. G. ; Deschamps, 32 ; Water-Colour Society, 1869-70.) *Mrs. Samuel Joseph*

Mamma's Watch.

In a room, a little girl listening to the ticking of a watch, which is held by her mother to her ear. Water-colour,  $6 \times 6$  in.

(No. 160, N. G. ; Dudley, 1066 ; Deschamps, 102. Lot 117.) *Harold T. Hartley, Esq.*

“Old Time and his Wife.”

In a churchyard, an old couple raking up grass; they both hold the same rake; his hat is placed on a tombstone. Water-colour,  $6\frac{1}{2} \times 4\frac{1}{2}$  in.

This and the next picture are in illustration of Dickens's "Uncommercial Traveller."

(No. 165, N. G.; Deschamps, 54; Water-Colour Society, 1871-72.) *Mrs. Samuel Joseph*

The Vagrants.

Two vagrants, a man and a woman, approaching a cottage, at the door of which stand a woman and child; on the right, a dog half out of his kennel and barking; flowers in the foreground. Signed G. J. P., 71. Water-colour,  $6\frac{1}{2} \times 5\frac{1}{2}$  in.

(No. 166, N. G.; Deschamps, 54A.) *Mrs. Samuel Joseph*

The Witch's Cave (Sketch in Oils). (Should be called "The Captive.")

A half-naked girl, with long black hair, standing before a cave, at the entrance of which is seated a witch, leaning both arms on a table; in front a brazier; within the cave are seen men drinking. Signed G. J. P. Canvas,  $21 \times 36$  in.

(No. 172, N. G. Lot 187.) *Harold T. Hartley, Esq.*

Out of Tune.

A lad seated on the steps of a village cross, and tuning his fiddle; a quarrel has evidently taken place with a girl, who is seated on the other side of the cross, in a brown dress, holding flowers and watching some sheep, on the back of one of which is perched a rook; trees and a cottage in the background, with a view of distant hill. Signed "G. J. Pinwell." Canvas,  $30 \times 50\frac{1}{2}$  in.

(No. 177, N. G. Lot 200.)

*Sir Cuthbert Quilter, Bart., M.P.*



# EXHIBITED WORKS

I I I

A Study for "The Elixir of Love."

Water-colour,  $6\frac{1}{2} \times 11\frac{1}{2}$  in.

(No. 217, N. G. Lot 76.)

*Harold T. Hartley, Esq.*

First Sketch for "The Last Load."

Water-colour,  $5\frac{1}{2} \times 8\frac{1}{2}$  in.

(No. 218, N. G.)

*Harold T. Hartley, Esq.*

In a Garden at Cookham.

A child with its mother standing in a garden in front of a cottage. Water-colour,  $7\frac{1}{2} \times 6$  in.

(No. 219, N. G. Lot 41.)

*Harold T. Hartley, Esq.*

By the River.

A lady standing on the bank of a river, on which are two girls in a boat. Water-colour,  $8\frac{1}{2} \times 7\frac{3}{4}$  in.

(No. 220, N. G.)

*Harold T. Hartley, Esq.*

A Study for "The Elixir of Love."

Water-colour,  $7 \times 11$  in.

(No. 221, N. G. Lot 149.)

*Harold T. Hartley, Esq.*

Seat in St. James's Park.

A man, a soldier and a girl, and a woman with a child seated on a bench; before stands a child with a doll's perambulator; other figures and trees in the background. Water-colour Sketch,  $8 \times 12$  in.

(No. 222A, N. G. Lot 37 (?).)

*Harold T. Hartley, Esq.*

A Study for "The Pied Piper of Hamelin."

Water-colour,  $7 \times 11$  in.

(No. 223, N. G. Lot 156 or 161 (?).)

*Harold T. Hartley, Esq.*

First Sketch for "The Haymakers."

Water-colour,  $7\frac{3}{4} \times 6\frac{3}{4}$  in.

(No. 224, N. G.)

*Harold T. Hartley, Esq.*

N.B.—In addition to these Mr. Hartley possesses "A Study of a Cavalier" and "A Bride," neither of which was at Deschamps Exhibition in 1876. (See page 147.)

WORKS EXHIBITED IN BIRMINGHAM IN  
MARCH, 1895, AT THE ROYAL  
SOCIETY OF ARTISTS,

WITH THE NAMES OF THE PERSONS THEN OWNING THEM.

Seat in St. James's Park.

(No. 6.)

*Miss J. Dalziel*

(Now belongs to Mr. H. T. Hartley.)

Waiting.

A Dead Year.

(No. 348.)

*Miss J. Dalziel*

An Old Man, etc.

(No. 349.)

*Miss J. Dalziel*

An Old Rustic, etc.

(No. 350.)

*Miss J. Dalziel*

Tramps Asleep.

(No. 351.)

*Miss J. Dalziel*

## EXHIBITED WORKS

113

Tramps; Sailors' Love; Swallows.

(No. 352.)

*Miss J. Dalziel*

Rural Happiness; Shadows and Substance; The Sick Lamb.

(No. 353.)

*Miss J. Dalziel*

Patience.

(No. 354.)

*Miss J. Dalziel*

Sigurd of Saxony.

(No. 355.)

*Miss J. Dalziel*

Brothers.

(No. 356.)

*Miss J. Dalziel*

Illustrations to Jean Ingelow's Poem "Winstanley."

(No. 357.)

*Miss J. Dalziel*

Sheep and Lamb, etc.

(No. 358.)

*Miss J. Dalziel*

Kitty Morris; Old Wives.

(No. 359.)

*Miss J. Dalziel*

Beehives, Bicknoller Church, etc.

(No. 360.)

*Miss J. Dalziel*

Simple Simon.

(No. 361.)

*Miss J. Dalziel*

Young Archibald.

(No. 362.)

*Miss J. Dalziel*

The Windmill.

(No. 363.)

*Miss J. Dalziel*

Harvesters.

(No. 364.)

*Miss J. Dalziel*

The Violoncello Player.

(No. 365.)

*Miss J. Dalziel*

Exchange.

Sketch made at the Langham Sketching Club.

(No. 366.)

*Edwin Hayes, R.I.*

Fiddler and Flower Girl.

(No. 367.)

*Harold T. Hartley, Esq.*

Study for "Vanity Fair."

(No. 368.)

*Lewis Jarvis, Esq.*

Study for Children in "The Pied Piper."

(No. 369.)

*Miss J. Dalziel*

(Now belongs to H. T. Hartley, Esq.)

Strolling Players.

(No. 370.)

*Miss J. Dalziel*

Sketch for "Seat in St. James's Park."

(No. 371.)

*W. Weeks, Esq.*

Sketch for "The Pied Piper."

(No. 372.)

*W. Weeks, Esq.*

A Cock Fight.

(No. 373.)

*Miss J. Dalziel*

A Severe Lecture.

(No. 374.)

*Miss J. Dalziel*

The Tiff.

(No. 375.)

*Miss J. Dalziel*

## EXHIBITED WORKS

115

Lovers by the Sea.

(His last work.)

(No. 376.)

*Miss J. Dalziel*

Driving Geese.

(No. 377.)

*Miss J. Dalziel*

### WORKS LENT BY HARRY QUILTER, ESQ.

Sweet Melancholy.

(No. 378.)

Sigurd of Saxony.

(No. 379.)

Jack and Jill.

(No. 380.)

Sweethearts.

(No. 381.)

The Smuggler's Wife.

(No. 382.)

Original Drawings for Jean Ingelow's Poems.

(No. 383.)

The Red House.

(No. 385.)

Memories.

(No. 386.)

A Visit.

(No. 387.)

Vanity Fair.

(No. 393.)

Original Drawing for Jean Ingelow's Poems.

(No. 406.)

Peg Woffington before Manager Rich.

(No. 407.)

My Son's Wife Elizabeth.

(No. 408.)

The Poachers.

(No. 409.)

The Pied Piper of Hamelin.

(No. 410.)

Street Minstrels.

(No. 411.)

Sketch for "The Pied Piper."

(No. 412.)

The New Servant.

(No. 413.)

Original Drawings for Jean Ingelow's Poems.

(No. 414.)

My Son's Wife Elizabeth.

(No. 415.)

*Miss J. Dalziel*

Sweet Melancholy.

(No. 416.)

*Miss J. Dalziel*

## EXHIBITED WORKS

117

- She was a Phantom of Delight.  
(No. 417.) *E. A. Waterlow, Esq.*
- Study for the "Elixir of Love."  
(No. 418.) *H. T. Hartley, Esq.*
- The Young Smoker.  
(No. 419.) *Miss J. Dalziel*
- Out for a Holiday.  
(No. 420.) *Miss J. Dalziel*
- Danish Ballad.  
(No. 421.) *E. A. Waterlow, Esq.*
- The Great Lady.  
(No. 422.) *W. Austin, Esq.*
- A London Garden.  
(No. 423.) *E. A. Waterlow, Esq.*
- The Harvest Whoop.  
(No. 424.) *J. Dalziel, Esq.*
- Haymakers.  
(No. 425.) *Miss J. Dalziel*
- The Recruit.  
(No. 426.) *Miss J. Dalziel*
- The Deserter.  
(No. 427.) *Miss J. Dalziel*
- Going a Milking.  
(No. 428.) *Miss J. Dalziel*
- The Enchanted Prince.  
(No. 429.) *E. A. Waterlow, Esq.*

- The Pied Piper.  
 (No. 430.) *J. S. Budgett, Esq.*  
 Another one (No. 439).
- Earl of Quarterdeck.  
 (No. 431.) *P. H. Rathbone, Esq.*
- A Kitchen Scene.  
 (No. 432.) *Miss J. Dalziel*
- A Country Cousin.  
 (No. 433.) *Miss J. Dalziel*
- Out of Tune.  
 (No. 435.) *Sir C. Quilter, Bart.*
- The New Shoes.  
 (No. 436.) *Miss Dalziel*
- The Princess and the Ploughboy.  
 (No. 440.) *Miss J. Dalziel*
- The Milking Pail.  
 (No. 441.) *Miss J. Dalziel*
- Kitty Morris in the Spinney.  
 (No. 442.) *Miss J. Dalziel*
- Gilbert à Becket's Troth.  
 (No. 446.) *Sir John Jaffray, Bart.*
- First Sketch for "The Last Load."  
 (No. 447.) *Miss J. Dalziel*
- Study of a Woman.  
 (No. 448.) *E. A. Waterlow, Esq.*



# EXHIBITED WORKS

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The Letter.

(No. 449.)

*S. H. Lefevre, Esq.*

The Park Seat.

(No. 451.)

*E. A. Waterlow, Esq.*

Connoisseurs.

(No. 452.)

*Miss J. Dalziel*

## DRAWINGS AND PRINTS EXHIBITED AT THE CAMBERWELL ART GALLERY.

WITH THE NAMES OF THE PERSONS THEN OWNING THEM.

A Scene in St. James's Park.

(No. 113.)

*H. T. Hartley, Esq.*

Rural Happiness.

Autumn.

(No. 114.)

*Gilbert Dalziel, Esq.*

Illustrations to "Wayside Posies."

(No. 115.)

*J. Pennell, Esq.*

Sisters.

(No. 117.)

*Gilbert Dalziel, Esq.*

The Quarrel.

(No. 118.) (Colour.)

*H. T. Hartley, Esq.*

Rough Sketches for figures in "Vanity Fair."

(No. 119.)

*H. T. Hartley, Esq.*

- Drawings on Wood.  
(No. 120.) *South Kensington Museum*
- The Gossips.  
(No. 121.) *(Owner's name not given)*
- Drawing for Goldsmith.  
(No. 123.) *J. Pennell, Esq.*
- Old Rustic and Lady.  
(No. 124.) *G. Dalziel, Esq.*
- Illustration of "Wayside Posies."  
(No. 125.) *J. Pennell, Esq.*
- A Cock Fight.  
(No. 2.) *G. Dalziel, Esq.*
- Study of "The Pied Piper of Hamelin."  
(No. 3.) *H. T. Hartley, Esq.*

## BLACK AND WHITE.

- In a Garden.  
(No. 7.) *H. T. Hartley, Esq.*
- Haymakers.  
(No. 11.) *G. Dalziel, Esq.*
- Kitchen Scene.  
(No. 12.) *G. Dalziel, Esq.*
- Study for "Seat in St. James's Park."  
(No. 14.) *H. T. Hartley, Esq.*
- By the River.  
(No. 15.) *H. T. Hartley, Esq.*

# EXHIBITED WORKS

121

- Sketch for "The Elixir of Love."  
(No. 17.) *H. T. Hartley, Esq.*
- First Sketch for "The Last Load."  
(No. 32.) *H. T. Hartley, Esq.*
- Mamma's Watch.  
(No. 34.) *H. T. Hartley, Esq.*
- Sketch for "The Elixir of Love."  
(No. 35.) *H. T. Hartley, Esq.*
- The Captive.  
(No. 36.) *H. T. Hartley, Esq.*
- The New Shoe.  
(No. 37.) *G. Dalziel, Esq.*
- Kitty Morris in the Spinney.  
(No. 41.) *G. Dalziel, Esq.*
- Fiddler and Flower Girl.  
(No. 42.) *H. T. Hartley, Esq.*
- Sally in our Alley.  
(No. 70.) (Colour.) *H. T. Hartley, Esq.*



ENGRAVED WORKS OF GEORGE  
J. PINWELL.



ENGRAVED WORKS OF GEORGE  
J. PINWELL.

“ FUN.”

Several drawings.

“ ONCE A WEEK.”

- Vol. VIII. The Saturnalia, p. 159.  
The Old Man at D8, p. 197.  
Seasonable Wooing, p. 322.  
A Bad Egg, p. 392.  
A Foggy Story, p. 477.  
Blind, p. 645.  
Tidings, p. 700.
- Vol. IX. The Strong Heart, p. 29.  
Not a Ripple on the Sea, p. 57.  
Laying a Ghost, p. 85.  
The Fisherman of Lake Sinapee, p. 225.  
Waiting for the Tide, p. 281.  
Nutting, p. 378.  
The Sirens, p. 616.

- Vol. X. Bracken Hollow, pp. 57 and 85.  
 The Expiation of Charles V., p. 99.  
 The Blacksmith of Holsby, pp. 113 and 154.  
 Calypso, p. 183.  
 Horace Winston, p. 211.  
 Proserpine, p. 239.  
 A Stormy Night, p. 253.  
 Mistaken Identity, p. 281.  
 Hero, p. 350.  
 The Vizier's Parrot, p. 406.  
 A Pastoral, p. 490.  
 A Becket's Troth, p. 574.  
 The Stonemason's Yard, p. 701.
- Vol. XI. Hettie's Trouble, p. 26.  
 Delsthorpe Sands, p. 586.  
 The Legend of the Bleeding Cave, p. 699.  
 Rosette, p. 713.
- Vol. XII. Followers not allowed, p. 71.  
 Homer, p. 127.  
 Dido, p. 527.
- 1866.
- Vol. XIII. Achilles, p. 239.
- Vol. II. *N.S.* The Pastor and the Landgrave, p. 631.
- Vol. III. Joe Robertson's Folly, p. 225.  
 The Old Keeper's Story, p. 483.
1869. 2nd *N.S.*
- Vol. III. A Seat in the Park, p. 518.



## "CORNHILL."

1864. The Lovers of Ballyvookan.

## "GOOD WORDS."

1863. Martin Ware's Temptation, p. 573.
1864. A Christmas Carol, p. 30.  
The Cottage in the Highlands, p. 427.  
McDiarmid Explained, p. 504.  
Malachi's Cave, p. 729.  
Mourning, p. 760.
1866. Bridget Dally's Change.
1867. 12 to George Macdonald's "Guild Court."  
A Bird in the Hand.  
The Cabin Boy.
1868. Notes on the Fire, pp. 47 and 49.  
Much work for little pay, p. 89.  
The Paris Pawnshop, p. 233.  
Mrs. Dubosq's Daughter, 4 pictures.  
Una and the Lion, p. 360.  
Lovely yet Unloved, pp. 376-377.  
Hop Gathering, p. 424.  
The Quaker in Norway, p. 504.
1871. Aid to the Sick, p. 40.  
The Devil's Boots, p. 217.  
Toddy's Legacy, p. 336.  
Shall we ever meet again, p. 817.
1875. Illustrations to Jean Ingelow's story, "Fated to be Free."

## " LONDON SOCIETY."

1863. The Confessor, p. 37.  
 Wolsey, pp. 311 and 319.  
 1865. The Courtship of Giles Languish, p. 384.  
 1867. Beautiful Mrs. Johnson, pp. 136 and 248.

## " CHURCHMAN'S FAMILY MAGAZINE."

1863. Vol. I. By the Sea, p. 257.

## " THE SUNDAY MAGAZINE."

1865. Vol. I. The House of God, p. 144.  
 Only a Lost Child, p. 592.  
 A Westphalian Parsonage, p. 192.  
 Madame de Krudener, pp. 704, 785.  
 1869. The Crust and the Cake, 34 pictures.  
 (In one of these (p. 529) the artist has forgotten  
 that the block has to be reversed, and has put  
 the curve of a grand piano on the wrong side !)  
 The Gang Children, p. 25.

## " CASSELL'S FAMILY MAGAZINE."

1868. Cleve Cliff, p. 9.

## " THE ARGOSY."

1864. A group with Napoleon as the central figure.

“THE QUIVER.”

See illustrations on pages 121, 193, 449, 481, 585,  
753.

A reprint of the best illustrations was made in  
1867, called “Idyllic Pictures,” and in it are  
the following:

Faded Flowers, p. 12.

The Sailor’s Valentine, p. 47.

The Angel’s Song, p. 73.

The Organ-man, p. 121.

Straight On, p. 161.

“GOOD WORDS FOR THE YOUNG.”

1869. Black Rock, p. 255.

“SUNDAY AT HOME.”

1863. The German Band, p. 753.

“THE GRAPHIC.”

1870. The Lost Child. (January 8.)

“PUNCH.”

1863. Clara, p. 228. (June 6th.)

THE FOLLOWING BOOKS ALSO CONTAIN HIS  
WORK.

- OUR LIFE ILLUSTRATED BY PEN AND PENCIL. R.T.S. No date.  
HACCO THE DWARF. (Possibly these were done in graphotype.)  
BALLADS AND STORIES OF THE AFFECTIONS. By Robert Buchanan.  
Routledge. No date. Maid Mettelil on page 47 is especially  
good.
- WAYSIDE POESIES. Routledge's (really Dalziel's). 1867. 18  
pictures.
- TOUCHES OF NATURE BY EMINENT ARTISTS. Strahan. 1866.  
8 pictures. (These were all taken from magazines issued by the  
firm.)
- THE SPIRIT OF PRAISE. Warne. 1867. 2 pictures, pp. 19 and  
157.
- LILLIPUT LEVEE. Strahan. Several pictures.
- NORTH COAST AND OTHER POEMS. By Robert Buchanan. Rout-  
ledge. 1868. 6 pictures.
- GOLDEN THOUGHTS FROM GOLDEN FOUNTAINS. Warne. 1867.  
Several pictures.
- Novello's NATIONAL NURSERY RHYMES. By J. W. Elliott. 1871.  
Many pictures.
- H. Leslie's MUSICAL ANNUAL. Cassell. 1870. ("The boat-  
swain's leap.")
- THORNBURY'S LEGENDARY BALLADS, 1876, has 8 pictures taken  
from other publications.

## ENGRAVED WORKS

131

ART PICTURES FROM THE OLD TESTAMENT. S. P. C. K. 1897.

Contains one prepared for Dalziel's "Bible Gallery," but never used in it.

THE HAPPY HOME contains some early works in very crude colours, possibly done in graphotype.

### A ROUND OF DAYS.

ROUTLEDGE AND SONS, 1866.

AT THE THRESHOLD.

A MILKING SONG. (2 blocks.)

THE OLD COUPLE AND THE CLOCK.

KYRIE ELEISON. (2 blocks—"Going to Church"  
and "In Church.")

### POEMS BY JEAN INGELow.

LONGMANS, 1867.

A DEAD YEAR. (1 block.)

And the gracious echoes woke  
By man's work : the woodman's stroke.

REFLECTIONS. (1 block.)

"I cannot heed it now," she said,  
"For carrying of the milking pail."

## HIGH TIDE ON THE COAST OF LINCOLNSHIRE.

(7 blocks.)

" Pull, if ye never pulled before ;  
 Good ringers, pull your best," quoth he.  
 And there was nought of strange beside  
 The flights of mews and peewits pied.  
 Cusha! Cusha! Cusha! calling,  
 For the dews will soon be falling.  
 Save where full fyve good miles away  
 The steeple towered from out the green.  
 I looked without and lo! my sonne  
 Came riding downe with might and main."  
 Upon the rooffe we sate that night.  
 The waters laid thee at his doore,  
 Ere yet the early dawn was clear.

## BROTHERS AND A SERMON. (3 blocks.)

Surely, sir, quoth he,  
 Took off his hat and stroked his old white head.  
 We came out on churchyard grass,  
 And close upon a porch.  
 Poor tired soul! and she has nought to do,  
 For there is neither fire nor candle-light.

## STRIFE AND PEACE. (2 blocks.)

And he stepped on blithe and debonair,  
 That warm October Day.  
 A man of strife in wrathful mood  
 He neared the nurse's door.

## WINSTANLEY. (6 blocks.)

Good mercer be the ships come up,  
But still he answered "Nay."

Winstanley rode to Plymouth town  
All in the sleet and snow.

The old Mayor laughed but sighed also :  
"All youth," quoth he, "is rash."

Whatever the man reared up by day  
The sea broke down by night.

What manner of creatures may be these  
That build upon the sea ?

And Plymouth in the silent night  
Looked out and saw her star.

## DALZIEL'S ILLUSTRATED GOLDSMITH.

WARD, LOCK AND Co., 1865. 10s. 6d.

- 1 Oliver Goldsmith.
- 2 The Man in Black.
- 3 Goldsmith wandering among the streets of the great cold  
wicked city.
- 4 The Strolling Player.
- 5 Jack Spindle and the Scrivener.
- 6 Jack Spindle rejected by Miss Jenny Dismal.
- 7 Goldsmith and his Landlady.

## THE VICAR OF WAKEFIELD.

- 8 The Vicar.
- 9 Olivia and Sophia.

- 10 And having got it copied fair, with an elegant frame, it was placed over the chimney-piece.
- 11 And take this book, too, it will be your comfort on the way.
- 12 My wife and daughter joining in entreaty, he was prevailed upon to stay to supper.
- 13 Sometimes Farmer Flamborough, our talkative neighbour, and often the blind piper, would pay us a visit.
- 14 Mr. Thornhill was highly delighted with their performance and choice, and then took the guitar himself.
- 15 I could not avoid, however, observing the assiduity of Mr. Burchell in aiding my daughter, Sophia, in her part of the task.
- 16 And when he bought each of the girls a set of ribbons, hers was the finest.
- 17 Two young ladies richly dressed, whom he introduced as women of very great distinction and fashion from town.
- 18 The tawny sybil no sooner appeared than my girls came running to me for a shilling a piece to cross her hand with silver.
- 19 "But a thing of this kind, madam," cried she addressing my spouse, "requires a thorough examination into character and a more perfect knowledge of each other."
- 20 We had at last the satisfaction of seeing him mounted upon the colt, with a deal box before him to bring home groceries in.
- 21 "You need be under no uneasiness," cried I, "about selling the rims, for they are not worth sixpence, for I perceive they are only copper varnished over."
- 22 "No," cried the dwarf, who by this time was grown wiser; "no, I declare off: I'll fight no more."
- 23 "But, sir, I ask pardon, I am straying from the question."



- 24 So saying I threw him his pocket-book, which he took up with a smile.
- 25 The family use art, which is opposed by still greater.
- 26 “Madam,” returned he, “I highly approve the justice as well as the novelty of your remarks; and if I were a king it should be otherwise.”
- 27 After any of these interviews between her lovers, of which there were several, she usually retired to solitude and there indulged her grief.
- 28 But she is gone; the honour of our family is contaminated and I must look out for happiness in other worlds than here.
- 29 The description of a person discontented with the present government.
- 30 He was going to begin when, turning his eyes upon the audience, he perceived Miss Wilmot and me, and stood at once speechless and immoveable.
- 31 As I was one day sitting on a bench in St. James’s Park a young gentleman of distinction approached me.
- 32 And without taking further notice, he went out of the room.
- 33 Whenever I approached a peasant’s house towards nightfall I played one of my most merry tunes and this procured me not only a lodging but subsistence for the next day.
- 34 Walked along from city to city.
- 35 Out I say: pack out this moment.
- 36 “My dear papa,” returned my daughter, “you labour under a strange mistake; Mr. Burchell never attempted to deceive me.”
- 37 “Ah, madam,” cried her mother, “this is but a poor place you are come to after so much finery.”

- 38 "Go," cried I, "thou art a wretch, a poor pitiful wretch, and every way a liar."
- 39 I then turned to my wife and children, and directed them to get together what few things were left us, and to prepare immediately for leaving this place.
- 40 The execrations, lewdness and brutality that invaded me on every side drove me back to my apartment again.
- 41 "Alas! doctor," cried he, "these children are too handsome and too good for such a place as this."
- 42 Olivia and Sophia leaving the prison.
- 43 My children, however, sat by me, and while I was stretched on my straw read to me by turns, and listened and wept at my instructions.
- 44 What! not one left! not to leave me one! the monster!
- 45 The prisoners assembled themselves according to my directions, for they loved to hear my counsel.
- 46 Mr. Burchell running up shivered his sword to pieces, and then pursued him for near a quarter of a mile, but he made his escape.
- 47 "What, Billy, you chubby rogue," cried he, "do you remember your old friend Burchell?"
- 48 "And I hope," said his nephew, "that the rest of my conduct will not be found to deserve censure."
- 49 We had now, therefore, the satisfaction of seeing them fly into each other's arms in a transport.
- 50 So saying he put the license into the baronet's hands, who read it and found it perfect in every respect.
- 51 Will you have him?

## THE TRAVELLER.

- 52 Remote, unfriended, melancholy slow,  
Or by the lazy Scheld or wandering Po.
- 53 Or sigh with pity at some mournful tale.
- 54 Here may be seen in bloodless pomp arrayed  
The pasteboard triumph and the cavalcade.
- 55 Here vanity assumes her pert grimace,  
And trims her robes of frieze with copper lace.

## THE DESERTED VILLAGE.

- 56 The bashful virgin's sidelong looks of love,  
The matron's glance that would those looks reprove.
- 57 The swain responsive as the milkmaid sung.
- 58 But in his duty prompt at every call.
- 59 Near her betrayer's door she lays her head.

## THE HAUNCH OF VENISON.

- 60 I had thought in my chamber to place it in view.

## THE CAPTIVITY.

- 61 Desist, my sons, nor mix the strains with theirs.
- 62 The master prophet grasps his full-toned lyre.

## RETALIATION.

- 63 Dr. Goldsmith and some of his friends at the St. James's Coffee  
House.

## ENGRAVED WORKS

AH ME! WHEN SHALL I MARRY ME?

64

Ah me!

THE HERMIT.

65

Turn, gentle hermit.

THE DOUBLE TRANSFORMATION.

66

By turns a slattern or a belle.

THRENODIA AUGUSTALIS.

67

As helpless friends, who view from shore  
The labouring ship, and hear the tempest roar.

68

In decent dress and coarsely clean,  
The pious matron next was seen.

THE LOGICIANS REFUTED.

69

Brutes never meet in bloody fray,  
Nor cut each other's throats for pay.

ON THE DEATH OF A MAD DOG.

70 Title-page.

A NEW SIMILE.

71 Title.

ON THE GLORY OF HER SEX, MRS. MARY BLAIZE.

72 Title.

## STANZAS ON WOMAN.

73 Title.

## THE GOOD-NATURED MAN.

74 Sir, I'll not stay in the family with Jonathan.  
 75 A pleasant morning to Mr. Honeywood.  
 76 Well, and you have both of you a mutual choice.  
 77 For being as you are in love with Mr. Honeywood, madam.  
 78 But if modesty attracts her impudence may disgust her.  
 79 Look ye, sir, I have arrested as good men as you in my time.  
 80 Taste us, by the Lord, madam, they devour us.  
 81 Either you or I, sir.  
 82 Oh, Jarvis, are you come at last.  
 83 It's your supreme pleasure to give me no better consolation?  
 84 How does he look now?  
 85 Madam, you seem at least calm enough to hear reason.  
 86 Ay, stick it where you will, for, by the Lord, it cuts a very poor  
 figure where it sticks at present.

## SHE STOOPS TO CONQUER.

87 You shan't go.  
 88 I protest, sir, I do not comprehend your meaning.  
 89 Then I'll sing you, gentlemen, a song.  
 90 You must not be so talkative, Diggory.  
 91 Let your brains be knocked out, my good sir, I don't like  
 them.  
 92 I was observing, madam.  
 93 Extremely elegant and *dégaçée*, upon my word, madam.

- 94 Yes, but upon conditions.  
 95 And why not now, my angel.  
 96 I'm your very humble servant.  
 97 Let it be short, then.  
 98 Constancy is the word.  
 99 Don't be afraid, mamma.  
 100 Does this look like security ?

ENGLISH RUSTIC PICTURES BY  
 WALKER AND PINWELL.

ROUTLEDGE AND SONS, 1882.

- At the Threshold.  
 The Dove Cot. 1865.  
 Sailor's Love. 1868.  
 The Goose. (2 pictures.)  
 The Swallows.  
 Shadow and Substance. 1865.  
 Kitty Morris. 1866.  
 The Journey's End.  
 Mother Rumour.  
 Norlan Farm. 1866.  
 Doctor Tom. 1866.  
 The Shadow.  
 The Old Couple and the Old Clock.  
 The Island Bee. 1865.  
 A Milking Song. (2 pictures.)

DALZIEL'S ILLUSTRATED ARABIAN  
NIGHTS.

WARD, LOCK AND Co. 215.

The Fisherman and the Genie.  
The Prince and the Ogress.  
The Sultan and his Court at the Fishpond.  
Sinbad in the Tub.  
Sinbad in the Valley of Diamonds.  
After Supper.  
Sinbad makes a saddle for the King.  
Sinbad kills the Old Man of the Sea.  
Sinbad sleeps on the Raft.  
Sinbad is freed from the Elephants.





CHIEF WORKS IN COLOUR BY  
GEORGE J. PINWELL.



CHIEF WORKS IN COLOUR BY  
GEORGE J. PINWELL.

ARRANGED UNDER THE OWNERS' NAMES.

*D. stands for the Deschamps Exhibition Catalogue, 1876. Lots refer to Christie's sale, 1876.*

Austin, W., Esq., Ellerngreen, Totteridge.

The Great Lady. ( $21\frac{1}{2} \times 31\frac{1}{2}$  in.) 1873. D. 44.

Three pictures, each called The Great Lady, were sold at Christie's sale-rooms:

1876, £152 5s., Cranston sale. Bought in.

1877, £75 12s., Cranston sale. Sold to Marsden.

1879, £152 5s., A. Brook sale. Purchaser's name not given.

Whether these were successive sales of one and the same picture, or were sales of separate studies, I have no means of ascertaining for certain.

Australia, A Public Gallery in.

A Seat in St. James's Park. ( $16 \times 23\frac{1}{2}$  in.) 1869. D. 35.

Brown, E. G., Esq., 82, Edith Road, West Kensington.

Sketch for an unidentified picture, probably "We fell out, my Wife and I."

146 CHIEF WORKS IN COLOUR

Budgett, J. S., Esq., Stoke Park, Guildford.

The Pied Piper of Hamelin—Children. (12 × 21 in.) 1869.  
D. 83.

The Pied Piper of Hamelin—Rats. (12 × 18 in.) 1869. D. 73.

Capron, Mrs. J. Rand, The Loquats, Guildford.

A Country Walk. (22 $\frac{1}{4}$  × 15 $\frac{1}{2}$  in.) 1871. D. 57.

Dalziel, Davison, Esq., 26, Collingham Road, South Kensington.

Landlord and Tenant. (15 $\frac{1}{2}$  × 22 $\frac{1}{2}$  in.) 1870-71. D. 93.

Sold at Dalziel Sale (1886) for £55 13s.

Dalziel, Edward, Esq., 7, Willoughby Road, Hampstead.

Haymakers. Lot 39.

Head of a Lady. Lot 51.

A Harvest Whoop. Lot 69.

The Young Smoker. Lot 70.

After a Day's Work. Lot 78.

The Country Cousin. Lot 83.

Kitty Morris. Lot 89.

A Severe Lecture. Lot 101.

Out for a Holiday. Lot 135.

Study of a Man's Head, Tangier. Lot 150.

The Little Windmill. Lot 172.

A Cock Fight. Lot 180.

Dalziel, Gilbert, Esq., 7, Willoughby Road, Hampstead.

The New Slipper. D. 97.

Sweet Melancholy. (22 × 15 $\frac{1}{2}$  in.) 1875. D. 43. Sold at  
Dalziel Sale (1886) for 25 guineas. Lot 166.

## CHIEF WORKS IN COLOUR 147

Henderson, H. W., Esq., Princes Gardens, S.W.

Unfinished study for "Vanity Fair" in oil. ( $17\frac{1}{2} \times 38$  in.)

D. 16. Lot 198.

The Prison Hole, Tangier. ( $20 \times 26\frac{1}{4}$  in.) 1874. D. 104.

Hartley, H. T., Esq., Romney Lodge, 177, New Park Road,  
Clapham Park.

Study for "The Fiddler and Flower Girl." D. 6. Lot 36.

Haymakers. ( $7\frac{3}{4} \times 6\frac{3}{4}$  in.) D. 9. Lot 39.

The Tiff. D. 10.

In a Garden. D. 12. Lot 41 (?).

The Captive. Oil. ( $21\frac{1}{2} \times 36\frac{1}{2}$  in.) D. 20. Lot 187.

Study for the "Pied Piper of Hamelin" — Children.  
( $7 \times 11$  in.) D. 33. Lot 156 (?) or 161 (?).

Lovers. D. 40.

Mamma's Watch. ( $6 \times 6$  in.) D. 102. Lot 117 or 164 (?)

By the River.

Study of a Girl's Head.

Study for the "Elixir of Love." ( $6\frac{1}{2} \times 11\frac{1}{2}$  in.) D. 184. Lot 149.

The Park Seat. ( $8 \times 12$  in.) D. 205. Lot 37 (?).

Study for "Last Load." ( $5\frac{1}{2} \times 8\frac{1}{2}$  in.) D. 209.

Study for the "Elixir of Love." ( $7 \times 11$  in.) D. 221. Lot 76.

Study for "Sally in our Alley." Oil. ( $10 \times 11\frac{1}{2}$  in.) D. 229.

Sketch of a Cavalier.

Sketch of a Bride.

Hayes, E., Esq., R.I., 19, Streatley Road, Brondesbury.

Sketch made at the Langham Sketching Club.

Jarvis, Lewis, Esq., Bedford.

Study for "Vanity Fair."

## 148 CHIEF WORKS IN COLOUR

Joseph, Mrs. Samuel, 29, Hyde Park Gardens, W.

The New Book. ( $5 \times 6\frac{1}{2}$  in.) 1869-70. D. 32. Lot 106 (?).

Old Time and his Wife. ( $6\frac{1}{2} \times 4\frac{1}{2}$  in.) 1871-2. D. 54.

The Vagrants. ( $6\frac{1}{2} \times 5\frac{1}{2}$  in.) D. 54A.

Jaffray, Sir John, Bart., Park Grove, Edgbaston.

Gilbert à Becket's Troth. ( $22\frac{1}{2} \times 43$  in.) 1872. D. 80.

Lefevre, S. H., Esq.

The Letter. 1875. Lot 159 (?)

Newall, W., Esq., Redheath, Rickmansworth.

A Long Conversation. ( $5\frac{1}{2} \times 7\frac{1}{2}$  in.) 1872-3. D. 166.

The Princess and the Ploughboy. ( $14\frac{1}{2} \times 24\frac{3}{4}$  in.) 1873-4. D. 5.

Sweet Tranquillity. ( $6 \times 8$  in.) D. 62.

Maid Mettelil. ( $30 \times 24$  in.) D. 210. Lot 29.

Pennell, Joseph, Esq., 14, Buckingham Street, W.C.

Several pencil drawings for woodcut illustrations. See pp. 119-120.

Prance, R. H., Esq.

The Tramps. ( $18 \times 15\frac{1}{8}$  in.) 1868. D. 122. This was once in Mr. Strahan's collection.

Puller, Laurence, Esq., The Lea, Bridge of Allan, N.B.

An Old Woman teaching a Girl to make Lace.

Quilter, Sir Cuthbert, Bart., Bawdsey Manor, Woodbridge, Suffolk.

Out of Tune, or the Old Cross. ( $30 \times 50\frac{1}{2}$  in.) 1869-70.

Lot 200.

Quilter, Harry, Esq., Bryanston Square, London.

Sweet Melancholy.

Sigurd of Saxony. D. 23. Lot 50.

CHIEF WORKS IN COLOUR 149

Quilter, Harry, Esq.—*continued*.

Jack and Jill.

Sweethearts. Lot 98 (?).

The Smuggler's Wife.

The Red House.

Memories.

A Visit.

Study for "Vanity Fair." Lot 195 (?).

Rathbone, P. H., Esq.

Well, I must go. D. 145.

Sale, Mrs., Upper Wick, near Worcester.

The Beggar's Roost, Tangier. 1874. Signed G. J. Pinwell.

Bought from the artist at the Exhibition.

Saltmarshe, Ernest, Esq., 4, St. James's Street, London.

The Calf, also called The Unwilling Playmate, or The Shadow.

(15 × 12 in.) Exhibited 1869. Lent by George Dalziel in 1876, sold at his sale in 1886 to Agnews for £56 14s., and exhibited by them in 1889 and sold to its present owner.

Strahan, Alexander, Esq., Oakhurst, Ravenscourt Park.

Visiting the Poor. (7 × 6 in.)

The Paris Pawnshop. Important water-colour study. (42 × 20 in.)

Waterlow, E. A., Esq., A.R.A., 1, Maresfield Gardens, Fitzjohn's Avenue, London.

The Enchanted Prince. Oil. Lot 196.

A Danish Legend (also called Knight and Lady). Lot 88.

Study of a Woman. Lot 47.

The Park Seat. Lot 37.

150 CHIEF WORKS IN COLOUR

Waterlow, E. A., Esq., A.R.A.—*continued.*

A London Garden. Lot 66.

Paolo and Francesca.

Weeks, W., Esq.

Sketch for "Seat in St. James's Park."

Wood, T., Esq.

The Elixir of Love. (18 × 42 in.) 1870. D. 70. Sold at the Gambard sale at Christie's in 1871 to Tooth for £273.

Waithman, R. H., Esq., 56, Bouverie Road, Folkestone.

At the Well. (5½ × 8 in.) 1874. D. 77. Sold to Agnews at Christie's sale rooms, July 14, 1900, for 50 guineas.

Waithman, C., Esq., The Croft, Gomshall.

The Auctioneer, Tangier. (15½ × 27 in.) 1875. D. 94.

Waller, Pickford, Esq., 27, St. George's Road, S.W.

OIL PAINTINGS UNFINISHED.

Sally in our Alley. (72 × 42 in.) D. 91. Lot 197.

A Rainy Day. (8 × 6 in.) Lot 191.

WATER-COLOUR DRAWINGS.

A Fine Lady. (6 × 7 in.) Lot 183.

My Son's Wife Elizabeth. (15 × 11 in.) D. 17. Lot 45 (?).

WATER-COLOUR SKETCHES.

Farmyard, Somerset, with Figure. (9 × 9 in.) Lot 118.

The Knight and the Wood Nymph. (15 × 27 in.) D. 105.

Lot 91.

The Saracen Maiden (afterwards called Gilbert à Becket's Troth). (21 × 38 in.) D. 36. Lot 111.



## CHIEF WORKS IN COLOUR 151

Ramble Mill. ( $4\frac{1}{2} \times 5\frac{1}{2}$  in.) D. 139. Lot 115.

Hinda, Lalla Rookh. ( $13 \times 9$  in.) Lot 90.

Fuel Gatherers. ( $13 \times 9$  in.) D. 144. Lot 119.

The Greek Sorceress. ( $6 \times 7$  in.) Lot 170.

Old Woman : Street Scene. ( $7\frac{1}{2} \times 4\frac{1}{2}$  in.) Lot 176.

The Enchantress of the Flowers. ( $9 \times 5$  in.) D. 22. Lot 49.

“I know where the visions dwell  
That around the Night bed play.”

Vanity Fair. ( $24 \times 43$  in.) D. 117. Lot 99.

Cottage Interior, possibly The Letter. ( $8 \times 5\frac{1}{2}$  in.) Lot 159 (?).

Figures at Table, possibly A Winter Evening. ( $4\frac{1}{2} \times 7\frac{1}{4}$  in.)

Lot 188 (?).

### CHARCOAL STUDY.

For Sally (Sally in our Alley). ( $12 \times 14$  in.) Lot 20.

### PENCIL STUDY.

Female Head. ( $12 \times 8$  in.). D. 173. Lot 13.

### NOTE.

I have been unable to trace the present owners of many pictures, notably :

The Prison Hole. 1875. Exhibited at Agnew's, 1899.  
No. 75.

Away from Town. 1871. Exhibited at Agnew's, 1900.  
No. 111.

N.B.—This was sold to Mr. Alex. Strahan at the Water-Colour Exhibition in 1871 for 400 guineas, and by him sold to Goupil and Co.

152 CHIEF WORKS IN COLOUR

- An Incident in the Life of Goldsmith. Oil. 1865.  
 The Double Transformation. 1866.  
 Old Wives. 1866. (I am told this has been burnt by  
 accident.)  
 The Quarry. 1869-70.  
 The Last Load. 1869-70.  
 At the Foot of the Quantocks. 1870-71.  
 Poachers (Early Morn). 1871-72.  
 The Earl o' Quarterdeck. 1871-72.  
 The Old Clock. 1875.  
 Waiting. 1875.  
 We fell out, my Wife and I. 1875.

I shall be very glad to hear from the owners of these pictures  
 or of other works by Pinwell.

G. C. W.

THE FOLLOWING ARE THE LINES ENTITLED "THE ELIXIR OF LOVE" WHICH FORM  
 THE SUBJECT OF PINWELL'S PICTURE.

"Buy,—who'll buy!" In the market-place,  
 Out of the market din and clatter,  
 The quack with his puckered persuasive face,  
 Patters away in the ancient patter.

"Buy,—who'll buy! In this flask I hold,—  
 In this little flask that I tap with my stick,  
 sir,  
 Is the famed infallible Water of Gold,—  
 The One, Original, True Elixir!

"Buy,—who'll buy! There's a maiden there  
 She with the ell-long flaxen tresses—  
 Here is a draught that will make you fair,  
 Fit for an emperor's own caresses.

"Buy,—who'll buy! Are you old and grey!  
 Drink but of this and in less than a minute,  
 Lo, you will dance like the flowers in May,—  
 Chirp and chirk like a new-fledged linnet!

"Buy,—who'll buy! Is a baby ill!  
 Drop but a drop of this in his throttle,—  
 Straight he will gossip and gorge his fill,  
 Brisk as a burgher over a bottle!

"Here is wealth for your life,—if you will but ask!  
 Here is health for your limb,—without lint or  
 lotion,  
 Here is all that you lack in this tiny flask,—  
 And the price is a couple of silver groschen!

"Buy,—who'll buy!" So the tale runs on,  
 And still in the Great World's market-place,  
 The Quack, with his quack-catholicon,  
 Finds ever his crowd of upturned faces;

For he plays on our hearts with his pipe and drum,  
 On our vague regret, on our weary yearning;—  
 For he sells the thing that never can come,  
 Or the thing that has vanished, past returning!

LIST OF PINWELL'S EXHIBITED WORKS.

YEAR OF EXHIBITION.	TITLE OF WORK.	WHERE EXHIBITED.	NO. IN THE DES-CHAMPS CAT. OF 1876.	NOW (1900) BELONGS TO
1865	An Incident in the Life of Oliver Goldsmith. (Oil)	Dudley Gallery	96	H. T. Hartley, Esq.
1866	The Watch	ditto	102	
—	The Double Transformation	ditto	198	
—	Old Wives	ditto	Not exhibited	
1868	The Tramps	ditto	122	Mrs. Samuel Joseph.
1869	The Calf	ditto	88	Ernest Saltmarsh, Esq.
—	The Pied Piper of Hamelin— "Children"	Society of Painters in Water-Colours	83	J. S. Budgett, Esq.
—	The Pied Piper of Hamelin— "Rats"	ditto ditto		
—	A Seat in St. James's Park	ditto ditto	73	J. S. Budgett, Esq.
1869-70	The Quarry. Sketch for Picture	ditto Winter Exhibition	35	Public Gallery, Australia.
—	The Last Load	ditto ditto	60	
—	New Books	ditto ditto	28	
—	The Old Cross	ditto ditto	32	Mrs. Samuel Joseph.
1870	The Elixir of Love	ditto ditto	Not exhibited	Sir C. Quilter, Bart.
1870-71	At the Foot of the Quantocks	ditto ditto	70	T. Wood, Esq.
—	Landlord and Tenant	ditto ditto	220	
—	Away from Town	ditto ditto	93	Davison Dalziel, Esq.
1871	Poachers (Early Morn)	ditto ditto	Not exhibited	In the United States.
1871-72	Time and his Wife	ditto ditto	Not exhibited	
—	The Earl o' Quarterdeck	ditto ditto	54	Mrs. Samuel Joseph.
—	A Country Walk	ditto ditto	50	
1872	Gilbert à Becket's Troth	ditto ditto	57	Mrs. J. R. Capron.
1872-73	A Long Conversation	ditto ditto	80	Sir John Jaffray, Bart.
1873	The Great Lady	ditto ditto	166	W. Newall, Esq.
1873-74	The Princess and the Ploughboy	ditto ditto	44	W. Austin, Esq.
1874	The Beggar's Roost, Tangier	ditto ditto	5	W. Newall, Esq.
1875	The Prison Hole, Tangier, etc.	ditto ditto	Not exhibited	
—	The Auctioneer: Street Scene, Tangier	ditto ditto	104	H. W. Henderson, Esq.
1875	Sweet Melancholy	ditto ditto	94	C. Waitman, Esq.
1875	The Old Clock	ditto ditto	43	Gilbert Dalziel, Esq.
—	Waiting	ditto ditto	63	
—	The Letter	ditto ditto	Not exhibited	
—	"Wefell out, my Wife and I," etc.	ditto ditto	48	S. H. Lefevre, Esq.
—			Not exhibited	

## POSTHUMOUS EXHIBITION OF UNFINISHED WORKS.

*These works were not exhibited at the Deschamps Exhibition, as they were hanging in the Water-Colour Society's Gallery at the time.*

YEAR OF EXHIBITION	TITLE OF WORK.	WHERE EXHIBITED.	NO. IN THE WATER-COLOUR SOCIETY CAT.	NOW (1900) BELONGS TO
1875	The Hunted Fox . . . . .	Society of Painters in Water-Colours	395	
—	Fear—A Sleeping Tramp . . . . .	Ditto Summer Exhibition	396	
—	Blind . . . . .	Ditto ditto	397	
—	The Young Truant . . . . .	Ditto ditto	398	
—	Greek Sorceress . . . . .	Ditto ditto	399	
—	In the Snow . . . . .	Ditto ditto	400	
—	Seat in St. James's Park . . . . .	Ditto ditto	401	
—	The Little Windmill . . . . .	Ditto ditto	402	
—	Harvesters . . . . .	Ditto ditto	403	
—	Children and Geese . . . . .	Ditto ditto	404	
—	Girls by the Sea Shore . . . . .	Ditto ditto	405	
—	Sally in Our Alley . . . . .	Ditto ditto	406	
—	Solitude . . . . .	Ditto ditto	407	
—	The Poachers . . . . .	Ditto ditto	408	
—	Lovers by the Sea . . . . .	Ditto ditto	409	
—	Girl with Pail . . . . .	Ditto ditto	410	
—	The Elixir of Love. (Replica unfinished)	Ditto ditto	411	
—	Strolling Players . . . . .	Ditto ditto	412	
—	The Milk Pail . . . . .	Ditto ditto	413	
—	Lovers . . . . .	Ditto ditto	414	
—	Old Woman : Street Scene . . . . .	Ditto ditto	415	
—	A Street Scene . . . . .	Ditto ditto	416	
—	The Old Clock . . . . .	Ditto ditto	417	
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—	Fiddler and Flower Girl . . . . .	Ditto ditto	419	
—	The Pied Piper of Hamelin— "Rats" . . . . .	Ditto ditto	420	
—	The Captive . . . . .	Ditto ditto	421	
—	A Cock Fight . . . . .	Ditto ditto	422	
—	Lady in Garden . . . . .	Ditto ditto	423	
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—	Regents Park—Winter Children . . . . .	Ditto ditto	425	
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P. Waller, Esq.

Edward Dalziel, Esq.

P. Waller, Esq.

Edward Dalziel, Esq.

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